3:06 P.M.

35,000 ft.-When you said let’s get away for the weekend, she never expected Rome. Now it’s two First Class seats and two tumblers of Grand Marnier on the rocks. She obviously admires you for your taste.

What time today will you say, “Grand Marnier”?

3:06 P.M.

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3:06 P.M.
THE GEARY THEATRE RESTORATION

"For convenience, comfort, beauty, safety, service, and the incorporation of modern ideas, it is the equal of any playhouse in the world, and superior of most, although it is not projected on a gigantic scale. It embodies all the best and most practical features of New York's four leading theatres..."

San Francisco Chronicle
January 9, 1910

continued on p. 6
"For convenience, comfort, beauty, safety, service, and the incorporation of modern ideas, it is the equal of any playhouse in the world, and superior of most, although it is not projected on a gigantic scale. It embodies all the best and most practical features of New York's four leading theatres . . ."

San Francisco Chronicle
January 9, 1910

continued on p. 6
That was true in 1910 about the Geary and it will be even truer in 1982 when A.C.T. completes a careful and loving restoration project on its splendid and illustrious home. To guarantee a further seventy illustrious years for the Geary, A.C.T. embarked upon a much needed restoration plan this past summer. Proud old theatres are not immune from the ravages of age and the Geary is no exception. Ever since A.C.T. purchased the Geary in 1975, with generous financial help from a Ford Foundation grant, the company has been aware that renovation and restoration work would be necessary for both the safety and life of the theatre and of the audience.

In June A.C.T. received the good word from the James Irvine Foundation of San Francisco that they were making a contribution of $150,000 towards the restoration of the theatre. This was followed by a contribution of $100,000 from the S.H. Cowell Foundation. Both grants will be applied to the $1.5 million capital fundraising campaign that A.C.T. launched officially on August 14, 1980. The fundraising and renovation activity will span three years, with final work on the Geary scheduled for completion in the summer of 1982. All restoration has been scheduled in order to avoid conflict with A.C.T.'s repertory season.

This past summer the public restroom facilities were completed and the fire doors, fire escapes, and parts of the parapet were replaced. During the second phase, to be completed in the summer of 1981, repairs on the parapet, roof, and fire prevention system will continue, and a new intermission lounge will be provided for the convenience and comfort of A.C.T. patrons. The final restoration work, in the summer of 1982, will deal primarily with the terra cotta exterior of the building and with auditorium and seat renovations.

The Geary Theatre opened its doors to enthusiastic local reviews on January 30, 1910 as the Columbia Theatre. "Perhaps there have been bigger weeks theatrically in the history of San Francisco than the one beginning today, but no one has yet been found who remembers it." Built in the aftermath of the great earthquake, which wiped out virtually all of San Francisco's great theatres, the Geary was designed by Willis Polk and Fainville, architects who ranked among the foremost of their day.

In the years following the opening, the management of the Columbia was to continue to strengthen the theatre's reputation by presenting outstanding companies and performers of an international caliber. Included in their ranks were Sarah Bernhardt, Natascia, and native daughter, Frances Duncan. These years also saw the ascendency of motion pictures. By 1917, there were nearly one hundred movie theatres scattered throughout the city, with the Columbia as the only San Francisco theatre offering legitimate drama.

Following management changes between 1924 and 1929, the theatre was briefly known as the Wilton and then as the Lure. On February 6, 1928, the theatre opened under the name Geary with Pauline Frederick in her starring role, The Scarf in the play. From that date the Geary Theatre's chronicle of legendary performances has grown more illustrious with each passing year. A partial listing of the best known performers on its stage includes Edward G. Robinson, Basil Rathbone, Elia Barrymore, Alexander Woollcott, Ethel Waters, Boris Karloff, Paul Robeson, Jose Ferrer, Alfred Lunt and Lynn Fontanne, Katherine Cornell, Cornelia Otis Skinner, and Dame Judith Anderson.

In 1967, the Geary became the home of the American Conservatory Theatre. It seems fitting that the stage upon which A.C.T. has built its international reputation has been the Geary's, thereby continuing seventy years of theatrical excellence within this distinguished building. As a critic noted so aptly in 1910: "More than any other institution it reflects the life and character of a city and perhaps it is particularly true of San Francisco, most joyous of all the cities, whose inhabitants always wear flowers in their hair, although they tired feet trail through their alleys."

Today, seventy years after this critic's prescient remarks, the Geary Theatre and A.C.T. together continue to reflect the life and character of San Francisco. A theatre is more than simply a building; it lives, breathes and is home to the stirrings of human passions, dreams, and desires. No one leaves the theatre the same as when he entered. Everyone - be he actor, member of the audience, technician - takes something away and leaves something in return. The Geary is such a theatre.

SIX DAYS a week, the 7:25 rumbles into Arisaig. And, for a quarter of a century, Stationmaster Macdonald has been there to meet it. At 7:24.

The good things in life stay that way. Dewar's® never varies.
In the years following the opening, the management of the Columbia was to continue to strengthen the theatre's reputation by presenting outstanding companies and performers of an international calibre. Included in their ranks were Sarah Bernhardt, Nazimova, and native daughter, Electra Dexter. These years also saw the ascendency of motion pictures. By 1917, there were nearly one hundred movie theatres scattered throughout the city, with the Columbias as the only San Francisco theatre offering legitimate drama.

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"All The World's A Stage..."

William Shakespeare

TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the opening or intermission curtain—until a suitable break in the performance.

Please—while in the auditorium: Observe the "NO SMOKING" regulations, do not use cameras or tape recorders, do not carry refreshments. Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit.

(By order of the Mayor and city's Board of Supervisors.)

For your convenience: DOCTORS may have their seat location and the number 928-9003 with their call services.


SPECIAL THANKS: Maxine Hamilton, sociologist, Louis Kovalyndjian, hand finisher, Lee Menconi, assistant milliner, May Zimmer, I.S.W.; Lesley Nicholas, I.S.W.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. through first intermission of the evening performance Monday through Saturday. The Geary Box Office is also open 12 to 6 p.m. for Sunday performances. On evenings when there is no performance, the Box Office closes at 6 p.m. Tickets to Marin's Memorial Theatre shows are available at the Geary Box Office until 2 hours prior to curtain; they then will be available at Marin's Memorial Theatre Box Office. For additional information call 673-6440.

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

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

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1100 California Street
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Open for dinner Tuesday through Saturday, 5:30 p.m. to 10:00 p.m.

Closed Sunday.

1566 Polk Street, San Francisco, California 94109

Phone: (415) 441-1430

Directions:

MUNI: California Light Rail Stop

SUBWAY: Powell Street Station

The Brasserie 24-Hour Restaurant
At the Fairmount Hotel, Above the Hill, San Ramon, Calif.

14 Karats Present

Unusual Tasteful Artwork

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Gems and Gold... an investment you can wear.

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"All The World's A Stage..."

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THE AMERICAN CONSERVATORY THEATER

presents

MUCH ADO ABOUT NOTHING

(c. 1599)

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

This production is made possible in part by a generous grant from the Wallis Annenberg Foundation.

Associate Director: EUGENE BARCONI
Scenery by: RICHARD STEGER
Costumes by: MICHAEL O'BRIEN
Lighting by: DIRK EPPSON
Music by: TODD BARTON
Choreography by: SUSAN ALLIULIA
Sound by: ALFRED TETZNER
Hair and Makeup by: RICK ECHOLS

CAST
Leonato, Governor of Messina
Beatrice, his niece
Hero, his daughter
Messanger
Antonio, brother of Leonato
Don Pedro, Prince of Arragon
Benedick, a Lord
Claudio, a Lord
Balthazar, a servant to Don Pedro
Don John, bastard brother of Don Pedro
Confidants of Don John
Borachio
Conrade
Attending on Hero
Margarita
Uralla
Dogberry, an Official
Verges, an Official
Friar Francis
Seorin
Musician, Servants and Watchmen

SYDNEY WALKER
BARBARA DIRECTION
JULIA FLETCHER
GARLAND J. SIMPSON
JOSEPH BIRD
LAWRENCE HECHT
MARK MURPHY
NICHOLAS KALIDIN
MARSHALL WATSON
JOHN HUTTON
MATT MCKENZIE
BRUCE WILLIAMS
DELORES Y. MITCHELL
LAURA KLEIN
WILLIAM PATRISON
WILLIAM MCKEEOGHAN
THOMAS HARRISON
GARLAND J. SIMPSON
JANE JONES, MARIANO DI MARCO,
DANIEL BENNER, RANDALL RICHARD,
CARL K. TURNER

UNDERSTUDIES
Leonato—Raye Bick, Beatrice—Laura Klein, Hero—Bill Hill, Messenger—David Hammond,
Antonio—Frank Ottwell, Don Pedro—Garland J. Simpson, Benedick—John Hutton,
Claudio—Thomas Harrington, Balthazar—Mark Haufield, Don John—Byron Jennings, Conrade
Irath Whitlock Jr., Borachio—John Fletcher, Margarita—Jenise Garcia, Uralla—Johanna Jackson,
Dogberry—Michael Winters, Verges—Frank Savino, Friar Francis—Thomas Oglesby

"I AM NOT AN ANIMAL!
I AM A HUMAN BEING!
I...AM...A MAN!"

THE ELEPHANT MAN


STARTS FRIDAY, OCT. 3
EXCLUSIVE SAN FRANCISCO ENGAGEMENT
Coming Friday, Oct. 17 To A Theatre Near You

POLK & CALIFORNIA
ROYAL
474-2131
THE AMERICAN CONSERVATORY THEATER

presents

MUCH ADO ABOUT NOTHING

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

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Associate Director: EUGENE BARCONE
Scenery by: RICHARD SEGER
Costumes by: MICHAEL OUCHI
Lighting by: DIRK EPPERSON
Music by: TODD BARTON
Choreography by: SUSAN ALLIULIA
Sound by: ALFRED TETZNER
Hair and Makeup by: RICK ROCHEL

CAST

Leonato, Governor of Messina: SYDNEY WALKER
Beatrice, his niece: JULIA FLETCHER
Hero, his daughter: GARLAND J. SIMPSON
Messanger: JOSEPH BIRD
Antonio, brother of Leonato: LAWRENCE HICHT
Don Pedro, Prince of Arragon: MARK MURPHEY
Benedick, a Lord: NICHOLAS KALIDIN
Claudio, a Lord: MARSHALL WATSON
Balthasar, a servant to Don Pedro: JOHN HUTTON
Don John, bastard brother of Don Pedro: MATT MCKENZIE
Confidants of Don John: BRUCE WILLIAMS
Borachio: DELORES E. MITCHELL
Attending on Hero: LAURA KLEIN
Leonato: WILLIAM PATRICK
Dogberry, an Official: WILLIAM MCKEERACAN
Verger, an Official: THOMAS HARRISON
Friar Francis: GARLAND J. SIMPSON
Servant: JANE JONES, MARIANO DI MARCO,
DANIEL BENNER, RANDALL RICHARD,
CARL K. TURNER

There will be one twelve-minute intermission.

