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An Arts & Leisure Publication

Oct. 1980

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CONTENTS

THE GEARY THEATRE RESTORATION	4
TO THE AUDIENCE	11
MUCH ADO ABOUT NOTHING CAST	12
A NOTE ON MUCH ADO ABOUT NOTHING	14
GHOSTS CAST	17
A NOTE ON GHOSTS	18
HAYFEVER	20
A NOTE ON HAYFEVER	22
A.C.T.'S 1980-81 SEASON OF REPERTORY	25
NEWS & NOTES	26
OUR RECORD SEASON	28
C.A.A.C.T.	30
WHO'S WHO: DIRECTORS	34
WHO'S WHO: THE ACTING COMPANY	37
WHO'S WHO: DESIGNERS	50
THE A.C.T. COMPANY	54

arts & leisure publications

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 Vol. 4, No. 9, October 1980

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THE GEARY THEATRE RESTORATION



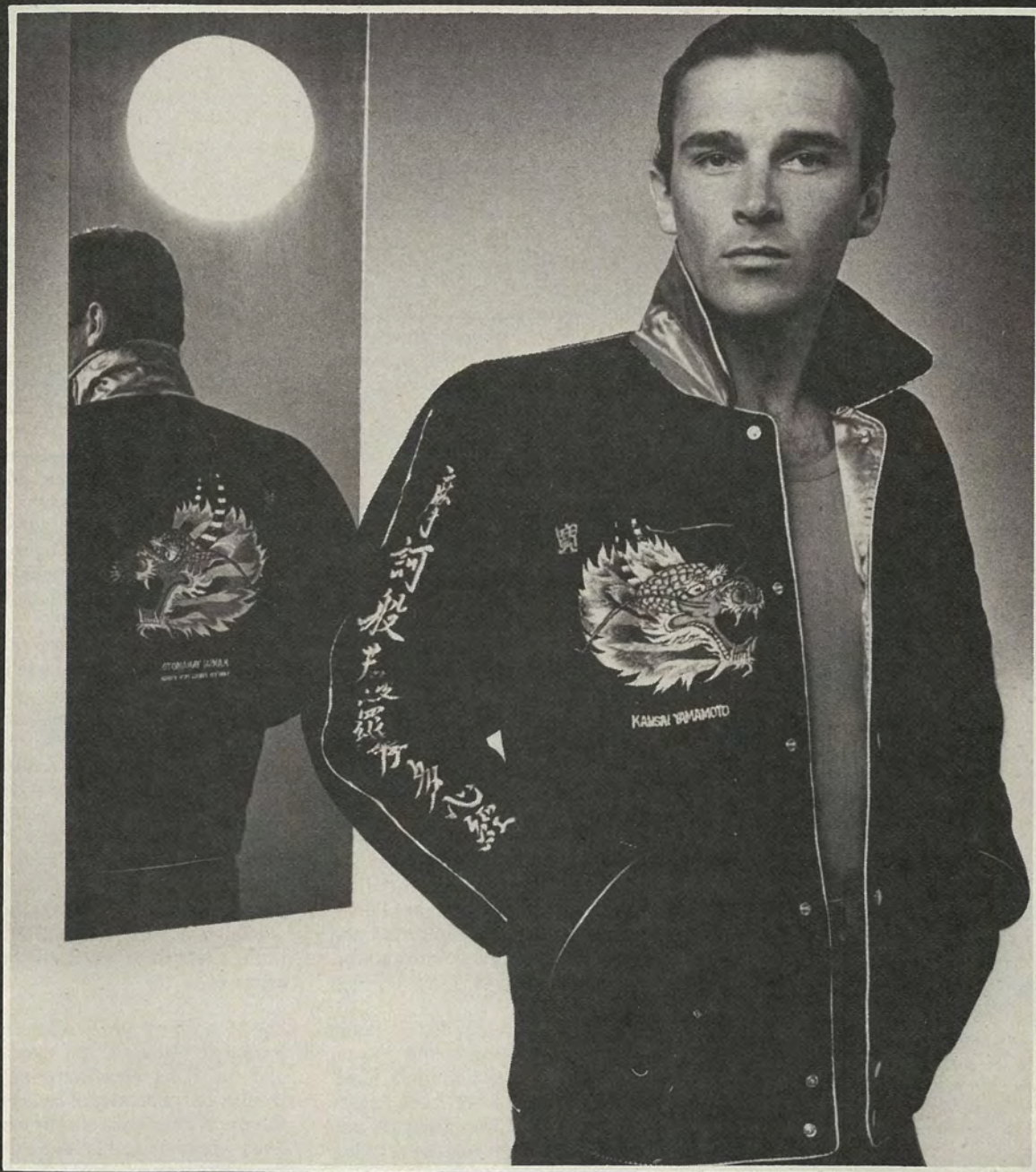
"For convenience, comfort, beauty, safety, service, and the incorporation of modern ideas, it is the equal of any playhouse in the world, and superior of most, although it is not projected on a gigantic scale. It embodies all the best and most practical features of New York's four leading theatres .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

San Francisco Chronicle
January 9, 1910

continued on p. 6

the golden touch of kansai yamamoto

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What was true in 1910 about the Geary 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 restoration 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 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.

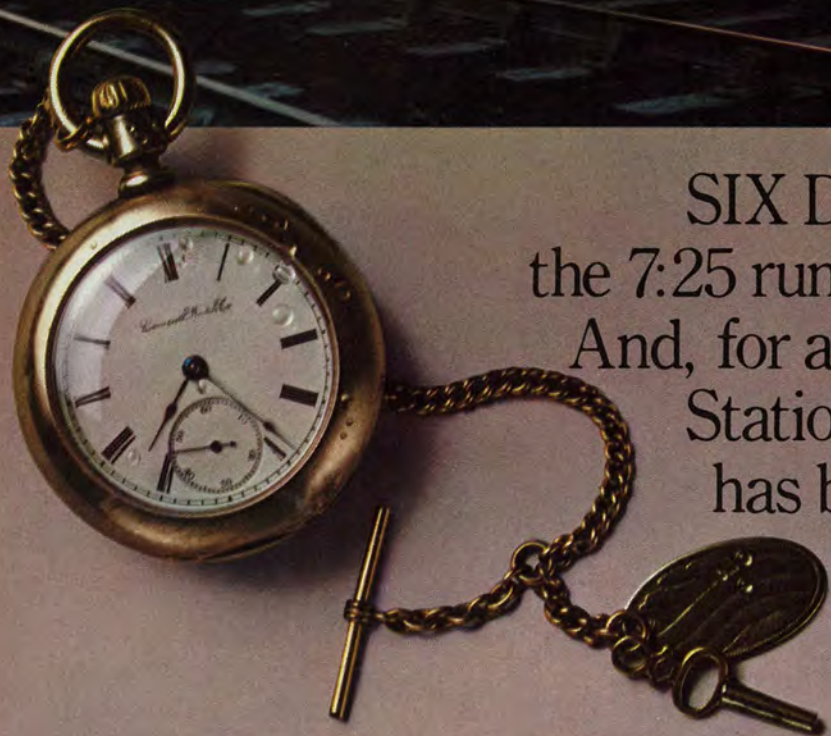
The Geary Theatre opened its doors to enthusiastic local reviews on January 10, 1910 as the Columbia Theatre. "Perhaps there have been bigger weeks theatrically in the history of San Francisco than the one beginning today, but no one has yet been found who remembers it." Built in the aftermath of the great earthquake, which wiped out virtually all of San Francisco's great theatres, the Geary was designed by Bliss and Faville, 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 calibre. Included in their ranks were Sarah Bernhardt, Nazimova, and native daughter, Isadora Duncan. These years also saw the ascendancy 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 1928, the theatre was briefly known as the Wilkes and then as the Lurie. On February 6, 1928, the theatre opened under the name 'Geary,' with Pauline Fredricks in her starring vehicle, *The Scarlett Woman*. 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, Ethel Barrymore, Alexander Woolcott, Ethel Waters, Boris Karloff, Paul Robeson, José Ferrer, Alfred Lunt and Lynn Fontaine, 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 this is particularly true of San Francisco, most joyous of all the sister cities, the one who always wears flowers in her hair, although her tired feet trail through hot ashes."

