Fortunately, Mumm’s the word in Cognac, too.

Mumm Cognac. An elegant cognac created in the same tradition as Mumm Champagne.
Fortunately, Mumm’s the word in Cognac, too.

Mumm Cognac. An elegant cognac created in the same tradition as Mumm Champagne.

night polish
Crackling with intensity. One polished coat of eye-catching sheen. Pierre Cardin’s quilted foil jacket in gleaming copper. Nightclub look, when it’s your night to be seen. Nylon mylar foil jacket, quilted to polyester. In copper, red and electric blue, 195.00. Soft cotton velvet pant in brown or black, 110.00. Sizes 4-16. Snap on Union Square (d. 173) - Macy’s, San Francisco. Representative selection. Macy’s Hillsdale and Stanford

macys

THE GEARY THEATRE RESTORATION

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

San Francisco Chronicle
January 9, 1940

What was true in 1940 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 glorious 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 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 $50,000 towards the restoration of the theatre. This was followed by a contribution of $40,000 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 to the parapet, roof, and fire prevention system will continue, and a new interiorization lounge will be provided for 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 and the nation continued on p. 4
night polish

Crackling with intensity. One polished coat of electrically sheen. Pierre Cardin's quilted silk jacket in gleaming copper. Nightclub glamour, when it's your right to be seen. Nylon mylar foil jacket, quilted to polyester. In copper, red and electric blue, 195.00. Soft cotton velvet pant in brown or black, 115.00. Sizes 4 to 16. Snap on Union Square (327) - Macy's San Francisco. Representative selection. Macy's Hillsdale and Stanford

THE GEARY THEATRE
RESTORATION

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Dewar's never varies.

THE KEEPERS of the Ormeau Light take a day or two off each week. But haven't had a night out since 1857.
AMERICAN CONSERVATORY THEATRE
1980-81 SEASON OF REPERTORY

William Shakespeare’s
MUCH ADO ABOUT NOTHING
Opening February 6

Henrik Ibsen’s
GHOSTS
Opening January 31

Neil Simon’s
HAY FEVER
Closing January 10

Jean Giraudoux’s
THE TROJAN WAR
WILL NOT TAKE PLACE
Opening November 23
Closing February 28

Charles Dickens’
A CHRISTMAS CAROL
Opening December 4
Closing December 27

Tom Stoppard’s
NIGHT AND DAY
Opening January 20
Closing April 15

Lillian Hellman’s
ANOTHER PART
OF THE FOREST
Opening February 10
Closing May 15

Richard BRinsley Sheridan’s
THE RIVALS
Opening March 10
Closing May 29

Anton Chekhov’s
THREE SISTERS
Opening March 31
Closing May 30

Lillian Hellman’s
THE LITTLE FOXES
Opening April 21
Closing May 27

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World Money. Welcome in over 150 countries all around the world.
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How to feel good all over.

World Money:
Welcome in over 150 countries all around the world.
There are over 3000 imported whiskies in America. Only one can be the best seller. That's VO.
There's a reason why.
Taste!

More VO is bought than any other imported distilled spirit in America. More than any Scotch, Canadian, Rum, Gin, Vodka, Tequila. You name it. Enjoy our quality in moderation.

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
Scenery by
Costumes by
Lighting by
Music by
Choreography by
Sound by
Hairstyles by

EUGENE BARTONE
RICHARD SEGGER
MICHAEL OLICH
DIRE EPSTEIN
TODD BARTON
SUSAN ALLEGRI
ALFRED TETZNER
RICK ECHOLS

CAST
Leonato, Governor of Messina
Beastro, his niece
Hero, his daughter
Messager
Antonio, brother of Leonato
Don Pedro, Prince of Arragon
Benedick, a Lord
Claudio, a Lord
Balthasar, a servant to Don Pedro
Don John, bastard brother of Don Pedro

Curtain
Confidants of Don John
Borachio
Attending on Hero
Margaret
Ursula
Dogberry, an Official
Verge, an Official
Friar Francis

Sexton
Musicians, Servants and Watchmen

SYDNEY WALKER
BARBARA DOBERSON
JULIA FLETCHER
GARLAND J. SIMPSON
JOSEPH BIRD
LAWRENCE HECHT
MARK MURPHY
NICHOLAS KALEDIN
MARSHALL WATSON
JOHN HUTTON
MATT MCKENZIE
BRUCE WILLIAMS
DELORIS Y. MITCHELL
LAURA KLEIN
WILLIAM PATERSON
WILLIAM MCKERUGHAN
THOMAS HARRISON
GARLAND J. SIMPSON
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 Ottwell; Don Pedro—Garland J. Simpson; Benedick—John Hutton; Claudio—Thomas Harrison; Balthasar—Mark Harrel; Don John—Ron Jennings; Conrade—Isah Whitlock, Jr.; Borachio—John C. Fletcher; Margaret—Janice Garcia; Ursula—Johanna Jackson; Dogberry—Michael Winters; Verge—Frank Swire; Friar Francis—Thomas Oglesby
There are over 3000 imported whiskies in America. Only one can be the best-seller. That’s VO.
There’s a reason why.
Taste!

More VO is bought than any other imported distilled spirit in America. More than any Scotch, Canadian, Rum, Gin, Vodka, Tequila. You name it. Enjoy our quality in moderation.

Canadian Whisky A Blend of Canada’s Finest Whiskeys 5 Years Old Mirabeau Distillers Co. A YC

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RICK ECHOLS

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Beattie, his niece
Hero, his daughter
Messanger
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Don Pedro, Prince of Arragon
Benedick, a Lord
Claudio, a Lord
Balthasar, a servant to Don Pedro
Don John, bastard brother of Don Pedro
Conrade
Confidants of Don John
Borachio
Attending on Hero
Margaret
Ursula
Dogberry, an Official
Verges, an Official
Friar Francis
Sexton

SYDNEY WALKER
BARBARA DICKSON
JULIA FLETCHER
GARLAND J. SIMPSON
JOSEPH BIRD
LAWRENCE HECHT
MARK MURPHY
NICHOLAS KALEIDIN
MARSHALL WATSON
JOHN HUTTON
MATT MCKENZIE
BRUCE WILLIAMS
DELORIS V. MITCHELL
LAURA KLEIN
WILLIAM PATRICK
WILLIAM MCKERGAN
THOMAS HARRISON
GARLAND J. SIMPSON
JANE JONES, MARIANO DI MARCO
DANIEL RENNER, RANDALL RICHARD, CARL K. TURNER

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UNDERSTUDIES

A NOTE 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. We meet, we woo, we win — such is the very stuff of life.

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 aside the verbal rantings of Beatrice and Benedick and the bumbling of our "Keystone Kop" personified in Dogberry and Verges.

The best summation for this play is in Benedick's line, "Man is a giddy thing," commented Troitso. "The play is one of wit that is to say of precision of language, but it has a strong undercurrent of love, 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, joyfulness, humor 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."
A NOTE ON MUCH ADO ABOUT NOTHING

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What becomes a Legend most?
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: JANICE GARCIA
Scenery by: RALPH FUNKELLO
Costumes by: MARTHA BURKE
Lighting by: JAMES SALE
Sound by: ALFRED TETZNER
Hairstyles by: RICK ECHOLS

CAST

Fru Helene Alving, widow of Captain Alving: ANNE LAWDER
Late Court Chamberlain: THOMAS O'GILSBY
Oswald Alving, her son, a painter: DANA ELCAR
Pastor Manders: RAY'S BIRK
Engstrand, a carpenter: JILL HILL
Regine Engstrand, in service with Fru Alving: 

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 Ulven

Some people just naturally know how to stand out from the crowd.
How to turn an ordinary occasion into something special.
Like enjoying a bottle of sparkling Piper Heidsieck Champagne whenever it pleases them.
Which is often.
Piper Heidsieck Champagne.
Its dry, delicate taste has been separating the exceptional from the merely ordinary since 1785.
Piper, France's Vintage Champagne Since 1785.

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JOINING MORE OF AMERICA THAN ANY OTHER AIRLINE.

Obviously, these changes won't take place overnight. But change they will.

In the meantime, you may still see hints of Hughes Airwest. A yellow plate, a sign, an old ticket jacket. It's a bogy job changing one airline into another. It takes time. You know what it's like to paint a house or even a room. Well, try a fleet of airplanes for size!

Just keep in mind, from now on whenever you do see the name Hughes Airwest, you're actually looking at Republic Airlines.

The next time you're headed our way, join us on Republic. We can show you America from coast-to-coast...and a lot of places in between.

Just call your travel agent and say you want to fly Republic Airlines. Or call Republic any time.

A NOTE ON GHOSTS

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 crowded against the established Victorian ethic by exposing the idea that women have character and rights as sacred and important as those of men.