UNDERSTUDIES

Leonato—Raye Rick; Beatrice—Laura Klein; Hero—Jill Hill; Messenger—David Hammond;
Antonio—Frank Outwell; Don Pedro—Garland J. Simpson; Benedick—John Hutton;
Claudio—Thomas Harrison; Balthasar—Mark Hardik; Don John—Byron Jennings; Conrad—
Isaac Whitlock, Jr.; Borachio—John Fletcher; Margaret—Janice Garcia; Ursula—Johanna Jackson;
Dogberry—Michael Winters; Verger—Frank Savio; Friar Francis—Thomas Oglesby.

"I AM NOT AN ANIMAL!
I AM A HUMAN BEING!
I... AM... A MAN!"

THE ELEPHANT MAN

Paramount Pictures Presents: A Borealis Production. Anthony Hopkins and John Hurt as the Elephant Man
Anne Bancroft, John Gregor, Wendy Hiller. Music by John Morris. Director of Photography: Freddie Grant
Executive Produced by Martin Craycraft. Screenplay by Christopher De Vane. A Life Begins & David Lynch
Produced by Jonathan Sanger. Directed by David Lynch. Head the Balancing Rock

STARTS FRIDAY, OCT. 3
EXCLUSIVE SAN FRANCISCO ENGAGEMENT
Coming Friday, Oct. 17 To A Theatre Near You

POLK & CALIFORNIA
ROYAL
474-2131
NOTES ON MUCH ADO ABOUT NOTHING

One of Shakespeare's most delightful comedies, Much Ado About Nothing explores the absurdity and reality of love's noble agitations, misunderstandings, joys and sacrifices. Shakespeare proves once again that the put-upon, the stage and the surrenders in the merry art of courtship was as enticing as it is today. The eternal dance between the sexes has puzzled both men and women for centuries. Jealousy, deception, and false assurances are an integral part of the game. We meet, we woo, we win—or such is the very stuff of life. Although Shakespeare is a master of combining wit with tragic components, this playful rumble about love provides us with a joyful ending.

When Much Ado About Nothing was written, Shakespeare had already achieved fame and popularity as a playwright. Trousers grew from 18 to 19 inches. The Cockpit, Galleries, Beaux are all full.

The script was published in 1600 and appears in the first Folio. The following inscription was written on the title page documenting its popularity: "It hath beene sundrie times publickely perforated..." Another passage documenting its popularity at the time: "Let but Beatrice and Benedick be secure, Joe in a trice, The Cockpit, Galleries, Beaux are all full.

The central plot concerns itself with a theme that Shakespeare found quite enticing and is prevalent in his other works: love and its myriad permutations. Also known as "the battle of the sexes," the story revolves around Hero, a young woman betrothed to Claudio, a Lord in service to Don Pedro.

Unusual universal受理 of emotions is perhaps the best explanation for the success of William Shakespeare. No other dramatic poet of any age contributed more to art and humanity than he. His work is not anticipated for all who have experienced it. His work has been esteemed throughout the world. Shakespeare's plays are a treasure of poetry and illustration. His brilliant mind and fertile imagination are illustrated once again. The play provides us with a man who is not only alive and well but also an active part of the community.

Similar to his other comedies, Shakespeare provides us with a delightful portrayal of characters who are capable of portraying Renaissance life. Beatrice, Benedick, Dogberry, Verges, and Don John and Borachis, although an interesting and diverse cast, are not the central figures of the play. Each character has a life of its own that fills his corner of the action and brings a touch of dramatical fantasy.

The arts cultivated during the Renaissance did not exclude the art of pantomime and Shakespeare's work must be considered in this context. His genius lies in his establishment and embellishment of the plots that he gleaned from other sources. In this case, Much Ado About Nothing came from a variety of sources. A Novelby by Bandello, Spenser's Faerie Queen, and Aristotle's version of a tale in Orlando Furioso. It was also translated by Belphore in his Historia Tragica, Much Ado About Nothing was also adapted by Davenant and the title was The Laws Against Loose with bits from Measure for Measure.

During the late eighteenth and nineteenth centuries, Much Ado About Nothing was performed frequently. The roles of both Beatrice and Benedick have been cast for numerous productions by many actors and actresses over the centuries. The notable Sir John Gielgud has played part of Benedick with both Peggy Ashcroft and Margaret Leighton in the 40s. Other distinguished pairs include Anthony Quayle and Diana Wynard performed at Stratford upon Avon. Maggie Smith and Robert Stephens performed at the National Theatre in 1965. This past summer, she recreates the part of Beatrice at Stratford, Ontario. Catherine Hepburn has also played the part of Beatrice. Alan Howard appeared at the Royal Shakespeare Company in 1968 in the role of Benedick. In 1967, Donald Sinden recreated this part. Joining the prestigious ranks of these superb performers are A.C.T.'s own Barbara Dickson and Mark Murphy. Their performances as well as the rest of the cast provide us with a wonderful and illustrious theatre experience. As Turner aptly states, "Much Ado About Nothing is as immediate as first love, warm in a winter oven, moving as a Fourth of July parade, and merry as a square dance."

—Janet Rosen
NOTES ON MUCH ADO ABOUT NOTHING

O

f Shakespeare's most delightful comedies, Much Ado About Nothing explores the absurdity and reality of love's noble agonies, misunderstandings, joys and sacrifices. Shakespeare proves once again that the plot, the stage and the surrender in the merry art of courtship was as enticing then as it is today. The eternal dance between the sexes has puzzled both men and women for centuries. Jealousy, deception and false accusations are an integral part of the game. We meet, we woo, we win—such is the very stuff of life.

Although Shakespeare is a master of combining wit with tragic components, this playful romp about love provides us with a joyous ending.

When Much Ado About Nothing was written, Shakespeare had already achieved fame and popularity as a playwright. Towards the end of 1599, he had written such comedies as The Comedy of Errors, The Taming of the Shrew, Two Gentlemen of Verona and Love's Labour's Lost. The Merchant of Venice, Much Ado About Nothing and As You Like It and Twelfth Night.

The script was published in Quarto form and appears in the first Folio. The following inscription was written on the title page describing its popularity: 'it hath beene sundrie times publicly performed.' Another passage documenting its popularity at the time: 'let but Beatrice, and Benedick bee seene, loe in abracis, the Cockpit, Galleries, Bears are all.

Director Jerry Turner comments, 'Much Ado About Nothing is among the quintessence of Shakespeare's works, or for that matter, all of Western drama. Even the villains are lovable. But the plot does not build itself in laughter, it lessens us with joy in its warmth and good humor.

The tensions are easily resolved with the help of a gallery of simple fools, but not before some central themes of human love and loyalty have been addressed.'

The central plot concerns itself with a theme that Shakespeare found quite enticing and is prevalent in his other works: Love and its myriad permutations. Also known as "the battle of the sexes." The story revolves around Hero, a young woman betrothed to Claudio, a Lord in service to Don Pedro. Don John, the bastard brother is determined to thwart the marriage and arranges for some wrongdoing. This melodramatic comedy is enacted as Hero's "chaos" threatens her impending marriage. Shakespeare has also called his penchant for mistaken identities, lies and disguises amidst the verbal banter of Beatrice and Benedick and the humbling of our "Keystone Kop's" personified as Dogberry and Verges.

Although, Hero and Claudio are the main characters, our attention is captured by the sophisticated wit of Beatrice and Benedick and the slapstick humor of Dogberry and Verges.

"The best summation for this play is in Benedick's line, 'Man is a giddy thing, commended. Turnor. The play is one of

DURING THE LATE EIGHTEEN AND NINETEEN CENTURIES, MUCH ADO ABOUT NOTHING was performed frequently. The roles of both Beatrice and Benedick have catapulted to fame numerous and actresses over the centuries.

During the late eighteen and nineteenth centuries, Much Ado About Nothing was performed frequently. The roles of both Beatrice and Benedick have already been adapted in various versions. The play has been adapted in various versions. Beatrice and Benedick have already been adapted in various versions. Beatrice wintered performed at Stratford-upon-Avon in 1595, Maggie Smith and Robert Stephens performed at the National Theatre in 1965. This past summer, she recorded the role of Beatrice at Stratford, Ontario. Katherine Hepburn has also played the part of Beatrice. Alan Howard appeared with the Royal Shakespeare Company in 1968 in the role of Benedick. In 1967, Donald Sinden recreated this part. Joining the prestigious ranks of these superstars are A.C.T.'s own Barbara Tarby and Mark Murphy. Their performances as well as the rest of the cast provide us with a wonderful and luminous theatre experience. As Turner aptly states, "Much Ado About Nothing is as immediate as an first love, warm in a winter oven, moving as a Fourth of July parade, and merry as a square dance."

--Janet Rosen

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And be exposed to the other America.
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COGNAC

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With our 171 years of good breeding, who needs stuffiness?

SALIGNAC
The unstuffy cognac
(at an unstuffy price).

THE AMERICAN CONSERVATORY THEATRE
presents

GHOSTS
(1881)

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

This production is made possible in part by a generous grant from the Andrew W. Mellon Foundation.

Associate Director
Scenery by
Costumes by
Lighting by
Sound by
Hair styling by

JANICE GARCIA
RALPH FUNICELLO
MARSHA BURKE
JAMES SALE
ALFRED TETZNER
RICK ECHOLS

CAST

Fru Helene Alving, widow of Captain Alving
Late Court Chamberlain
Osvald Alving, her son, a painter
Pastor Manders
Engstrand, a carpenter
Regine Engstrand, in service with Fru Alving

ANNE LAWDER
THOMAS OGLESBY
DANA ELGAR
RAYE BIRK
JILL HILL

The action takes place on Fru Alving’s country estate by a large fjord in West Norway.

There will be two ten-minute intermissions.

