3:06 P.M.

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

What time today will you say, "Grand Marnier"?

THE GEARY THEATRE RESTORATION
TO THE AUDIENCE
MUCH ADO ABOUT NOTHING CAST
A NOTE ON MUCH ADO ABOUT NOTHING
GHOSTS CAST
A NOTE ON GHOSTS
HAYFEVER
A NOTE ON HAY FEVER
A.C.T.'S 1980-81 SEASON OF REPERTORY
NEWS & NOTES
OUR RECORD SEASON
C.A. A.C.T.
WHO'S WHO: DIRECTORS
WHO'S WHO: THE ACTING COMPANY
WHO'S WHO: DESIGNERS
THE A.C.T. COMPANY

THE Arts & Leisure Publications
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THE only equal is The Bistro in Beverly Hills"

“The prevailing mood was one of class, from the latenight; to the medieval buffet. All the quality touches were there.”

Fruduc Wright
Special Events Director
San Francisco Examiner

“We look forward to our next two parties in the regal elegance of your establishment.”

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After Hours is Now Open
1 to 4 A.M., weekends

Elaborate
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Live Music
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3:06 P.M.

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What time today will you say, “Grand Marnier”?
THE GEARY THEATRE
RESTORATION

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

San Francisco Chronicle
January 9, 1910

continued in p. 6
THE GEARY THEATRE
RESTORATION

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San Francisco Chronicle
January 9, 1910

continued on p. 6

the golden touch of kansai yamamoto

The year of the dragon. Internationally renowned designer Kansai Yamamoto asserts his worth in gold thread and red, on the sheen of Japan-black corduroy. A progressive collection for men. A cause for celebration.
Lifestyle - Macy's San Francisco

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

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

In 1967, the Geary became the home of the American Conservatory Theatre. It seems fitting that the stage upon which A.C.T. has built its international reputation has been the Geary's, thereby continuing seventy years of theatrical excellence within this distinguished building. As a critic noted so aptly in 1919: "More than any other, the Geary has reflected the life and character of a city, and perhaps this is particularly true of San Francisco, most joyous of all the interurban cities, and the one that always wears flowers in her hair, although her tired feet trudge through hate."

Today, seventy years after this critic's pristine remarks, the Geary Theatre and A.C.T. together continue to reflect the life and character of San Francisco. A theatre is more than simply a building; it lives, breathes, and is home to the stirrings of human passion, dreams, and desires. No one leaves the theatre the same as when he entered. Everyone—be he actor, member of the audience, technician—takes something away and leaves something in return. The Geary is such a theatre.
What was true in 1910 about the Geary will be even truer in 1982 when A.C.T. completes a careful and loving restoration project on its splendid and illustrious home. To guarantee a further seventy illustrious years for the Geary, A.C.T. embarked upon a much-needed restoration plan this past summer. Proud old theatres are not immune from the ravages of age and the Geary is no exception. Ever since A.C.T. purchased the Geary in 1976, with generous financial help from a Ford Foundation grant, the company has been aware that renovation and restoration work would be necessary for both the safety and life of the theatre and of the audience.

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

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

The Geary Theatre opened its doors to enthusiastic local reviews on January 10, 1910 as the Columbia Theatre. "Perhaps there have been bigger weeks theatrically in the history of San Francisco than the one beginning today, but no one has yet been found who remembers it." Built in the aftermath of the great earthquake, which wiped out virtually all of San Francisco's great theatres, the Geary was designed by Beaux and Pavilix architects who ranked among the foremost of their day.

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

TO THE AUDIENCE

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

Please—while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments. Please note the NEAREST EXIT. In an emergency, WALK, do not run, to the exit. (By order of the Mayor and city's Board of Supervisors.)

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


SPECIAL THANKS: Maritime Hamilton, scannor, Louise Kurayen, head finisher, Lee Menomin, assistant milliner, May Zimmerman, J.S.W. Lesley Nicholak, J.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 Marin's Memorial Theatre shows are available at the Geary Box Office until 2 hours prior to curtain; they then will be available at the Marin's Memorial Theatre Box Office. For additional information call 673-6440.

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

The American Conservatory Theatre is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.
"All The World's A Stage..."

TO THE AUDIENCE

Curtain Time: In response to numerous requests, L.A.T.O.M.E.R.S. WILL NOT BE SEATED—after the opening or intermission curtain—until a suitable break in the performance.

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

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

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


SPECIAL THANKS: Maxine Hamilton, scenographer, Louis Kouflage, hand finisher, Lee Menzoni, assistant milliner, Mary Zimmerman, S.W.C., Lesley Nicholson, S.W.C.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. through first intermission of the evening performance Monday through Saturday. The Geary Box Office is also open 12 to 6 p.m. for Sunday performances. On evenings when there is no performance, the Box Office closes at 6 p.m.