"Ghosts has to be written," wrote Ibsen from Italy in a letter to his publisher in 1881. "I could not let it. Dall's House be my last word. I have put all my courage into it." 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. Intelect must be controlled. Facts must be kept hidden. Facts considered "out of mind" must remain "out of sight. out of mind, out of existence." But in the name 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.

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.
JOINING MORE OF AMERICA THAN ANY OTHER AIRLINE.

Republic Airlines has acquired Hughes Airwest. And quite simply, that means we're now joining all of America together. East Coast to West. Canada to Mexico and the Caribbean...we fly to more cities than any other U.S. airlines.

Republic has carried millions of passengers billions of miles during the past 30 years. And now travelers in the West can discover the same dependable, thoughtful service.

You get single-airline service to more cities right now. So you can enjoy the convenience of flying the same airline all the way. As time goes by, we'll be improving our schedules...with more nonstop and more single-plane service. So as we change, you change planes less.

Obviously, these changes won't take place overnight. But change they will.

In the meantime, you may still see hints of Hughes Airwest. A yellow plane, a sign, an old ticket jacket. It's a big job changing one airline into another. It takes time. You know what it's like to paint a house or even a room. Well, try a fleet of airplanes for size!

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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 EPPERTON
Sound by ALFRED TETENER
Hairstyles by RICK ECHOLS

CAST

Simon Bliss MARK MURPHEY
Sorel Bliss JULIA FLETCHER
Clara DEBORAH SUSSLER
Judith Bliss MARIAN WALTERS
David Bliss WILLIAM PATERSON
Sandy Tyrrell NICHOLAS KALEDIN
Myra Arundel LAURA KLIN
Richard Gresham BYRON JENNINGS
Jascha Cvijan Janice Garcia

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

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

There will be one fifteen-minute intermission.

UNDERSTUDIES
Simon Bliss, Richard Gresham—Thomas Ogilvie; Sorel Bliss—Stacey Ray; Clara—Kerelope Court;
Judith Bliss—DeAnn Myers; David Bliss—Michael Winters; Sandy Tyrrell—Lawrence Hecht;
Myra Arundel—Barbara Drexler; Jascha Cvijan—Jill Hill

Are you ready for an Alfa Romeo?

When I was a young man I dreamed that one day I would own an Alfa Romeo.

When I was 25 I was really the perfect wife, the perfect mother and the perfect homemaker. I drove a great big station-wagon.

Well, I'm no longer 25 and I'm no longer anyone's wife—my kids are grown and have kids of their own and I have a career.

And that station-wagon is just a rusted memory.

You know what I did? I went out and bought myself an Alfa Romeo Spider.

It's red and it's got a convertible top and sometimes when I pass those ladies in their huge station-wagons full of kids, and dogs, and groceries I wave—and say to myself, there but for the grace of my Alfa go I.

When I was 25 I was really the perfect wife, the perfect mother and the perfect homemaker.

Well, no, I'm no longer 25 and I'm no longer anyone's wife—my kids are grown and have kids of their own and I have a career.

And that station-wagon is just a rusted memory.

You know what I did? I went out and bought myself an Alfa Romeo Spider.

But then I got married and Jennifer arrived a year later, two years after that, Robert.

My dream of owning an Alfa gave way to the reality of a mortgage, dentist's bills, and college tuition.

But now Jennifer is married and has a Jennifer of her own, Robert Junior is through law school.

And this 50 year old kid went out and bought himself an Alfa Romeo Spider.

Do I love my Alfa as much as I thought I would? Well, It's a dream come true.

When I was a young man I dreamed that one day I would own an Alfa Romeo.

Ray R.

I limped through college and graduate school with one crummy used car after another.

But now that I've got a grown up job with grown up responsibility, I thought I'd treat myself to a brand new car.

Well, at first, I thought the world had passed me by—all those cars were so boring!

Then I discovered the Alfa Spider. First of all, it's a convertible! And most of all it's an Alfa Romeo.

What a machine!

Today when I leave the office after all those meetings, my hair cut short, necktie in place, I'll jump into my very own Alfa Romeo Spider.

You know, all that college was worth it.

Alfa Romeo
THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER
(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by: RALPH FUNICELLO
Costumes by: ROBERT MORGAN
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Sound by: ALFRED TETEN
Hair Stylist: RICK ECHOLS

CAST
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Sesilla Bliss: JULIA FLETCHER
Clara: DEBORAH SUESS
Judith Bliss: MARIAN WALTERS
David Bliss: WILLIAM PATERSON
Sandy Tyrell: NICHOLAS KALEIDIN
Myra Arundel: LAURA KREIN
Richard Gresham: BYRON JENNINGS
Jascha Coyleton: JANICE GARCIA

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

ACT 1: 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 Gresham—Thomas Ogilvy; Sesilla Bliss—Stacy Rob; Clara—Penelope Court; Judith Bliss—DeAnne Meier; David Bliss—Michael Winters; Sandy Tyrell—Lawrence Hecht; Myra Arundel—Barbara Dickson; Jascha Coyleton—Jill Hill

Are you ready for an Alfa Romeo?

"When I was 25 I was really the perfect wife, the perfect mother and the perfect homemaker. I drove a great big stationwagon. "Well, I'm no longer 25 and I'm no longer anyone's wife—my kids are grown and have kids of their own and I have a career. And that stationwagon is just a rusted memory. "You know what I did? I went out and bought myself an Alfa Romeo Spider. "It's red and it's got a convertible top and sometimes when I pass those ladies in their huge stationwagons full of kids, and dogs, and groceries I wave—and say to myself, there but for the grace of my Alfa go I."

"Bill."

"But then I got married and Jennifer arrived a year later, two years after that, Robert. "My dream of owning an Alfa gave way to the reality of a mortgage, dentist's bills, and college tuition. "But now Jennifer is married and has a Jennifer of her own, Robert Junior is through law school. "And this 50 year old kid went out and bought himself an Alfa Romeo Spider. "Do I love my Alfa as much as I thought I would? Well, It's a dream come true!"

"Sheila."

"Ray."

"I limped through college and graduate school with one crummy used car after another. "But now that I've got a grown up job with grown up responsibility, I thought I'd treat myself to a brand new car. "Well, at first, I thought the world had passed me by—all those cars were so boring! "Then I discovered the Alfa Spider. First of all, it's a convertible! And most of all it's an Alfa Romeo. "What a machine! Today when I leave the office after all those meetings, my hair cut short, necktie in place, I'll jump into my very own Alfa Romeo Spider. "You know, all that college was worth it."

Alfa Romeo
THE CASE OF THE DANCING DEER

"Mere scoff! Are you daft?" replied the round-faced MacBeath. "I want Glenfiddich!" The steward shrugged an apology. It seemed the celebrated single malt from the valley of the deer was not on our itinerary.

"No Glenfiddich!" moaned MacBeath. "I want Glenfiddich!" The steward shrugged an apology. It seemed the celebrated single malt from the valley of the deer was not on our itinerary.

In the corridor I encountered an old chap clutching a sheepskin pouch. The clinking sound he made as he passed, I judged his bag to be full of bottles. And, if my ears didn't deceive me, triangular bottles at that.

Suddenly, I was confronted from behind. "Sorry about the hold up," chortled my assistant. Peering down I saw, not the barrel of a gun, but the nozzle of a bottle. MacBeath had found his Glenfiddich.

"Elementary," explained Mac, as we heaved our glasses. "Who but the wise Professor would have the single malt from the valley of the deer?" A brassier bit of logic, but the solution was eminently palatable.

SOUTHEN EXPOSURE.
DELTA LINE CRUISES
TO SOUTH AMERICA.

A NOTE ON HAY FEVER

Cool moonlit terraces, beautifully groomed women, men in white dinner jackets, sparkling repartee, perfect manners and somewhere a little orchestra playing a haunting tune—that is the image conjured up by the magic of Noel Coward's name. Not so in HAY FEVER, that bright durable classic of a weekend in the country. The behavior—in words of one character—is "disgusting," the breakfast haddock "disgusting," and every one has a perfectly beastly time of it, except the audience, which is in for an evening of mindless joy. With this in mind, ACT returns the perennial crowd-pleaser to the repertoire for its third season.

The skill plot was inspired by a week-end spent with Laurette Taylor, her playwright husband Hartley Manners and Miss Taylor's two precocious children. During his first New York visit, Coward was a frequent guest in their semi-Gothic edifice on Riverside Drive. Miss Taylor was, according to Coward, "frequently bent to the point of embarrassment. Her humor was quick as lightning and she could pounce from a great height with all the swift accuracy of a pelican diving into the seas, seldom failing to spear some poor fish."

On Sunday evenings at the Hartley Manners', after a cold supper came games, which Coward describes as "rather acrimonious, owing to Laurette's sharp disapproval of any guest who turned up to be self-pitying, nervous or unable to act an adverb. Coward says he was grateful to Fiske that no other guest thought of writing HAY FEVER before he did.