UNDERSTUDIES

Fru Alving—Deborah Y. Mitchell
Osvald—Matt McCombs
Pastor Manders—Bruce Williams
Engstrand—Marshall Watson
Regine—Laura Klein
SALIGNAC

COGNAC

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JANICE GARCIA

RALPH FUNICELLO

MARSHA BURKE

JAMES SALE

ALFRED TETZNER

RICK ECHELIS

CAST

Fru Helene Alving, widow of Captain Alving
Late Court Chamberlain
Osvald Alving, her son, a painter
Pastor Manders
Engstrand, a carpenter
Regine Engstrøm, in service with Fru Alving

ANNE LAWDER
THOMAS OGLESBY
DANA ELCAR
RANE BIRK
JILL HILL

The action takes place on Fru Alving's country estate by a large fjord in West Norway.

There will be two ten-minute intermissions

UNDERSTUDIES

Fru Alving – Deborah M. Mitchell; Osvald – Matt McLeman; Pastor Manders – Bruce Williams; Engstrand – Marshall Watson; Regine – Laura Klein
A NOTE ON GHOSTS

In the realm of modern theatre, Norwegian playwright Henrik Ibsen was undeniably the most influential literary master to exhibit a personal influence which continues today. Ibsen's technique of playwriting became the common form into which most contemporary dramas are cast. Yet, he has been able to maintain his style with such success and finesse. It is also true that Ibsen never quite attained the popular success he deserved in most English speaking countries.

Ibsen was the first dramatic, realistic playwright to force upon modern audiences a sense of consciousness which provokes the realization that women are human beings. This revolutionary social force in literature contradicted the established Victorian ethic by expounding the idea that women have character and are as sacred and important as those of men.

"What we learn from Ibsen," said George Bernard Shaw, "is that our fashionable dramatic material is worn as far out as cultivated modern people are concerned. What really interests such people on the stage is not what we call action — but stories of lives, discussion of conduct, universal motives, conflict of characters in tales, laying bare of souls, discovery of pitfalls — in short, illumination of life."

"Ghosts has to be written," wrote Ibsen from Italy in a letter to his publisher in Norway during 1881, "I could not let A Doll's House by my last word; after Nora, Mrs. Alving had to come." In Ghosts, Ibsen confronts such topics as venereal disease, incest and euthanasia. The play was labeled "a dirty act done publicly" because the heroine of the work is described as the prudish hypocrist of the Victorian mind.

The keynote of the Victorian era was control. Intellect must be controlled. Facts must be kept hidden. Facts considered "not nice" must remain "out of sight, out of mind, out of existence." But in the manner of a truly enlightened man of his day, Ibsen felt it was his sacred duty as a playwright to bring the conditions of human problems out into the open. Ibsen realized that the only way to cure the ill of Victorian society was to face them honestly.

"In his notes for the play Ibsen stated, 'Marriage for external reasons, even when these are religious or moral, brings a nemesis upon the offspring.' Mrs. Alving's clocked son, Oswald, is an artist who brings only for the beauty and joy of life. Oswald suffers not only because of the obvious aims of his father, but also because his mother was compelled to obey the ethics of her society. The more Mrs. Alving attempts to control her daughter's prescribed order of her day, the more guilt she feels for being untrue to her own personal feelings. In Ghosts, Ibsen hoped to illuminate the necessity of obeying inner motivations rather than adhering to prescribed social ritual.

Ibsen creates drama of immediate actuality. The fundamental beginning point of his drama is a crisis situation. People of his time must face problems in their own manner. Today those problems seem surprisingly complex and fraught with modern psychological overtones. The playwright attempted an impossible dramatic task within his day: to place real people in natural situations. He realized that the playwright must be "extremely careful in discriminating between what one has observed and what one has experienced."

Experience was Ibsen's motivation for creative work and he thought that "no every-day commonplace subject would be too prosaic to be sublimated into poetry." Ibsen's personal goal as a playwright was "to see in such a manner that the thing seen is perceived by his audience just as the poet saw it.

So this task Ibsen succeeded by creating a form of drama that exhibited a concept for any superficial words. An Ibsen script contains only the bare essentials of speech. As a playwright Ibsen builds his characters to burden an audience with even a single extraneous detail family history or politics. What differentiates Ibsen from his popular contemporaries is that other playwrights exhibited, at best, only technical skill and commonplace intellect, while dominating such of Ibsen's plays was a great personality which inaugurated an epoch in dramatic literature.

When first published in December of 1881, Ghosts was denounced as an "accumulation of vileness" and labeled a "sewer of modern abominations." The domestic tragedy was rejected by every major theatre company in Scandinavia. The first known public performance was given in Norwegian during 1882 under the auspices of Jane Addams and her famous Hull House in the Chicago Cultural Center. The first Scandinavian production was given in Helsingborg, Sweden during 1883; the play was a triumph.

Ghosts remains one of Ibsen's most essential and important literary masterpieces. It is a drama with such terrifying implications that it still possesses the power to freeze the blood.

Ghosts is the sixth in a series of Ibsen plays to have been translated and directed by Allen Fletcher for the A.C.T. during the 1980-81 season. When presenting a play in translation there are numerous problems that occur for the director and for the actors. Plays are usually translated by scholars who are not acquainted with the physical problems of staging the production. In the past, plays performed in translation have had detrimental effects on audiences because they have essentially remained foreign to the audience's artistic comprehension. Fletcher's aim is to direct his own translation of Ibsen's Ghosts in order to bring an added dimension of reality to the play by making the drama more relevant and interesting for today's theatre audience.

—Edward F. G. Litté
What's a compass rose?

It's a place to raise your spirits. It's an exciting new bar on Union Square, with a lively international atmosphere. Sip an icy cold vintage port and don't be surprised if your thoughts drift to far-away places.

It's dim sum fun. Experience the exotic tastes of Shrimp Tivoli in chutney sauce from Copenhagen, Chicken Normand from Morocco, Lamb Chops Wellington from France and other foreign delights.

Served dim sum-style, these morsels offer an exciting lunch, supper or theater treat.

It's a chance to espresso yourself. Slip into one of the quiet corners of The Compass Rose and choose tea or coffee from around the world. Select a tempting pastry. Then sit back and enjoy.

The Compass Rose in the Hotel St. Francis. What's a Compass Rose? It's a special adventure on Union Square.

A NOTE ON GHOSTS

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"What we learn from Ibsen," said George Bernard Shaw, "is that our fashonable dramatic material is worn out as far as cultivated modern people are concerned. What really interests such people on the stage is not what we call action...but stories of lives, discussion of conduct, unveiling of motives, conflict of characters in tales, laying bare of souls, discovery of pitfalls—in short, illumination of life.

"Ghosts has to be written," wrote Ibsen from Italy in a letter to his publisher in Norway during 1881. "I could not let A Doll's House be my last word; after Nora, Mrs. Alving had to come." In Ghosts, Ibsen confronts such topics as venereal disease, incest and euthanasia. The play was labeled "a dirty act done publicly" because the hero of the play suffered the undeclared hypocrisy of the Victorian mind.

The keynote of the Victorian era was control. Ineffect control must be applied. Facts must be kept hidden. Facts considered "not nice" must remain "out of sight, out of mind, out of existence." But in the manner of a truly enlightened man of his day, Ibsen felt it was his sacred duty to a playwright to bring the conditions of human problems out into the open. Ibsen realized that the only way to cure the ill of Victorian society was to face them honestly.

Ibsen's personal goal as a playwright was to see in such a manner that the thing seen is perceived by his audience just as the poet saw it.

So this Ibsen succeeded by creating a form of drama that exhibited a contempt for any superstitution. An Ibsen script contains only the bare essentials of speech. As a playwright Ibsen fashioned his characters to burden an audience with even a single extraneous abstruse family history or politics. What differentiates Ibsen from his popular contemporary is that other playwrights exhibited, at best, only technical skill and commonplace intellect, while dominating each of Ibsen's plays was a great personality which inaugurated an epoch in dramatic literature.

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—Edward J. E. Lutte
THE CASE OF 
'AON BRAICHT'

One rainy evening, a man with 
Gaelic on his breath delivered to my 
door a case of Glenfiddich. "Aon 
Braich'', he murmured. No one here 
by that name, I mused. When I 
looked up, he had disappeared.

Upon cracking the cache of 
Glenfiddich with my Scottish Rites 
hatchet, I found each bottle of this 
distinctive malt whiskey to be of 
triangular shape. Evidently, there 
were more sides to this story still.

Examine the label, I detected a 
most intriguing clue: Glenfiddich is 
Gaelic for 'Valley of the Deer.' Had 
this peculiar charade been nothing 
more than a cleverly staged stag 
party invitation?

A sudden revelation struck me like 
a bolt from Samiel Rose. Perhaps the 
peart-stained pages of MacTurf's 
'Scotch On The Lochs' would hold 
the explanation. I reached for my 
volume -- but the book was gone!

It was then my friend MacIntosh 
rang. "Aon Braich!'' he intoned. 
That strange name again! "I'd have 
returned the book myself, but with 
this downpour... Then I saw my 
MacTurf sucked 'midst the malt.'

A newly-marked page revealed that 
it was the Glenfiddich that was 
'Aon Braich' or single malt. One sip 
confirmed its singular character. 
Rarely had a case led me to such a 
splendid solution.

GLENFIDDICH®
SINGLE MALT
Scotch Whisky

THE AMERICAN CONSERVATORY THEATRE
presents

HAY FEVER
(1925)
by NOEL COWARD
Directed by NAGLE JACKSON

Associate Director
Scenery by
Costumes by
Lighting by
Sound by
Hairstles by

EUGENE BARONE
RALPH FASCICELLO
ROBERT MORGAN
DEIRK EPPERSON
ALFRED TETZNIER
RICK ECHOLS

CAST
Simon Bliss
Sose Bliss
Clara
Judith Bliss
David Bliss
Sandy Tyrell
Myra Arundel
Richard Greatham
Jackie Gorton

MARK MURPHEY
JULIA FLETCHER
DEBORAH SUSEL
MARRIAN WALTERS
WILLIAM PATIEMSON
NICHOLAS KALECIN
LAURA KLEIN
BYRON JENNINGS
JANICE GARCIA

The action of the play takes place in the Bliss’ house at Cookham in June.