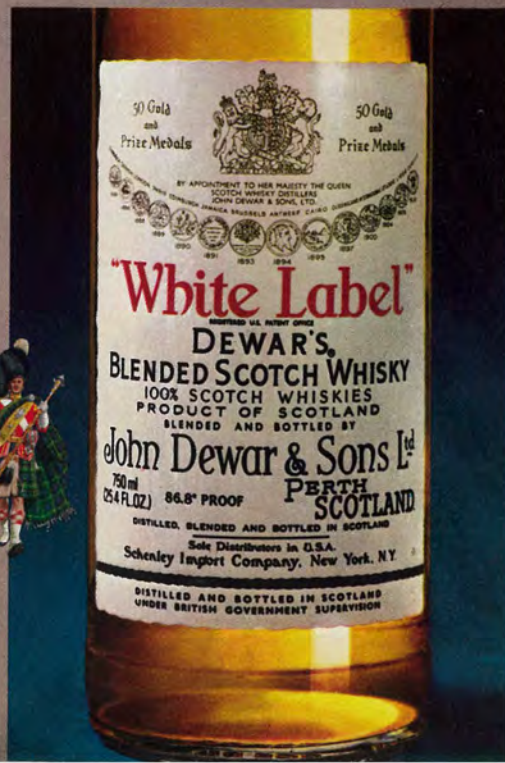
Today, seventy years after this critic's prescient remarks, the Geary Theatre and A.C.T. together continue to reflect the life and character of San Francisco. A theatre is more than simply a building; it lives, breathes and is home to the strivings of human passions, dreams, and desires. No one leaves 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.



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TO THE AUDIENCE

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For your convenience: **DOCTORS** may leave their seat location and the number 928-9903 with their call services.

CREDITS: Dennis Anderson, Edward Bennett, William Ganslen, Larry Merkle and Ron Scherl for A.C.T. photography.

SPECIAL THANKS: Maxine Hamilton, seamstress, Louisa Kouyoumdjian, hand finisher, Lee Menconi, assistant milliner, May Zimmer, I.S.W., Lesley Nicholson, 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 8 p.m. for Sunday performances. On evenings when there is no performance, the Box Office closes at 6 p.m.. Tickets to Marines' Memorial Theatre shows are available at the Geary Box Office until 2 hours prior to curtain; they will then be available at the Marines' Memorial Theatre Box Office. For additional information call 673-6440.

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

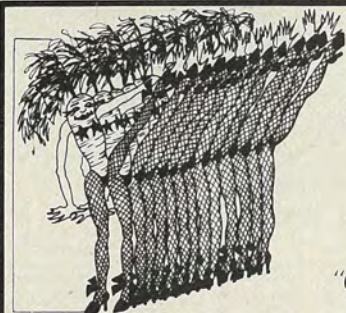
The American Conservatory Theatre is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.



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THE AMERICAN CONSERVATORY THEATRE

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 Wells Fargo Foundation.*

Associate Director EUGENE BARCONE
Scenery by RICHARD SEGER
Costumes by MICHAEL Olich
Lighting by DIRK EPPERSON
Music by TODD BARTON
Choreography by SUSAN ALLELUIA
Sound by ALFRED TETZNER
Hairstyles by RICK ECHOLS

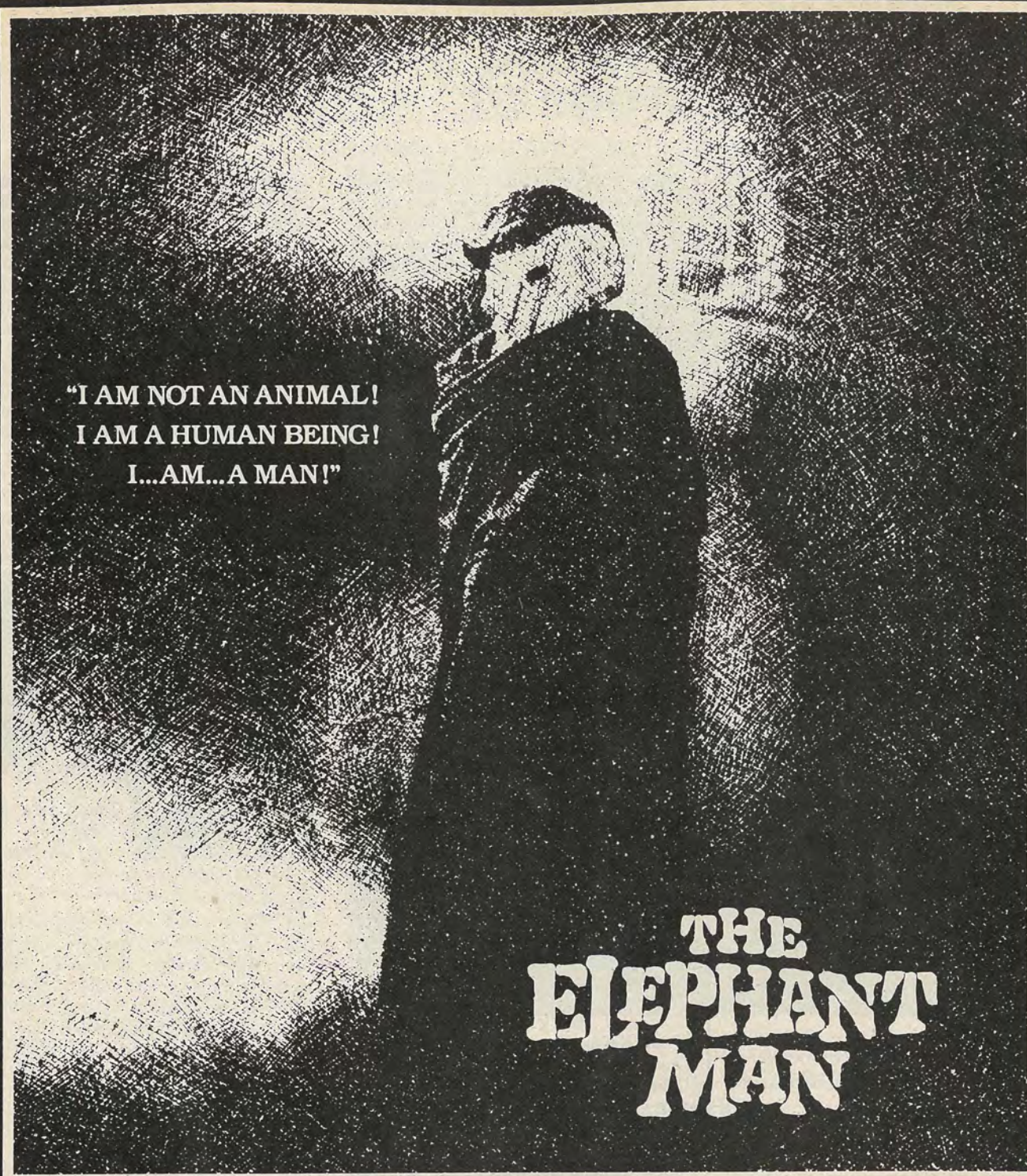
CAST

Leonato, Governor of Messina SYDNEY WALKER
Beatrice, his niece BARBARA DIRICKSON
Hero, his daughter JULIA FLETCHER
Messenger GARLAND J. SIMPSON
Antonio, brother of Leonato JOSEPH BIRD
Don Pedro, Prince of Arragon LAWRENCE HECHT
Benedick, a Lord MARK MURPHEY
Claudio, a Lord NICHOLAS KALEDIN
Balthasar, a servant to Don Pedro MARSHALL WATSON
Don John, bastard brother of Don Pedro JOHN HUTTON
Confidants of Don John *Conrade* MATT McKENZIE
Borachio BRUCE WILLIAMS
Attending on Hero *Margaret* DELORES Y. MITCHELL
Ursula LAURA KLEIN
Dogberry, an Official WILLIAM PATERSON
Verges, an Official WILLIAM McKEREGHAN
Friar Francis THOMAS HARRISON
Sexton GARLAND J. SIMPSON
Musicians, Servants and Watchmen JANE JONES, MARIANO DI MARCO,
DANIEL RENNER, RANDALL RICHARD,
CARL K. TURNER

There will be one twelve-minute intermission

UNDERSTUDIES

Leonato—Raye Birk; Beatrice—Laura Klein; Hero—Jill Hill; Messenger—David Hammond;
Antonio—Frank Ottiwell; Don Pedro—Garland J. Simpson; Benedick—John Hutton;
Claudio—Thomas Harrison; Balthasar—Mark Harelik; Don John—Byron Jennings; Conrade—
Isiah Whitlock, Jr.; Borachio—John Fletcher; Margaret—Janice Garcia; Ursula—Johanna Jackson;
Dogberry—Michael Winters; Verges—Frank Savino; Friar Francis—Thomas Oglesby



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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 agonies, misunderstandings, joys and sacrifices. Shakespeare proves once again that the pursuit, the siege 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 joyful 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*, *Love's Labour's Lost*, *The Merchant of Venice*, *Much Ado About Nothing*, *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 documenting its popularity: "it hath been sundry times publicly performed." Another passage documenting its popularity at the time: "Let but Beatrice, And Benedick be seene, loe in a trice, The Cockpit, Galleries, Boxes all are full."

