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ON THE COVER: Russel Redmond’s illustration for The Visit

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25 DOLLAR RETURN FOR EACH ARTS DOLLAR INVESTED

As the arts have moved from an "elitist" realm to popular habit, enriching the lives of millions of Californians daily, some startling statistics and demographics have begun to reveal the broad cultural and economic impact the arts are generating for our society.

A Harris poll on Californians and the Arts documents the attendance in 1984 of the state's population: 64% of Californians' 552,686,800 went to a museum at least once during a 12-month period; 47% of the population (2,250,900) have likewise gone to the theatre, a music or dance program (individually, 41% have been to the theatre, 23% to an orchestral, chamber or solo performance, 26% to either a ballet, modern dance, folk or ethnic dance performance). These state-wide estimates are more than supported by statistics for San Francisco figured on the basis of attendance at 65 leading cultural organizations: 4.2 million patrons went to cultural events last year. Together, the five leading companies—the San Francisco Opera, Symphony, Ballet, Museums, and American Conservatory Theatre totaled 1.5 million attendees (broken down as follows: A.C.T. = 492,418 ticket buyers, the Opera and affiliates = 500,000, the Ballet = 226,640, the Symphony = 429,842, and Museum of Modern Art = 200,000). 1.3 million alone attend the King Tut exhibit (about 8 million nationwide).

These figures mean big money for the city. The total operating budgets of the above-mentioned 65 organizations in San Francisco was $37 million dollars last year, 99% of the city's residents' worth of employment, purchases and tax revenues. Surveys also show that, besides the price of admission, three to four more dollars are spent on city services: taxis, parking, restaurants, etc. One survey shows that 30% of the audience spends an average price of $17.50 in addition to the price of tickets while attending a performance at the Opera House. It has always been felt that its cultural life is one of a city's magnets, but statistics prove this beyond doubt: the Ballet, for instance, has found its audience to come 35.8% from San Francisco, 27.2% from the East Bay, 21.8% from the Peninsula, 13.4% from Marin County and 1.8% from outside these areas. A.C.T. finds approximately 30% of its audience from the city itself, 55% from the suburbs and 15% tourist, while the Symphony shows about 54% of its audience is non-resident.

Tourism is a key San Francisco industry, to an astonishing degree. Last year tourists spent 268 million dollars here on hotel rooms alone; $210.1 million on restaurants; $70.3 million on retail purchases; $29 million on transportation; $178 million on sightseeing; $30.7 on food, beverage and entertainment; $55.7 on gasoline, oil and automobile services . . . 764 million dollars in total. And, the cultural life of a city is the lifeline of its tourism.

In 1981, the San Francisco advertising and Publicity Fund (generally referred to as the "Hotel Tax") was established to attract tourism to San Francisco. Presently an 8% levy on visitors' hotel rooms, it has since become a model to other cities. Due to Proposition 13 cutbacks, this fund was decreased to $2.7 million from the $6.3 million available in 1978. $1.0 million was divided among 60 organizations.

San Francisco's Chief Administrative Officer Roger Boas has recommended to the budget analyst, Harvey Rose, Finance Committee members Carol Ruth Silver, Ella Hutch, Quentin Kopp, the Board of Supervisors and Mayor Dianne Feinstein that the amounts available to arts organizations be returned to the pre-Prop. 13 level of $4 million with an added $7.0 million as an inflation factor. $3.5 million for the arts, $1.2 million for the Convention and Visitor's Bureau, and $300,000 for parades and related commemorative activities.

This 4.7 million dollars will demonstrably earn back an enormous dividend: the 61.9 million tourist dollars spent here on entertainment, plus the 10.5 million dollars residents spend on the 65 organizations studied, plus the approximately 42 million dollars (applying the conservative $3 to 5 per person figure spent on related services . . . or a $114.4 million dollars total, more than 25 million dollars for each dollar the city invests in the arts.

This return is also extended considerably when the hotel fund monies are used to obtain "marketing grants" from federal and corporate sources. A loss of a portion of the hotel tax allocations has meant we've handicapped the very economic growth we desire. The economics of the situation alone merits the continuation of the program.

—Blake A. Samson

IS IT WORTH RISKING YOUR LIFE FOR 45 MILES PER GALLON?

Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they're not particularly safe.

A Volvo, on the other hand, gets a very respectable 29 m.p.g. highway—19 m.p.g. city! But ultimately, we put a much higher premium on life than we do on gasoline.

The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car. Crumple zones, front and rear are designed to absorb the impact of a collision, rather than passing it on to the passengers.

As a matter of fact, the federal government is so impressed with Volvo's crashworthiness they've become one of our biggest customers. They bought more than 60 Volvos, many of which have been crashed into each other at closing speeds of up to 90 m.p.h. in an effort to establish safety standards for cars of the future.

VOLVO. A CAR YOU CAN BELIEVE IN.

So before you buy your next car, weigh carefully what you have to gain and lose.

A Volvo cannot only save gas. It could end up conserving something much more precious.
25 DOLLAR RETURN FOR EACH ARTS DOLLAR INVESTED

As the arts have moved from an “elitist” realm to popular habit enriching the life of millions of Californians daily, some startling statistics and demographics have begun to reveal the broad cultural and economic impact the arts are generating within our society.

A Harris poll on Californians and the arts documents the attendance in keeping with the participation of the state’s population: 64% of Californian’s citizens (5,226,860) have gone to a museum at least once during a 12-month period; 47% of the populace (8,295,900) have likewise gone to the theater, a music or dance program (individually, 41% have been to the theater, 23% to an orchestral, chamber or solo performance, 26% to either a ballet, modern dance, folk or ethnic dance performance).

These state-wide estimates are more than supported by statistics for San Francisco figured on the basis of attendance at 65 leading cultural organizations: 4.2 million patrons went to cultural events last year.

Together, the five leading companies—the San Francisco Opera, Symphony, Ballet, Museums, and American Conservatory Theatre—totaled 1.5 million attendees (broken down as follows: A.C.T.—492,418 ticket buyers, the Opera and Affiliates—505,000, the Ballet—325,640, the Symphony—429,842, and Museum of Modern Art—200,000). 1.3 million alone attend the King Tut exhibit (about 8 million nation-wide).

These figures mean big money for the city. The total operating budgets of the above-named 65 organizations in San Francisco was $37 million dollars last year. The City’s worth of employment, purchases and tax revenues.

Surveys also show that, besides the price of admission, three to four dollars are spent on city services: taxis, parking, restaurants, etc. One survey shows that 20% of the audience spends an average price of $17.50 in addition to the price of tickets while attending a performance at the Opera House.

It has always been felt that its cultural life is one of a city’s magnets, but statistics prove this beyond doubt: the Ballet, for instance, has found its audience to come 39.8% from San Francisco, 27.2% from the East Bay, 21.8% from the Peninsula, 13.4% from Marin County and 1.8% from outside these areas. A.C.T. finds approximately 30% of its audience from the city itself, 55% from the suburbs and 15% from tourist, while the Symphony shows about 54% of its audience are non-residents.

Tourism is a key San Francisco industry, to an astonishing degree. Last year tourists spent $288 million dollars here on hotel rooms alone; $201,1 million on restaurants; $702,3 million on retail purchases; $29 million on transportation; $76 on sightseeing; $20,1 on entertainment; $53,7 on gasoline, oil and automobile services; . . . 794 million dollars in total. And, the cultural life of a city is the lifeline of its tourism.

In 1961, the San Francisco advertising and Publicity fund (generally referred to as the “Hotel Tax”) was established to attract tourism to San Francisco. Presently an 8% levy on visitors’ hotel rooms, it has since become a model to other cities. Due to Prop. A, the increase to 10% was held. The fund was decreased to $22.6 million from the $28.6 million available in 1978. $1.9 million was divided among 50 organizations.

San Francisco’s Chief Administrative Officer Roger Boas has recommended to the budget analyst, Harvey Rose, finance committee members Carol Ruth Silver, Ella Hutch, Quentin Kopp, the Board of Supervisors and Mayor Dianne Feinstein that the amounts available to arts organizations be returned to the pre-Prop A level of $4 million with an added $3.7 million as an inflation factor—$35.15 million for the arts, $1.2 million for the Convention and Visitors Bureau, and $300,000 for parades and related commemorative activities.

This, 4,7 million dollars will demonstrably earn back an enormous dividend; the 6.1 million tourist dollars spent here on entertainment, plus the 10.5 million dollars residents spend on the 65 organizations studied, plus the approximately 42 million dollars (approximately the conservative $3 to $4 person figure spent on related services... or a 114.4 million dollars total more than 25 dollars for each dollar the city invests in the arts).

This return is also extended considerably when the hotel fund monies are used to obtain “magnifying grants” from federal and corporate sources. The tax of a portion of the hotel tax allocations has meant we’ve hand-capped the very economic growth we desire. The economics of the situation alone merits the continuation of the program.

—Blake A. Samson

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VOLVO. A CAR YOU CAN BELIEVE IN.
If you've been wanting to go to Mazatlan & Puerto Vallarta in the worst way,
(The worst way. The other way to fly:
S.F. Oakland Phoenix Tucson Mazatlan Mazatlan Puerto Vallarta
San Jose Phoenix Mazatlan Mazatlan Puerto Vallarta)

If you always thought there had to be a better way, now there is!
Starting April 29, Mexicana Airlines flies the only nonstops to Mazatlan and on to Puerto Vallarta — every single day of the week. At the lowest fare going: only $75 one-way to Mazatlan, $85 to Puerto Vallarta.

The old way to Mazatlan.
You'd get on a plane in San Francisco or Oakland and in no time at all you'd be landing. At the airport in Phoenix or Tucson. Then, after you sat out on the runway for half an hour, you could finally take off for the nice, warm beaches of Mazatlan.

The only nonstops to Mazatlan ($75) and on to Puerto Vallarta (only $10 more)

So, now, if you want to fly from San Francisco to Mazatlan, there's absolutely nothing to stop you.

Mexicana
The airline most people fly is Mexicana.
FRENCH BEDROOM FARCE AT ‘HOTEL PARADISO’ BRINGS BACK BEDLAM

.suits and frustrated passion, awkward explanations, hastily manufactured falsehoods, pratfalls and slapstick, and of course the obligatory furious chase up and down stairs, with characters disappearing and reappearing through doors, ducking and dodging down corridors, and frantically climbing in and out of windows as each stumbles over his or her amorous appointments and blunders.

The audience enjoys watching the traffic pattern, particularly the near misses. The cumulative impression is that we all—actors, technicians, audience—are in on the same theatrical joke.

Inevitably, the whole imbroglio, swiftly orchestrated by guest director Tom Moore, culminates in a grand finale of confrontation and confusion. The playwright’s reversals at the end, when everybody gets his comeuppance but also escapes punishment, are delicious. Hotel Paradiso is hands down the funniest.

—Blake A. Samson

Somewhere between comedy and madness lies farce, and madness has never been more harmoniously or hilariously orchestrated as in George Feydeau and Maurice Desvallières’ Hotel Paradiso brought back to A.C.T.’s repertory this April.