Coward's setting is the impeccably neglected country manse of a retired darling of the English stage, her playwright husband and their two vaguely artistic and outspoken offspring. Each member of the Bliss family has invited a guest for the weekend, unbeknownst to the others. Each of the uninvited guests is thoroughly unwanted by three of the four hosts.

Midway through the ghastly weekend, the family leaves off verbal skirmishing amongst themselves for a united assault on the guests. But in Coward, even bad manners have style. He draws the Bliss family with affection and great good humor. Their malice is beautifully practiced and above board. It is the guests who begin to seem like not quite nice people, superficial, sneaky, shallow—and far gayer. There is a little light satirism in the best of us, and we watch with delicious pleasure as each poor fish gets speared.

South America. Exciting. Different. The other America. And our luxurious Delta Cruiselines sail there every two weeks. With just 100 pampered passengers. So you get more space, more service, more cruise for your money.

The full cruise lasts for about 54 days. But we also have numerous air/sea packages.

For more information, send us this coupon or see your Travel Agent.

And be exposed to the other America.
SOUTHERN EXPOSURE.
DELTA LINE CRUISES
TO SOUTH AMERICA.

A NOTE ON HAY FEVER

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THE CASE OF THE DANCING DEER

“Mea scrooch! Are you daft?” roared
my roundfaced MacBheth. “I want
Glenfiddich.” The steward shrugged
an apology. It seemed the celebrated
single malt from the valley of the
deer was not on our itinerary.

No Glenfiddich!” moaned MacBheth.
Then a shy grin danced upon his lips.
“A temporary dilemma— and purely
academic,” he winked, bolting from
the carriage. An hour passed without
his return; I ventured off in pursuit.

In the corridor, I encountered an
odd chap clutching a sheepskin pouch.
From the creaking sound he made as
he passed, I judged his bag to be full
of bottles. And, if my ears didn’t
deceive me, triangular bottles at that.

My suspicions aroused, I trailed
the fellow into a private car, only to
be startled by a troupe of sprightly
stags. “Professor Daniel’s Dancing
Deer,” read a dangling trinket for the
doors. I promptly made tracks for the

Suddenly, I was confronted from
behind. “Sorry about the hold up,”
chortled my assailant. Peering down
I saw, not the barrel of a gun, but
the nozzle of a bottle. MacBheth
had found his Glenfiddich.

“Elementary,” explained Mac, as
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A bizarre bit of logic: but the
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For more infor-
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coupon or see your
Travel Agent.
And be exposed
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GLENFIDDICH
SINGLE MALT
Join the British Revolution in 78 countries!

“First Britain—now the world!”

We're revolutionizing travel to Britain and beyond—with unparalleled service to 151 cities in 78 countries on six continents. And an infinite number of lovely tours as well.

To begin with, no one has more flights to Britain than we do. From gateways all over the world—Canada and the U.S., where we fly from Anchorage, Boston, Chicago, Detroit, Los Angeles, Miami, New York, Philadelphia, San Francisco, Seattle, Washington and New Orleans (in 1981).

A trip for going beyond London (what a pity), we fly to more than 50 cities, with 10 wide-body Trident L-1011 routes to Europe alone, as well as 74% to the Middle East, Africa and the Orient.

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).

And don't forget our convenient Shuttle service to Belfast, Edinburgh, Glasgow and Manchester.

If time is the essence, here's a quick reminder: twice a day, our truly revolutionary Concorde gets to London from New York in just half the time—only 3½ hours. Three times a week, our Concorde whiskers super-soundly from Washington to London in slightly more than four hours. To save another six hours, schedule one of our Concorde flights from London to Singapore, via Bahrain.

Aside from more flights and more gateways, we also offer our passengers more classes of service. Our enlightened Club Class for the harried business traveller. First Class for those with spacious tastes rivaling one R. Mooney’s Economy Class for the penny-wise among us.

The next time you're flying to Britain or beyond, see your Travel Agent or give us a call at British Airways.

After all, why book an ordinary airline when you can join a revolution? The British Revolution. We'll take more care of you.

Join the British Revolution

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After all, why book an ordinary airline when you can join a revolution? The British Revolution. We’ll take more care of you.

Join the
British Revolution

British Airways

THE AMERICAN CONSERVATORY THEATRE
presents
THE TROJAN WAR
WILL NOT TAKE PLACE
(1935)

by JEAN GIRAUDOUX
Translated by Christopher Fry
under the title TIGER AT THE GATES
Directed by JACK O'BRIEN

This production is dedicated to the National Endowment for the Arts in commemoration of their 15th Anniversary.

Associate Director: JAMES HAIRE
Scenery by: RICHARD SEGER
Costumes by: ROBERT FLETCHER
Lighting by: F. MITCHELL DANA
Music by: CONRAD SUA
Sound by: ALFRED TETZNER
Hairdresses by: RICK FOUCH

Andromache: BARBARA DIRICKSON
Cassandra: DEANN MEEKS
Hector: BYRON JENNINGS
Paris: MARK HARELIS
Priam: WILLIAM PATTERSON
Demophon: SYDNEY WALKER
Hecuba: MARBNA WALTERS
Mathematics: THOMAS OGLESBY
Helen: HILL HILL
Aimnoi: WILLIAM MCKEREGHAN
Baufris: JOSEPH BIRD
Ajax: LAWRENCE BICHT
Ulysses: MICHAEL WINTERS
Topman: ISAAC WHITLOCK, JR.
Olympos: FRANK SAVAGE
Trosius: GREGG PATTERSON
Polyxene: SENA THOMPSON
Laomondes: GINA PERRAL
Guards: ROBERT KRIMMER, GARY S. LOGAN,
ROBERT PESCOTTV
WILLIAM BROWN,
MARTIN CURLAND
Members of the Senate: ED HUDSON
Sailor: MARY LOGIOMAR, WENDY RADFORD

Setting: A terrace on the Trojan ramparts overlooking the sea.
There will be one twenty-minute intermission.

UNDERSTUDIES
Andromache—Mimi Carr
Cassandra—Justine Jackson
Hector—Matt McKenzie
Paris—Nicholas Kaizaki
Priam—Frank O’Toole
Demophon—Bruce Williams
Hecuba—Anne Lauder
Mathematics—Mark Murphy
Helen—Janice Garcia
Olympos—Garland J. Simpson
Ajax—Marshall Watson
Ulysses—Thomas F. Harrison
Topman—John C. Fletcher
Olympos—Raye Kirk
A NOTE ON THE TROJAN WAR WILL NOT TAKE PLACE

Within the first two lines of the Trojan War Will Not Take Place, French playwright Jean Giraudoux establishes the stunning irony that is the prevailing tone of his satiric variation of Homer's great theme. Andromache, loving wife of Hector, the Trojan prince and general, firmly declares that "the Trojan War will not take place." Cassandra, Troy's royal prophetess, takes the bet. When Andromache admits that she does not know what destiny is, Cassandra defines it for her as "the relentless logic of each day we live.

As in the Homeric legend, Paris of Troy has seized Helen, wife of the Spartan Menelaus and that most beautiful of all mythical women. The Greeks, even at the moment, approach Troy in their war ships, demanding her return. Troy may surrender Helen, or they may fight when we in the audience know as a war that demolished their civilization.

Giraudoux turns a blinding spotlight on human nature as the Trojans debate the abstractions of war versus peace. For Hector, war is "the most sacred and hypostatical way of making men equal." For the Trojan King Priam, war is the necessary catalyst which makes "this dull and stupid world we call life suddenly leap into flame and justify itself.

To the Greek Ulysses, there is "a kind of permission for war which can only be given by the world's mood and at nowhere."

As Le Garde de Troie n'a pas la foi, the comedy was first produced in Paris in 1933. Christopher Fry's English translation, Ulysses at the Gates won the outstanding success of the 1963-64 London and New York season.

The American Conservatory Theatre's new production uses the Fry translation, but has restored Giraudoux's original ti. "We all have tigers at our gates or wherever we choose to place them," says Jack O'Brien who directs the play for A.C.T. "It is not just a symbolic tiger, the spirit of war; it is a lot of other war stuff. As that is what we have taken the tiger out of the title - to remove it from our inspection, to pull down the image of the tiger gates, and the fancy symbolic people. These are gossips, these are glories on the surface of which basically is a very deep mirror.

When O'Brien was asked to direct the play, he had not read it since his college days. He remembered it as being "artificial, witty, elegant, very highbrow" - gods and goddesses playing at fate and destiny. When I reread it, I was startled.

The following notes have been transcribed from an interview with O'Brien on his highly relevant interpretation of The Trojan War Will Not Take Place.