Director, Jerry Turner comments, "*Much Ado About Nothing* is among the sunniest of Shakespeare's works, or for that matter, all of Western drama. Even the villains are lovable. But the play does not bustle us into laughter, it teases us with joy with 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 ar-

ranges for some wrongdoing. This melodramatic comedy is enacted as Hero's "chastity" threatens her impending marriage. Shakespeare has also culled his penchant for mistaken identities, lies and disguises amidst the verbal banterings of Beatrice and Benedick and the bumbblings of our "Keystone Kops" personified in Dogberry and Verges.

Although, Hero and Claudio are the main characters, our attentions are 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,'" commented Turner. "The play is one of



Left to Right Sydney Walker, Barbara Dirickson and Julia Fletcher

wit; that is to say of precision of language, but it has a strong undercurrent of farce, and it manages to achieve a happy blend of elegance and silliness that appeals to our sense of balance while it tickles our ribs. Shakespeare is concerned with love, friendships, loyalties, honor and humor. The characters in this play are real folks, thus the audience can identify with them. Shakespeare shows us a lovely celebration of the varieties of human experiences."

This universal set 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 works are not antiquated semblances of verse depicting life during the Elizabethan Age. His words have enduring truths. Shakespeare is a master of perception. His brilliant mind inhaled and extracted all of the pleasures and pains of living. His exuberance and witty humor show us a man who not only observed life but was an active participant.

Similar to his other comedies, Shake-

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speare provides us with a delightful potpourri of characters who accurately portray Renaissance life. Beatrice, Benedick, Dogberry, Verges, Claudio, Hero, Don John and Borachio, although an interesting and diverse lot, share in the "ado that men make up in this world." "It has a gallery of people as varied and interesting as any in literature. There are no small parts in the play; each character has a life of its own that fills his corner of the action and brings light to the dramatic neighborhood," noted Turner.

The arts cultivated during the Renaissance did not exclude the art of plagiarism and Shakespeare was not an exception. 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 Novella* by Bandello, Spenser's *Faerie Queen*, and Aristo's version of a tale in *Orlando Furioso*. It was also translated by Belleforest in his *Histoires Tragiques*. *Much Ado About Nothing* was also adapted by Davenant and the title was *The Law Against Lovers* 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 catapulted to fame numerous actors and actresses over the centuries. The notable Sir John Gielgud has played the 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 in 1949. Google Winters performed at Stratford also in 1958. Maggie Smith and Robert Stephens performed at the National Theatre in 1965. This past summer, she recreated 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 superb performers are A.C.T.'s own Barbara Dirickson and Mark Murphey. 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 as a winter oven, moving as a Fourth of July parade, and merry as a square dance."

—Janet Roseman



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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.*

<i>Associate Director</i>	JANICE GARCIA
<i>Scenery by</i>	RALPH FUNICELLO
<i>Costumes by</i>	MARTHA BURKE
<i>Lighting by</i>	JAMES SALE
<i>Sound by</i>	ALFRED TETZNER
<i>Hairstyling by</i>	RICK ECHOLS

CAST

<i>Fru Helene Alving, widow of Captain Alving, Late Court Chamberlain</i>	ANNE LAWDER
<i>Oswald Alving, her son, a painter</i>	THOMAS OGLESBY
<i>Pastor Manders</i>	DANA ELCAR
<i>Engstrand, a carpenter</i>	RAYE BIRK
<i>Regine Engstrand, in service with Fru Alving</i>	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—Delores Y. Mitchell; Oswald—Matt McKenzie; Pastor Manders—Bruce Williams;
Engstrand—Marshall Watson; Regine—Laura Klein

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WESTERN INTERNATIONAL



A NOTE ON GHOSTS

In the realm of modern theatre, Norwegian playwright Henrik Ibsen was undoubtedly 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, no one has been able to imitate his style with such success or 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 crusaded against the established Victorian ethic by expounding the idea that women have character and rights 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 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 talk, 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 honesty of the play offended the prudish hypocrisy 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 ills of Victorian society was to face them honestly.



Henrik Ibsen

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 ill-fated son, Oswald, is an artist who longs only for the beauty and joy of life. Oswald suffers not only because of the obvious sins of his father, but also because his mother was compelled to obey the ethics of her society. The more Mrs. Alving attempts to kowtow to the 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 own time must face problems in their own manners. Today these 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 sub-

ject 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." To this task Ibsen succeeded by creating a form of drama that exhibited a contempt for any superfluous words. An Ibsen script contains only the bare essentials of speech. As a playwright Ibsen forbade his characters to burden an audience with even a single extraneous about 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 each of Ibsen's plays was a great personality which inaugurated an epoch in dramatic literature.

When first published in December of 1881, *Ghosts* was damned 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 Chicago Hull House Community 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 dramas to have been translated and directed by Allen Fletcher for the A.C.T. Geary repertory. When presenting a play in translation there are numerous problems that occur for the director and actors. Plays are usually translated by scholars who are not acquainted with the physical problems of staging the works. 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 in directing his own translation of Ibsen's *Ghosts* is to bring an added dimension of reality to the play by making the drama more relevant and interesting for today's Geary Theatre audience.

—Edward J. G. Ustic



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HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director EUGENE BARCONE
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by DIRK EPPERSON
Sound by ALFRED TETZNER
Hairstyles by RICK ECHOLS

CAST

Simon Bliss MARK MURPHEY
Sorel Bliss JULIA FLETCHER
Clara DEBORAH SUSSEL
Judith Bliss MARRIAN WALTERS
David Bliss WILLIAM PATERSON
Sandy Tyrell NICHOLAS KALEDIN
Myra Arundel LAURA KLEIN
Richard Greatham BYRON JENNINGS
Jackie Coryton JANICE GARCIA

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

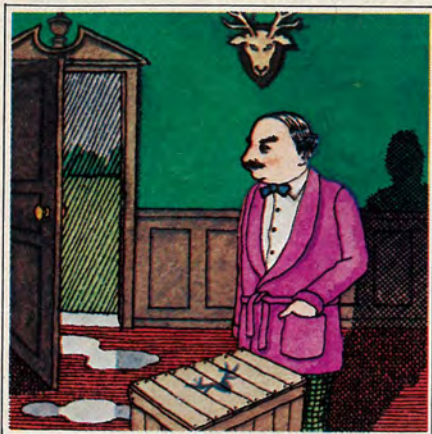
ACT I Saturday afternoon
ACT II, s.1 Saturday evening
ACT II, s.2 Sunday morning

There will be one fifteen-minute intermission

UNDERSTUDIES

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

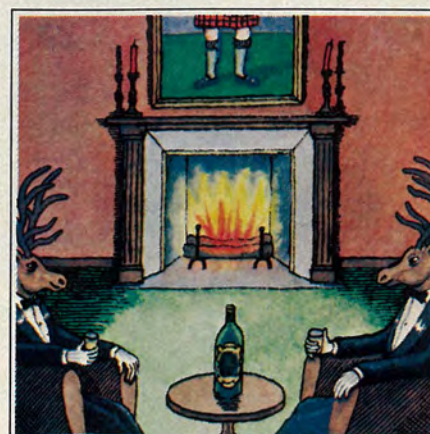
THE CASE OF · THE · 'AON BRAICH'



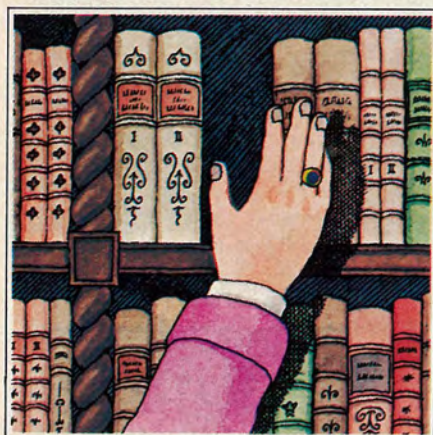
One rainy evening, a man with Gaelic on his breath delivered to my door a case of Glenfiddich. "Aon Braich," he murmured. No one here by that name, I mused. When I looked up, he had disappeared.



Upon cracking the cache of Glenfiddich with my Scottish Rites hatchet, I found each bottle of this distinctive malt whisky 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 charade been nothing more than a cleverly staged stag party invitation?