The trademark of classic French bedroom farce is its breakneck pace punctuated by logical but unexpected twists of the plot which often involve numerous couples turning up at the same spot for romantic hangover. It is quite typical of the genre to have seduction thwarted by circumstances, the extramarital liaisons rarely culminating in anything more than laughter for the audience.

Everyone is out for a bit of immorality with someone else’s wife or husband; no one really succeeds and everyone manages to get into a whole lot of trouble. The characters, determined to have affairs with each other, very quickly desire only to survive the dizzying rush of events which the playwright bowls their way from the very first scene.

Feydeau’s editor Marcel Achard said of the writer, “this plays possess the force of tragedy, its inescapable fatality. Witnessing tragedy, we chose with horror. Witnessing Feydeau, we chose with laughter.”

Amazing coincidence and happenstance pile maddly on top of each other to create the zany and improbable plot of Feydeau and Desvallières’ 1886 masterpiece, Hotel Paradiso, as Monsieur Benedict Boniface embarks on a ribald, inept attempt at adultery. This hunchbacked little man with Gallic delusions of majestic potency has been married for twenty years to a tyrannical shrew who is so suspicious that she locks him in the house whenever she goes out. This sends Boniface straight into the arms of the almost-willing wife of his best friend and next door neighbor.

The play relies heavily on the classical elements of farce: secret assignations fraught with danger, mistaken identities, disguises, improbable encounters, thwarted pur.

If you’ve been wanting to go to Mazatlan & Puerto Vallarta in the worst way,

(The worst way: The other way to fly)

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Phoenix Mazatlan Mazatlan Mazatlan
Tucson Mazatlan Puerto Vallarta

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Tucson Mazatlan Puerto Vallarta

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The only nonstops to Mazatlan ($75) and on to Puerto Vallarta (only $10 more)

American Conservatory Theatre
IN REPERTORY 78-79 SEASON

The Winter’s Tale
by William Shakespeare

A MONTH IN THE COUNTRY
by Iain Tugendy

AH, WILDERNESS!
by Eugene O’Neill

The Circle
by W. Somerset Maugham

A Christmas Carol
by Charles Dickens

Heartbreak House
by Bertrand Shaw

5TH OF JULY
by Lennox Robinson

The Visit
by Friedrich Dürrenmatt

Hay Fever
by Noel Coward

Hotel Paradiso
by Georges Feydeau and Maurice Desvallières

(Mexican government appeal)
THE BMW 528i. WHAT MAKES IT SO RARE AMONG LUXURY CARS IS THE CAR UNDER ALL THE LUXURY.

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If the thought of owning (or perhaps leasing) such a high performance luxury sedan intrigues you, contact your nearest BMW dealer and arrange a test drive. THE ULTIMATE DRIVING MACHINE. Bavarian Motor Works, Munich, Germany.

THE AMERICAN CONSERVATORY THEATRE presents

THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

This production is made possible by a grant from the San Francisco Foundation.

Associate Director: LAWRENCE HECHT
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOBY
Sound by TIMOTHY LANNAN
Dramaturgy: DENNIS POWERS
Speech Consultant: EDWARD SKINNER
Dance Consultant: DERT LA CHAPELLE

THE CAST

Leonato, King of Sicilia
Dion
Powers, King of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reputed father of Perdita
Clown, his son
Autolycus, a rogue
Gadshill
Servants to Leonato
Pandaro
Dorastus
Timoklyone, Queen of Hermione
Perdita, daughter to Leonato and Hermione
Paulina, Wife to Antigonus
Lucilla
Leontes, Queen on Hermione
Caliban
Shepherdesses
Mopsa
Dorcas
Other Lords, Ladies, Guards, Officers, Shepherds

DANIEL KERN
NEAL FREELAND
WILLIAM PATERSON
RANDALL SMITH
MICHAEL WINTERS
PETER DAVIES
MICHAEL M. MARTIN
MARK MURPHY
ROBERTSON SMITH
SYDNEY SIMON
THOMAS M. NAHRWOLD
DANIEL DAVIS
ISIAH WHITLOCK JR.
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JOSEPH BIRD
CYNTHIA SIKES
JANICE GARCIA
MARIAN WALTERS
DELORES Y. MICHIEL
BONNIE TARWATER
KATE FITZMARTIN
SUSAN E. PELLEGRINO
LESLE HICKS

Rising to the Challenges of Shakespeare's 'The Winter's Tale'

Shakespeare's final play, with its convoluted plot and seemingly disparate morals, is unquestionably tricky to stage, but in a lucid and magical production, it can reveal the mystical transcendental philosophy of Shakespeare's later years.

One can well imagine the elderly playwright writing this complex but spontaneous "sad winter's tale" primarily to stimulate his own intellect and imagination. It was to be an intensely personal play for Shakespeare, and, as he benefited a work of philosophy, it was to be archaic in style, combining both classical comedic and dramatic types with unusual allegorical themes and allusions.

As with Pericles and Cymbeline, the theme of the play became reconciliation (the jealous husband is a common built in Iliam and more as, as in Troilus, and Cressida, Shakespeare gives the thread a twist, setting him in a tragedy. As with The Tempest and A Midsummer Night's Dream, the means of telling his tale were to be fanciful.

The first half of the play is dark and mysterious, as it is figuratively shrouded with many of the soul show Leontes unjustly and cruelly accuses his wife of adultery. The second half is light and transcendental, about purity and mutual love. The entire comedy of the first two acts is repeated in the third. The second delusion of the DUERST, is found to be a woman, and Hermione is miraculously returned to life.

Symbolic of William Ball's metaphysical direction, the celebratory ritual in act one judges Leontes before a centurial medallion—a starburst—through which floats the symbolic flanks of the universe, while it all happens to the human soul of a pastoral comedy sat before another centurial, a mammoth sundown. The story and rustic elements of life and the play marry into a tight, meaningful unit.

The challenges of the roles are enormous. One must have a beautifully large, every sympathetic Leontes; an angelic, suffering but real Hermione; a courageous Paulina; stout idealistic; and ideally handsome young lovers, Florizel and Perdita; a court of digested but cowardly courtiers; a thoroughly enchanting circle of bushy matted and parched, Autolycus, Cithern, Mopsa and Dorcas, not to mention the allegorical Father Time, as well as the spirit of the actual physical manifestation of the oracle Autolycus. It's quite a daunting task.

Perhaps one can see why The Winter's Tale was Shakespeare's final work. It's time to rise to the challenge.

—Brian A. Seamon

TIME AND PLACE: once upon a time in the mythical kingdoms of Sicilia and Bohemia

There will be one ten-minute intermission.

understudies
Leontes—Peter Davio; Mamillius—Matthew Thompson; Antigonus—Michael O'Quinn; Archibald—Sabin Epstein; Camillo—Lawrence Heard; Cleomenes—Bret Nicholl; Dion—Gerald Lancaster; Polixenes—Michael X. Martin; Florizel—Thomas Oglesby; Old Shepherd—Richard Denison; Launce—William Autolycus—Mark Murphy; Time—Peter Donat; Hermione—Heidi Helen Davis; Perdita/Mopsa—Bonnie Tarvariel; Paulina—Delores Y. Mitchell; Dorcas—Libby Boone; Emilia—Kate Fitzmartin.

Stage Managers: JAMES HARE and JAMES L. BURKE
THE AMERICAN CONSERVATORY THEATRE

presents

THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

This production is made possible by a grant from the San Francisco Foundation.

Associate Director: LAWRENCE HECHT
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Lighting by RICHARD DEVIN
Case by LEE HOBBY
Sound by TIMOTHY LANNAN
Dramaturge: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERF LACAPPELLE

the cast

Leontes, King of Sicilia
Mamillius, Prince of Sicilia, his son
Antigonus
Lords of Sicilia
Archdamas
Claudius
Dion
Polixenes, King of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reputed to be the Father of Perdita
Clown, his son
Autoyeus, a rogue
A Gaoler
Servants to Leontes
Pandaro
Dorastus
Time
Hermione, Queen to Leontes
Perdita, daughter to Leontes and Hermione
Paulina, Wife to Antigonus
Corinna
A Gentlewoman attending on Hermione
A Gentlewoman attending on Leontes
Shepherds
Mopsa
Dorcas
Other Lords, Ladies, Guards, Officers, Shepherds and Shepherdesses

J. T. LOUDENBACK, JEANNE REYNOLDS, KATHERINE ROWLAND, JOEL SWETON, BOB WESTENBERG, DANE WITHERSPOON

TIME AND PLACE: once upon a time
in the mythical kingdoms of Sicilia and Bohemia

There will be one ten-minute intermission.

understudies
Leontes—Peter Davis; Mamillius—Matthew Thompson;
Antigonus—Michael O’Quinney; Archdamas—Sabin Epstein;
Claudius—Lawrence Hughes Cleaver; Basilus—Ray Blyth; Dion—Gerald Lancaster; Polixenes—Michael X. Martin;
Florizel—Thomas Ogden; Old Shepherd—Richard Devon;
Hermione—Tina Willard; Autoyeus—Mark Murphy;
Time—Peter Donat; Perdita—Holden Helen Davis;
Mopsa/Bonna/Corinna; Shepherdesses—Paulina; Corinna; Dorcas—Libby Boone; Emma—Kate Fitzmaurice.

Stage Managers: JAMES HAYRE and JAMES L. BURKE

RISING TO THE CHALLENGES OF SHAKESPEARE'S THE WINTER'S TALE

Shakespeare's The Winter's Tale, with its convoluted plot and seemingly disparate motifs, is unquestionably tricky to stage, but in a lucid and magical production, it can reveal the mystical transcendental philosophy of Shakespeare's later years.

One can well imagine the elderly playwright writing his complex but spontaneous "sauds winter's tale" primarily to stimulate his own intellect and imagination. It was to be an intensely personal play for Shakespeare, and, as it benefits a work of philosophy, it was to be archaic in style, combining both classical comic and dramatic types with unusual allegorical themes and allusions.

As with Pericles and Cymbeline, the theme of the play became reconciliation (the jealous husband is a common but in no way tame and facile; as in Othello, Shakespeare gives the idyll a twist, setting him in a tragedy. As with The Tempest and A Midsummer Night's Dream, the means of telling his tale were to be fantastical.

The first half of the play is dark and mysterious, about impostures of the soul (showing Leontes unjustly and cruelly accused of infidelity). The second half is light and transcendent, about purity and mutual love. The King's conspiracy, committed by the first generation, are reconciled by the second (now Leontes' lost daughter is found and Hermione is miraculously returned to life).

Symbolic of William Ball's meta-historical directional, the celebratory ritual in act one judges Leontes before a centurion medallion—a starburst—through which ties the mystical, distant lights of the universe, while act two moves to the human realm of a pastoral comedy set before another centurion, a mammoth sunflower. The lofty and rustic elements of life and the play marry into a tight, meaningful union.

The challenges of the roles are enormous. One must have a believable task; every sympathetically (Leontes; an angelically suffering but real Hermione; a courageous Paulina; two idealistic and ideally handsome young lovers, Florizel and Perdita: a court of dignified but cowardly courtiers; a thoroughly enchanting circle of rustic mates and partners, Autoyeus, Cileen, Mopsa and Dorcas, not to mention the allegorical Father Time, as well as the spirit of the actual physical manifestation of the oracle Autolycus). It is a daunting list.