The play was written just before the Second World War. The political climate was charged, the world already on the move. Giraudoux was very much aware, very tied into his time. He had a maniacal period in history, here - the people with their couture dresses and elegant cocktail parties, and chamber ensembles going on in the background.

It is not very different from what is going on now, here in our own country. We look terrible, we talk a terrible game, we are terrible. We are into good lives, simple, but expensive lifestyles. This city is a perfect cauldron of that American dream ethic. We're having a wonderful time - and down the road is Fidel Castro.

In the play, we hear the Trojans debating, sometimes with real purpose, passion and elegance, about the virtues of war versus peace. The play seems a bit peculiar. They are obsessed with the beauty of Helen the way we are obsessed with whatever and comes our way from time to time. Whatever personality happens to grab the public imagination, we immediately dress her up or him, talk like him or her - whatever that may be. We are unanimously attracted by these kinds of values.

Then suddenly, two people, Ulysses and Ajax, walk on stage, and we know they are going to win the war. Because they have to win the war, because it is necessary - for them. And suddenly all sorts of stories spring up together in your head. But one of the phrases that keeps coming is, "Those of us who do not read history are doomed to repeat it."

Here we have a perfect example of a society at the end of their flowering, at their most elegant, their most attenuated, their most sophisticated, their most developed, their most appreciative, quarreling over the relative values of grape versus that grape, while destiny is thumping at the door. It's a cruel lesson.

Right now, we are in a particularly morbid period, where the future is in trend, the impact of artifice on our public consciousness and our aesthetic conceptions is enormous - and troublesome, in a sense. We flirt daily with overindulgence issues, the retirement of the draft, the election, the children of activity that is going on in the Middle East, political unrest in Poland. There are economic ramifications affecting the entire globe. Are we not, in fact, quite a bit like the Trojans, sitting here in our ivory tower, having a late lunch and wondering if that color really does become one? And suddenly, we find out that other people have stronger determining values.

In the debate between Ulysses and Hector, Ulysses makes it very clear that the development of nations in terms of their destinies may be somewhat outside the scope of those who think they should win and those they think should lose. It is time now for the Greeks to assume the position that has been heretofore occupied by Trojan sensibility. The great problem is that the more power one gets, the more refined the position one comes, the more comfortable the life style becomes, the more it is to keep perspective and objectivity.

Meanwhile, somebody else is hungry. Somebody else needs coal. And some of us will debate haughtily and sincerely the relative merits of whether you should have the oil or I should have the oil. And then, somebody will come and take it, very often while we are talking.

That is a lesson we need to hear right now. The Trojan War Will Not Take Place is a powerful and timely warning of what has ever been. This is happening to us. And we are all gods and goddesses, we are all sorts of stories springing up together in your head. But one of the phrases that keeps coming is, "Those of us who do not read history are doomed to repeat it."
Bon Weekend!

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To the Greek Ulysses, there is “a kind of permission for war which can only be given by the gods of the world and at no time.”

As La Guerre de Troie n’a plus lieu, the comedy was first produced in Paris in 1923. Christopher Fry’s English translation, Ulysses at the Gables won the outstanding success of the 1963-64 London and New York season.

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**Dim sum fun on Union Square.**

The Compass Rose
Open 11:30 a.m. - 2 a.m. Hotel St. Francis.

**NEWS & NOTES**

**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 Merleith Medrano at 771-3880.

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

**PROLOGUE NOVEMBER 24**
The Friends of A.C.T. and the Jaime League of San Francisco invite you to attend a Prologue to The Divine War Will Not Take Place by Jean Giraudoux. Guest Director Jack O'Brien will lead the informal discussion 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.

**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. This 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 Bell's A.C.T. Apple Pudding Smoothie. Explore the theatrical kitchen of Peter Donat, Elizabeth Huddle, Kathryn Crossby, Martha Mason, Michael Learned and other members of the A.C.T. family with The A.C.T. of Cooking: The perfect holiday gift - unique and affordable.

**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. Curtain Times: Monday-Thursday, 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee, 2:30 p.m.; Friday and Saturday, 8:30 p.m.

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

DOCTORS may leave their seat location and the number 928-9503 with their call services.


SPECIAL THANKS: Maxine Hamilton, seamstress, LENCI KOUYAMDJIAN, hand finisher, Lee Mccampbell, assistant ushers, Mary Zimmer, 1.S.W., Lesley Nicholos, 1.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 Marinski's Memorial Theatre shows are available at the Geary Theatre until 2 hours prior to curtain; they will then be available at the Marinski's Memorial Theatre Box Office. For additional information call 673-6440.

**SPECIAL DISCOUNT RATES** are available in groups and parties: A.C.T. groups of 25 or more at both the Geary and Marinelli Memorial Theatres. Special student matinees are also available. For more information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

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NEWS & NOTES

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 student actors 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 Merleith Mechem at 771-3880.

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

PROLOGUE NOVEMBER 24
The Friends of A.C.T. and the Janie League of San Francisco invite you to attend a Prologue to The Private War Will Not Take Place by Jean Genet. Guest Director Jack O'Brien will lead the informational discussion of the play on Monday, November 24 from 3:30 to 6:00 p.m. at the Geary Theatre. The event is open to the public at no charge.

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. This 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 created by 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 Bell's A.C.T. Apple P.A.L.M. Smoothie. Explore the theatrical kitchen of Peter Donat, Elizabeth Huddleson, Kathryn Crosby, Marsha Mason, and Michael Learned and other members of the A.C.T. family with The A.C.T. Of Cooking. The perfect holiday gift — unique and affordable.

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. Curtain Times: Monday—Thursday, 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee, 2:30 p.m.; Friday and Saturday, 8:30 p.m. Please — while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments. Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. DOCTORS may leave their seat location and the number 938-5903 with their call services.

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

SPECIAL THANKS: Maxine Hamilton, seamstress, Lorraine Konoyedjian, handfinisher, Lee Mesmin, assistant maître; May Zimmer, L.S.W.; Lesley Nicholoson, L.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 to 8 p.m. for Sunday performances. On evenings when there is no performance, the Box Office closes at 6 p.m. Tickets to the Marines' Memorial Theatre shows are available at the Geary Theatre lobby before performances or 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 in groups and parties preordering A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinees (prices listed on regular schedule) are also offered to school groups. Inquiries on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (450) 771-3880.

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A CHRISTMAS CAROL

ACT I: A CHRISTMAS TREAT

In a production rich as the Cratchit’s plum pudding and spicy as a bowl of holiday punch, the American Conservatory Theatre once again presents that best-loved of all Christmas legends, Charles Dickens’ A Christmas Carol.

The story of Ebenezer Scrooge and his miraculous change of heart resulting from his image travels with the Ghosts of Christmas Past, Present and Future has become as firmly entrenched in the season’s tradition as the Christmas tree. William Thackeray called the immortal work, “a national trinity, and to every man or woman who reads it, a personal kindness.” Dickens tells us that he laughed and cried over it as he did over no other story. And what man, woman or child since has not shed a ghost of a tear over the death of Tiny Tim, or rejoiced when that “wrenching, grasping, scraping, clutching, covetous old man!” Scrooge leaps from the dismal fog of his closed heart into the glorious golden sunshine of Christmas Day?

When Charles Dickens wrote the slim volume in 1843, he envisioned it as an indictment of the ills and inequalities of Victorian society, with its grinding poverty among the poorer classes and rampant social injustices. His firm intent was to restore the milk of human kindness in indifferent hearts. We cannot gauge to what extent A Christmas Carol actually kindled social reform. But certainly Dickens tapped a sense of spiritual exaltation and rebirth that makes the work the unrivaled anthem of the season of good will towards men.

ACT II: MUCH ADO ABOUT NOTHING

By William Shakespeare

Shakespeare’s delightful comedy explores the pursuit, elopement, and surrender of two highly reluctant lovers.

GHOSTS

By Henrik Ibsen

Society’s hypocrisy and repression are brought to light when a woman must confront the tragic mistake she made years ago.

THE TROJAN WAR

WILL NOT TAKE PLACE

By Jean Giraudoux

The Trojan myth at peace-making is overshadowed when destiny and human nature intervene. A witty provocative French variation on Homeric themes.

NIGHT AND DAY

By Tom Stoppard

The brilliant playwrights of Lopers and Tielande takes a bold new direction in a searing drama of front-line journalists caught in the crossfire of an African revolution.

HAY FEVER

by Noel Coward

A sparkling high comedy of bad manners and interrupted laughter. It’s斯坦福Coward at his champagne best.