A sudden revelation struck me like a belt from Savile Row. Perhaps the peat-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 tucked '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.

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A NOTE ON NOEL COWARD

It is most difficult to find the proper definition for Sir Noel Peirce Coward. Eloquent, sagacious, incomparable, and irrepressible immediately come to mind. To call Coward merely brilliant would be a noble understatement. This man, the consummate playwright of high comedy, composer, performer, stage, and film actor defies definition. His rapier-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, fourscore songs, and three volumes of autobiography aptly entitled *Present Indicative*, *Future Indefinite*, and *Middle East Diary*.

He lived an extraordinarily rich and zestful life. His circle of friends included the Lunts, Laurence Olivier, Vivien Leigh, Dietrich, Cecil Beaton, Leslie Howard, Joan Crawford, Bogart and Bacall, Garbo, David Niven, Richard Burton and Elizabeth Taylor, Sir John Gielgud, Rita Hayworth, Somerset Maugham, H. G. Wells, G. B. Shaw, Churchill, Beatrice Lillie, etc. It is not enough to use his name in connection with the theatre; he is the theatre. Anyone who is somewhat familiar with his works knows the sparkle, ease, and deft sense of humor he possessed. His plays, stories, and songs have withstood the test of time which thus explains the increased popularity of Coward in 1980. Coward's genius is unsurpassed, or in John Osborne's words, "Coward is his own invention, his contribution to the twentieth century."

Coward was born on December 16, 1899 on Waldegrave 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 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; royalty, presidents, actors and actresses, and other people of notable 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 soon to be. Lady Wyncham, a woman of stately authority, believed in Coward and she arranged for his presentation of his first play, *I'll Leave 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 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 "bad influence" in many circles and characterized as a vain and egotistical "man about town." In his words, "the general illusion that success automatically transfers ordinary human beings into monsters of egotism has, in my case, been shattered. I am neither conceited, overbearing, rude nor insulting to waiters. People often refer to me as being 'simple' and 'surprisingly human.' All of which is superficially gratifying but, on closer analysis, quite idiotic. ...I am neither stupid nor scared, and my sense of my own importance to the world is relatively small. I am all I have, to work with, to play with, to suffer and to enjoy. It is not the eyes of others I am wary of, but my own. I do not intend to let myself down more than I can possibly help, and I find that the fewer illusions that I have about me, the better company I am for myself. ...All that was important for monstrous future reference was the created—the talented, neurotic, sophisticated playboy. ...I am now an ageing playboy, still witty, still brittle, and still sophisticated, although the sophistication is alas, no longer up-to-date ...but there is still a little time left, and I may yet snap out of it."

Although Coward was the toast of the town in London and the States, his fame and notoriety were vividly attacked by some who were quite jealous of his talents. Coward had the reputation of writing his plays within an incredibly short period of time. (*Hay Fever* was written in 3 days.) To be young, successful and gifted was an unpardonable sin.



Marrian Walters

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, orgiastic, and sexually vicious." He reflected in his characters the vitality and exuberance for 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 considered *Hay Fever* his best 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 *crème de la crème*, A.C.T. is proud to present *Hay Fever* in true Coward fashion. The Master would have approved!

—Janet Roseman



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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 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 Trojan 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 P.A.L.M. Smoothie. Explore the theatrical kitchens of Peter Donat, Elizabeth Huddle, Kathryn Crosby, Marsha Mason, Michael Learned and other members of the A.C.T. family with *The A.C.T. of Cooking!*

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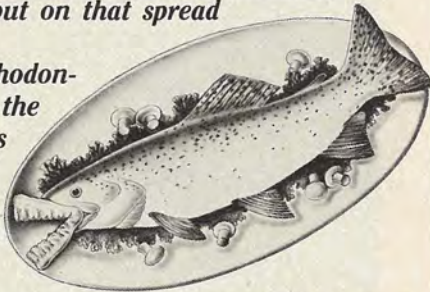
"Howdy," he said, shaking his hand. "J.D. Brownlee's the name. Runnin' polled Herefords out of Sweetwater. Can I buy you a drink?"

"Mighty generous of you," said the newcomer. "S.A. Katz. Women's better knitwear out of New York City." Then motioning to the bartender: "White wine, and leave the bottle."

Two waiters were recalling the previous night's banquet on top of the hotel in Clos Hugo. "Who put on that spread anyway?" one asked the other.

"I think he was a wealthy orthodontist," said his colleague. "That was the first time I ever served dental floss with the smoked salmon."

"Come to think of it," said the first, "I'd never seen a partial plate sculpted out of ice before either."



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OUR RECORD SEASON

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

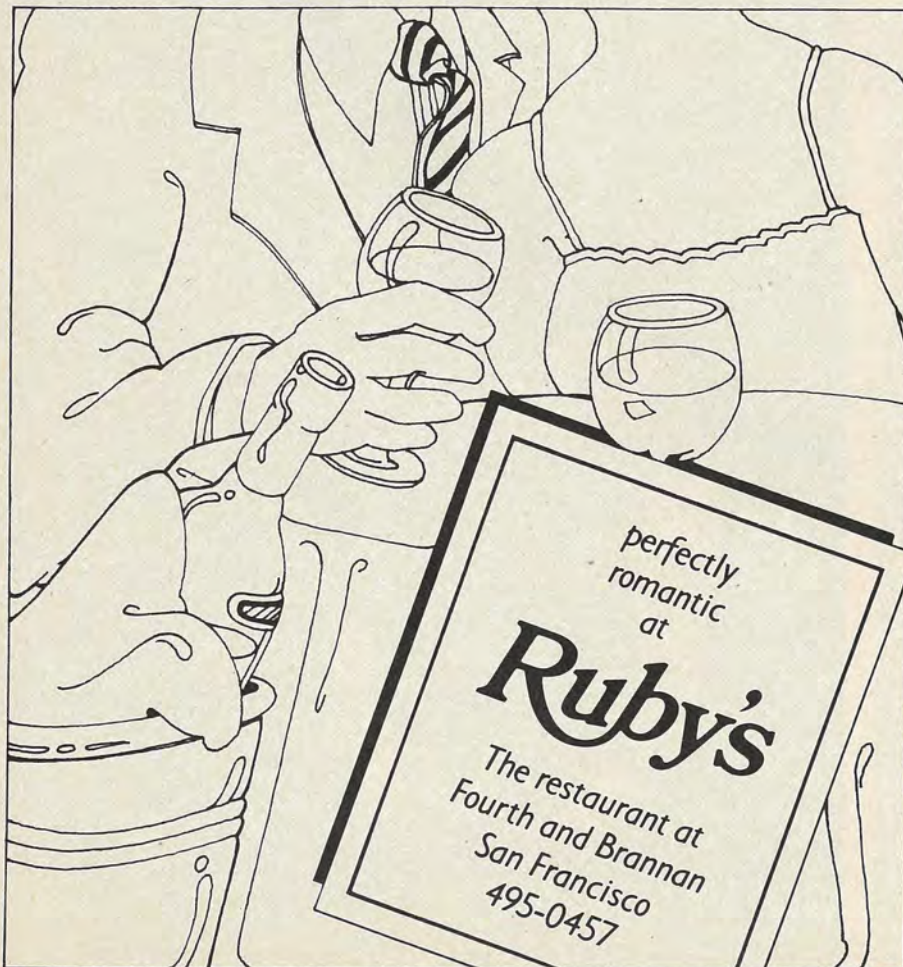
A.C.T.'s development affiliate met its total fundraising goal for the 1979-80 theatre season and, furthermore, wiped out all accumulated debts from previous years.

It was your generosity that made it all possible: the gifts from Northern California businesses, foundations, government agencies, and individual contributions that totaled some \$1.75 million during the 1979-80 fiscal year. This impressive figure represents not only significant operating support to A.C.T., but erases a substantial balance left from fiscal year 1978-79's campaign goal as well as eliminating other accumulated deficits. Outstanding contributions during fiscal year 1979-80 include gifts from The Shaklee Corporation, The San Francisco Foundation, Standard Oil Company, Wells Fargo, The Edwin and Catherine M. Davis Foundation and the Bank of America.