Perhaps one can see why The Winter's Tale has been neglected and thought it was time to rise to the challenges.

—Brian A. Saimon
THE AMERICAN CONSERVATORY THEATRE
presents
HAY FEVER
(1925)
by NOEL COWARD
Directed by NAGLE JACKSON
Associate Director: EUGENE BARCONE
Scenery by RALPH PUNICELLO
Costumes by ROBERT MORGAN
Lighting by ULRICH EPPERSON
Sound by TIMOTHY LANNAN

the cast

<table>
<thead>
<tr>
<th>Actor</th>
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<tbody>
<tr>
<td>Simon Bliss</td>
<td>ROBERTSON SMITH</td>
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<tr>
<td>Sonal Bliss</td>
<td>SUSAN E. PELLEGRINO</td>
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<tr>
<td>Claire</td>
<td>PENEOPE COURT</td>
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<tr>
<td>Judith Bliss</td>
<td>MARIAN WALTERS</td>
</tr>
<tr>
<td>David Bliss</td>
<td>WILLIAM PATERSON</td>
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<tr>
<td>Sandy Tyrell</td>
<td>RANDALL SMITH</td>
</tr>
<tr>
<td>Myra Anundi</td>
<td>BARBARA DICKISON</td>
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<tr>
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The action of the play takes place in the Bliss's 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

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Stage Manager: SUZANNE FRY

BAD MANNERS AND GOOD HUMOR INSIDE THE ENGLISH DRAWING ROOM

The year 1925, when Noel Coward, having finished Hay Fever, was a vintage year for him as one success followed another. The Vortex, Hay Fever, Easy Virtue and On With the Dance, until Coward had recorded four plays in West End theatres simultaneously. 1925 was also a good year for the London theater in general; Sean O’Casey made his name with Juno and the Paycock, Frederick Lonsdale offered The Last of Mrs. Chippy, Rose Marie opened at the Drury Lane a week after No No Nanette at the Palace, John Barrymore played Hamlet at the Haymarket, and a young actor, Laurence Olivier, made his professional stage debut in Sybil Thorndike’s production of Henry the Eighth.

The idea for Hay Fever came to Coward after spending several weekends at the home of Hartley Manners and his American wife, Laura Taylor, the famous actress for whom Tennessee Williams would later write the part of Amanda Wingfield in The Glass Menagerie. As hosts, the Manners inevitably created a world of chaos for their guests while remaining perfectly cool themselves, and after a weekend or two with them, Coward sat down and wrote Hay Fever in three days.

It starts with the arrival of four guests invited independently by different members of the eccentric Bliss family for a restful weekend at the family’s country manor. Coward being Coward, it is mandatory that the guests represent the greatest possible conflicts of romantic, intellectual and social interests. Individually and collectively, they possess all the privileges of superbly tailored ripples and elaborately constructed defenses, eyebrows that rise easily and with telling comment, and that attractive, faintly decadent charm of the Coward Beautiful People.

Asked in the thirties to introduce his favorite play for a publisher’s anthology, Coward unhesitatingly said Hay Fever. The play’s technical symmetry always appealed to him. “It’s quite extraordinarily well-constructed,” he commented at the time. “As for the whole thing in three days I didn’t even rewrite. I enjoyed writing it and producing it, and I have frequently enjoyed watching it.”

Hay Fever is droll farce and droll farce demands one thing style. That word is somewhat overused nowadays, but in reference to Coward, it is certainly applicable. A lightness of mood, quickness of repartee, and above all elegance of manner are the keystones of the play. With these ingredients Coward fashioned his theatrical manner that camouflages the underlying satire.

His plays and musicals range over an entire spectrum of taste from the faintly wicked menace of Design for Living to the spirited fantasy of Bilthe Spirits; from whipped cream operettas like Better-Sweet to music hall antics like Tonight at 8:30; from Kiplingesque tunes of glory in Cavalcade to the hilarious battles of the sexes in Private Lives. Coward even dropped his customary mask of urban detachment to write a tenderly poignant tale of middle-aged love in The Man from the Music Hall.

His plays and musicals have been staged all over the world, and his name alone is足够的 at the box office. A product of Coward’s, Hay Fever has become a favorite of the director and has set the golden standard for farce, both in London and New York.
THE AMERICAN CONSERVATORY THEATRE

previews

HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE

Scenery by RALPH PUNICELLO

Costumes by ROBERT MORGAN

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SUSAN E. PELLEGRINO
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RANALL SMITH
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There will be one fifteen-minute intermission.

understudies

Simon Bliss—Thomas M. Nahrown; Sorrel Bliss—Cynthia Sikes; Clara—Delores Y. Mitchell; Judith Bliss—Candace Barrett; David Bliss—Michael O'Guin; Sandy Tyrell—Bruce Williams; Myra Anundel—Heidi Helen Davis; Richard Greatham—Daniel Kern; Jackie Coryton—Janice Garcia.

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The year 1925, when Noel Coward finished Hay Fever, was a vintage year for him as one success followed another: The Vortex, Hay Fever, Easy Virtue and On With the Dance, until Coward had a record four plays in West End theatres simultaneously. 1925 was also a good year for the London theater in general: Sean O'Casey made his name with Juno and the Paycock, Frederick Lonsdale offered The Last of Mrs. Cheynell, Rose Marie opened at the Daly Lane a week after No, No Nanette at the Palace, John Barrymore played Hamlet at the Haymarket, and a young actor, Laurence Olivier, made his professional stage debut in Sybil Thorndike's production of Henry the Eighth.

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It starts with the arrival of four guests invited independently by different members of the eccentric Bliss family for a restful weekend at the family's country manor.

Coward's version of the story is a satirical view of the upper-class English society of the time. The characters are all American, and the play is set in the English countryside. The play is a comedy of manners, and it is a critique of the upper-class English society of the time.

The play was first performed at the Criterion Theatre in London on 8 March 1925, and it ran for 350 performances. It was a critical and commercial success, and it established Coward as one of the leading playwrights of the time.

The play is about the Bliss family, who are hosting a weekend at their country manor. The guests include a duchess, a, a doctor, a socialite, and a writer. The guests are all converging on the manor to celebrate the birthday of the young daughter of the host.

The play is set in the English countryside, and it is a comedy of manners. The play is a critique of the upper-class English society of the time.

The cast includes Simon Bliss, Sorrel Bliss, Clara, Judith Bliss, Sandy Tyrell, Myra Anundel, Richard Greatham, and Jackie Coryton.

The play is directed by Nagle Jackson, and it is presented by the American Conservatory Theatre.
Mr. Bernard Weiner
Bay Area Drama Critics' Circle
The San Francisco Chronicle
55th Mission
San Francisco, California 94110

Dear Mr. Weiner:

We at A.C.T. are honored that members of our company have received nominations for the Bay Area Drama Critics' Circle awards in recognition of their individual achievements on the scenic stage.

The whole question of awards has awakened deep concern within A.C.T., and we believe that the 27-member Artists' Advisory Council has set on three occasions to discuss the artistic and philosophic value of such awards to our company.

We are an ensemble. We are very proud of the cooperative and non-competitive spirit of our work together. Neither A.C.T. actors nor A.C.T. productions compete with each other. Nor do we see ourselves in competition with other companies in the same city. We are a community of theatre artists, and the more we work together, the more we share a tremendous sense of cooperation, friendship and mutual pride with our colleagues throughout the Bay Area.

We believe that after careful consideration and discussion, it is the respectful and unanimous decision of the artists' Advisory Council and the members of the nominations committee to withhold the names of the artists' Advisory Council and the nominations committee from nominations for the proposed awards.


February 15, 1978

The above letter, signed by the 27 members of the 1978-79 Artists' Advisory Council, was sent to Bernard Weiner, then president of the Bay Area Drama Critics' Circle, prior to its first annual awards last year. In January of this year, the 1978-79 Artists' Advisory Council voted unanimously to reaffirm the position taken last year, and a letter to that effect was sent to Erich Bahneyfield, current president of the Critics' Circle. Unfortunately, the Circle members chose to ignore the request in the more recent letter "that A.C.T. productions and members of the A.C.T. company not be placed in nomination for awards."
A.C.T. AND LOCAL AWARDS

February 15, 1978

Mr. Bernard Weiler
Bay Area Drama Critics’ Circle
The San Francisco Chronicle
5th & Mission
San Francisco, California 94102

Dear Mr. Weiler:

We at A.C.T. are honored that members of our company have received nominations for the Bay Area Drama Critics Circle awards in recognition of their individual achievements on the San Francisco stage.

The whole question of awards has awakened deep concern within A.C.T., and our 27-member Artists’ Advisory Council has met on three occasions to discuss the artistic and philosophic value of such awards to our company.

We are an ensemble. We are very proud of the cooperative and non-competitive spirit of our work together. Neither A.C.T. actors nor A.C.T. productions compete with each other. Nor do we see ourselves in competition with other theatres or theatre artists. On the contrary, we share a tremendous sense of kinship and mutual pride with our colleagues throughout the Bay Area.

After careful consideration and discussion, it is the respectful and unanimous decision of the artists’ Advisory Council and the management to withdraw the names of all A.C.T. company members and productions from nomination for the proposed awards.


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- Meet the Cook with Allen Ludden.
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- Steve Baffroy, On Stage.
- Al Hart, That’s Entertainment.
- Weekend Happenings.
- The Lyon’s Den.

Timely in-depth features on NewsMagazine:
- Mornings, Nancy Herr & Barry Simmons.
- Evenings & Weekends, Barbara Harrison.

Good news to use.
SPECTACULAR SURREALISM IN DÜRRENMArts 'THE VISIT'

"I think we live in a time when the arts have gone further and further into the realm of surrealism, of at least a new examination of realism," A.C.T.'s director Laird Williamson says of his staging of Friedrich Dürrenmatt's macabre 'The Visit.' We have seen more and more tendency in the arts to explore reality in unusual ways.

"Dürrenmatt sees the play as a tragicomedy," he continues. "There is a conflict immediately in those terms, a clash, and I think that is the basis from which we have begun." Realism and naturalism, through their tendency to emphasize a local audience, detracts from the universal or world view. Thus in 'The Visit' as in many of his paintings, Dürrenmatt consciously mixes styles, a strong intermingling of realism, symbolism and expressionism.

"I think what Dürrenmatt says, or implies," Williamson continues, "is that this reality is maybe only a symbol for what is going on inside, what really happens to us, and what our lives are really all about.

"One of our tendencies as human beings," Williamson adds, "is to be seduced by material and physical well-being. If you drive people far enough, which is the given circumstances at the start of the play, if you deprive them long enough, they can be seduced completely by it."

He finds the text at Claire's wedding (it has been her childhood dream to be married in this cathedral) very significant. It is from First Corinthians, chapter 13 and is about charity, paraphrasing: "If I have not charity, I am nothing."

"Now what is charity?" the director asks. "We have two groups of people in this play talking about two kinds of charity. The Bible enumerates all the virtues. Charity is; it is kind. Charity does not envy, it is not pretentious, is not puffed up. It is not ambition, is not self-seeking, is not provoked. This is frightening to us. We realize how quickly we forget. We get lost in our concrete reality."