A CHRISTMAS CAROL

by Charles Dickens

A.C.T. is proud once more to present this festive theatrical adaptation of Dickens’ holiday favorite.
A CHRISTMAS CAROL

A.C.T.'S CHRISTMAS TREAT

The story of Ebenezer Scrooge and his miraculous change of heart resulting from his imagistic travels with the Ghosts of Christmas Past, Present and Future has become firmly entrenched in the season's tradition as the Christmas Tree. William Thackeray, calling the immortal work "a national treasure, and to every man or woman who reads it, a personal kindness," Dickens tells us that he laughed and cried over it as he did over no other story. And what man, woman or child since has not shed a ghost of a tear over the death of Tiny Tim, or rejoiced when that "wretched, grating, scraping, clutching, crouching old man," Scrooge leaps from the chimney fire of his closed heart into the glorious golden sunshine of Christmas Day?

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A.C.T.'s festive adaptation of the classic is the result of the collaborative efforts of Dennis Dower and director Lord Williams. Those of us who have preserved Dickens' language and the spirit of the original with loving care, while adding rich...
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dimensions of glittering theatricality. All the beloved characters from the tale appear as miraculously as if conjured up by the three Spirits of Christmas who visit Scrooge. We see good Bob Cratchit and his broad step out of the pages - and the jolly Fezziwig, old Jacob Marley, Mrs. Dilber and her rau- cous cronies, little Fan, Dick Wilkins, Topper, Belle and Tiny Tim, wailing his little crutch and crying out: "God bless us, everyone!"

But above all, the adaptation preserves the wonder of Scrooge’s conversion. "In this production," comments William, "we have imagined Scrooge’s world to be one of shut-up boxes, cases and cupboards - coffins of his memories, safes into which his feelings have long since retreated. Fragments of the past are lodged in sealed keepsake boxes. His heart confides in no one."

During Scrooge’s journeys with the Ghosts, “the locks and latches on the compartments of his memory spring open,” Williams says. “He is awed, moved, startled by natural feelings he has denied for a long, long time. The marvelous joy, laughter and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death. It is at the moment when he is face to face with his imminent death that Christmas happens. Out of the darkest dark comes the renewal of the light. Scrooge is reborn.”

Sentimental too is fault, A Christmas Carol is also sentimental to a vertex. Certainly no one before or since has captured the essence of Christmas as did Dickens. At this festive time of the year, A.C.T. is pleased to share his glorious celebration of the season’s joys with its audience.

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dimensions of glittering theatricality. All the beloved characters from the tale appear as miraculously as if conjured up by the three Spirits of Christmas who visit Scrooge. We see good Bob Cratchit and his brood step out of the pages - and the jolly Fezziwigs, old Jacob Marley, Mrs. Dilbert and her rau-
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A.C.T. INITIATES INTERPRETED SERIES FOR THE HEARING-IMPAIRED

In a continuing effort to bring the magic of live theatre to more of the Bay Area community, the American Conservatory Theatre adds a special series of performances this 15th anniversary season which will be interpreted for the deaf and hard of hearing. The three plays chosen for the series are Noël Coward's sparkling musical How to Succeed in Business Without Really Trying, Lillian Hellman's powerful drama The Little Foxes, and A Christmas Carol. Charles Dickens' A Christmas Carol.

A major force behind the program at A.C.T. has been Executive Director Edward Hastings, on leave of absence this year. In the mid-seventies, he served as resident director of the Eugene O'Neill Playwrights Conference in Waterford, Connecticut, where the National Theatre of the Deaf is headquartered. Hastings attended many of the Theatre's signed performances and became convinced of the need for interpreted performances for the hearing-impaired at A.C.T.

A.C.T. has been fortunate in securing the services of Mrs. Andree Norton as Special Consultant for the program. A founding member of the National Theatre of the Deaf, she is Coordinator of the Center for the Hearing-Impaired at Ohlone College. Last month Mrs. Norton and A.C.T.'s General Director William Fall met with leaders of the Bay Area deaf community to discuss ways and means to better implement the pilot season.

As a result, A.C.T. has installed the necessary teletypewriter equipment so that the hearing impaired may make their own reservations by calling TTY No. (415) 775-5813. A special section of the Geary offering maximum visibility will be reserved for the deaf audience.

Interpreter for the A.C.T. program is Steven Fritsch-Rudner, considered one of the finest in the country, and well known to deaf audiences around the Bay Area. Rudner is one of ten people in the nation who holds a Special Certificate in sign language interpreting for the performing arts from the Registry of Interpreters for the Deaf. He is on the faculties of the University of California San Francisco Center on Deafness where he teaches sign language and the Vista Community College.

Dates for the series are A Christmas Carol on December 2, How to Succeed in Business Without Really Trying on January 6, and The Little Foxes on April 28.
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In a continuing effort to bring the magic of live theatre to more of the Bay Area community, the American Conservatory Theatre adds a special series of performances this 15th anniversary season which will be interpreted for the deaf and hard of hearing. The three plays chosen for the series are Ntozake Shange’s ‘Mercury Rising’, William Shakespeare’s ‘Measure for Measure’, and Arthur Miller’s ‘Death of a Salesman’. Charles Dickens’ ‘A Christmas Carol’.

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Interpreter for the A.C.T. program is Steven Fischuk, considered one of the finest in the country, and well known to deaf audiences in the Bay Area. Born to one of ten people in the nation who holds a Special Certificate in sign language interpreting for the performing arts from the Registry of Interpreters for the Deaf, he is on the faculties of the University of California San Francisco Center on Deafness where he teaches sign language and the Vista Community College.

Dates for the series are ‘A Christmas Carol’ on December 2, ‘Hay Fever’ on January 6th and ‘The Little Foxes’ on April 28th.
WELCOME BACK!

Dorothy Morris in a STREETCAR NAMED DESIRE

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 Shakespeare festivals across the country. Ball made his New York theatrical debut with Chekhov’s little-known Ivan 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 Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1999 off-Broadway production of Under Milkwood won the Los Angeles Drama Critics and Outer Circle Critics Awards. In 2000, 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 with librettist Natalia Perrone, with composer Lee Hotomy. Based on A Month in the Country. In 1994, he directed Tartuffe and Hamlet at Shakespeare in 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 Twelve Night: The American Dream, Hamlet, Outpost Pac, Three Sisters, The Tempest, Roneselfs and Guadalcanal Are Deaf, Caesar and Cleopatra, The Crucible, and Dario Fabio Sorrenti’s The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Famous, 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 American 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.
WELCOME BACK!

DENNIS KELLY 4th SALT CHAMPIONSHIP SEASON

WHO'S WHO AT A.C.T.

WILLIAM BAIL, (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. Bail made his New York directional debut with Chekhov's little-known Ivanov 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 Actors' 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 1999 off-Broadway production of Under Milkwood won the Leda D'Amaturo and Outer Critics Critics Awards. In 1999, 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 Permana, with composer Lee Hoby, based on a Month in the Country. In 1994, he directed Tartuffe and Hamlet at Shakespeare in 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 Pullbright Scholarship, a Ford Foundation directorial grant, and an NBC- RCA Director's Fellowship. Among the first plays he directed for A.C.T. were The Importance of Being Earnest
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, and 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 1969 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a Director of The League of Resident Theatres, a Council of Resident Stock Theatres, the Council of Summer Theatres and in an active member of The League of New York Theatres and Producers. McKenzie is a member of the board of directors of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors Equity Association; a consultant for P.E.D.A.T.T. and was recently appointed a member of the Board of Directors of L.I.E.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.

EDWARD HASTINGS (Executive Director) is an outstanding member of A.C.T., whose productions of Oscar Wilde's Aunt and Our Trust were seen during A.C.T.'s first two seasons, and has produced numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off Broadway, he co-produced The Sammler and also directed the national touring company of The Sammler. He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sam Michael Redgrave's Shakespeare's People, directed the Australian premiere of The Birthday Party, and at A.C.T. the English-language premiere of the hit Soviet play Valentin and Volodya.

ALLEN FLETCHER (董事长 Director) is the former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are 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 Performing Arts in Santa Maria. He was the Festival Director at 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 them as Resident Director and Directer of the training program and two as Artistic Director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Of Mice and Men, Death of a Salesman, A Streetcar Named Desire Under the Elms, King Lear, Hamlet, and Macbeth. He also directed numerous Broadway plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Misanthrope.

NAGLE JACKSON (Guest Director) is the Artistic Director of the Interlochen Arts Academy, the nation's first and only arts conservatory, and the Artistic Director of the Milwaukee Repertory Theatre. He is also a director of the University of Wisconsin-Madison School of Music and of the Wisconsin Conservatory of Music in Milwaukee.

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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 Directors. In 1969 he became Executive Producer, and the company made 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 was 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 member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity, is a consultant for P.E.D.A.P.T. and was recently appointed a member of the Board of Directors of L.E.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.

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Allen Fletcher (Executive Director) is former Artistic 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, the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of them 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, A Memory of Two railways, and A Memory of Two railways. He 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 of the Milwaukee Repertory Theatre for six seasons, returned to San Francisco to direct Hay Fever. Following the success of Hay Fever, he staged it for the Royal Pompano Playhouse in Palm Beach, Florida and at the McCarver 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 Play, which had originated in Milwaukee. He also staged the

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recent productions of Nine 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 revue, from 1983 to 1986, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career adapting Shakespeare's Volpone, Pencils, and Richard II.