ACT I Saturday afternoon
ACT II. a.1 Saturday evening
ACT II. a.2 Sunday morning

There will be one fifteen-minute intermission

UNDERSTUDIES
Simon Bliss, Richard Greatham—Thomas Oglesby; Sose Bliss—Stacy Ray; Clara—Penelope Court;
Judith Bliss—DeAnn Mears; David Bliss—Michael Winters; Sandy Tyrell—Lawrence Hecht;
Myra Arundel—Barbara Strockson; Jackie Gorton—Jill Hill

THE CASE OF
THE
‘AON BRAIC’

One rainy evening, a man with Gaelic on his breath delivered to my door a case of Glenfiddich. "Aon Braich?" he murmured. No one bore by that name, I mused. When I looked up, he had disappeared.

Upon cracking the cache of Glenfiddich with my Scottish Rites hatchet, I found each bottle of this distinctive malt whiskey to be of triangular shape. Evidently, there were more sides to this story still.

Examining the label, I detected a most intriguing clue: Glenfiddich is Gaelic for "Valley of the Deer." Had this peculiar chrade been nothing more than a cleverly staged stag party invitation?

A sudden revelation struck me like a belt from Smokey Rose. Perhaps the peat-stained pages of MacTaff’s 'Scotch On The Lochs' would hold the explanation. I reached for my volume — but the book was gone!

It was then my friend MacIntosh rang. "Aon Braich!" he intoned. That strange name again! "I’d have returned the book myself, but with this downpour..." Then I saw my MacTaff sucked ‘midst the malts.

A newly-marked page revealed that it was the Glenfiddich that was ‘aon braich,’ or single malt. One sip confirmed its singular character. Rarely had a case led me to such a splendid solution.

GLENFIDDICH® SINGLE MALT
Scotch Whisky
A NOTE ON NOEL COWARD

It is most difficult to find the proper definition for Sir Noel Peirce Coward. Elagant, sagacious, incomparable, and irrespressible immediately come to mind. To call Coward merely brilliant would be a noble understatement. This man, the consummate playwright of the stage, composer, performer, stage and film actor defies definition. His rapper-like wit and glittering repartee can only be surpassed by his larger-than-life existence. Coward is the author of 45 dramas, comedies, and revues, fourteen songs, and three volumes of autobiography aptly entitled Present Indicative, Future Indefinite, and Middle East Diary.

Coward was born on December 16, 1899, in Wakegrave Road in Teddington, Middlesex, England. His father worked for a music publishing firm and his mother shared Noel’s love of song and the theatre.

His precocious personality became evident at two years of age when he would dance in the aisles of church and steal books from the Army and Navy stores to apprise his quest for reading and his lack of funds. This man, of middle class background, would move with panache enchanting those who adored him, royalty, presidents, actors, and actresses, and other people of noble social class.

Coward’s early career was laden with problems. He spent time in the West End of London, lean and hungry, striving for recognition. Under his arm, he would carry an enormous pile of books and manuscripts which were either rejected or sent to be Lady West- dham, a woman of stately authority, believed in Coward and she arranged for his presentation of his first play, IT LEFT IT TO YOU. It was only after several years of depressing and nerve-wracking half-success that fame would smile upon Coward. He traveled to the States searching for his due appreciation. After living in a small, cheap hotel in a most fashionable part of town and counting the marks in the ceiling made from former visitors, Coward returned to London. He wrote The Young Idea but his career wasn’t really launched until The Vortex set the town aflame with praise and criticism. He was considered a ‘bed influence’ in many circles and characterized as a vain and egotistical man about town.” In his words, “the general illusion that success automatically makes a person larger than he is...”

Coward considered Hay Fever his greatest comedy. Although the cast is small and his dialogue economical, the success of the play commanded the proper performances from its cast. In keeping with presenting the crime de la criminon, A.C.T. is proud to present Hay Fever in true Coward fashion. The Master would have approved!

—Janet Roseman
A NOTE ON NOEL COWARD

It is most difficult to find the proper definition for Sir Noel Peirce Coward. Elegant, sanguine, incomparable, and irresistible immediately come to mind. To call Coward merely brilliant would be a noble understatement. This man, the consummate playwright of the London comedy, composer, performer, stage, and film actor defies definition. His repertoire like wit and grilling expertise can only be surpassed by his larger-than-life existence. Coward is the author of 45 dramas, comedies and revues, four successful novels and three volumes of autobiography aptly entitled Present Indicative, Future Indefinite, and Middle East Diary.

Coward was born on December 16, 1899, in the Waldegrave Road in Teddington, Middlesex (England). His father worked for a music publishing firm and his brother shared Noel’s love of song and theatre.

Coward’s precocious personality became evident at two years of age when he would dance in the aisles of church and steal books from the Army and Navy stores to appease his quest for reading and his lack of funds. This man, of middle class background, would move with panache enchanting those who adored him—royal presidents, actors and actresses, and other people of notable class.

Coward’s early career was laden with problems. He spent time in the West End of London, lean and hungry, striving for recognition. Under his arm, he would carry an enormous pile of books and manuscripts which were either rejected or soon to be Lady Windermere, a woman of stately authority, believed in Coward and she arranged for his presentation of his first play, It Happened in Blarney. It was only after several years of depression and nerve-wracking, half-success that fame would smile upon Coward. He traveled to the States searching for his due appreciation. After living in a small, cheap hotel in a most unfashionable part of town and counting the marks in the ceiling made from former visitors, Coward returned to London. He wrote The Young Idea but his career wasn’t really launched until The Vortex set the town afire with praise and criticism. He was considered a ‘bed influence’ in many circles and characterized as a vain and egotistical man about town.” In his words, “the general illusion that success automatiz...”

Coward died on March 26, 1973, at the age of 74. He was buried at the Church of England’s St. John the Evangelist Church in Teddington, Middlesex (England). His funeral was attended by many friends and acquaintances of the theatrical world.

Many critics also misunderstood his world, his cast of characters. As one critic described it, “It was felt that for the most part, the Cowardian characters are a sad lot, pert, cynical, orgastic, and sexually vicious.” He reflected in his characters the vitality and exuberance of life complete with its myriad absurdities, truths, and jealousies. Coward wrote about “real people,” people who cheated on their spouses, people who loved, cried, drank, acted childish, and had fits. His delightful dialogues rang so close to home that it was uncomfortable for some. Such is the nature of the beast.

Coward was considered Hay Fever his greatest comedy. Although the cast is small and his dialogue economical, the success of the play commanded the proper performance from its cast. In keeping with presenting the crime de la crème, the cast proved to be truly Cowardian fittings. The Master would have approved.

—Janet Roseman
The New England Collectors Society
Presents Its First
ANNUAL CHRISTMAS BELL

"The Songs of Christmas"

- Each silver-covered bell is hallmarked, and registered.
- Limited Edition available at original price only until December 25, 1980.
- A handsomely crafted limited edition produced by Reed & Barton, one of America's leading silversmiths. Not available in stores.
- Attractively gift packaged.
- Priced at only $14.95.

The first annual New England Collectors Society Christmas Bell will be issued in a strictly limited edition available at original price only until December 25, 1980. Each solid metal bell will be lavishly electroplated with silver. A delicately sculpted handle portraying one of the most memorable songs of Christmas - "Silver Bells" adorns this bell. All future annual editions will depict a different time-honored "Song of Christmas."

The New England Collectors Society will offer this important fine edition bell only through advanced reservation with no bells available in stores. Consider this unique and beautiful bell as an extraordinary collector's item for yourself, and also as a memorable Christmas gift for others. It would well be the start of a most interesting and rewarding holiday tradition.

APPROXIMATE HEIGHT OF BELL: 6 1/4"
The New England Collectors Society
Presents Its First
ANNUAL CHRISTMAS BELL

“The Songs of Christmas”

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The first annual New England Collectors Society Christmas Bell will be issued in a strictly limited edition available at original price only until December 25, 1980. Each solid metal bell will be lovingly electroplated with silver. A delicately sculpted handle portraying one of the most memorable songs of Christmas — “Silent Night” adorns this bell. All future annual editions will depict a different time-honored “Song of Christmas.”

The New England Collectors Society will offer this important fine edition bell only through advanced reservation with no bells available in stores.

Consider this unique and beautiful bell as an extraordinary collector’s item for yourself, and also as a

memorable Christmas gift for others. It would well be the start of a most interesting and rewarding holiday tradition.

Approximate height of bell: 6 1/8 inches

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Pleasantville, NY 10570

Please enter my order for the First Annual Christmas Bell. I have enclosed my remittance as follows:

Bell(s) $14.95 each ............... $ ..............
Shipping and handling @ $1.50 per Bell .... $ ...........
Total amount enclosed * .............. $ ..............

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Guaranteed shipment for Christmas delivery on all orders received by December 8, 1980.

Your name
Address
City State Zip

Please check if you wish to have any Bell shipped to a different address and indicate specific instructions on a separate sheet of paper. Also include any message for a gift card which we will provide if requested.

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MUCH ADO ABOUT NOTHING
Henry Fielding’s
GHOSTS
Noël Coward’s
HAY FEVER
Jean Giraudoux’s
TROJAN WAR WILL NOT TAKE PLACE
Opening November 20
Charles Dickens’
A CHRISTMAS CAROL
Opening December 4
Tom Stoppard’s
NIGHT AND DAY
Opening January 20
Lillian Hellman’s
ANOTHER PART OF THE FOREST
Opening February 10
Richard Brinsley Sheridan’s
THE RIVALS
Opening March 30
Anton Chekhov’s
THREE SISTERS
Opening March 31
Lillian Hellman’s
THE LITTLE FOXES
Opening April 21

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25
NEWS & NOTES

Welcome to A.C.T.'s 15th season of repertory—we're delighted to have you here with us. Many other A.C.T. activities are underway and we'd like to tell you about them...

STUDENT JOBS

As you know, A.C.T. serves not only as the Bay Area's resident professional performing company but also as the nation's leading theatre training institute. The majority of our students have to work in order to sustain themselves. If you are interested in hiring (or housing in exchange for services) an A.C.T. Conservatory student, please contact Meribeth Meacham at 771-3880.

PROLOGUE NOVEMBER 24

The Friends of A.C.T. and the Junior League of San Francisco invite you to attend a Prologue to The Price War Will Not Take Place by Jean Giraudoux. Guest Director Jack O'Brien will lead the informal discussion and demonstration of the play on Monday, November 24 from 5:30 to 6:30 p.m. at the Geary Theatre. The event is open to the public at no charge.