Motivating factors in C.A.A.C.T.'s fundraising efforts were centered in the sound fiscal advice, direction, and overwhelming personal benevolence of the civic and business leaders who comprise its Board of Directors. The Board's aim to broaden their fundraising base resulted in a reorganization of the C.A.A.C.T. offices earlier in the year. With A.C.T. administrative approval, a new Executive Director and staff were engaged, and reporting patterns were stream-lined. 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.A.C.T. Board, its Executive Director and staff is their dedication to support the nation's finest repertory theatre and acting school; and to insure 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.'s 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 "Conservator 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 \$400,000 has been raised. C.A.A.C.T. Board Chairman William Draper III states: "I am confident of maintaining this trend; a reorganized 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 still continue to depend upon you, our donors, for a portion of A.C.T.'s operating budget. That's the nature of the arts organizations world-wide. Some, like the Vienna Opera, for example, depend upon the State for as much as 77% 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 Fund—it earns 78% of its operating income. This is done pri-

marily 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 justifiably proud of that record, too, but for the other important part of A.C.T.'s income, we must look to the community for donations.

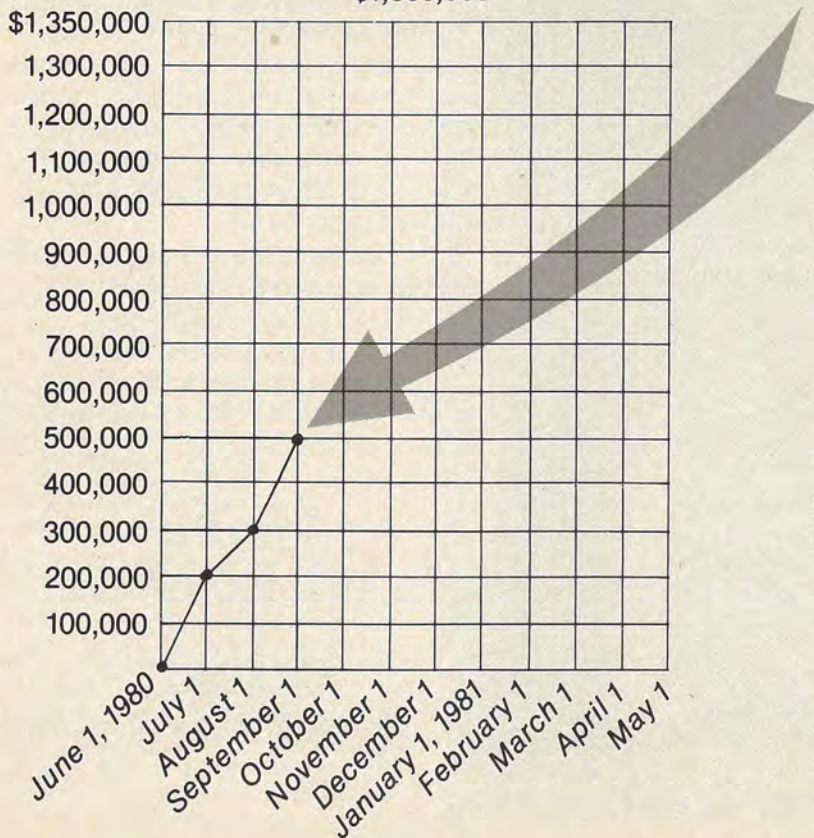
And so, we salute you for helping us to achieve a record 1979-80 fiscal year and remain confident that you'll help us repeat the performance in our 1980-81 season.

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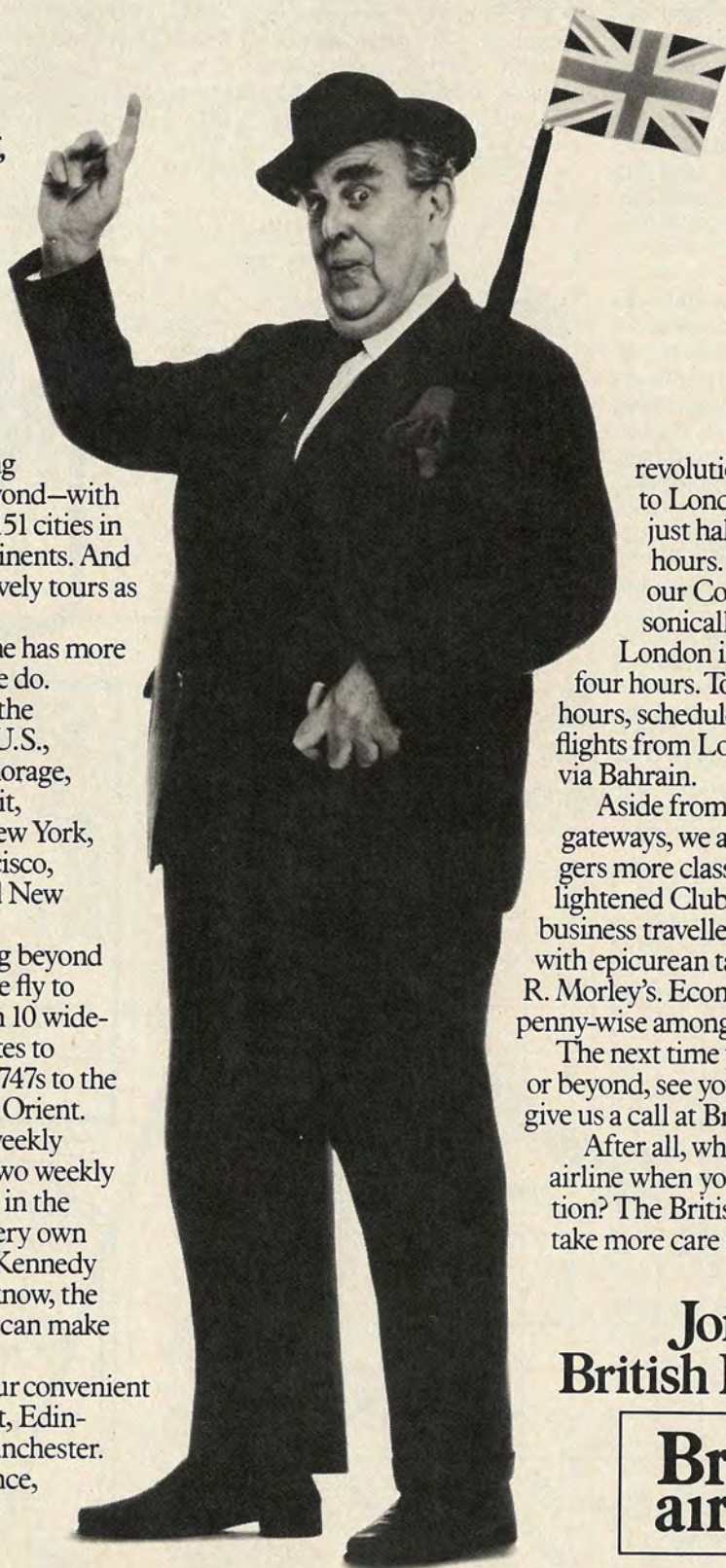
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We also have three weekly flights to Glasgow and two weekly nonstops to Manchester in the summer. All from our very own terminal in New York's Kennedy Airport (we are, as you know, the only foreign airline who can make that claim).

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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he also accepted an Antoinette Perry (Tony) Award for 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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JAMES B. MCKENZIE (*Executive Producer*) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on



its first tour to Broadway, and has remained as Producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a Director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association; is a consultant for F.E.D.A.P.T. 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 theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

ALLEN FLETCHER (*Conservatory Director*) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra*, *Othello*, *Paradise Lost*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the*



American Film, the world premiere of Tennessee Williams' *This Is (An Entertainment)* and *Desire Under the Elms*, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as *Ah, Wilderness!*, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt* and *The Master Builder*.

NAGLE JACKSON (*Guest Director*), Artistic Director for McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to A.C.T. to direct *Hay*



Fever. Following the success of *Hay Fever* he staged it for the Royal Poinciana Playhouse in Palm Beach, Florida and at the McCarter Theatre with Celeste Holm in the leading role. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as *Little Murders*, *Room Service* and *Little Malcolm and His Struggle Against the Eunuchs*, returning in 1972 to direct *The Mystery Cycle*, which had originated in Milwaukee. He also staged the recent productions of *Travesties* and *The National Health*. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of *Volpone*, *Pericles* and *Richard II*.

JERRY TURNER (*Guest Director*), a Westerner by birth and choice, has been Producing Director for the Oregon Shakespearean Festival since 1971. He recently directed *Richard III*, *Coriolanus*, *Timon of Athens*, *Measure for Measure*, *Night of the Tribades* and *Mother Courage*. He has a special interest in Scandinavian drama and has translated *Miss Julie*, *Dance of Death*, *Brand* and *Wild Duck* and directed the last three. His academic career spans more than 17 years and he holds a Ph.D. He has taught at the University of Arkansas, Washington State University, Humboldt State University and the University of California at Riverside.