JERRY TURNER (Guest Director), a Westerner by birth with artistic choice, has been Producing Director of the Oregon Shakespearean Festival since 1987. He recently directed Richard III, Coriolanus, Timon of Athens, Measure for Measure, Night of the Plutodes and Macbeth. He has a special interest in Shakespearean drama and has translated Max, Julia, Dancer of Death, Brand and Walpurgis and directed the last three. His academic career spans more than 17 years and he holds a PhD. He has taught at the University of Arkansas, Washington State University, Humboldt State University and the University of California at Riverside.

JACK O'BRIEN (Guest Director) returns to A.C.T. to direct The Cherry Orchard. His past assignments for the company have been: The Importance of Being Earnest, You Can't Take It with You, and Man and Superman, and he also saw the world premiere of The Selling of the President done here, the musical he wrote with songstress Bob James. A graduate of the University of Michigan, O'Brien is a product of Elly Babich's A.C.T. Repertory Company and spent the first six years of his professional life working with that troupe. He has worked extensively in regional театre across the country, principally the Old Globe, for whom he has staged A Comedy of Errors, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, Hamlet, a Midsummer Night's Dream, and last season's Romeo and Juliet. Born in Forest Hills, he is the son of Forest Hills, he is the son of The Tempest. He is the Wooten with Brian Bedford, a special thanks to Batteries, The Romeo and Juliet. In the other Young Scot, The Ahwahnee. A Man for All Seasons with Charlton Heston; and the Theatre Adaptations in Buffalo, where he just mounted the world premiere of Mark Beren's Lady Macbeth of the Demon. The Associate Artistic Director of John Houseman's Acting Company in the early '70s, he directed productions of The

Ochrestra, Beckett's Play, and Sartre's The Time of Your Life. Active on the opera stages of the country as well, O'Brien has staged The Magic Flute for San Francisco Opera, Twice for Santa Fe Opera, Street Scene for The New York City Opera, The Improvisato and Abe Hasn't for The Washington Opera, and Aida, Carl Orff's Carmina Burana, and Verdi's Requiem for the Houston Grand Opera. Past and Present with Mr. O'Brien is his Tony nomination for Best Director of a Musical in 1977 on Broadway. For PBS Televison, he has directed The Time of Your Life, Sea Savannah's A Good Doctor, and last season's The Most Happy Fella, which also ran on Broadway last year. His next assignment will be to direct Marilyn Monroe as Mary Stuart in a new translation for the Ambrosian Theatre in Los Angeles next season.

THE ACTING COMPANY

Joe and his 11th season with A.C.T., made his Broadway debut in the Off-Broadway production of 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 has toured Canada and the U.S. with this company. Bird toured in The Show Off with George C. Scott, and Jose Royce Landis and the A.P.A.-Phoenix Eastern University tour of The Merry Widow and 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 BERK came to A.C.T. seven sea- sons ago from the Milwaukee Repertory Theatre. He studied at the Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons as the Oregon Shakespearean Festival he has directed The Tempest, In an Empty World and a Midsummer Night's Dream, and played the title role in Hamlet and Macbeth. Shylock in The Merchant of Venice and Thomas Morse in A Man for All Seasons. Among his major roles at A.C.T. are: Marton Dursay in Iliad, Henry Cott in Measure, Casablanca pure cotton & silk intimate de-licates for the failest of women

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Mimi Carr is from Florida. She holds a B.F.A. from Wayne State University in Michigan. She has appeared at the Alley Theatre in Houston, Texas in the roles of Doctor and Jenny in A View From the Bridge. At the Oregon Shakespearean Festival in Ashland, she played Ophelia in Hamlet. In New York, she has appeared in John Henry's TV film A Christmas Without Snow. Mimi is also a member of the Actors Studio.

Peter Donat has appeared at A.C.T. for twelve seasons as stage manager. He has also appeared on television in such series as Dragnet, Naked City, and Trench 11. In addition, he has appeared in numerous films including The Chinese Prime Minister, The Entertainer, and The Gentlemen. His performance in The Chinese Prime Minister earned him an Emmy Award.

PENELLOPE COURT is the Vocal Coach for the A.C.T. company, as well as being an Associate Director in the Advanced Training Program of the San Francisco Opera. In the past three seasons she has appeared in All the Way Home, The Masters of the Air, and The Indian in the Cupboard. She is also a member of the Actors Studio.
MARK HARRISON | Mark Harrison, a native of Kentucky, graduated from the University of Kentucky and began his career in the theatre. He is currently the Executive Director of the Performing Arts Center in Santa Clara, California. In his free time, he enjoys reading and playing tennis.

THOMAS HARRISON | Thomas Harrison, a native of Kentucky, graduated from the University of Kentucky and began his career in the theatre. He is currently the Executive Director of the Performing Arts Center in Santa Clara, California. In his free time, he enjoys reading and playing tennis.

JULIE FLETCHER | Julie Fletcher is a native of Kentucky, graduated from the University of Kentucky and began her career in the theatre. She is currently the Executive Director of the Performing Arts Center in Santa Clara, California. In her free time, she enjoys reading and playing tennis.

JANICE GARCIA | Janice Garcia is a native of Kentucky, graduated from the University of Kentucky and began her career in the theatre. She is currently the Executive Director of the Performing Arts Center in Santa Clara, California. In her free time, she enjoys reading and playing tennis.

LAWRENCE HIGHT | Lawrence Hight is a native of Kentucky, graduated from the University of Kentucky and began his career in the theatre. He is currently the Executive Director of the Performing Arts Center in Santa Clara, California. In his free time, he enjoys reading and playing tennis.

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MARK HARELIEK 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 seasons with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in The Crucible at Wood 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 Pina-


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What's so great about ONE THEATRE COMPANY OF SAN FRANCISCO?
Elizabeth Hueville made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife. In a Grubbe in The Captain's Dalliance. This is her first season at A.C.T., where her roles have included Ophelia in Oedipe, Delilah in Oedipus the King and Piedad in The Fall of the House of Usher.

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SONY

4:23 P.M.

ASPEN, COLORADO—This morning it was you against the mountain. Now a warm, crackling fire and a coffee laced with Grand Marnier, sipped through cream. To the victors belong the spoils.

JOHN HUTTON II received his B.A. from Roger Williams College, New York before joining A.C.T. He has been seen at the Cape Repertory in America and Julian and at the Royal Family Theatre in Vienna. This past summer he appeared in Our Town and The Glass Menagerie at the Oregon Repertory Theatre in Eugene.

Johanna Jackson, who studied at the Pacific Conservatory of the Performing Arts, where she also performed in Member of the Wedding, Shaw, Miss Julie and most recently in Death of a Salesman and The Journey. Johanna A.C.T. this season as a Journeyman, having appeared on the Gravy stage last season in Pimlificador.
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east? Would broadcasts from Spain help
you learn Spanish? And how about
music from all over the whole earth,
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SONY
THE ONE AND ONLY

was seen last season on the Geary stage
in The Crucible of Blood. She played the
part of ‘Curt’ in The Hot L Baltimore and
Hostel in Fillmore on the Roof at the South-
ern California Conservatory Theatre.
She was also seen in student productions
as the “Girl” in The Hot L Baltimore,
Owen in The Royal Family, Jean La Pa-
celle in Henry VI, Part I and Natasha in
Three Sisters. This summer at the West-
ern Stage in Salinas, she appeared as
Lady Teasle in School for Scandal and
Blanche in The Taming of the Shrew.

ELIZABETH HUBBLE had her pro-
fessional debut at New York's Lincoln
Center Repertory in the title role of The
Country Wife and as
Grusia in The Gradu-
atum Chor Reform. This
is her sixth season at
A.C.T., where her roles have included the
Duck in Cervantes de Borgoia, Suze in
The Hot L Baltimore, Mrs. Maunder in
Stuart Sisco, Dolly in The Matchmaker,
The Countess in The Importance of
Being Earnest, Joan in Knoc Kick, Marcella in
Hotel Paradiso, Natasha in A Month in
the Country, Cleo Zuckerman in The Year
and Regina in The Little Foxes among oth-
er roles. She has appeared as a guest artist
with the Oregon Shakespearean Festival
playing Cleopatra in Antony and Cleop-
atra and directing a Seminar Named De-
stra and Atto Jules. She also directed the
P.L.P. production of Jack Gilroy's Afternoon in
Vegas. Her first feature film, Pilgrim, Fawcett was invited to the
Venice Film Festival this summer.