ATTENTION A.C.T. SUBSCRIBERS & PATRONS

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

THE A.C.T. OF COOKING

Have you seen The A.C.T. of Cooking? A.C.T.'s cookbook is filled with recipes gathered from actors, staff, volunteers, alumni and special friends of the company. The cookbook is available by mail or can be purchased in the Geary Theatre lobby before performances or during intermission. Each taste-tempting delight has been tested by creative cooks from the Friends of A.C.T. Executive Committee and they range from Vincent Price's Dishwasher Salmon (yes, you can cook salmon in a dishwasher!) to William Ball's A.C.T. Apple F.C.P. Smoothie. Explore the theatrical kitchens of Peter Donat, Elizabeth Huddie, Kathryn Crosby, Michael Learned and other members of the A.C.T. family with The A.C.T. of Cooking!

The making of a president.

If you're on a deadline to the boardroom, you should look like you know where you're going. There are few better ways to do this than to hire yourself to Bullock & Jones.

We have around 1500 suits in our store priced anywhere from $235 to $850, any number of which will make you look as though you just stepped off the cover of Forbes. Rich fabrics, superb tailoring by our own, on-premises experts, and a sales staff who know exactly what they're doing and where you're heading. Add the appropriately confident accessories and hail to the Chief Executive Officer.

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We welcome the American Express Card and other major cards.
NEWS & NOTES

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Rich fabrics, superb tailoring by our own, on-premises experts, and a sales staff who know exactly what they're doing and where you're heading. Add the appropriately confident accessories and have mail to the Chief Executive Officer.
Heard at the Hyatt on Union Square:
A Texan stood in Napper Tandy’s at Happy Hour, nursing a Jack Daniels and water, resplendent in pearl gray Stetson and Larry Mahan shirt, one Lucchese boot planted on the bar rail. When he identically dressed man swaggered in, the Texan called him over.

“Hourly,” he said, shaking his hand. “J.D. Brownlee’s the name. Runnin’ polled Herefords out of Sweetwater. Can I buy you a drink?”

“Hugely generous of you,” said the newcomer. “S.A. Katz. Women’s better butcher out of New York City.” Then muttering to the bartender:

“White wine, and leave the bottle.”

Two waiters were recollecting the previous night’s banquet on top of the hotel in Chin Hais. “Who paid on that spread anyway?” one asked the other.

“I think he was a wealthy orthodox,” said his colleague. “That was the first time I ever heard a bald man with the smoked salmon.”

“Come to think of it,” said the first, “I’d never seen a partial plate scullery out of ice before either.”

Hyatt on Union Square. 398-1234

OUR RECORD SEASON
For the very first time in its fourteen-year history, the California Association for the Performing Arts (C.A.A.C.T.) ended its fiscal year in the black.

A.C.T.’s development affiliate met its total fundraising goal for the 1979-80 fiscal year. According to A.C.T. president William Ball, the total amount raised was $450,000, which surpassed the 1978-79 goal.

However, improved A.C.T.’s financial picture is, we must continue to depend upon our donors, for a portion of A.C.T.’s operating budget. It is the nature of the arts organizations world-wide. Some, like the Vienna Opera, for example, depend upon the State for as much as 75% of its operating budget. Although A.C.T. receives funds from government sources—primarily through the National Endowment for the Arts, the California Arts Council and San Francisco’s Hotel Tax Publicity and Advertising—its operating income. This is done primarily through box office receipts and tuition payments. That’s a higher percent of earned income than any other major Bay Area performing arts organization.

We’re justly proud of that record. Too bad for the other important part of A.C.T.’s income, we must look to the community for donations. And so, we salute you for helping us to achieve a record 1979-80 fiscal year and remain confident that you’ll help us repeat the performance in our 1980-81 season.

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30,000

20,000

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**Our Record Season**

For the very first time in its fourteen-year history, the California Association for C.A.T. ended its fiscal year in the black.

A.C.T.'s development affiliate met its total fundraising goal for the 1979-80 theatre season. Furthermore, it wiped out all accumulated deficits from previous years.

It was your generosity that made all possible: the gifts from Northern California businesses, foundations, government agencies, and individuals. Contributions totaled some $3.75 million during the 1979-80 fiscal year.

This impressive figure represents not only significant operating support to A.C.T. but also a substantial balance left from fiscal year 1978-79 campaign goals. As well as eliminating other operating deficits. Outstanding contributions during fiscal year 1979-80 included gifts to The Shuker Corporation, The San Francisco Foundation, Standard Oil Company, Wells Fargo, The Edwin and Catharine M. Davis Foundation and the Bank of America.

Motivating factors in C.A.A.C.T.'s fundraising efforts were centered in the sound financial direction, and overwhelming personal benevolence of the civic and business leaders who comprise its Board of Directors. The Board's aim to broaden its fundraising base resulted in a reorganization of the C.A.A.C.T. officers earlier in the year. With A.C.T. administrative approval, a new Executive Director and staff were engaged, and reporting patterns were streamlined. Every effort was expended to attract new donors, to foster present ones, and to encourage increases in giving levels overall.

Underlying the hard work of the C.A.C.T. Board, its Executive Director and staff is their dedication to support the nation's finest repertory theatre and acting school; and that the artistic successes which the public has come to expect from A.C.T. are matched by increased financial security.

William Ball, A.C.T. Founder and General Director, expressed gratitude to the Board on behalf of the entire A.C.T. company when he presented the first of A.C.T.'s "Conservators of American Arts" awards to Board President Cyril Magnin. According to Ball: "Mr. Magnin's lifetime support of the theatre exemplifies the commitment and dedication necessary for the arts to survive, and especially for A.C.T. to continue its tradition of excellence in the performing arts.

C.A.A.C.T. has, in fact, already made significant steps toward meeting its new goal for A.C.T.'s operating support. In just the first three months of the new fiscal year (beginning June 1, 1980), approximately $140,000 has been raised. C.A.A.C.T. Board Chairman William Draper III states: "I am confident of controlling our trend; a respectable mail appeal, adding new members to the Board, an increase in our appeal in all areas, and special fundraising projects planned for this Winter and Spring will see to it."

However, improved A.C.T.'s financial picture is, we must continue to depend upon your support, for a portion of A.C.T.'s operating budget. That is the nature of the arts organizations worldwide. Some, like the Vienna Opera, for example, depend upon the State for as much as 75% of its operating budget. Although A.C.T. receives funds from government sources—primarily through the National Endowment for the Arts, the California Arts Council, and San Francisco's Hotel Tax Program and Advertising Campaign. This is done primarily through box office receipts and tuition payments. That's a higher percentage of earned income than any other major Bay Area performing arts organization.

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**1980-81 Fundraising Goal for A.C.T.**

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the Americ-

ian Conservatory Theatre in 1895. Beginning in the the-

atre as a designer, he soon turned to acting and appeared with re-

gional companies and Shakespeare festivals across the coun-

try. He made his New York directorial debut with Chekhov's "Little Known Jam-

ey" in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1998. 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 Shakes-

peare Theatre, as well as staging several operas in New York City Opera. His 1969 off-Broadway production of "Under Milkwood" won the Lola D'Amuro and Outer Circle Critics Awards. In 1982, 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 in Can-

ada's Stratford Festival, he returned to New York to write the libretto for an opera, "Nanaimo Promenade," with composer Lee Hoiby, based on a month in the Can-

adian Rockies. In 1964, he directed Tartuffe and Hamlet to Shakespeare at Lincoln Cen-

ter. Then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholar-

ship, a Ford Foundation directorial grant, and as an NBC-RCN Director's Fellow-


duce for the American Conservatory, including "The Taming of the Shrew" for which he re-

ceived a "Best Director" nomination from the Television Critics Circle. He also works as a teacher in A.C.T.'s Conserva-

tory program as an Associate and General Director of A.C.T., he also received an Antoinette puppy award from the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES M. MCKENZIE (Executive Pro-

ducer) has been asso-

ciated with A.C.T. throughout his history as a member of the Board of Trustees. In 1969 he became Ex-

ecutive Producer and took the company on its first tour to Broadway, and has re-

mained as Executive 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 Pro-

ducer of the Westminster Country Play-

house in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1956. McKenzie is a Di-

rector of the League of Resident The-

atres, the Council of Resident Stock The-

atres, the Council of Summer Theatres and is an active member of the League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatric-

al Stage Employees and Actors. Equity - Association is a consultant for I.A.D.A. and was recently appointed a member of the Board of Directors of L.I.T.N.A., the Legitimate Independent Theatres of North America. His theat-

rical career encompasses more than 1,000 productions and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

ALLEN FLETCHER (Conservatory Di-

rector) is former Art-

istic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespeare Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Perform-

ing Arts in Santa Maria. He spent four years at the American Conservatory Theatre Festival in Stratford, Connecticut, two of these as Resident Director and Direc-


duce for the American Conservatory, including "The Taming of the Shrew" for which he re-

ceived a "Best Director" nomination from the Television Critics Circle. He also works as a teacher in A.C.T.'s Conserva-

tory program as an Associate and General Director of A.C.T., he also received an Antoinette puppy award from the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.
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THE ACTING COMPANY

JOSEPH BIRD, now in his 11th 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 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in 'The Show Off' with George Gruzd and Irene Ryan and in the A.P.A.-Phoenix Eastern University tour of 'The Amour Toujours En Exit Ni.' He appeared for three summers with San Diego's Old Globe Theatre and was seen in 'Dr. Crampton on the CIB' serial 'Love is a Many Splendored Thing.'

BAYE BIRK came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespearean Festival he directed 'The Importance of Being Earnest' and 'A Midsummer Night's Dream,' and played the title role in 'Hamlet' and 'Macbeth.' Shylock in 'The Merchant of Venice' and Thomas More in 'A Man for All Seasons.' Among his many roles at A.C.T. are: Martin Dyer in 'Raven,' Henry Carr in 'Praetextus,' Caecilius in 'Julius Caesar,' Roderigo in 'Othello,' Boniface in 'Pero,' Paradise, the Scholomaster in 'The Visit,' Dr. Shipley in 'A Month in the Country,' and the leading role in 'Pinter's Never Two.'