"We may as well be on the steps of Thebes saying, 'There's a presence in our land, someone is guilty, but we don't know who it is.' In she comes, an avenging fury. She will find out the guilty one and the guilty one will be destroyed and she will go away and the society will be purified. That is the way it is in a classic Greek tragedy, but not in a tragicomedy. Each slap of a tragicomedy is filled with irony."

That is why to see Friedrich Dürrenmatt's 'The Visit' is to understand why it lingers so powerfully in the memory as one of the most trenchant and mordant plays of our times.

—Blake A. Samson
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Survival at the Core of Wilson's ‘5th of July’

"I knew I was writing about re-dedication," playwright Lanford Wilson says of his play, 5th of July, having its West Coast premiere at A.C.T. "I was trying to express something hopeful."

Ken Talley, the Vietnam veteran permanently injured during the war, survives and the play focuses on that survival. What helps him survive, moving from the personal level of the play to a larger symbolic plane, is what Wilson sees as a positive force for contemporary society.

Masking his psychic wounds behind a wary, ironic sense of humor and showing under his veneer of cynicism a fundamental strength of character, Ken Talley shares a loving bond with a host of family members: their common past and strong present feelings of reminiscences, recriminations, interests and expectations.

As in Chekov's play, the play's deepest levels are sometimes in between the cracks, in the innuendo, the unspoken anger, frustration, antagonisms, motivations and loves of the characters.

Wilson knows how to fill in the silences.

"The design of the play," Wilson believes, "is a series of circles; everything existed is returned in the opposite. 'Every day in every way I'm getting stronger.' Talley, a former high school teacher, says sarcastically, and yet he is. 5th of July is about dependence and independence, the intrinsically connected, that form this community, a family alive to the touch and full of life and trying to reach the future intact."

What makes it contemporary extends beyond the factual issues discussed. Beneath these, 5th of July is dealing with a universal malaise that's part of the contemporary scene—unfulfilled dreams, inertia, lack of communication—and through Wilson's character development offers a strength for the contemporary world.

"What they do," comments director Edward Hastings, "is move a step forward in their growth as people. They have set a small goal and they reach that goal and they are going on to the next goal, and in that sense they are growing. Maybe they're not changing the world yet, except...they are. What happens is that the world will be different because of what these eight people who seem to be sort of burnt out cases are going to do."

"You go step by step. You learn to walk and painfully put one little step in front of the other, and it turns out to be a success."

—Blake A. Samson

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JAMES JOYCE'S WOMEN: A THEATRICAL PORTRAIT

In James Joyce's Women, actress Fiona Flanagan creates a theatrical portrait of six fascinating females—three from the life of the literary giant and three from his imagination. Following are brief character sketches of each member of this unforgettable sextet, a rich blend of the real, the surreal, and the ideal.

Harriet Shaw Weaver
Editor of the modest but influential English literary review The Egoist, Harriet Shaw Weaver read the opening chapters of Joyce’s A Portrait of the Artist as a Young Man and resolved to see the writer’s first novel into print. A Portrait began in a formal serial in The Egoist the following year. Weaver corresponded with Joyce, and became a friend and confidant until his death in 1941. Editor, anonymous benefactor, and ultimately literary executor, Weaver is portrayed by Flanagan remembering the literary Paris of the 1920's where Joyce was composing his masterpiece, Finnegans Wake.

The Washerwoman
Excerpted from the “Anna Livia Plurabelle” chapter of Finnegans Wake—this segment is the story of the River Uffy (called Anna Livia Plurabelle by Joyce), told one summer evening by a Dublin washerwoman who has found an old other people’s dirty linen—literally—and brings to her account a mixture of gossip, relih, envy and scandalized admiration. Though much of her story is not intended to make “sense,” woven into its fabric are the names of more than 250 rivers, and puns in 11 languages.

Noe Barnacle Joyce
The inspiration for such characters as Gerty MacDowell and Molly Bloom, Joyce’s wife Nora never read his books and so was unaware of her husband’s Flannagans. The idea for this piece comes from an interview with her in Zurich one month before her death in 1951. She reveals their poverty, their quarrels and struggles, their erotic correspondence, and their overwhelming loyalty to one another in the face of personal tragedy.

Sylvia Beach
The proprietress of the Paris bookstore Shakespeare and Co., the American Sylvia Beach also provided a home for the “lost generation” of writers after World War I. Beach undertook the difficult task of publishing Joyce’s Ulysses under the Shakespeare and Co. imprint, and so was central to the major literary controversy of the 20th century.

Gerty MacDowell
Flannagan recreates on stage the sequence from Ulysses in which a young girl fantasizes about a stranger on the beach who is watching her intently. Gerty describes a range of feelings—erotic, comic, poignant—that culminate in a surprising revelation. When this episode appeared in an American magazine in 1930, it prompted the court case banning Ulysses in the United States.

Molly Bloom
Perhaps the most famous sequence in all of Joyce’s writing, Molly Bloom’s stream-of-consciousness soliloquy from Ulysses is best described by Joyce himself:

It begins and ends with the female word yes. It turns round like the earth ball—slowly and slowly and very round an round spinning... It seems to me to be perfectly sane full amoral fortissimo untrustworthy engaging shrewd limited prudent indifferent Webb [Woman].

Molly Bloom is in many ways a culmination of Joyce’s ambivalent feelings for women, both real and imagined, entertaining, and lust in a final sense of oneness with the natural universe.

—David J. Skal

WHO’S WHO IN JAMES JOYCE’S WOMEN

FINNLAURA FLANAGAN was born in Dublin and educated at Glengowes Wood College, the Alma Mater of James Joyce. He has lived in the United States since 1915. Joyce’s Women marks his professional debut as an actor.

Garrett O’Connor
was born in Dublin and educated at Glengowes Wood College, the Alma Mater of James Joyce. He has lived in the United States since 1915. Joyce’s Women marks his professional debut as an actor.

Burgess Meredith
Director
His career is a series of theatrical landmarks spanning more than four decades and 80 plays, among the most notable being the off-Broadway and Broadway productions of James Joyce’s Ulysses in Nighttown which he both conceived and directed. The former production was also staged in London, Amsterdam, and Paris and won the Sarah Bernhardt International Award. He made his film acting debut in 1933 and less than two years later was voted Best Performer of the Year by the N.Y. Drama Critics Circle. His early successes included Mo in Wintervert, a role written expressly for him by Maxwell Anderson, High Tor, The Star Wagon, Candida and The House of the August Moon. His Hollywood starring achievements include Of Mice and Men, The Story of G.J. the Horse of a Chamberlain, The Man on the Eiffel Tower, and a hundred others. Among his Broadway directorial credits are Season in the Sun, A Thurber Carnival, and Blues for Mr. Charlie. He has appeared in countless television shows, winning an Emmy last year for Joe Welch in Tall Gunner Joe. He also recently received Academy Award nominations for his performance in both Day of the Locust and Rocky. His current films include The Great Georgia Dan, Noah, Four Play and Magic. Future films include Rocky II and The Day the Earth Ended with Paul Newman.
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WHO'S WHO IN 'JAMES JOYCE'S WOMEN'

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With the compliments of Flannery O’Connor, Garrett O’Connor
And, we feel sure, Mr. James Joyce

The Washerwoman Tells of Anna Livia Plurabelle from Finnegans Wake

She was just a young, thin, pale, soft, shy, slim, slip of a thing then, sauntering, by overMohammedanism was a heart, frigid, frudging, lurching, leafoast of a Courreghian, making her way for whom sun to shine on, as tough as the oak trees, used to rustle that little down by the dykes of kissing Kittles, for torrefaction with a placid across her. She thought she was a rake near the ground with somphant shame when he gave her the tights ever! You know the dried, done of Luggles? Well, there once dwelt a local here, in the eyes of that, in the eyes of the old one, in the eyes of the old one, the kindling contents you simply can’t stop. She thought of both of her newly animoid hands, the core of her whiskers, in her Virgilian within autumn of her, tumbling and scorning her and slinging, it, that was deedless and amole like this red bag at sundown. Her pote did help herself. Theirs that hot on him, he had to forget the monk in the man, rubb her up and smoothing her down, he balanced his hopes in smiling mood, took a skais after kischkush on Anna-ne-Piskur’s at the froward frontshore. O wasn’t he the bold priest! And wasn’t she the naughty Lively! Nautical Nakmus her new own. Two legs in scowcatcher breeches went through the oceans that, bonchol Burn and Wallawina Wolfe, Lugnepailla’s she had a hint of a hair at her sunny to hide or a bosom to tellish a branch canoldar, not to mention a cheek all. And are that again, she was ticked by a hound, while it was simply simple, on spur of the hill in old Kipper, in broaching and sheannersin fresh, half of all, world of all, the wiggly Livy, she sidedly selfed out ed by a gaug that it, for a moment while Sally her Nurse was sound sleep in a slough and. Hot and bloody pulse in her snowly before she found her shade and lay and wriggled in all the stagnant back pools of falsely tally tellsy tail, she laughed in nicelovin with her limbs soft and a whole drive of maiden honeyfors blushing and

looking askance upon her! What am I dancing now and I’ll thank you if it ain’t in so or is it a purp’lice? And where’s the starch? O, may the diabolic twist your salinity pith! You child of Mammon, Kim rosa’s Little Nose who has been hearing the leg of her drawers on her! Which log in? The one with the bally on in? Where did I stop? So she said to herself she’d frame a plan to take a shine the machinemaker, the like of it you never heard! Lynd as your blessed ashes here till I scrub the canyon’s underparts! Flow now. Clearer, more. And Postleypooley! First she let her hair fall and down it listened to her feet its toil for winding coils, then, motherhood, she snapped herself with galawdor and fragrant plastiana must, wiper and wrack, from crown to sole. Next she pressed the gnaw of her keen, warlies and ears and mole and topper, with antifouling butterschotch and turflene and esersand and with mould she ushered round philistina tales and wastes dun, inconceivable, all her little many. Peck of gold in walous, her jelly belly and her grains of isoacne angulus bronza. And after that she wore a garland for her hair. She pleased it. She plaiied it. Of midsummerpiece and rivertags, the but rush and waterwood, and of fallen groans of weeping willow. Then she made her bracelets and her anklets and her armlets and jette sullied for necklaces of slicking cobbies and pattering pebbles and rumbling rubb’its, richmond and rocky of Irish thumperorgetons and sheltiemere bangles. There done, a deck of suit to her airy ey, Annalee Latelatat, Parthol, and the lellipops in her cheeks to her lapopot and the pick of the pickets to her feet in the slippers—Then, then, as soon as the lump his back was turned, with her bung stang over her shoulder, Anna Liha, oyster face, for her, her bosom—Enginee, saw that she saw the doolek Delle Dolek took her leg, jette the seeing of her side of the current! Ah, but she was the queen old snowings anyhow, Anna Liha thinktall! And sure he was the queer old bustin too. Derry Darny Durning, the seeing of fingles and the thunger, Gammer and gaffer all we’re their garters. The dream grow. Anna was, Livy Ls, Plurabelle’s to be.