JOHN HUTTON (*) received his B.F.A.
from Ithaca College, New York before com-
ing A.C.T. He has been seen on the Geo-
ry stage in Romeo and Juliet and The Govt of
the Golden West. Stu-
dent productions at
A.C.T. include Verdolin in Three Sisters
and Herbert Dunn in The Royal Family.
This past summer he appeared in Our
Town and The Board at the Oregon Reperti-
ory Theatre in Eugene.

JYANNIA JACKSON (*) studied at the
Pacific Conservatory of the Performing
Arts where she also performed in Member
of the Wedding, Sour-
boot and most recendy
Death of a Salesman
and The Journey. She
joins A.C.T. this season as a journeyman
having appeared on the Geary stage last
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BYRON JENNINGS joins ACT this season having performed in the Oregon Shakespearean Festival, Mark Taper Forum's Old Globe Theatre's California Actors Theatre and the Crucible Theatre in San Francisco. Most recently he was seen at the Pasadena Conservatory of the Performing Arts in Richard III, Sherlock Holmes, Leopold in The Winter's Tale and Timon in The Spanish Tragedy.

NICHOLAS KALEIDIN [*] joins the ACT, acting company Bowdoin College, Brunswick, Maine and Tufts University in England, England and with T. Martin Browne and Anthony Corinck, born and raised in Lexington, Massachusetts, he has performed at the Theatre at Montclair, Mount Ida and the Utah Shakespearean Festival. He has appeared as Desdemona in Othello and Antoine in Osorno in Tennessee. He is a member of the Actors' Equity Association and is represented by the William Morris Agency.

LAURA KLEIN [*] joins the ACT, acting company this season after studying at the College of Santa Fe where she played opposite and Elfaretto and Sylvia and Steve at the College of Santa Fe. As a member of the Game Theatre Company she appeared in collaboration with playwright Peter Jones on A Place on the Mountain Farm. Last season she was seen as the silent another in A History of the American Film. While in a CT's Advanced Training Program her roles included Ardisia in The Southerner and a Nightingale in The Anniversary. Her Greer in The V.I.T.A. production of Mach Adams in Nothing at the Park Mansfield Vespers. She also appeared in the film in the film Musical, a Secret and The Early Years.

ANNE LAWLER, an original member of the Actor's Workshop, was graduated from Bowdoin College and the University of New York City. In New York she studied with Juilliard and directed workshops with Raul Delakova and speech with Alice Herman.

She sang with the N.Y.C. Operetta chorus, performed with the Seattle Repertory and won a Resident Artist To San Francisco. Last season she was seen at the San Francisco Theatre and the Old Globe Theatre in San Diego, California, Actors Theatre and the Alhambra Theatre in San Francisco. Most recently she was seen at the Omar Conservatory of the Performing Arts in Richard III, Sherlock Holmes, Leopold in The Winter's Tale and Timon in The Spanish Tragedy.

NICHOLAS KALEIDIN [*] joins the ACT, acting company Bowdoin College, Brunswick, Maine and Tufts University in England, England and with T. Martin Browne and Anthony Corinck, born and raised in Lexington, Massachusetts, he has performed at the Theatre at Montclair, Mount Ida and the Utah Shakespearean Festival. He has appeared as Desdemona in Othello and Antoine in Osorno in Tennessee. He is a member of the Actors' Equity Association and is represented by the William Morris Agency.

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WILLIAM MCKENZIE [*] joins the company three seasons ago and after two seasons in the Milwaukee Repertory Theatre in Milwaukie where he was seen in Tobias in A Delicate Balance, John Tariot in The Quaker, Several in A History, a Production of Mach Adams in Nothing at the Park Mansfield Vespers. She also appeared in the film Musical, a Secret and The Early Years.

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DEAN Mears, a chamber member of A.C.T. and a leading actress during the company's first San Francisco season, returns after a year's absence of several years. Her early A.C.T. roles include Miss Alice in "The Glass Menagerie" by Tennessee Williams, and Miss David in "Twelve Angry Men" by Henry Darrell. She has also appeared in "The Cherry Orchard" by Anton Chekhov and "The Visit" by Federico Fellini. Mears has appeared in many television appearances including the P.B.S. production of "The Chosen" and "The Event of '54" and the film "The Longest Day". She is a member of the S.F. Dramatic Club and the National Guild of Actors.

DEBORAH MITCHELL, celebrating her fifth season with A.C.T., has appeared in "Man and Superman" by George Bernard Shaw, "Valentine, Valentine, P. G. Yest, Etc." by Tennessee Williams, "The Glass Menagerie" by Tennessee Williams, "The Cherry Orchard" by Anton Chekhov, "A Christmas Carol" by Charles Dickens, and "The Visit" by Federico Fellini. She is a member of the S.F. Dramatic Club and the National Guild of Actors.

MARK MURPHY, now in his fourth season at A.C.T., is a new graduate of Yale University, New York. He has appeared in "The Quality of Life" by Eugene Ionesco, "The Visit" by Federico Fellini, "The Cherry Orchard" by Anton Chekhov, "A Christmas Carol" by Charles Dickens, and "The Visit" by Federico Fellini. He has played major roles at the Oregon Shakespearean Festival and the Stratford Festival in Ontario Canada and appeared in the Alley Theatre, Houston, in "Indian Summer" and the Papworth and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Irman Theatre in "Bus Stop. The Importance of Being Earnest and Great Expectations."

THOMAS O'BRIEN 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 Cherry Orchard", "A Christmas Carol", 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 Theatre at the New York University Centre. He is a member of the S.F. Dramatic Club and the National Guild of Actors.

FRANK OTTWEELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965. He is 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", "The End of the Affair", "The Cherry Orchard", "A Christmas Carol", "The Visit" and "The Cherry Orchard".

WILLIAM PATTERSON has devoted his long acting career largely to the scenic theatre. He spent at least part of every year for twenty years with the Cleveland Play House, though he has also found time to appear in films and TV features and to make five national tours with his original one-man show "Oliver Wendell 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.'s tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Billings, Leningrad, Tokyo and Liverpool among other cities. His works with A.C.T. include "Typhoon in Long Day's Journey into Night", "Franz Kafka's" "In the Penal Colony", "Franz Kafka's" "The Metamorphosis" and "The Visit" by Federico Fellini. He is a member of the S.F. Dramatic Club and the National Guild of Actors.

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23
STARS AND STRIPES
Duetting
SONGS OF MAHLER
CONCERTO BAROCCO

February
6
MONOTONES II
SCARLATTI PORTFOLIO

March
20
FULL LENGTH BALLET
THE TEMPEST

April
1
ALLEGRO BRIOLANTE

SERENADE

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MOZART’S C MINOR MASS CANT

March
22
FULL LENGTH BALLET
THE TEMPEST

April
19
VIVALDI
ETERNAL IDOL

NEW WORK BY SMUIN
THE FOUR TEMPERAMENTS
INTRODUCTION AND ALLEGRO

May
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*Preferred Seating: Due to the demand for seating in certain sections of the Opera House, preference in seating will be given to members of the San Francisco Ballet Association. Subscribers requesting seats in preferred sections are expected to make a contribution to the San Francisco Ballet Association annually. The minimum contribution per seat is as follows:

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STACY RAY (*) joins the A.C.T. acting company this season and will be teaching in the Advance Training Program. Although her family lives in Canada, she has spent time in Passion and North Carolina where she graduated from the University of North Carolina-Greensboro. While there, she appeared in Carmen, House, s. 20 by Thayer and Choral as well as romanticizing in Jane Austen's Pride and Prejudice. The A.C.T. production includes both Carmen and in House, s. 20 as well as three Thayer and Chat. The A.C.T. also includes Jules and "Pride and Prejudice." Ms. Ray was born in Johannesburg, South Africa. Her acting career has included both film and television. She received an M.F.A. from The University of California-Irvine. She is currently working on a feature film project in South Africa.

RAY KAJIMA (*), the distinguished A.C.T. performer and playwright, has appeared in plays such as "The Drowsy Chaperone," "An American-in Paris," and "The 24 Hour Plays." His recent productions include "The 24 Hour Plays," "An American-in Paris," and "The Drowsy Chaperone." He is currently working on a new project for A.C.T., which is set to premiere in the fall of 1980.

SYDNEY WALKER (*), a veteran of over 30 years of stage, film, and television work, plays the role of the American-in Paris. She is currently working on a new project for A.C.T., which is set to premiere in the fall of 1980.

FRANK SAVING obtained his M.F.A. at the Goodman Theatre in Chicago, where he then joined the acting company until moving to San Francisco. He is currently working on two upcoming projects, one of which is a new play set in the San Francisco area. He is also currently working on a new film project for A.C.T., which is set to premiere in the fall of 1980.

GARLAND J. SIMPSON (*), who has received a degree in English from the University of California-Berkeley, has appeared in numerous productions, including "The American-in Paris," "An American-in Paris," and "The Drowsy Chaperone." He is currently working on a new project for A.C.T., which is set to premiere in the fall of 1980.