JOY CARLIN has given the best part of her artistic life to the past ten years teaching, acting, and directing at A.C.T. She graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwrights Theatre, she has appeared on Broadway with 'The Second City,' in off-Broadway productions, with resident and summer theatres, and in television and films. For A.C.T. she directed 'The House of Bernarda Alba' and has performed in over 26 productions. Other directing credits include 'Billy' by Robert Reiner, Shoe Palace Murder by Tony Holland and Bill Hoffman and 'The Hunter O'Nessah' by John Robin-
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THE ACTING COMPANY

JOSEPH BIRD, now in his 11th 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 T.A.P.A. Phoenix Repertory productions in New York, he has traveled Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the A.P.A. Phoenix Eastern University tour of The Fantasticks. He is the original Puck in A Midsummer Night's Dream. He appeared for three seasons with San Diego's Old Globe Theatre and was seen in Dr. Campbell on the CBC serial Love It or Leave It.

RAYE BIRK came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespearean Festival he directed The Merchant of Venice and Thomas More in A Man for All Seasons. Among his many roles at A.C.T. are Iago in Othello, Henry Cann in Fugitive, Cassius in Julius Caesar, Rudolpho in Othello, Noon in Flotilla, the Schoolmaster in The Visit, Dr. Shippey in Incorruptible, and the leading role in Pinocchio.

JOY CARLIN has given the best part of her artistic life of the past ten years teaching, acting and directing at A.C.T. She graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwrights Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 26 productions. Other directing credits include Billy by Bertolt Brecht, Shoe Palace Murder by Tony Holland and Bill Hoffman, and The Hunter Cometh by John Robin-
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en for A.C.T.'s Plays in Progress, and Is-}

rael Horovitz's Mackerel for the Berkeley}
Stage Company. This Fall she will be di-
eting at the Oregon Shakespeare Festival. She

appeared in John Kerry's TV film A Christ-

mas Without Snow which will air in De-

cember.

MIMI CARR is from Florida. She holds an
M.F.A. from Wayne State University in Michi-
gan. She has appeared with the Alley Theatre
in Houston, Texas in the roles of Maria in
Twelfth Night, Nurse Preen in MacBeth Who
Came to Dinner, Elly May in RoboCop, Bonnie in Sweeten
Named Desire, and Jenny in Pint Pals. At
the Oregon Shakespeare Festival in Ashland, she played Volumnia in Cor-
vulcans, June in Juno and the Paycock,
Lady Macbeth in MacBeth, Margaret in
Hamlet II, Part III and Richard III, Mme.
Dorantes in Ring Around the Moon, Bea-
trice in Much Ado, Mrs. Malagrop in The
Rivals, Florence in Indiscretion of the
Guenilia Harnom, and Mary in Who's
Happy Now?

PENELOPE COURT is the Vocal Coach for
the A.C.T. company, as well as teaching
Voice in the Advanced Training Pro-
gram and the Sum-
mer Training Con-
gress. In the past three seasons she has
appeared in All the Way Home, The Mas-
tic Hudson, Hay Fever and Ah Wilderness
and has performed leading roles in two
of the Plays in Progress series. The Fre-
quency and The Overdose Rooms. Prior to
coming to A.C.T. Court had a long and
chequered career in many aspects of the
theatre, earning an M.F.A. along the way
from the Goodman School of Drama.

BARBARA DIRKSON ("J") joined A.C.T.
nine years ago and has appeared in Cyr-
ano de Bergerac, The Hot L Baltimore,
The House of Bernarda Al-
ba, The Cherry Or-
chard, Pillory of the
Community, Jumpers,
Street Scene, The Moonshiner, General
Gorgias, Peer Gilt, Equus, Man and
Superman, A Christmas Carol, The Bour-
guese Gentleman, The Master Builder, Ab-
roud Person Singular, Travesties, All the
Hay House, A Month in the Country, The
Circle, 5th of July, Hay Fever, Buried Child,
and The Girl of the Golden West. She per-
formed with Sachs Thompson at the Westport
Country Playhouse in Say.

PETER DONAT has appeared at A.C.T. for
twelve seasons. His Broadway ap-
pearances include The Chinese Prime
Minister, The Entertain-
er and The Five Gentleman (Theatre
World Award, best featured actor). He spent six seasons
with the Canada's Stratford Shakes-
pearean Festival and has starred on Am-
ERICAN TV. His appearances here include
Hamlet VII, The Merchant of Venice, An
Enemy of the People, Man and Superman,
Cyrano de Bergerac, The Master Builder
A Month in the Country, Heartbreak House,
Equus, The Long Day Closes, and The Draper of Blood. His films include Godfather II, The
Hindenburg, A Different Story, Lie, the
China Syndrome, and upcoming, High
point and All Washed Up.

DANA ELCHAR last appeared with A.C.T.
as Lepomis in The Cherry Orchard and
before that as the Coach in That Cham-
nionship Season and the F.B.I. production of
Blissing. Other recent appearances in-
clude Vladimir in the Los Angeles Ac-
tor's Theatre production of Waiting for
Godot which also played on national TV
on the Theatre in American Series and
Drummond in Kuwaiti the Wind at the
Arena Stage and in Moscow and Lon-
ingrad. In New York, Mr. Elchar has been
seen off-Broadway in Dalies Under Milkwood, directed by William
Ball, Androcles and the Lion, Our Town,
Summer of the Seventeenth Doll, Oh Men,
Oh Women, The Dumb Waiter and No
That is to be Good. His most and TV acting
credits are many and lately he has also
been producing and directing.

JOHN FLETCHER joins the A.C.T. act-
ing company for his second season, also
being associated with A.C.T. for five
years. He now serves as an Associate Director
Conservatory Coor-

nisseur, and is an ac-

ting instructor for the Advanced Train-
ing Program. He is
also in directing
Heartbreak House, Ah, Wilderness!,
Bronte and Julius. He has trained acting
in The Juilliard School in New York, film,
making at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER [*] was seen as Juliet in Romeo and Juliet last season after working as an A.C.T. stage manager for three years on 17 shows and as a playwright for the Play in Progress series for one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher’s production of Hamlet with Daniel Davis and as Isabelle in Ring Around the Moon under the direction of Laird Williamson. This past summer she taught acting in the Summer Acting Congress.

JANICE GARCIA returns to A.C.T. for her fifth season. She toured in Ah, Wilderness! during A.C.T.’s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Valmont and Valenciana, The Winter’s Tale, Ah, Wilderness! and The Girl of the Golden West. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

MARK HAREL, born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in Our Town. His student productions include Into the Private Life and Trepo’s in the Bengal. He studied ballet with Eugene Savvin and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Stooges in a Hamlet. Other roles include Stephen Ryders in What You Come Back Real Rich? Lucky in Waiting for Geddy, Malcolm in Macbeth and Tom in Glass Menagerie. In addition, he was a T.C.G. National Finalist this past spring. His film credits include Alvin and the Chipmunks. His second love is professional landscaping and gardening.

LAWRENCE HECHT [*] is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xerxes Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Heath, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West and most recently on tour in Bay Fever.

JILL HILL [*] joins A.C.T. after receiving her B.A. in theatre and film at Denison University, Ohio. She has studied in London with Michael MacGowan from RADA, and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in A Christmas Carol. She played the part of "Girl" in The Hot L. Baltimore and Hotel in Pillar on the Road at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in The Hot L. Baltimore, Gown in the Royal Family, Juan La Pezuela in Henry VI, Part 1 and Natasha in Three Sisters. This summer at the Western Stage in Salem she appeared as Lady Tiside in School for Scandal and Bionca in The Taming of the Shrew.

ELIZABETH HUDDE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grusina in The Casian Dahl Circle. This past season she played a eighth season at A.C.T. where her roles have included the Duenna in Cynnon de Bergerac, Suzie in The Hot L. Baltimore, Mary, Sister in Street Scene, Dolly in The Matchmaker, the Countess in The Country Wife, and The Enchantress in The Country Wife.
making at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER (*) was seen as Juliet in Romeo and Juliet last season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Play It's Progress series for one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria as the Player Queen in Allen Fletcher's production of Hamlet with Daniel Davis and as Isabelle in Ring Around the Moon under the direction of Laird Williamson. This past summer she taught acting in the Summer Training Congress.

JANCCE GARCIA returns to A.C.T. for her fifth season. She toured in Ak. Wilder(n)* during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wife of Windsor, Peer Gynt, Equus, A Christmas Carol, Voltaire and Voltaire, The Winter's Tale, Ak. Wilderman and The Girl of the Golden West. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be same Associate Director with the company and a Project Director with the Advanced Training Program.

MARK HARELIS was born in Hamilton, Texas, and studied at the University of Texas at Austin. Before joining the A.C.T. acting company he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in The Crucible of Blood and A History of the American Film.

THOMAS HARRISON (*) joins the A.C.T. acting company after appearing on the Geery stage in Romeo and Juliet. Ak. Wilderman and Junipex. His student productions include Elisio in Private Lives and Tremayne in The Sanguine. He studied ballet with Eugenie Slavin and Igor Youskevitch and he also studied as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Guys in a Blanket. Other roles include Stephen Byrd as Weezy in You Can't Back Red Ryder! Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. In addition, he was a T.C.G. National Finalist this past season. His film credits include Zorba's. His second love is professional landscaping and gardening.

LAWRENCE HECHT (*) is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theater in Santa Rosa, Xeresos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre in Berkley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Burned Child, The Girl of the Golden West and most recently on tour in Fiji and Fiji.

JILL HILL (*) joins A.C.T. after receiving her B.F.A in theater and film at Davidson University, Ohio. She has studied in London with Michael MacGowan from RADA, and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geery stage in The Crucible of Blood. She played the part of "girl" in The Hot L. Baltimore and Hotel in Pillow on the Roof at the Southern California Conservatory Theatre. She was also seen in student productions as the "girl" in The Hot L. Baltimore, Gown in the Royal Family, Joan La Poite in Henry VI, Part I and Natalaie in Three Stooges. This summer at the Western Stage in St. Louis she appeared as Lady Trude in School for Scandal and Bunica in The Taming of the Shrew.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Cuenda in The Christian Chalk Circle. This past season she was seen in A.C.T. where her roles have included the Duenna in Cynem de Bergere, Susie in The Hot L. Baltimore, Mary, Shell in Stacie, Dolly in The Matchmaker, The Countess in This Is the Entertain-
ment, Joan in French Knock, Marcello in Hotel Paradiso, Suites in A Month in the Country, Claire Zachanassian in The Vest and Regina in The Little Foxes among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Ophelia in Antonio and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the P.P. production of Jack Gilly's Aftemoon in Vegas. Her first feature film, Pilgrim, Farewell was invited to the Venice Film Festival this summer.