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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 Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

RAYE BIRK came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist.



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

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 Playwright's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 26 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robin-

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son for A.C.T.'s Plays in Progress, and Israel Horovitz's *Mackerel* for the Berkeley Stage Company. This Fall she will be directing *Artichoke* by Joanna Glass at the Oregon Shakespearean Festival. She appeared in John Korty's TV film *A Christmas Without Snow* which will air in December.

MIMI CARR is from Florida. She holds



an M.F.A. from Wayne State University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in *Twelfth Night*, Nurse

Preen in *Man Who Came to Dinner*, Elly May in *Tobacco Road*, Eunice in *Streetcar Named Desire*, and Jenny in *Front Page*. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in *Coriolanus*, Juno in *Juno and the Paycock*, Lady Macbeth in *Macbeth*, Margaret in *Henry VI, Part III* and *Richard III*, Mme. Desmortes in *Ring Around the Moon*, Beatrice in *Marigolds*, Mrs. Malaprop in *The Rivals*, Florence in *Indulgences in the Louisville Harem*, 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 Program and the Summer Training Congress. In the past three seasons she has

appeared in *All the Way Home*, *The Master Builder*, *Hay Fever* and *Ah, Wilderness!* and has performed leading roles in two of the Plays In Progress series: *The Frequency* and *The Overland Rooms*. Prior to coming to A.C.T., Court had a long and checkered career in many aspects of the theatre, earning an M.F.A. along the way from the Goodman School of Drama.

BARBARA DIRICKSON (*) joined A.C.T.



nine years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*,

Street Scene, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Ab-surd Person Singular*, *Travesties*, *All the Way Home*, *A Month in the Country*, *The Circle*, *5th of July*, *Hay Fever*, *Buried Child*



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and *The Girl of the Golden West*. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

PETER DONAT has appeared at A.C.T.



for twelve seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best featured actor). He spent six seasons with the Canada's Stratford Shakespearean Festival and has starred on American TV. His appearances here include *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder*, *A Month in the Country*, *Heartbreak House*, *Equus*, *The Little Foxes* and *The Crucifer of Blood*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and upcoming *Highpoint* and *All Washed Up*.

DANA ELCAR last appeared with A.C.T.



as Lopahin in *The Cherry Orchard* and before that as the Coach in *That Championship Season* and the P.I.P. production of *Blessing*. Other recent appearances include Vladimeer in the Los Angeles Actor's Theatre production of *Waiting for Godot* which also played on national TV on the Theatre in American Series and Drummond in *Inherit the Wind* at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen off and on Broadway in *Dylan, 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 *Too True to be Good*. His movie and TV acting credits are many and lately he has also been producing and directing.

JOHN FLETCHER joins the A.C.T. acting company for his second season after



being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coordinator and is an acting instructor for the Advanced Training Program. He has associate directed *Heartbreak House*, *Ah, Wilderness!* and *Romeo and Juliet*. He has studied acting at The Juilliard School in New York, film-

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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 Plays 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 Training 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*, *Valentin and Valentina*, *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 HARELIK was 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 *The Crucifer of Blood* and *A History of the American Film*.



THOMAS HARRISON (*) joins the A.C.T. acting company after appearing on the Geary stage in *Romeo and Juliet*, *Ah, Wilderness!* and *Pantagloize*. His student productions include *Eliot in Private Lives* and *Trepkyov in The Seagull*. He studied ballet with Eugene Slavin and Igor Youkevitch and he also served as a faculty



consultant in ballet at the University of Texas. He appeared with Mickey Rooney in *Three Goats in a Blanket*. Other roles include Stephen Ryder in *When You Comin' 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 spring. His film credits include *Piranha*. 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, Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West* and most recently on tour in *Hay Fever*.



JILL HILL (*) joins A.C.T. after receiving her B.F.A. in theatre and film at Denison University, Ohio. She has studied in London with Michael MacGowan from R.A.D.A. and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in *The Crucifer of Blood*. She played the part of "Girl" in *The Hot L Baltimore* and Hodel in *Fiddler on the Roof* at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in *The Hot L Baltimore*, Gwen in *Royal Family*, Joan La Pucelle in *Henry VI, Part I* and Natasha in *Three Sisters*. This summer at the Western Stage in Salinas, she appeared as Lady Teasle in *School for Scandal* and Bianca 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 Grusha in *The Caucasian Chalk Circle*. This is her ninth season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The Hot L Baltimore*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, The Countess in *This Is (An Entertain-*





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ment), Joan in *Knock Knock*, Marcelle in *Hotel Paradiso*, Natalya in *A Month in the Country*, Claire Zachanassian in *The Visit* and Regina in *The Little Foxes* among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*. She also directed the P.I.P. production of Jack Gilhooley's *Afternoons in Vegas*. 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 Girl of the Golden West*. Student productions at A.C.T. include Vershinin in *Three Sisters* and Herbert Dean in *The Royal Family*. This past summer he appeared in *Our Town* and *The Beard* at the Oregon Repertory Theatre in Eugene.



JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in *Member of the Wedding*, *Showboat* and most recently *Death of a Salesman* and *The Journey*. She joins A.C.T. this season as a Journeyman having appeared on the Geary stage last season in *Pantagleize*.



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 was seen at the Pacific Conservatory of the Performing Arts in the title roles in *Richard III*, *Sherlock Holmes*, Leontes in *The Winter's Tale* and Trigorin in *The Seagull*.



NICHOLAS KALÉDIN (*) joins the A.C.T. acting company after studying at Bowdoin College, Brunswick, Maine and Tufts University in London, England and with E. Martin Browne and Anthony



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Cornish. Born and raised in Lexington, Massachusetts, he has performed at the Theatre at Monmouth, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in *Midsummer Night's Dream*, Eros in *Anthony and Cleopatra*, France in *King Lear*, Antipholus of Esphesus in *Comedy of Errors*, Bernardine in *Measure for Measure* and Frampton Nuttel in *The Open Window*. Last season he was seen in the student projects as Dr. Astrov in *Uncle Vanya* and Richmond in *Richard III*.

LAURA KLEIN (*) joins the A.C.T. Acting company this season after studying at the College of Santa Fe where she played opposite Greer Garson and Sylvia Sydney. As a member of the Greer Garson Theatre Company, she worked in collaboration with playwright Preston Jones on *A Place on the Magdalena Flats*. Last season she was seen as the silent mother in *A History of the American Film*. While in A.C.T.'s Advanced Training Program, her roles included Arkadina in *The Seagull* and Alma in *Eccentricities of a Nightingale*. This past summer she played Beatrice in the V.I.T.A. production of *Much Ado About Nothing* at the Paul Masson Vineyard. She also appeared in the film *Butch and Sundance: The Early Years*.



ANNE LAWDER, an original member of the Actor's Workshop, was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Solvang Theaterfest where she appeared in *Ah, Wilderness!* and *Showboat* in the summer of 1977 and *Ring Around the Moon* and *Hamlet* in 1979. In her eleven seasons at A.C.T. she has performed in *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *A Month in the Country*, *Romeo and Juliet* and *A History of the American Film*. Her film credits include John Korty's award-winning *The Music School* and his new TV film *A Christmas Without Snow* airing in December.



Rufino Tamayo, UNTITLED, 1972, oil on canvas, 38 x 50 ins.

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MATT McKENZIE (*) was seen this past summer at Hartnell's Western Stage performing as Petruccio 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 Edison in *Prisoner of 2nd Avenue*. Last season he was seen in the student projects at Trijorin in *The Seagull* and the title role in *Richard III* and in *Henry VI* part II and III. On the Geary stage he appeared in *Romeo and Juliet* and *Pantagleize*.



WILLIAM McKEREGHAN joined the company three seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Misalliance*, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade*, Willy Loman in *Death of a Salesman* as well as five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.



He has been seen at A.C.T. in *Julius Caesar*, *Absurd Person Singular*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *A Month in the Country*, *Heartbreak House*, *The Visit*, *Romeo and Juliet*, *The Little Foxes* and *The Crucifer of Blood*.

DeANN 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



Tiny Alice, Goneril in *King Lear*, Anne in *Man and Superman*, Polly Garter in *Under Milkwood*, Viola in *Twelfth Night* and Blanche DuBois in *A Streetcar Named Desire*. In New York, she was again seen in *Tiny Alice* as well as in *Abelard and Heloise*, *Too True to Be Good*, *One Flew Over the Cuckoo's Nest* and *A Sound of Silence*. She recently co-starred with Jerome Kilty 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 Mol-

iere'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 *Beacon Hill*, *Baretta*, *Kaz* and *Testimony of Two Men*; and the highly acclaimed TV movie, *The Loneliest Runner*.