Foot in FINEGAMS WYE by James Joyce. Edited for the stage by Flannery O’Connor.

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And, we feel sure, Mr. James Joyce

The Washerwoman Tells of Anna Livia Plurabelle from Finnegans Wake

She was just a young, thin, pale, soft, shy, slim, slip of a thing then, squalerling, by等方式, but she was a heart, frudging, lurching, leafbreast of a Curraghman, making his hay for whom on sun to shine on, as tough as the oak trees, used to rustle that little down by the dykes of killing Kildare, for terristickness with a splash across her. She thought she was a rank roughly the ground with namphant shame when he gave her the tightest eye. You know the wink doe of Luggala? Well, there once dwelt a local here. She was a woman of the sea. She was an expression of the sea, all listening, the kindling curves you simply can’t stop. She was an expression of both of his newly anointed hands, the core of his cauls in a serpentine wind of autumn. She was a woman of the sea, parting them and soothing her and slapping it, that was deader and more amble like this red bag at sundown. He could not help himself, the brush hot on him, he had to forget the monk in the man, rubbing her up and smoothing her down, hebalting his laps in a clinging mood, kis kikites after kis_hooks on Anna-ne-polit seaside of the fatal forehead. O wasn’t he the bold priest? And wasn’t she the neasty Livia, Nautic Naama being her new name. Two lads in suchwic stanch boes went there that brushed on that, henchel Burn and Wallonewa Wake, Lughnagilla’s maiden. She asked him to have a hint at her hair if she was to hire or a bosom to tell a birch canndailor, not to mention a a cunabula. And an she was, she was looking at a bountiful, as simple, as single as a spurt of the hill in old Kipper, in broncing back. She was snowball. Half of all, well, all, the willygig Livia, she dislopped out the by a packard, in her with a white sail daily her Nurse was sound sleep in a stolid. And indoors, dried bloody or xmas before, she found her’s staid and lay and wriggled in all the stagnant back pools of balky water, a frenzy in, a frenzy in, she laughed in nockina as the limbs about and a whole drove of maiden hafwirns blushing and looking oaksane upon her? What am I running now and I’ll thank you if it ain’t a thing, or is it a surplis? And where’s the smash? O, may the diabolic twist your safety pin? You child of Mammon, Kin-sela’s Little Nell who has been treading the leg of her drawers on her? Which log in? They were the one with the ball in? Where did I stop? So she said to herself she’d frame a plan to take a shine the machinemaker, the like of it you never heard. Lind on your blissed ashes here till I’ll scrub the carpean’s underpants! Flow now. Clever man. And Postleblow. First she let her hair fall and then it sniffed to her feet its twirls winding coils. Then, motherly, she dispelled herself with gaiacity and fragrant platania must, wither and lave, from crown to sole. Next she gressed the grooves of her keel, warbled and warts and male and more and more, with antifouling buttersSusan and turlentine and eripend and fandebdumd and with must she salubrious round prunella tiles and wastes buy, deign, open, allow her little many. Pecu gold of warcous, her jelly belly and her grains of incessant angulus bronze. And after that she wore a parrot for her hair. She pleased it. She plaited it. Of reawing not and riverrippers, the but rusk and waterfield, and of fallen grips of weeping willow. Then she made her bracelets and her anklets and her armpits and mntiny arthric for necklaces of cithping cobsies and pattering pebbles and rumbling rhinoc. Richmond and ruth of Irish rhumunherinprogram and shehettad sables. That done a deal of skirt to her hair say, Anna Livia, Lisheenlisk Parvulus, and the letipels of cream to her lapplements and the packard in the garden, its rucks, went on to the atories. Then, then, on the as soon as the lump his back wrap it, with her" ringy rope anoug her soulder, Anna Liha, oyster face, form her baswine and Eeverone that saw she said the twelve Delles took her back and it’s nothing to your side of the current! Ah, but she was the queen old snowshoe anything, Anna Liha tinkles! And sure he was the queen old runt too. Deerly Derry Dumpling, as all the signets of flegel and metallic throes. Gimmer, gimmer and galles all were their paragons. The seem grow, Anna was, Livia is, Plurabelle’s to be. From the ord of FINNEGANS WAKE by James Joyce. Edited for the stage by Flaminea Flanagan.
News & Notes

In response to many requests, those arriving after a performance has begun will be asked to wait in the lobby until a suitable break in the action on stage. At that time, ushers will seat latecomers as quickly and quietly as possible. The "suitable break" is carefully chosen by the director of each A.C.T. production to create the least possible disturbance to the performances as well as the audience. Since the early scenes of a play are the most vulnerable, the break may not come until after the first twenty or twenty-five minutes.

We respectfully ask your cooperation in arriving on time for A.C.T. performances and, should you be delayed, your patience in awaiting the designated time for late seating. On Monday through Thursday evenings, performances start promptly at 8:00. On Friday and Saturday evenings, the time is 8:30. Wednesday matinees begin at 2:00; Saturday morning shows begin at 11:00.

We appreciate your help.

New Items at The TransACTion

The Friends of A.C.T. gift shop, located in the Geary Theatre lobby and open one hour prior to curtain as well as during intermission, has some exciting new merchandise in stock. Travelling makeup kits, new notepaper and aprons and paper back versions of this season's plays are among the many items available. Proceeds from the TransACTion benefit the A.C.T. scholarship fund.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1979-80 season are now being mailed to all current subscribers. Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. The deadline for renewing subscribers to receive their priority is May 20. If you are a current subscriber and do not receive your renewal brochure by mid-month, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880.

TO THE AUDIENCE

Please—while in the auditorium—observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments.

■ Please note the NEAREST EXIT. In case of emergency, WALK, do not run, to the exit. (By order of Mayor and city's Board of Supervisors.)

Credits: William Ganslen, Dennis Anderson and Hank Kranzler for A.C.T. photography, illustrations by Russel Redmond.

Special Thanks: To Laurel Meats, to a New Leaf Florist on California at Hyde Sts. (777-1066) for opening, night flowers; The Focal Point, 2308 Ashby Ave., Berkeley, Score for The Winter's Tale recorded at Filmways/Heider Recording, San Francisco; A very special thanks to The Good Guys, 2085 Chestnut St., San Francisco; David Branson as the voice of Johnny Young.

TOOLKIT 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 6 p.m. for Sunday performances. Tickets to Marin's Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin's Memorial Theatre Box Office. For additional information call 675-3440.

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

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SEND YOUR NAME AND ADDRESS TO MAILING LIST, A.C.T. 450 GEARY ST., SAN FRANCISCO 94102.
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LER for A.C.T. PHOTOGRAPHY.

ILLUSTRATIONS BY RUSSELL

RED-MOND.

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LOBBY, OR SEND YOUR NAME AND

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SAN FRANCISCO 94102.
PRINCE STREET PLAYERS’ MUSICAL ‘ALICE IN WONDERLAND’ AT MARINES APRIL 10-15

When was the last time you followed a White Rabbit to meet a Cheshire Cat and quaffed tea with a Mad Hatter? Parents and kids alike have been stepping through Lewis Carroll’s magical looking glass at their local fairy tale, Alice across the country, from New York’s Helen Hayes Theatre to San Diego’s Amtrak Theatre. The Prince Street Players have created a musical version of the classic tale, directed by Christopher Lewis, with music and lyrics by John K. Hain. The production runs through April 15 at the Marines’ Theatre in San Diego. For tickets, call 619-233-4341.

DEADLINE FOR YOUNG CONSERVATORY SUMMER PROGRAM SET FOR JUNE 4

Interviews for A.C.T.’s Young Conservatory Summer Program begin this month with an application deadline of June 4. In its eleventh year, the summer program session began as an offshoot of the regular Young Conservatory program, formed in 1970 to promote self-awareness and self-discipline in young people within a professional theatre atmosphere.

The Summer Program is divided into two five-week sessions: June 16 to July 21, and July 23 to Aug. 19. Each is open to young persons age eight through 18 classes are taught by theatre professionals from throughout the state and include Creative Drama, Scene Studies, Puppetry, Mime, Dance, Shakespeare, Tap Dancing, Circus Techniques, Gymnastics, Acting Styles, Directed Theatre, Directing, Adaptation, Improvisation, Comedy Techniques, Stage Conflict, Speech and Dialects.

Approximately 200 students participate in each session, with many taking classes during both. Some continue the regular full-term program which parallels the academic year. Qualifying youngsters may attend up to three years in the Young Conservatory program, attaining actual rehearsal and performance experience.

Summer Program classes meet for six hours weekly (two or three hours each class). Students may enroll in as many classes as desired.

The application interview is conducted by Young Conservatory staff and lasts about ten minutes. For more information contact:

Young Conservatory Program
American Conservatory Theatre
450 Geary Street
San Francisco, CA 94102
(415) 771-3800

WHO’S WHO AT A.C.T.

WILLIAM B. BALL (General Director) 1965-1970. Founder of American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespeare festivals across the country. Ball made his New York directorial debut with Chekov's little-known play, The Overcoat, in Off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1959. 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 1965 off-Broadway production of Under Milk Wood won the Lola O’Manns and Outer Circle Critics Awards. In 1963, 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 Holley, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to London to direct The Comedy of Errors at the Old Vic. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC/AT&T Director’s Fellowship. Among the first plays he directed for A.C.T. was A Midsummer Night’s Dream, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus the King, Macbeth, Three Sisters, Tartuffe, Rosencrantz and Guildenstern Are Dead, Caeasar and Cleopatra, The Conductor, D поверхностей, The Crucible, The Taming of the Shrew, The Glass Menagerie, The Mousetrap, Jumpers, Equus and The Bourgeois Gentleman. Ball has directed three of the productions for A.C.T.’s television, including The Taming of the Shrew, for which he received a “best director” nomination by the Writers’ Guild of America West and Outer Circle Critics’ Circle. He also works as a teacher in A.C.T.’s conservatory program.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its 23-year history as a member of the Board of Directors. In 1966 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 1969. McKenzie is director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T. whose productions of Charlie’s Aunt and Our Town were seen during A.C.T.’s first two seasons. He has staged numerous productions for the company since 1965 and also heads the Play in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Saints of Marjorie Kemeny, Epitaph for George Dillon and directed the national touring company of Oliver! He has served as a Guest Professor of Drama at many American colleges and regional theatres and is three time President of the Executive 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 and directed the Australian premiere of The HOT L BALTimore. He has translated and directed the Japanese language version of the hit Soviet play Valentin and Valentine and last season’s A.C.T. production of The Visit toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed is Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York Shakespeare Festival, Barter Theatre, the A.P.A. 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, Hamlitan, the Last Helenean, THE HOT L BALTimore, The Miser, The Quiene of Denmark, As You Like It, The Widower, Edgar Allan Poe, Pentecost, The Fireman, and The Fortune. His latest production, The Merry Wives of Windsor, was directed by Peter Brook and the Ensemble at The Shakespeare Institute at Stratford-Upon-Avon. In 1979, Fletcher was one of the two playwrights selected to the Soviet Union as part of the U.S.A-U.S.S.R. Cultural Exchange Program as well as AN. Wildenstein, with whom he toured in Vietnam and Japan this summer. Fletcher has also translated and directed numerous lesser known plays for A.C.T., including An Enemy of the People, A Doll’s House, The Elephant Man, Peer Gynt and The Master Builder.