JOHN HUTTON (*) received his B.F.A. from Ithaca College, New York before joining A.C.T. He has been seen on the Geary stage in Romeo and Juliet and The Glass Menagerie. He has also performed in A.C.T.'s production of The Great Gatsby and A.C.T. in San Francisco. He is currently performing in the world premiere of The Seagull at the Geary this summer.

LAURA KLEIN (*) joins the A.C.T. company this season after studying at the College of Santa Fe where she played opposite Great Garson and Sylvia Sidney. As a member of the Greer Garson Theatre Company, she collaborated in a production with playwright Preston Jones on A Place on the Mapleglades. Last season she was seen as the silent mother in A History of the American Film. While in a C.A.T. production of Much Ado About Nothing, at the Paul Masson Vineyard. She also appeared in the film Burt and Sansone: The Early Years.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she was also performed in Member of the Wedding. She has also appeared in A.C.T.'s production of The Seagull at the Geary this summer.

BYRON JENNINGS joins A.C.T. this season having performed at the Oregon Shakespearean Festival, Mark Taper Forum, Old Globe Theatre, California Actors Theatre and the Alcazar Theatre in San Francisco. Most recently he has been seen at the Pacific Conservatory of the Performing Arts in the title roles of Richard III, Sherlock Holmes, Levitas in The Winter's Tale and Trigorin in The Seagull.

NICHOLAS KALEIDIN (*) joins the A.C.T. company after studying at Bowdoin College, Brunswick, Maine and Tufts University in London, England and with E. Martin Browne and Anthony Conisch. Born and raised in Lexington, Massachusetts, he has performed at the Theatre of Monmouth, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in Midsummer Night's Dream, Vibost in Anthony and Cleopatra, Falstaff in King Lear, Anthropology in A Midsummer Night's Dream, Bernardo in Romeo and Juliet and A History of the American Film. His film credits include John Korty's award-winning The Music School and his new TV film A Christmas Without Snow airing in December.

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MATT McKENZIE (*1) was seen this past summer at Hartlett’s Western Stage performing as Petrocchio in The Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., he performed in The School for Scandal and the title role in Richard III and in Henry V. His appointments this season include Romeo and Juliet and Pantagruel.

WILLIAM MCKEE RHAM joined the company three seasons ago after nine seasons at the Mal waukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Trotter in Mr. Saturday, the Marquis de Sade in Mar cas Blue, Willy Loman in Death of a Sales man as well as five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minneso ta. He has been at A.C.T. in Julius Caesar, Ahmad Perver Stigal’s Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Wilt, Romeo and Juliet, The Little Foxes and The Crucible of Blood.

DANNIE MAERS, a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in Tim Alice, General in King Lear, Alice in Man and Superman, Polly Garter in Under Milk Wood, Viola in Twelfth Night and Blanche Dubois in A Streetcar Named Desire. In New York, she was again seen in Tim Alice as well as in Absurd and Night and Homage. She is seen in And Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Willard’s translation of Molier’s The Learned Ladies. A guest artist at leading American regional theatres, Maers has also made many television appearances including the P.B.S. production of Under Milkwood, such series as Benson Hill, Barnaby, Kadd in Troubador of Two Men, and the highly acclaimed TV movie, The Lowest Runner.

DELORES Y. MITCHELL (*1) celebrating her fifth season with A.C.T. has appeared in Man and Superman, Valentin and Valenti na, Peer Gynt, Jupiter, All the Way Home, The National Health, The Winter’s Tale, The Veil, Hotel Paradiso, A Christmas Carol, Romeo and Juliet, The Little Foxes and Pantagruel. She also acts teaching, speech and dance training in A.C.T.’s summer training and at the Artic Theatre in San Francisco. She has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival.

MARK MURPHY, now in his fourth season at A.C.T., is a graduate of Berkeley University, Texas. He has been seen here in The National Health, Abnormal Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, The Veil, Hotel Paradiso, The Girl of the Golden West, The Crucible of Blood, Tynby in Romeo and Juliet and Simon in Man for rent. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Tenth of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre. Houston, in Indiana, June and the Pricohc and Last Meeting of the Knights of the White Magnolia. In Seattle he was at the Intiman Theatre in Bus Stop and the Importance of Being Earnest and Ghosts.

THOMAS O’GILBURY (*1) joined the company three seasons ago and was seen in Julius Caesar, A Christmas Carol, Ah Warrdam, A Month in the Country, The Veil, The Little Foxes, The Crucible of Blood and A History of the American Film. He has also appeared with the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Ruby Brakspear at the New York St. Clements Theatre.
MATT MCKENZIE* | was seen this past summer at Harleth's Western Stage performing as Petrocchio in The Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Biff Loman in Death of a Salesman and Mel Gibson in Prisoner of 3rd Avenue. Last season he was seen in the student projects in Tripoli in The Seagull and the title role in Richard III and in Henry V-VI part 1 and II and III. On the Geary stage he appeared in Romeo and Juliet and Pantoja.

WILLIAM MCKEUGHAN joined the company three seasons ago after nine seasons at the Mal-waker Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, Isac Muni in The Play the the Thing, the Marquis de Sade in Marat-Sade, Wally Loom in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, Ashford Fenn Sigilago, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Witti, Romeo and Juliet, The Little Foxes and The Crucifer of Blood.

DAWN MEARS, a charter member of A.C.T. and a leading actress during the company's first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in Tim Alice, General in King Lear, Anne in Man and Superman, Polly Garter in Under Milkwood, Vida in Twelfth Night and Blanche Dubois in A Streetcar Named Desire. In New York, she was again seen in Tim Alice as well as in Absurd and Helene, Too True to Be Good, One Flew Over the Cuckoo's Nest and A Sound of Silence. She recently costarred with Jerome Robbins in the New York production of his Dear Liar. In Los Angeles, she was seen in And Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Wilbur's translation of Molière's The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of Under Milkwood, such series as Benson Hill, Barnet, and Kath and Kimmy of Tyne Men and the highly acclaimed TV movie, The Loneliness Runner.

DELORES V. MITCHELL** celebrating her fifth season with A.C.T. has appeared in Man and Superman, Valentin and Valentina, Poor Grim, Deathtrap, All The Way Home, The National Health, The Winter's Tale, The Visit, Hotel Paradiso, A Christmas Carol, Romeo and Juliet, The Little Foxes and Pantoja. She also teaches acting, speech and dramatic training in A.C.T.'s Summer Training Conservatory and at the Artic Theatre in San Francisco. She has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival.

MARK MURPHY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was a member of The National Health, Abandoned Person, Sigilago, Julius Caesar, A Christmas Carol Hotel Paradise, The Winter's Tale, 4th of July, The Visit, Pantoja, Eve of the Golden West, The Crucifer of Blood, Tybalt in Romeo and Juliet and Simon in Man from Snowy River. 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 Every Nation and the Pylech and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS OGLEBRY joined the company three seasons ago and was seen in Julius Caesar, A Christmas Carol, Ash on Wilderness, A Month in the Country, The Visit, The Little Foxes, The Crucifer of Blood and A History of the American Film. He has also appeared with the Pacific Conservatoire of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.
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F.R. COTTMELL has served the company as its teach-

er in the Alexander Technique since the Conservatory's be-
ginning in 1965 in Pittsburgh. He studied at the Canadian
Art Theatre in Mon-
treal, the Vera Selovitch Studio of Acting in New York and
trained to teach at the
American Center for the Alexander Technique in New York.

In addition to
"Alexanderizing," A.C.T.'s actors, he has
appeared as an actor in such productions as Three Sisters, Othello Rolf, The Man-

cher of Venice, Cyrano de Bergerac, The

Cherry Orchard, Julia Caesar, A Christ-

mas Carol, The Visit and The Girl of the

Golden West.

WILLIAM PATON has devoted his long acting career

largely to the resident theatre. He spent at least part of every

season for twenty

years with the Cleve-

land Playhouse, though he also found time to appear in films and TV features

and to make five national tours with his original one-man shows, Justice Oliver

Wheelock Holme and Benjamin Franklin. This season will be the 10th year with

A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno,

Hong Kong, New York, Los Angeles, Billings, London, Paris and Livermore among other cities. His roles

with A.C.T. include: Tyrone in Long Day's Journey into Night, First Gravedigger in Hamlet, Lord Mayor in Araby, Chief Bromden in One Flew Over the Cuckoos Nest to name a few. His TV credits range from Son of Zorn to Carrot Top and his last feature film was with Robert Redford in The Day of the Conductor. He has been a guest artist in the major regional theatres in the U.S.

and Canada. This is his 12th season with A.C.T.

STACEY RAY joined the A.C.T. acting company this season and will be teaching Voice in the Advanced Training Program. Although her family roots are in Georgia, she spent time in Florida and North Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in Cy-

rano de Bergerac, Berenice IV and Thais' Carnival as well as performing in Dest in These Hills in Charlotte. Her roles as an A.C.T. student include Huckleberry Candide in Royal Family, Erina in Three Sisters, Richard III and Emulation of a Nightingale. She recently appeared in All A.D.A.'s and performed as Paulina in The Winter's Tale and in Uncle Vanya. On the Grassy Stage she has been seen in Romeo and Juliet.

RAY REINHARDT, who celebrates A.C.T.'s 10th anniversary, was Elysium for Jules in Desire Under the Elm, is known to the Grassy Stage as the lead in Cyrano, The Mayor, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astrov in uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. away from the Grassy stage, he has performed Shakespeare's Simon Barks in The Catnap World, and an Evening of Comedy at Southend Winery. He served as an associate director and has acted with the San Francisco Opera in Richard Strauss Ariadne auf Naxos.

FRANK SAVINO obtained his B.F.A. at the Goodman Theatre of Chicago where he then joined the acting company, moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. He began his Broadway career as a standby for Rip Torn in A Streetcar Named Desire and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binnion in Room Service, Jason in Medea and Chief Bromden in One Flew Over the Cuckoos Nest to name a few. His TV credits range from Snap Open to Kiss, North and South and his last feature film was with Robert Redford in The Day of the Conductor. He has been a guest artist in the major regional theatres in the U.S.

and Canada. This is his 12th season with A.C.T.

GARLAND J. SIMPSON (*2) graduated from Grand Valley State College and recently joined A.C.T. He last fall performed at the Oakland Ensemble Theatre in Lee Blanc by Lorraine Hansberry. On the Grassy stage he has been seen in The Girl of the Golden West and Porgy and Bess.