DEBORAH SUSSEL returned to A.C.T. having been seen at the Berkshire Theatre Company, the Theatre of Living Arts, and the American Conservatory. She has also appeared in "The 24 Hour Plays," "An American-in Paris," and "The Drowsy Chaperone." She is currently working on a new project for A.C.T., which is set to premiere in the fall of 1980.

MARTIN WALKER (*), who has received degrees from New York University and the University of California-Berkeley, has appeared in numerous productions, including "The American-in Paris," "An American-in Paris," and "The Drowsy Chaperone." He is currently working on a new project for A.C.T., which is set to premiere in the fall of 1980.

BRUCE WILLIAMS (*), who studied at the University of Texas at Austin, has joined the company this season and has been seen in "The American-in Paris," "An American-in Paris," and "The Drowsy Chaperone." He is currently working on a new project for A.C.T., which is set to premiere in the fall of 1980.

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Designers

Martha Purker (Costume Designer) resides in S.F. for her third season at A.C.T., having designed Bertie Clyde and 5th of July. Her past credits include Romeo and Juliet and M.S. Parent’s for the Santa Barbara Repertory Theatre and The Transfiguration for the West Coast Repertory Theatre. Ms. Purker holds B.A. from B.F.A. from the Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she directed five productions, winning the American College Theatre Festival award in Costume Design for The Lion in Winter.

E. Mitchell Davis (Lighting Designer) returns for his third season with A.C.T. His previous work credits include Kit’s Coty War, The Time, Time Will Take Place and his 35th production here, where his design includes Crimes in Byzantium, The Tempest, A History of the American Play, A Christmas Carol, The Visit and the Russian tour. He has worked at the Mark Taper Forum, the Ahmanson and the L.A. Philharmonic and the L.A. City Light Opera. His lighting design has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, San Diego Festival (Ontario), Waldorf and the Kennedy Center. He has designed extensively at the Goodman Theatre, McCarter Theatre, Second Stage, Light Opera and the B.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Lewis Olsen and Tom Moore. He has recently designed Miss America, A Couple White Chicks and a Ruby Red in New York City and The Suicide for Broadway.

Dipper Epersson (Lighting Designer) received his M.F.A. from 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, Der Zoo, The One Horn, The National Health, 3700 Feet, Hopper, the Chamber of Blood, Ptomaine and Juried Coins. Epersson also spent eight seasons with E.C. Z in Santa Monica and designed 25 productions for the O’Reilly Shakespeare 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 Deaf Center at the Performing Arts and has his own consulting firm called Performing Arts Lighting.

Robert Fletcher (Costume Designer) has designed scenery and costume for over 20 productions shown as well as the Seattle, CO, and Stanford, Calif, and has the major revivals nationwide. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera Companies as well as for the New York City and for the Opera Society, the Royal Opera House, the Edinburgh Festival, and the Stockholm Festival for 20 World Tours. He has designed costumes for many A.C.T. productions including The Circle, Hamlet, The Tempest, The Marriage of Figaro and Don Giovanni. His films include Paramount’s The Bird, The Man and the Monocle and the forthcoming Costumes and Vanishing Stars. He is currently designing sets and costumes for Leigh Lonnard’s new play A Life for Broadway.

Ralph Funigelo (Set Designer) has been a resident designer at A.C.T. for fifteen seasons, designing 19 productions including Ah Wilderness, Heartbreak House, The Father and The Tempest. The Street Scene is the latest production in a continuing series of set designs. The plays of the Young Vic Theatre at the Goodman Theatre, McCarter Theatre, Second Stage, Light Opera and the B.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Lewis Olsen and Tom Moore. He has recently designed Miss America, A Couple White Chicks and a Ruby Red in New York City and The Suicide for Broadway.

Robert Morgan (Costume Designer) now in his fourteenth season at A.C.T. has designed costumes for 12 productions. His costumes for a Man For All Seasons at the Ahmanson Theatre were

A future President should be announced with more than a cigar.

MARSHA BURKE (Costume Designer) returns to A.C.T. for her third season, having designed Buried Child and Bed and the Hunt. Her past credits include Romeo and Juliet and M.M.S. Prunell for the San Francisco Repertory Theatre and The Fire of the Walnut Creek Repertory Theatre. Ms. Burke holds a B.F.A. from the Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed four productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

F. MITCHELL DAN (Lighting Designer) returns for his ninth season with A.C.T. The Prose War Will Not Take Place marks his 36th production here, where his designs include Oreste de Bregvord, The Grounds, A History of the American Film, A Christmas Carol, The Visit and the Russian Tour. He has worked with the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the L.A. Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Centre, Stratford Festival (Ontario), Wadsworth and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter for the Goodman Theatre, Pittsburgh Civic Light Opera and the R.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. He has recently designed Mass Appeal, A Cosplay: White Chicks and Amdavad ki Nadali in New York City and The Suicide for Broadway.

T. S. JEFFERSON (Scenic 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, Traversers, All the Way Home, The National Health, 5th of July, How Far The Cramer of Blood, Pygmalion and Buried Child. Jefferson also spent eight seasons with P.S.A.F. in San Francisco 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 company and has his own consulting firm called Performing Arts Technology.

ROBERT FLETCHER (Costume Designer) has designed scenery and costumes for over 20 Broadway shows as well as the Stratford, Corn and Stratford, Ont. festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Jef- frey Ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cezanne de Bregvord. His films include Paramount's Star Trek - The Motion Picture and the forthcoming Cyprian Picture and is currently designing sets and costumes for Hugh Leonard's new play A Life for Breavesbrooke.

RALPH PUNZIELO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions, including A.R. Waidhsen's, Heartbreak House, Macbeth and the Hunt. In recent seasons he has designed sets for Doctor Faustus, The Bravo, The Visit, Hamlet, and Drones at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, The Three Wishes Dancer, The Visit, Sleep No More and the Mark Taper Forum, and The Turning of the Shrew for PBS television. Last season Punzietto designed the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Driven Street.

MORTON MORGAN (Costume Designer) is known for his many A.C.T. designs including A.R. Waidhsen's, Heartbreak House, The Visit, and others. He has also designed costumes for 21 company productions. His costumes for A Man For All Seasons at the Ahmanson Theatre were
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previously 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.A. in Santa Maria. This season his work will be seen at the Buffalo Studio Arena Theatre and the Marcar Theatre in Princeton. Mr. Morgan resides in Vermont, the northern kingdom with his wife, Wendy, an attorney.

MICHAEL OUCH (Costume Designer) designed costumes for A.C.T.’s production of Stephen’s last season. A M.F.A. graduate of Carnegie-Mellon University, he was7 wasid editor of the magazine and scenery for the two seasons at Howsan’s Alley Theatre, where he has returned twice as guest designer for several times. For the last three years he has taught costume design at the University of Santa Clara. A winner of the 1975 U.S. Design Competition in both scenery and costumes, Ouch has designed for the Pacific Conservatory of the Performing Arts, the Walnut Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival.

JAMES SHELTON (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including “The Oddosh,” ”Talley’s Folly,” Tessa,” and “Dress.” Other design credits include scenes at the Beacham Theatre in Seattle, California, Jones Theatre and the Silver Theatre in Los Angeles. He will be designing Othello and a second act of the award for A.C.T. if this season as well as being associated Lighting Designer for all the productions.

RICHARD SEGUR (Set Designer) returns for a fourth season of A.C.T., last year having designed “A Day of the Grapes,” 'The Little Prince,” and “The Girl of the Golden West” as well as “The Winter’s Tale.” For his design of “The Fiddler on the Roof” and “The Matchmaker,” “The Merry Gentleman,” and “The Emigrants,” which presented at the Marines Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Segur also created sets for the Broadway production of “The Diary of Anne Frank” and several off-Broadway productions. His other credits include several productions at the Cty College of New York, C.W. Post College, and in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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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 Pumíngulca 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 scenic design at the University of Santa Clara. A winner of the 1975 U.S.ITT design competition in both scenery and costumes, Olitch has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespearean Festival and the Oregon Shakespeare Festival.

JAMES SALT (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Louie Buhl’s, Tilly’s Rolls, Terra Nova and Diamond Stud. Other design credits include seasons at the Intiman Theatre in Seattle, California Actors’ Theatre and the Soho Theatre in Los Angeles. He will be lighting Gomets and Another Part of the Forest for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

RICHARD SEGGER (Set Designer) returns for a sixth season at A.C.T. last year having designed Burned Child, The Little Foxes and The Girl of the Golden West as well as The Dakota’s Tale, 9th of July, The Visit, Julius Caesar: Hotel Paradis, The Matchmaker, The Bourgeois Gentilhomme, Othello and Something’s Afoot, which premiered at the Maritime Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Segger 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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