EDITH MARKSON (Director of Development) is a founding member of A.C.T. She has served as President of the San Diego Performing Arts Federation and has been a member of the Board of Trustees since its inception in 1965. Mrs.
DEADLINE FOR YOUNG CONSERVATORY SUMMER PROGRAM SET FOR JUNE 4

Interviews for A.C.T.'s Young Conservatory Summer Program begin this month with an application deadline of June 4. Now in its eighth year, the summer program aims to attract talented students, many of whom could not afford to attend a conservatory program of their own. Interviews are scheduled for students who are interested in participating in the program. Students are interviewed by A.C.T. staff members who are experienced in the field of theater. Interviews are conducted by phone, email, or in person at A.C.T.'s offices. Applicants are evaluated based on their previous theater experience, their interest in the performing arts, and their ability to contribute to the program. The interview process helps A.C.T. identify the most promising candidates for the program. Interested students are encouraged to apply as soon as possible to ensure their place in the program. For more information, visit A.C.T.'s website or contact the A.C.T. admissions office.
Markson was also instrumental in the creation and growth of the Milwaukee Repertory Theatre, and has participated in many national arts boards. She served as Vice President and as a member of the Executive Committee of the Repertory Theatre. She is a Board member of the National Endowment for the Arts, to which she also served as a special consultant.

In addition, Mrs. Markson has been a consultant to the Ford Foundation in its Program for the Arts and Humanities. Her interest and involvement in the International Theatre Institute coupled with her commitment to international cultural exchange resulted in her acting as liaison for A.C.T.'s landmark tours to the Soviet Union and Japan. Last year at the invitation of the Ministry of Culture she conducted a tour of American theatre directors to the U.S.S.R. With her assistance, the State Department sponsored a reciprocal tour of Soviet theatre directors to the United States and the group attended a series of seminars on both sides with leading American directors and playwrights arranged by Mrs. Markson and the Theatre Institute. The group also attended A.C.T.'s opening night performance of The Winter's Tale.

NAGLE JACKSON (Guest Director) formerly 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 Eurouth, 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 in 1965, 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 Vespine, Pencils and Richard II. Jackson recently directed The Matchmaker, which toured to Russia and Hawaii, and An Evening with Tennessee Williams. For the Oregon Shakespearean Festival he directed Two Gentlemen of Verona, Titus Andronicus, Henry V, and the Léliois Léotard, 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 Henry IV and staged The Matchmaker of Chalfont, Cabaret, Hotel Paradiso and A Midsummer Night's Dream. Most recently he has directed the Member of the Wedding, Elia Kazan's production of The Matchmaker (an experimental piece based on Macbeth), The Winter's Tale and played the role of Pontius Pilate in the world premiere production of Robert Pinsky's play, Judas. He directed Don Pasquale and The Portuguese Inn two seasons ago for Western Opera and staged the Taming of the Shrew for the Old Globe Theatre in San Diego. He has been nominated twice for such productions as Cyrano de Bergerac, King Richard III and The Ride of the Kingsman and A.C.T.'s Play in Progress program productions of The Healers and Animals Are Passing From Our Lives.

TOM MOORE (resident Director) was best known as the director of Grease, now in its eighth year, the longest running show on Broadway, and the Broadway musical Over Here! with the Andrews Sisters for which he received a Tony nomination. Moore also staged his association with A.C.T. by directing the West Coast premiere of James Fenton'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 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 Have It With You and The Hostage. Moore has lectured at the Seminar in American Studies, Salzburg, Austria, the University of the Arts and Mark Antony directed the University of London, the State University of New York and Brandeis University. His most recent production was the critically acclaimed revival of Once in a Lifetime staged on Broadway for Circle in the Square. Moore is a graduate of the Yale School of Drama.

LAIRD WILLIAMSON (Resident Director), who staged and co-directed A Christmas Carol at A.C.T., also directed The Matchmaker, which toured to Russia and Hawaii, and An Evening with Tennessee Williams. For the Oregon Shakespearean Festival he directed Two Gentlemen of Verona, Titus Andronicus, Henry V, and the Léliois Léotard, 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 Henry IV and staged The Matchmaker of Chalfont, Cabaret, Hotel Paradiso and A Midsummer Night's Dream. Most recently he has directed the Member of the Wedding, Elia Kazan's production of The Matchmaker (an experimental piece based on Macbeth), The Winter's Tale and played the role of Pontius Pilate in the world premiere production of Robert Pinsky's play, Judas. He directed Don Pasquale and The Portuguese Inn two seasons ago for Western Opera and staged the Taming of the Shrew for the Old Globe Theatre in San Diego. He has been nominated twice for such productions as Cyrano de Bergerac, King Richard III and The Ride of the Kingsman and A.C.T.'s Play in Progress program productions of The Healers and Animals Are Passing From Our Lives.

RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Chicago Shakespeare, he began directing The Imaginary Invalid and A Midsummer Night's Dream and played the title role in Hamlet and Macbeth, Shylock in Merchant of Venice, and Falstaff for All Seasons. Among his many roles at A.C.T. are Macbeth and Trestes, Grenfell in The Taming of the Shrew, Rodrigo in Othello and Benvolio in Romeo and Juliet.

CANDACE BARRETT directs the Young Company in addition to performing with the company. At A.C.T. she appeared in Pillars of the Community, For All Seasons, This Is (An Entertainment), Exodus, Valentin and Valentine, All the Way Home, The National Health and Peer Gynt. She has staged at Northwestern University and taught children's theatre at the Northeastern Methodist University. For the Milwaukee Repertory Theatre she was seen as Waya 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 9th 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 Shakespeare In the Park. He toured in The Show Off with George Grizzard and Jesse Royce Landis and the APA Production of Midsummer Night's Dream. Other directing credits include Billy Badger, Barlett, Shulock, The Merchant of Venice, and The Complete Works of William Shakespeare. Recently he directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy, Barbara Keller, Steve Markson, Tony Collage and Bob Hoffman and The Hunter Gracchus by Pinter for A.C.T.'s 17th season.

LIBBY BOONE, who studied at the University of Chicago, has directed and performed in The Winter's Tale in Chicago and New York. She has directed and played in the February Playhouse in Memphis, and in My Fair Lady at the Los Angeles Playhouse in Los Angeles. She was seen in A Christmas Carol, as Nurse in the National Health and Peer Gynt. She has directed and taught children's theatre at the Northeastern Methodist University. For the Milwaukee Repertory Theatre she was seen as Waya 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.

WILLIAM J. DEMETRE is a graduate of the University of Chicago and has studied at Yale Drama School with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with The Second City, Off-Broadway, with resident and summer theatre and in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy Badger, Barlett, Shulock, The Merchant of Venice, and The Complete Works of William Shakespeare. Recently she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy, Barbara Keller, Steve Markson, Tony Collage and Bob Hoffman and The Hunter Gracchus by Pinter for A.C.T.'s 17th season.

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PENELiOE COURT joined the company last year, appearing in the Master Builder and All the Way Home, and training in voice under the Guidance Training Program in Chicago. She was a founding member of Daniel's, a St. Nicholas Theatre Co., and appeared in The Poet and the Rent, and The Good Soldier,怎么看, Jumpers and Sylvia Plath: A Dramatic Portrait, in which she played the title role. She was also trained at the Academy of Dramatic Art and with David Munir, and has an M.F.A. from the Goodman School of Drama.

KATHRYN CROSBY, who joined the company in 1972 after two years in the Advanced Training Program and appeared in Cyndra de Bergerac, The House of Blue Leaves, Broadway and Family Album, returns to A.C.T. after a recent tour of 83 cities in Same Time, Next Year. A Texas native and the mother of three, she is the widow of the late entertainment legend, Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse and television talk-show host.

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival appearing in Midae: A West Coast at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davies was seen in The Rehearsal, The Taming of the Shrew and Timon of Athens during the 1977-78 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotell Paradiso and the N.E.T. production of The Taming of the Shrew.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in the theatre while still a high school student, Denison's early roles included Tom in The Glass Menagerie, Jesus in The Good Soldier, Jerry in The Zoo Story, and Sam in The House of Blue Leaves. Recently, he has appeared in The Gin Game, Iphigenia in Aulis from the Sophocles in Antony and Cleopatra on the West Coast of California in 1977-78. He was a Guest Director and actor in the 1977-78 season. In 1978-79, he directed Timon of Athens and Julius Caesar. He was a member of the company last season and is now in the N.E.T. production of A Christmas Carol.

KATHY FITZMAURICE, who joined last season, continues her third season as the company's tour guide and voice instructor. She has appeared in A.C.T.'s Advanced Training Program, A graduate of the Central School of Speech and Drama in London, she was an instructor at the Beverly Hills School of Theatre in New York. At the University of Michigan Repertory Theatre in Ann Arbor, she was a member of the Meg in The Hostage, Rosaline in Love's Labour's Lost and Regan in King Lear. And has appeared in A.C.T.'s productions of Peer Gynt and Julius Caesar, All the Way Home, and in the film, in a role played by Peer Gynt, Julius Caesar, all the Way Home, and in two films in Production, 1981-82.

KATHERINE HENGE, a graduate of the Juilliard School and a member of the Juilliard Theatre Company, continued her second season as a member of the company. She was last seen in The House of Blue Leaves, The Good Soldier, and Julius Caesar. She has appeared in A.C.T.'s Productions of Peer Gynt, Julius Caesar, All the Way Home, and in two films, in a role played by Peer Gynt, Julius Caesar, all the Way Home, and in two films in Production, 1981-82.

SABIN EISENBERG, who joined the company in 1977, directed The Cherry Orchard for the New American Drama School, and directed the Oregon Shakespearean Festival and the N.E.T. production of The Taming of the Shrew. She was also a member of the company last season and is now in the N.E.T. production of The Taming of the Shrew.
PENEOLE COURT joined the company last year, appearing in The Master Builder and All the Way Home. The training company was founded by St. Nicholas Theatre Co., and appeared in Poet and the Rent, Bernard the Horizon, Jumpers and Sylvia Plath: A Dramatic Portrait. In which she played the title role. She is also an M.F.A. from the Goodman School of Drama.

RICHARD DENISON, born and raised in Toronto, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Maid of Orleans. A Nocturne at the Kennedy Center for the Performing Arts. The Cold Globe Theatre, Seattle, the Wallis Theater, and the Taming of the Shrew and Timon of Athens during the 1977-78 season. U.C. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Taming of the Shrew.

BARBARA DIRICKSON joined the company last year, appearing in The Chairs and One Flew Over the Cuckoo’s Nest. She has appeared in many productions on and off Broadway. She is also a member of the National Touring Company of The Merry Wives of Windsor, a company that has appeared in several states around the country.

KATE FITZMAURICE, who joined the company last season, continues her third season as Associate Director of the Advance Training Program. A graduate of the Central School of Speech and Drama in London, she was also a member of the company at Shakespeare and Company in New York. She has also worked in television and film, and is currently appearing in “As You Like It” with the Marin Shakespeare Festival. She has appeared in both A Christmas Carol and Timon of Athens.