DEBORAH SUSSEL returns to A.C.T. having been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various productions and has been seen nationally in

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RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia in Example and Angel in December Under the Elm, is known to San Francisco as the lead in Cyrano, The Miser, Stanley in A Yearning Named De-

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FRANK O'TOOLE has served the company as its tech-

tonal. He then moved to New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, he has appeared as an actor in such productions as "Three Sisters," Oedipus the King, "The Merchant of Venice," "Cyrano," "The Cherry Orchard," "Julius Caesar," "A Christmas Carol," "The Visit" and "The Gettysburg Address." WILLIAM PATTERSON has devoted his long acting career to the resident theatre. He spent at least part of every season for twenty years with the Cleveland Play House, though he also found time to appear in films and TV features and to make five national tours with his original one-man shows "Justice Oliver Wendell Holmes" and "Benjamin Franklin." This season will be his 16th with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Rome, Honolulu, Chicago, New York, Los Angeles, San Francisco and elsewhere. He is also currently appearing in several long runs in Broadway and off-Broadway credits ranging from Harry Potter in "Harry Potter and the Deathly Hallows," "The Laramie Project," "The Gettysburg Address," "The Visit," "The Cherry Orchard," "Cyrano," "The Merchant of Venice," "Cyrano," "The Cherry Orchard," "Julius Caesar," "A Christmas Carol," "The Visit" and "The Gettysburg Address." RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia in Example and Angel in December Under the Elm, is known to San Francisco as the lead in Cyrano, The Miser, Stanley in A Yearning Named De-

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Inspirations for Fall 1980
the Renee Helga Howie Collection

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. Highly percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jagger Deemer at the Hedgerow Theatre of Muhlen, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the APA, and Lincoln Center Repertoire in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in: A Midsummer Night's Dream, The Comedy of Errors, As You Like It, and The Tempest. He is currently appearing as a boyfriend in The Visit. He is the husband of the late Renee Helga Howie, a founding partner in Philo Video Productions.

MARRIAN WALTERS, a native of Montezuma, is in her seventh season with A.C.T. and has been seen in The Shape of the World, Uncommon Things, The Visit, Buried Child, Pintipoom and The Glass Menagerie. She is the wife of Sydney Walker.

MARSHALL WATSON [*] received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in The Visit directed by Ellis Rabin at the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in Love's Labours Lost. His student productions include the title role in Henry VI Part III and Andrea in Three Sisters.

ISIAH WHITLOCK, JR. [*] returns to A.C.T. for his third season. He has been seen as Weston Hurley in 26th of July, Viola in A Raisin in the Sun, A Christmas Carol and The Visit. His roles at the Pacific Conservatory of the Performing Arts over the past four summers have included Pompey in Measure for Measure, Bill in Death of a Salesman, Gilow in Purlie, Walter Younger in A Raisin in the Sun, and Scrooge in One Man, Two Guvnors. He is a native of Detroit, Michigan.

BRUCE WILLIAMS [*], who studied at the University of Texas, joined the company three seasons ago and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradise, The National Health, and Ah Wilderness. He is in his fifth season with A.C.T. He holds a Bachelor of Arts degree in theatre from Southwest Minnesota State University.

**Inspirations for Fall 1980**

**the Renee Helga Howie Collection**

*Helga Howie: open 10am-6pm; Monday-Saturday
San Francisco (140 Maiden Lane) & New York (733 Madison Avenue)
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**Film and TV (including the soon-to-be-released*Tell Me a Riddle* and*June 23, 1913.*) She is presently on the staff of Mills College, U.C. Berkeley, A.C.T. and is a voice and speech consultant in private practice in the Bay Area. She is a founding partner in Philo Video Productions.**

**SYDNEY WALKER** is a veteran of 35 years of stage, film and television. Highly visible in Mr. Walker’s professional career has been spent with repertory companies. Trained at The Actors Studio, he was a member of the Hedgerow Theatre at Moylan, Pennsylvania in the 1940s; has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the APA and Lincoln Center Repertoire in the 1960s and 1970s. He joined A.C.T. in 1978 and has been seen as well in January’s Miller’s “The Commune,” “The Raging Cax,” “Tony and Tina’s Wedding,” “Our Great Street” and “The Misanthrope.”

He has played in numerous productions including “The Pillowman,” “The Lifeboat,” “The Mousetrap,” “The Two Gentlemen of Verona” and “The Great American Dropout.”

**ISIAH WHITLOCK JR.** returns to A.C.T. for his third season. He has been seen as Weston Hurley in “Othello,” Winning in “Love’s Labors Lost.” He is currently performing in “The Great American Dropout.”

He is a member of the Pacific Conservatory of the Performing Arts and has been seen in numerous productions including “A Christmas Carol,” “The Winter’s Tale,” “The Visit,” “Buried Child,” “Pangfuge” and “The Girl of the Golden West.”

**MARRIAN WALTERS**, a native of Montana, is in her seventh season with A.C.T. and has appeared in such productions as “The Circle,” “Private Lives” and “The Winter’s Tale.” She has been nominated for two Chicago Jefferson Awards for her work in “The Hot L. Baltimore” and “The Day.” She was also seen in “Private Lives” at the Little Fox Theatre and “Under the Yarn Tree” at the On Broadway Theatre. She has appeared in over 150 productions including “The Play,” “Peer Gynt,” “Romeo and Juliet” and “The Pillowman.”

**BRUCE WILLIAMS** (*), who studied at the University of Texas, joined the company three seasons ago and is currently performing in “All My Sons,” “The Open Door,” “The Visit” and “The Girl of the Golden West.” He is a member of the Oregon Shakespearean Festival for two summer seasons.

**MICHAEL WINTERS** (*), a graduate of Northwestern University in Illinois, has been seen in “The Mousetrap,” “The Moderate Gentleman,” “The Visit,” “Hamlet” and “The Winter’s Tale.”

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*Photo by Richard Shaugnessy

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DESIGNERS

MARTHA BURRIK (Costume Designer) returns to A.C.T. for her third season. She has designed Buried Child and 5th of July. Her past credits include Romeo and Juliet and H.M.S. Pinafore for the Santa Barbara Repertory Theatre and The Fourposter for the Walnut Creek Repertory Theatre. Mrs. Burriki holds a B.F.A. from Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

DIRK EFFERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre and the Yale University. He has also designed six seasons, he designed lighting for the productions of The Importance of Being Earnest, Knock Knock, Knock, Knock, The Cherry Orchard, All the Way Home, The National Health, 5th of July, A Midsummer Night's Dream, and The Crucible. He has been the consultant and designer for the opening of the Denver Center of the Performing Arts and is an associate of Performing Arts Technology.

RALPH FUNKELLO (Set Designer) has been a resident director at A.C.T. for nine seasons, designing 12 productions, including Ah Wilderness!, Heartbreak House, Has He, Buried Child and The Tempest. He has also designed sets for the American College Theatre Festival, the Pacific Conservatory of the Performing Arts, the Intiman Theatre, and the Oregon Shakespeare Festival.

JAMES SALK (Lighting Designer) has designed 21 productions for A.C.T. and has worked with the National Council of the Arts. His recent credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Seattle Repertory Theatre in Los Angeles. He was also the lighting designer for the productions of A Midsummer Night's Dream, The Importance of Being Earnest, The Tempest, and The Cherry Orchard.

RICHARD SEGGER (Set Designer) returns for his eighth season at A.C.T. Last year he had designed Buried Child, The Little Foxes, and The Crucible. This season he has designed sets for Doctor Faustus, The School for Scandal, and The Importance of Being Earnest, Heartbreak House, Has He, and The Winter's Tale.

ROBERT MORGAN (Costume Designer) has designed costumes for 21 company productions this season at A.C.T. and has designed costumes for in A Man For All Seasons at the Ahmanson Theatre in Los Angeles.
DESIGNERS

MARTHA BITRICK (Costume Designer) returns to A.C.T. for her third season having designed Buried Child and 5th of July. Her past credits include Romeo and Juliet and H.M.S. Pinafore for the Santa Barbara Repertory Theatre and The Four-poster for the Walnut Creek Repertory Theatre. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

DIRK EPPerson (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for the productions of Peer Gynt, Knock, Knock, Threepenny, The Way Home, The National Health, 5th of July, Hot Peter, The Crucible of Blood, Pinafore and Buried Child. Epperson also spent eight seasons with P.F.C. in Santa Maria and designed 25 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Ah, Wilderness!, Heartbreak House, Hamlet, Peer Gynt and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons; his designs including The Winter’s Tale, The Visit, Hamlet and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Pinter’s The Woman in Black, Miss Julie, The Winter Dreams, Das, Flah, Stair and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television. Last season Funicello designed the two opening productions of the new Denver Center for the Performing Arts and has just finished work on the Broadway production of Division Street.

ROBERT MORGAN (Costume Designer) now in his ninth season at A.C.T. has created costumes for 20 company productions. His costumes for A Man For All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with both San Diego’s Old Globe Theatre and P.C.P.A. in Santa Maria. This season he will work with the Buffalo Studio Arena Theatre and the McCar- ley Theatre in Princeton. Mr. Morgan resides in Vermont’s northeast Kingdom with his wife Wendy, an attorney.

MICHAEL OUCH (Costume Designer) designed costumes for A.C.T.’s production of Falstaff last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes and scenery for two seasons at Houston’s Alley Theatre, where he has returned since several times. For the last three years he has taught scenic design at the University of Santa Clara. A winner of the 1975 U.S. I.T.T. Design competition in both scenery and costumes, Ouch has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespearean Festival and the Oregon Shakespearean Festival.

JAMIE SALLE (Lighting Director) has spent the last three seasons at the Alaina Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Tail’s Polly, Terra Nova and Diamond Souls. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor’s Theatre and the Solari Theatre in Los Angeles. He will be designing Ghouls and Another Part of the Forest for A.C.T. this year as well as being Associate Lighting Designer for all the productions.

RICHARD SIEGER (Set Designer) returns for a fifth season at A.C.T. last year having designed Buried Child, The Little Foxes, and The Great God Brown and The Visit for PBS television. Last season Seger designed the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Division Street.

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Inflation. Let’s Self-Control It.
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For years inflation has steadily weakened the purchasing power of every cent you earn. Because of it, the American dollar—once the standard of the world, now buys less than half what it did only ten years ago. It must be stopped. But is there anything we—each one of us—can do to stop it?

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