DELORES Y. MITCHELL (*) celebrating



her fifth season with A.C.T. has appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus*, *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 *Pantagleize*. She also teaches acting, speech and ear training in A.C.T.'s Summer Training Congress and at the Attic Theatre in San Francisco she has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival.

MARK MURPHEY, now in his fourth



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

THOMAS OGLESBY (*) joined the



company three seasons ago and was seen in *Julius Caesar*, *A Christmas Carol*, *Ah, 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 Conservatory of the Performing Arts. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.



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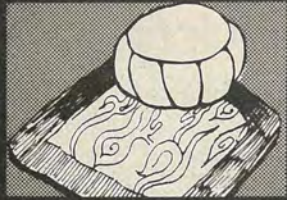
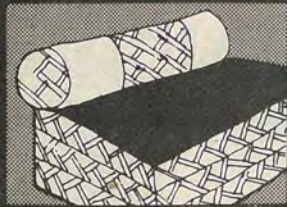
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FRANK OTTIWELL has served the
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ginning in 1965 in
Pittsburgh. He stud-
ied at the Canadian
Art The-atre in Mon-
treal, the Vera Soloviova Studio of Acting
in New York and trained to teach at the
American Center for the Alexander
Technique in New York. In addition to
"Alexanderizing" A.C.T.'s actors, he has
appeared as an actor in such productions
as *Three Sisters*, *Oedipus Rex*, *The Mer-
chant of Venice*, *Cyrano de Bergerac*, *The
Cherry Orchard*, *Julius Caesar*, *A Christ-
mas Carol*, *The Visit* and *The Girl of the
Golden West*.



WILLIAM PATERSON 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 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
Wendall Holmes* and *Benjamin Franklin*.
This season will be his 11th year with
A.C.T. in San Francisco. He has also been
a part of A.C.T. tours to Moscow, Reno,
Honolulu, Chicago, New York, Los
Angeles, Billings, Leningrad, Tokyo and
Livermore among other cities. His roles
with A.C.T. include Tyrone in *Long Day's
Journey Into Night*, First Gravedigger in
Hamlet, George Moore in *Jumpers*, Clive
in *The Circle*, Dodge in *Buried Child*, and
Grandpa Vanderhof in *You Can't Take It
with You*. He was recently appointed to
the San Francisco Arts Commission by
Mayor Dianne Feinstein.

STACY RAY (*) joins the A.C.T. acting
company this season
and will be teaching
Voice in the Advance
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, Greens-
boro. While there, she appeared in *Cy-
rano de Bergerac*, *Enrico IV* and *Theive's
Carnival* as well as performing in *Unto
These Hills* in Cherokee. Her roles as an
A.C.T. student include Julie Cavendish in
Royal Family, Irina in *Three Sisters*,
Richard III and *Eccentricities of a Nightin-
gale*. She spent one year at R.A.D.A. and
performed as Paulina in *The Winter's
Tale* and in *Uncle Vanya*. On the Geary
Stage she was seen in *Romeo and Juliet*.

RAY REINHARDT, who celebrated



A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano*, *The Miser*, 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 Geary stage, he has performed Shakespeare's *King Lear*, Dan Berrigan in *The Catonsville Nine*, and *An Evening of Comedy* at Soverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.

FRANK SAVINO obtained his M.F.A. at



the Goodman Theatre of Chicago where he then joined the acting company until 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 *Daughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in *Room Service*, Jason in *Medea* and Chief Bromden in *One Flew Over the Cuckoo's Nest* to name a few. His TV credits range from *Soap Opera* to *Kaz*, *Baretta* and *Taxi* and his last feature film was with Robert Redford in *Three Days of the Condor*. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON (*) graduated



from Grandvalley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in *Les Blanc* by Lorraine Hans-

bury. On the Geary stage he has been seen in *The Girl of the Golden West* and *Pantaglieze*.

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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film and TV including the soon-to-be released *Tell Me a Riddle* and *June 19, 1953*. 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 work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the



Hedgerow Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the A.P.A. and Lincoln Center Repertories in the 1960s and 1970s. He joined A.C.T. in 1974 and has been with us in (among others) *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock, Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter's Tale*, *The Visit*, *Buried Child*, *Pantaglieze* and *The Girl of the Golden West*.

MARRIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in *The Circle*, *Absurd Person Singular* and *The Winter's Tale*. Winner of two Chicago Jefferson Awards



in 1973 for her work in *The Hot L Baltimore* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* at the On Broadway Theatre. She has appeared in over 500 productions including *Angel Street* with Ray Milland in Chicago, *The Tender Trap* with Robert Preston on Broadway and *Plaza Suite* at Drury Lane Playhouse. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

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 *Hamlet* directed by Ellis Rabb at



the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in *Loves Labour's Lost*. His student productions include the title role in *Henry VI Part III* and Andrei in *Three Sisters*.

ISIAH WHITLOCK, JR. (*) returns to A.C.T. for his third season. He has been seen as Weston Hurley in *5th of July*, Viola in *A History of the American Film*, *The Winter's Tale*, *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*, Biff in *Death of a Salesman*, Gitlow in *Purlie*, Walter Younger in *A Raisin in the Sun*, and Scanlon in *One Flew Over the Cuckoo's Nest*. This South Bend, Indiana native holds a Bachelor of Arts degree in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS (*), who studied at the University of Texas, joined the company three seasons ago and appeared in *Julius Caesar*, *The Master Builder*, *A Christmas Carol*, *Hotel Paradiso*, *The National Health*, *Ah, Wilderness!*, *A Month in the Country*, *The Visit* and *The Girl of the Golden West*. He appeared at the Oregon Shakespearean Festival for two summer seasons.



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



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DESIGNERS

MARTHA BURKE (*Costume Designer*) returns to A.C.T. for her third season having designed *Buried Child* and *5th of July*. Her part 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. 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, Travesties*, *All the Way Home*, *The National Health*, *5th of July*, *Hay Fever*, *The Crucifer of Blood*, *Pantagleize* and *Buried Child*. Epperson also spent eight seasons with P.C.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. 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*, *Hay Fever* and *The Taming of the Shrew*. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including *The Winter's Tale*, *The Visit*, *Hamlet* and *Guys and Dolls*. In recent seasons he designed sets for *Doctor Faustus*, *She Stoops to Conquer* and *La Ronde* at the Guthrie Theatre in Minneapolis, *The Importance of Being Earnest*, *Travesties*, *The Winter Dancers*, *Dus*, *Fish*, *Stas* and *Vi* at the Mark Taper Forum, and *The Taming of the Shrew* for PBS television. Last season Funicello 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*.

ROBERT MORGAN (*Costume Designer*), now in his ninth season at A.C.T., has created costumes for 21 company productions. His costumes for *A Man For All Seasons* at the Ahmanson Theatre were



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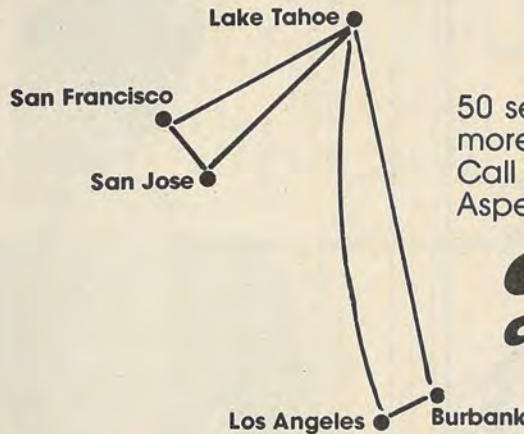
recently honored with a Los Angeles Drama Critics' Circle Award. He has designed for the Guthrie Theatre in Minneapolis and continues his association with both San Diego's Old Globe Theatre and P.C.P.A. in Santa Maria. This season his work will be seen at the Buffalo Studio Arena Theatre and the McCarter Theatre in Princeton. Mr. Morgan resides in Vermont's northeast kingdom with his wife Wendy, an attorney.

MICHAEL OLICH (*Costume Designer*) designed costumes for A.C.T.'s production of *Pantagleize* 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 as guest designer several times. For the last three years he has taught scene design at the University of Santa Clara. A winner of the 1975 U.S. I.T.T. design competition in both scenery and costumes, Olich has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespearean Festival and the Oregon Shakespeare Festival.