JANICE GARCIA returned to A.C.T. after spending last season in New York City with the Atlantic Theatre Company. She has appeared in many productions, including “The Merry Wives of Windsor,” “The Taming of the Shrew,” and “Timon of Athens.”

SAKIN EBSTEIN directed The Cherry Orchard for the New York Drama School. He has also directed several productions at his day job as a director of the Oregon Shakespeare Festival. He was a member of the 1977-78 season at A.C.T., and his N.E.T. production of The Merry Wives of Windsor.

WILLIAM H. GAYLORD, who joined the company last season, continues his second season with the company as Associate Director of the Advance Training Program. He has appeared in many productions both on and off Broadway, including “The Merry Wives of Windsor” and “Timon of Athens.”

KATHRYN CROSBY, who joined the company in 1972 after two years in the Advanced Training Program and appeared in Cyrano de Bergerac, The House of Blue Leaves, Broadway and Family. She returned to A.C.T. after a recent tour of 83 cities in San Francisco. She is a founding member of the company and has appeared in many productions, including “The Merry Wives of Windsor,” “The Taming of the Shrew,” and “Timon of Athens.”

HEIDI HELEN DAVIS joined the company last year, appearing in The Merry Wives of Windsor, A Christmas Carol, and as an M.F.A. from the Goodman School of Drama.

PETER DONAT has directed “The Merry Wives of Windsor” and “Timon of Athens.” He has also appeared in A.C.T.’s productions of “The Merry Wives of Windsor” and “Timon of Athens.”

RICHARD DENISON, born and raised in Toronto, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in “The Merry Wives of Windsor,” “The Taming of the Shrew,” and “Timon of Athens.” He has appeared in many productions, including “The Merry Wives of Windsor,” “The Taming of the Shrew,” and “Timon of Athens.”

BENNETT GUILLORY joined the company last season after two years in the Advanced Training Program and will continue to perform with the company in future seasons.

SABIN EBSTEIN directed The Cherry Orchard for the New York Drama School. He has also directed several productions at his day job as a director of the Oregon Shakespeare Festival. He was a member of the 1977-78 season at A.C.T., and his N.E.T. production of The Merry Wives of Windsor.

JACQUELINE BINGHAM joined the company last season and will continue to perform with the company in future seasons.

BARBARA DIRICKSON, who joined the company last year, continues her third season as Associate Director of the Advance Training Program. A graduate of the Central School of Speech and Drama in London, she was also a member of the company at Shakespeare and Company in New York. She has also worked in television and film, and is currently appearing in “As You Like It” with the Marin Shakespeare Festival. She has appeared in both A Christmas Carol and Timon of Athens.

KATE FITZMAURICE, who joined the company last season, continues her third season as Associate Director of the Advance Training Program. She has appeared in many productions both on and off Broadway, including “The Merry Wives of Windsor” and “Timon of Athens.”

JANICE GARCIA returned to A.C.T. after spending last season in New York City with the Atlantic Theatre Company. She has appeared in many productions, including “The Merry Wives of Windsor,” “The Taming of the Shrew,” and “Timon of Athens.”

SAKIN EBSTEIN directed The Cherry Orchard for the New York Drama School. He has also directed several productions at his day job as a director of the Oregon Shakespeare Festival. He was a member of the 1977-78 season at A.C.T., and his N.E.T. production of The Merry Wives of Windsor.
LESLIE HICKS, who holds a position in Pacific Conservatory for the Performing Arts, has directed and produced a number of plays, including "Catherine in A View From the Bridge" and "The Cherry Orchard." Her productions have been well-received and have contributed to the arts community.

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. Her most recent performance was in "The Little Dog Laughed" at the Mark Taper Forum in Los Angeles.

ANNE LAWDER, an original member of The Actors' Workshop and graduate of Stanford University in New York, recently moved to San Francisco and has been involved in various community theater productions.

DELORES Y. MITCHELL joined the A.C.T. acting company and has been with the group since 1982. She has appeared in numerous productions, including "A Christmas Carol." Her latest role is as Mrs. Cratchit in a Christmas Carol production at A.C.T.

THERE ARE NEW CAPTIVATING EVENTS AND ACTIVITIES AT THE EMBARCADERO CENTER, WHICH OFFERS A NEW LOOK AT THE CITY SIDE OF SAN FRANCISCO.
LAWRENCE HECI is now in his fifth season with the company after two years with the Advanced Training Program. He has served as associate director and director of the Summer Repertory Theatre in Santa Rosa, Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Chicago 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 at the Summer Repertory Theatre in the role of Director of New Plays. He received an M.F.A. in Acting from the University of Oregon. He has also directed and produced a number of plays for The Actors Repertory Theatre of Virginia, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and The Natural. His film credits include John Sayles's award-winning The Music School.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received his M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was first seen in the role of Benedick in the winter production of Much Ado About Nothing. His A.C.T. credits include Equus, Othello, A Christmas Carol, and The Natural. His film credits include John Sayles's award-winning The Music School.

MICHAEL X. MARTIN, a San Jose native, joined the company this past summer as Hercules in the Pacific Conservatory for the Performing Arts U.S. premiere of Thornton Wilder's The Alcestiad, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and in earlier P.C.P.A. productions of All's Well That Ends Well, The Grapes of Wrath, and Showboat (both directed by Allen Fletcher), as well as in the premieres of McPherson's The Misanthrope and Showboat (both directed by Allen Fletcher), as well as in the premieres of McPherson's The Misanthrope and Showboat.

Gerald Lancaster, a native of the Pacific Northwest, has appeared in a number of productions at the company, including The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and The Natural. His film credits include John Sayles's award-winning The Music School.

Elizabeth Huddle made her professional debut at the New York Shakespeare Festival in The Country Wife and as Graub in The Trojan Women at the University of Virginia. She received her B.F.A. in Acting from the University of Virginia. She has appeared in a number of productions at the company, including The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and The Natural. Her film credits include John Sayles's award-winning The Music School.

Anne Lawder, an original member of the company, graduated from Stanford University in New York. She has appeared in a number of productions at the company, including The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and The Natural. Her film credits include John Sayles's award-winning The Music School.

Delores Y. Mitchell joined the company two seasons ago after two years in the Advanced Training Program and has appeared in a number of productions at the company, including The Taming of the Shrew and Peer Gynt. She has appeared in a number of productions at the company, including The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and The Natural. Her film credits include John Sayles's award-winning The Music School.
San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Summer Training Program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen last year in An Officer and A Gentleman: The Musical, in The National Health, Geoffrey in Absurd Person Singular, and in Julius Caesar, A Christmas Carol and Hotel Paradiso. 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 Indiana, June and the Paycock and Last Meeting of the Knights of the White Magnolias. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD has recently completed A.C.T.’s two-year Advanced Training Program and joins the company after appearing in Ah Wilderness! during A.C.T.’s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candida, 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.

MICHAEL O’GUINNE first tasted the stage in an eighth grade production of The Pajama Game. Since then he has worked in theatre in a variety of capacities, including that of running crew member and first baseman for the original New York production of Oh, Calcutta! and stage manager for the national tour of Hair, Off-Broadway, he was a member of the electrical crew for Joseph Papp’s Public Theatre. O’Guinne joined the A.C.T. training program in 1976, and his roles in student productions here have run from the gamut from Cromwell in A Christmas Carol to study in Gypsy, creating the role of Miss Terese Winkle in The Utter Glory of Morrissey Hall and as Ellie Mae Chipley in Allen Fisher’s production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

FRANK OTTILLW has served the company as its teacher of the Alexander Technique since 1974. He became a member of the Conservatory in 1976 and is known as a San Francisco’s lead in Coriolanus, The Misers, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astron in Uncle Vanya. He has appeared on Broadway as the lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Gypsy stage, he has performed Shakespeare’s King Lear, Dan Berri. In The Caucasian Chalk Circle, and An Evening of Comedies at Souvenir Winery. His television credits include state’s Attorney Nichols, Annie Gwinome and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss’ Ariadne auf Naxos.

SUSAN E. PelleGRINO, now in her third season with A.C.T., was seen last year as Jane in Absurd Person Singular, and in Julius Caesar, A Christmas Carol and The National Health, in the Chicago area where he played such roles as Andy in The Star-Spangled Guest, Clayon Stone in The Idyll with the Diving Bell, Prof. Leandro in Scapino and worked in the Water Tower Theatre’s King Lear’s The Best Man that starred James Farentino and the Goodman productions of Kaspar and Henry IV.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Coriolanus, The Misers, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astron in Uncle Vanya. He has appeared on Broadway as the lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Gypsy stage, he has performed Shakespeare’s King Lear, Dan Berri. In The Caucasian Chalk Circle, and An Evening of Comedies at Souvenir Winery. His television credits include state’s Attorney Nichols, Annie Gwinome and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss’ Ariadne auf Naxos.

WILLIAM PATerson, now in his twelfth season with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and has made five national tours with his original one-man show, on such programs as Colombo, Police Woman. All That Glitters, and The Delmen in both Caesar and Cheops and Julius Caesar, Grandpa Vanderfoth in You Can’t Take It With You, George Moore in Jumpers, Eugene Scrooge in A Christmas Carol, Clive Chapman in The Circle and Ronald Browster-Wright in Absurd Person Singular.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such as Columbus, Police Woman. All That Glitters, and The Delmen in both Caesar and Cheops and Kings with Richard Jordan and Patty Duke Aslin as well as national commercials. She studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Celia in Half of a Sixt and Mrs. Whitehead in Man and Superman.
San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen last year at Kan in The National Health, Geoffrey in Absurd Person Singular, and in Julius Caesar, A Christmas Carol, and Hotel Paradiso. 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 Magnolias. In Seattle he was seen at the Intiman Theatre in Us Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after appearing in Ah, Wilderness! during A.C.T.'s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candida, 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.

MICHAEL O'QUINNE first tasted the high grade production of The Pajama Game. Since then, he has worked in theatre in a variety of capacities, including that of running crew member and first baseman for the original New York production of On Broadway. He was a member of the electrical crew and first baseman of the Paco Pappas's Public Theatre. O'Quinne joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in A Christmas Carol. For All Seasons, the title role in Tom Jones, and Oedipus in A Midsummer Night's Dream. He has appeared in Lathwaite, in Awake and Singh.

FRANK OTTILLI has served the company as its teacher of the Alexander Technique since 1965 in Pittsburgh. He studied at the Canadian Theatre in Montreal, the Vera Bolotova Studio in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexandering" A.C.T.'s actors, Ottilli has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyranos de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATRISON, now in his twelfth season with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and made five national tours with his original one-man show, Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are: Kit Carson in The Time of Your Life, Caesar in The Birthday Party and Julius Caesar, and Chepavita in Julius Caesar, Grandpa Vanderhorn in You Can't Take It With You, Georgie Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion in The Circle and Ronald Brewer-Wright in Absurd Person Singular.

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was last seen as Jane in Absurd Person Singular, Gwendolen in Travesties and Kafka in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, Peer Gynt, and The Caucasian Chalk Circle. For the next summer she has acted with the Pacific Conservatory of the Performing Arts playing the little role of Miss Trelawney in The Winter's Tale. In her second summer she has appeared with the Public Conservatory of the Performing Arts, playing Miss Trelawney again in The Winter's Tale. In the summer of 1978 she appeared in the group's production of Showboat. She also studied with Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Othello, The Misers, and The Imaginary Invalid. He has appeared in A Christmas Carol, A Midsummer Night's Dream, and Romeo and Juliet. This fall he will appear in Romeo and Juliet. He is the co-founder of the American Conservatory of Acting and Drama.

RANDELL SMITH, who was seen last year in Julius Caesar, A Circle, A Christmas Carol and The National Health, has developed a role in Chicago area where he has played such roles as Andy in The Star-Spangled Girl, Clayton Stone in The End and with the Wasp, The Dirty Man, Leandro in Scapino and worked in the Water Tower Playhouse's The Best Man that starred James Farentino and the Goodman productions of Kaspar and Henry IV.

ROBERT SMITH has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Man and Superman, The Importance of Being Earnest and Edward II. He was seen at the Oregon Shakespearean Festival in Timon of Athens and The Taming of the Shrew, P. W. Vi, Part II and A Moon for the Misbegotten. Now in his second season with A.C.T., he has been seen in Julius Caesar, A Christmas Carol and Hotel Paradiso.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as Colombo, Police Woman, All That Glitters, and The Love Boat. She has appeared in major roles in the productions of the PCPA. Productions The Winter's Tale of Morrissey Hall, Ah, Wilderness, and TheMASTER BUILDER. Last season she was seen at F.O.G. in The Winter's Tale. She has acted in Julius Caesar, A Christmas Carol and The National Health and Absurd Person Singular.

JILL TANNER, a veteran performer with many regional theatres throughout the country, most recently appeared in A Midsummer Night's Dream at the Hartford Stage Company. She has been seen as a regular on the PBS poetry series Anyone Can Sing. She has been in A Midsummer Night's Dream this past year and studied at the Royal Academy of Dramatic Art in London. Tanner made her Broadway debut as a featured performer in the comedy, No Sex Please, We're British. She later appeared in Broadway's My Fat Friend and has appeared in major roles in the productions of the PCPA. Productions The Winter's Tale of Morrissey Hall, Ah, Wilderness, and TheMASTER BUILDER. Last season she was seen at F.O.G. in The Winter's Tale. She has acted in Julius Caesar, A Christmas Carol and The National Health and Absurd Person Singular.
Like the fabulous train that bore her name, Orient Express brings together the cuisine of the Continent, fine wines and spirits, and a tradition of unsurpassed service. Lunch 11:30 to 2:30; Dinner 4:30 to 10:30, Monday thru Saturday.

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BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was last seen last year on the Garvey stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions including Enemies, The Trojan Women and I Remember Mama. This past summer Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

SYDNEY WALKER, a veteran of 33 years of stage, film and television work, has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Repertory Theatre of Lincoln Center and the Matrix Theatre. Walker’s Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.’s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and a Christmas Carol.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT L BOSTON and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Inside the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Petulia, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Joey Robe and other exclusive designs available only at their elegant new shop at Pier 32.

ISIAH WHITLOCK, Jr. was recently seen as Autolycus in A Phoenix Consistory for the Performing Arts in St. Louis. He also produced the stage production of The Winter’s Tale. His recent film credits include P.C.P.A. over the past two years, and also appeared in Gittlow in Purile, Writer Younger in A Raisin in the Sun, and Scanton in Ohio State Rebounder and Cockie’s Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar. The South Bend, Ind., native holds a bachelor of arts degree from the College of Art from Southwest Minnesota State College, and is a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and The National Health. He appeared at the Oregon Shakespeare Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddie, as well as in Henry VI, Part II, Warwic and Sweet Eros.

MICHAEL WINTERS came to A.C.T. last season after four years at the Pacific Conservatory of the Performing Arts in Santa Barbara. He was seen and directed and also appearing as Nat Miller in A Midsummer Night’s Dream and the King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A professional director last season in A.C.T.’s advanced training program, he was seen on the North Broad stage in The Master Builder, Circle, A Christmas Carol, Hotel Paradiso, The National Health and Travesties.

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 summer designing and teaching at the Performing Arts in Santa Maria, Calif. During his seven seasons as a costume designer, Blackman has designed includes scenery for The Circle, Cyrano de Bergerac, Peter Pan, The Tempest and Sleeping Beauty. He is also the current tour of ‘The Last of Mrs. Cheyney with Deborah May.

ROBERT LETCHER (Costume Designer), has designed scenery and costumes for over 20 Broadway shows, under the Stratford, and for the yards, and the Stratford, and on and off Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Deborah May and the current tour of ‘The Last of Mrs. Cheyney with Deborah May.

LIGHT OPERA, Canada’s Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarthet Theatre, the Mark Taper Forum, the Yale Reo, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company and many on and off Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Deborah May and the current tour of ‘The Last of Mrs. Cheyney with Deborah May.

MARTHA BURKE (Costume Designer) for the SC Prize, has designed costumes for the Belasco Theatre and California State University, Pearson, Promises for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1977. She has also designed costumes for the Berkeley Repertory and the William Shakespeare Festival in Arizona as well as credits for the 1980’s Off Broadway Festival at the Old Globe in San Diego.

RICHARD DEVIN (Lighting Designer) designed last season’s Hotel Paradiso, The Master Builder and Julius Caesar, as well as the Theatre of Gentleman Ben in The Triumph of the Will. He has worked with the company last season, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin III the New York Chelsea Theatre production of The Contractor, later seen on PBS television. At the Williams Town Festival he has done more than 30 productions as both production designer and general designer including Cyrano de Bergerac, Antello, and After the Fall. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technology at the University of Washington School of Drama.

F. MITCHELL DANA (Lighting Designer) has created light for over 180 productions, including 44 for A.C.T. He has worked with the Pittsburgh and Los Angeles Civic Light Opera. Canada’s Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarthet Theatre, the Mark Taper Forum, the Yale Reo, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company and many on and off Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Deborah May and the current tour of ‘The Last of Mrs. Cheyney with Deborah May.

SUSAN E. PEREGLINO as Soror Biffs in ACT I

Barbara Driscoll as Myra Anson in ACT I

Lilly Boone as Jackie Cronin in ACT III

Marrian Walters as Judith Bliss in ACT III

Costume sketches for day Play by Robert Morgan
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Great Stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in conservatory production, including Enemies, The Trojan Women and I Remember Mama. This past summer Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumnus of San Francisco State University and Lone Mountain College.

SYDNEY WALKER, a veteran of 33 years of stage, film and television work, has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Repertory Theatre of Lincoln Center. Walker's Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Enemies, and for A.C.T. in Pillars of the Community, Ho, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Other's, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 550 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in 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 for fourteen months as Helen at The Old Broadway Theatre. Her film credits include Petulia, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Joseph Robe and other exclusive designs available only at their elegant new shop at Par 32.

ISIAH WHITLOCK, Jr. was recently seen as Autolycus in The National Conservatory for the Performing Arts production of The Winter's Tale. His other A.C.T. credits include P.C.P.A. over the past two years, and he has appeared in such productions as Gildow in Furies, Wallace Younger in A Raisin in the Sun, and Scanton in Ohio, Ohio, Ohio, Oh, the old song. Coxcomb's Nest. Last year, Whitlock was seen as a citizen at the A.C.T. production of Julius Caesar. The South Bend, Ind. native holds a bachelor of arts degree from the University of Washington Minnesota State College, and is a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, and The National Health. He appeared in the Oregon Shakespeare Festival at Stanley in A Shracor Named Cesare which was directed by veteran A.C.T. director Elizabeth Huddell, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

MICHAEL WINTERMAN came to A.C.T. last season after four years at the Pacific Conservatory of the Performing Arts in Santa Barbara where he taught and directed as well as appearing as Nat Miller in A Midsummer Night's Dream. He graduated from the National Theatre School of Canada and has appeared in several short films including Tales of the Neon Blackbird. He is married to a fellow A.C.T. actor and is the director of the A.C.T. advanced training program, he was seen on the Hollywood stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health and Travesties.

DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and M.F.A. from American Conservatory in San Francisco, has designed numerous musicals including, The Magic of Pops, Pippin, the National Conservatory for the Performing Arts in Santa Maria, Calif. During his seven seasons with A.C.T. he has also designed scenery for The Circle, Cyrano de Bergerac, Peter Pan, We Will Rock You, The Birthday Party, A Midsummer Night's Dream, Ili, Equus, The Cherry Orchard, You Can't Take It With You, the Merry Wives of Windsor, Desire Under the Elms, and costumes for 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) has designed for the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All The Way Home and The National Health. 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. Becker has also done lighting for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the信用 Outdoor Theatre at the Old Globe in San Diego.

RICHARD DEVIN (Lighting Designer) designed last season's Hotel Paradiso, The Master Builder, and Julius Caesar, as well as The Bourgeois Gentleman for A.C.T. He has toured with the company last summer, designing the 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 Williams Town Festival his more than 30 productions as both lighting designer and general designer include Cyrano de Bergerac, Arturo Ui and After the Fall. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technology at the University of Washington School of Drama.

F. MITCHELL DANA (Lighting Designer) has created lighting for over 180 productions, including 44 for A.C.T. as well as the Pittsburgh and Los Angeles Civic Light Opera, Canada's Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCartheer Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company as well as many on and off Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Deborah May and the current tour of The Last of Mrs. Cheyney with Deborah Kerr.

DIRK EPPERSON, Lighting Designer. received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. 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, Becker also did lighting for eight seasons with C.P.C.A. in Santa Maria and designed 19 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for信用 Outdoor Theatre at the Old Globe in San Diego.

ROBERT LETCHER (Costume Designer), has designed scenery and costumes for over 20 Broadway shows as well as The Stratford, Conn. and Stratford, Ont., as well as the major television networks. He has also designed numerous productions for the NYC, Boston and Chicago Opera companies as well as the NYC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival Festival in Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. His current major assignment is the creation of a wide range of intergalactic costumes for Paramount's forthcoming movie version of Star Trek.

RALPH FUNKICELLO (Set Designer) has been a resident designer at A.C.T. for five seasons, designing 15 productions including All the Way Home, The Master Builder, Absent Person Single, Person, Peer Gynt, and The Taming of the Shrew. Funkicello has also been resident scene designer at the Pacific Conservatory of the Performing Arts and has designed designs including The Winter's Tale, The Visit, Romeo and Juliet, and

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Licky Boone as Jackie Gorylin in ACT III

Susan E. Pelegriko as Sorai Bitts in ACT I
Barbara Divjak as Myra Arundel in ACT I
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.

HENRY MAY (Set Designer), makes his Geary stage debut although he served as art director for the A.C.T./PBS television production of Cyrano de Bergerac. In addition to his theatrical work, May is an architectural and interior designer whose credits include acoustical design for Arturo Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim fellowship.

ROBERT MORGAN (Costume Designer) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tin Alice, Equus, General Gorgeously, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGER (Set Designer), returns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentilhomme, 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 County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.

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