JAMES SALE (*Lighting Director*) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including *Loose Ends*, *Tally's Folly*, *Terra Nova* and *Diamond Studs*. Other design credits include seasons at the Intiman Theater in Seattle, California Actor's Theatre and the Solari Theatre in Los Angeles. He will be designing *Ghosts* and *Another Part of the Forest* for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

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

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<p>Fri., Sept. 5 1st Race 4:00 P.M.</p> <p>TWILIGHT RACING 4 P.M. START Every Fri. thru Nov. 14</p>	<p>Nov. 11 1st Race 12:30 P.M.</p> <p>VETERAN'S DAY STANFORD BAND SALUTES THE STANFORD STAKES</p>
<p>Sat., Sept. 6 & Every Saturday</p> <p>MUSIC ON-THE GREEN Disco, Western, Hawaiian, Mariachi, etc. etc.</p>	<p>Nov. 22 1st Race 12:30 P.M.</p> <p>S.F. CHILDREN'S HOSPITAL HDCP OVER \$25,000 IN CASH PRIZES</p>
<p>Sat., Sept. 27 1st Race 1:00 P.M.</p> <p>TOTE BAG DAY FREE TO THE FIRST 20,000 PAID</p>	<p>Nov. 27 1st Race 11 A.M. Nov. 28 & 29</p> <p>THANKSGIVING WEEKEND Thanksgiving Hdcp.—Courtship Stks.— BM Derby</p>
<p>Sat., Oct. 18 1st Race 1:00 P.M.</p> <p>ASCOT DAY NOEL COWARD REVUE ROLLS ROYCE CONOURS</p>	<p>Sat., Dec. 6 1st Race 12:30 P.M.</p> <p>CALIFORNIA JOCKEY CLUB HANDICAP \$75,000 ADDED</p>
<p>Sat., Oct. 25 1st Race 1:00 P.M.</p> <p>OKTOBERFEST DAY 50¢ BEER & HOT DOGS—Infield Park</p>	<p>Sat., Dec. 13 12:30 P.M.</p> <p>BAY MEADOWS HDCP \$100,000 AUTOGRAPH DAY</p>

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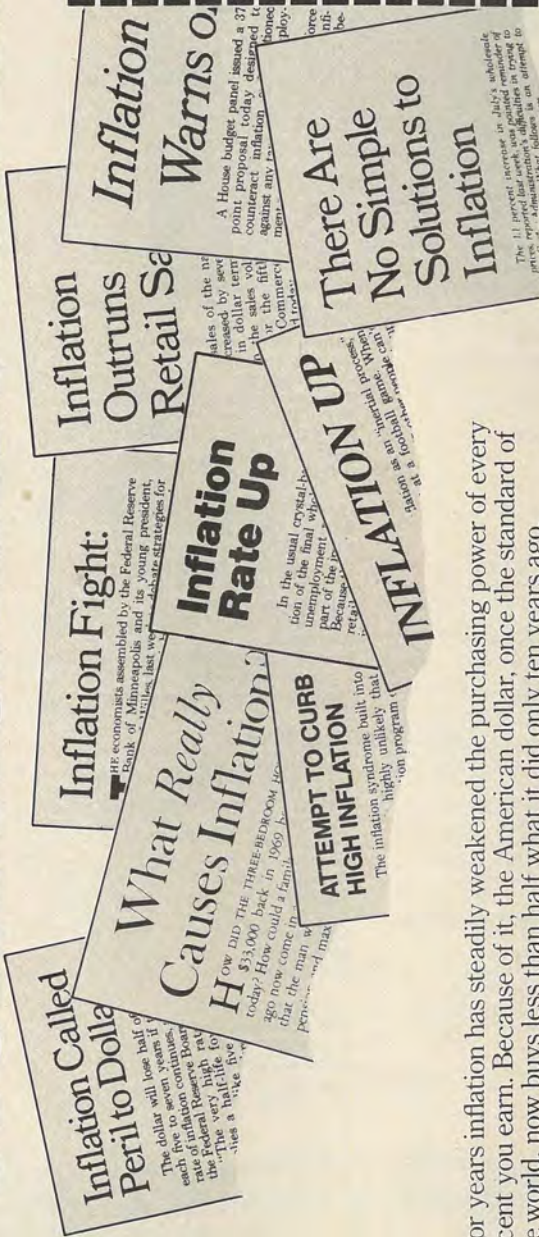
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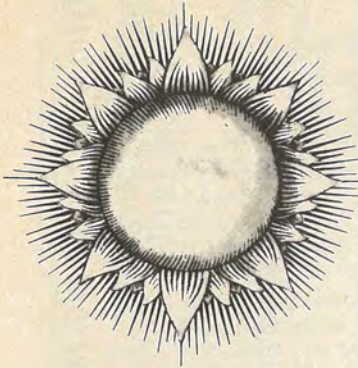
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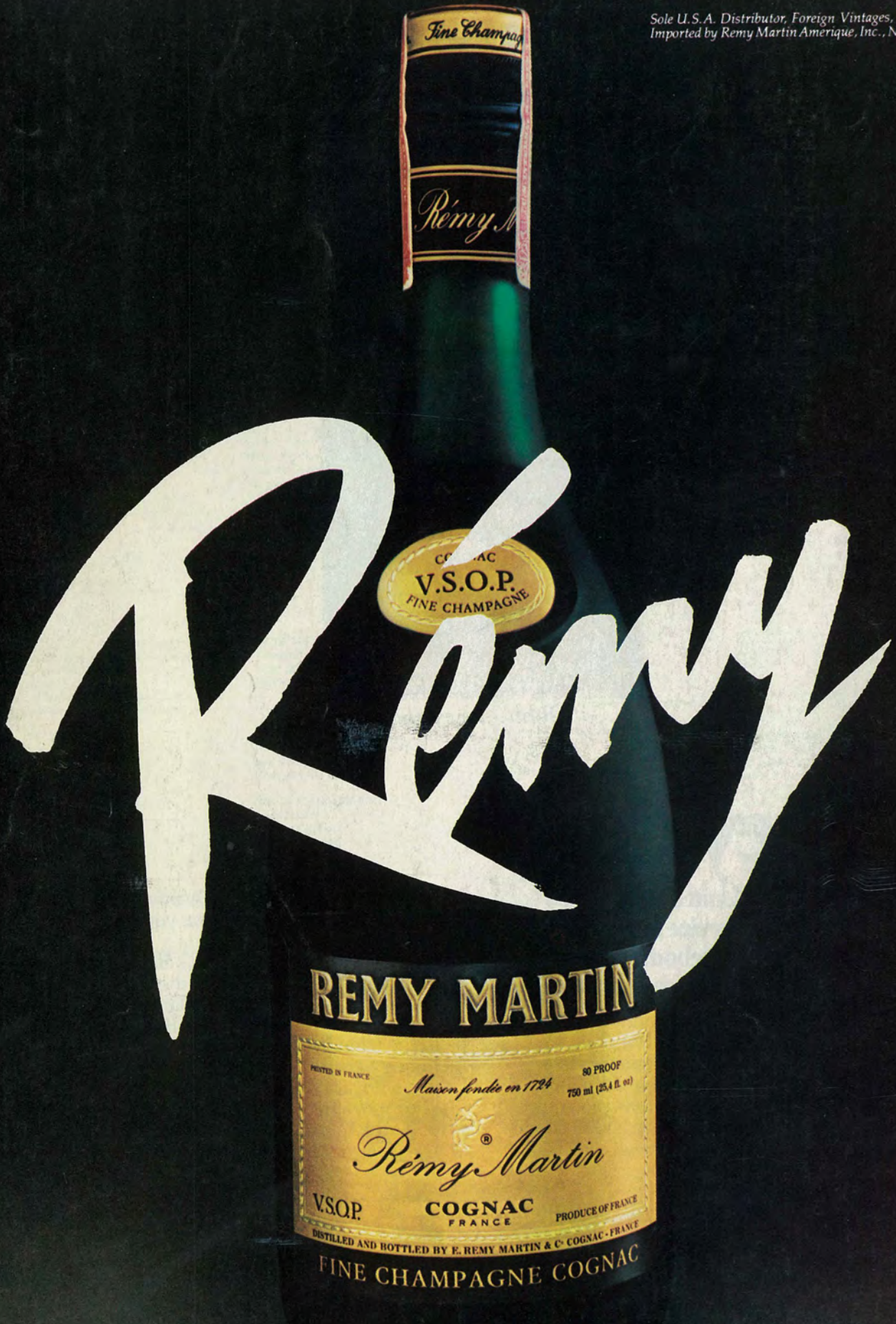
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