Tickets to Marion's Memorial Theatre shows are available at the Geary Box Office until 2 hours prior to curtain; they will then be available at Marion's Memorial Theatre Box Office. For additional information call 673-6460.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marion's Memorial Theatres. Special student matinees, not listed on regular schedules, are offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3800.

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

TO THE AUDIENCE

THE BRASSERIE 24-HOUR RESTAURANT. IF YOU STAY UP LATE, YOU MIGHT AS WELL DO IT IN STYLE.

JUICY STEAKS. FRIED BROILED FISH. GOURMET BREAKFASTS. THICK HAMBURGERS. RICH CHILL. AND THAT'S JUST THE BEGINNING. OUR FOOD IS SERVED ALL DAY AND NIGHT AND IT'S ALL SERVED WITH STYLE.

BRASSERIE AT THE FAIRMONT HOTEL. ATOP MONTEBELLO. SAN FRANCISCO 450

922 College Avenue

Pauli's Cafe
Pauli's is a delightful little neighborhood restaurant. The food is simple. The meal is hearty and filling. Their lunch menu, which is offered from 11:00 a.m. to 2:00 p.m. Monday through Friday, includes soups, salads, sandwiches and platters. They even have a children's menu. It's a friendly place with good people. The food is always fresh.
THE AMERICAN CONSERVATORY THEATER

presents

MUCH ADO ABOUT NOTHING

(c. 1599)

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

This production is made possible in part by a generous grant from the Walter S. Bing Foundation.

Associate Director: EUGENE BARCONI

Scenery by: RICHARD SEGER

Costumes by: MICHAEL OLICH

Lighting by: DEREK EPPERSON

Music by: TODD BARTON

Choreography by: SUSAN ALLIULWA

Sound by: ALFRED TETZNER

Hair Stylist: RICK ECHOLS

CAST

Leonato, Governor of Messina

Barbara D'Arcy Scott

Beatrice, his niece

JULIA FLETCHER

Hero, his daughter

GARLAND J. SIMPSON

Messene

JOSEPH BIRD

Antonio, brother of Leonato

DAN PEDRO, Prince of Arragon

LAWRENCE HECHT

Benedick, a Lord

MARK MURPHEY

Claudio, a Lord

NICHOLAS KALEIDIN

Balthazar, a servant to Don Pedro

MARRSHALL WATSON

Don John, bastard brother of Don Pedro

JOHN HUTTON

Confidants of Don John

JOJOE WILKINS

Borachio

BRUCE WILLIAMS

Attending on Hero

DELORES Y. MITCHELL

Margarta

LAURA KLEIN

Dogberry, an Official

WILLIAM PATRISON

Verges, an Official

WILLIAM MCKINNON

Friar Francis

TOM HARRISON

Senor

BALTASAR

MARIANO DI MARCO

Daniel Benner

RANDALL RICHARD

Carl K. Turner

There will be one twelve-minute intermission.

UNDERSTUDIES

Leonato—Raye Bick; Beatrice—Laura Klein; Hero—Jill Hill; Messenger—David Hammond;

Antonio—Frank O'Toole; Don Pedro—Garland J. Simpson; Benedick—John Hutton;

Claudio—Thomas Harrison; Balthazar—Mark Hadvik; Don John—Byron Jennings; Conrad—

Isaac White; Borachio—John Fletcher; Margaret—Janice Garcia; Ursula—Johanna Jackson;

Dogberry—Michael Winters; Verges—Frank Savino; Friar Francis—Thomas Ogleby

“AM I NOT AN ANIMAL?

AM I A HUMAN BEING?

I...AM...A MAN!”

THE ELEPHANT MAN

The Elephant Man

Directed by David Lynch

Based upon the life of John Merrick, the Elephant Man, and half upon the Broadway play of any author.

Paramount Pictures Presents: A Broadstreet Production. Anthony Hopkins and John Hurt as the Elephant Man

Anne Bancroft, John Gregson, Valdy, Hiner

Music by John Morris, Director of Photography: Freddie Fields

Produced by Jonathan Sanger. Directed by David Lynch. Based on the Folio Book

STARTS FRIDAY, OCT. 3

EXCLUSIVE SAN FRANCISCO ENGAGEMENT

Coming Friday, Oct. 17 To A Theatre Near You

POLK & CALIFORNIA

ROYAL

474-2131
THE AMERICAN CONSERVATORY THEATER presents

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Directed by JERRY TURNER

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Scenery by: RICHARD SEGER

Costumes by: MICHAEL O'LICHI

Lighting by: DIRK EPPerson

Music by: TODD BARTON

Choreography by: SUSAN ALLIULIA

Sound by: ALFRED TETZNER

Hair styling by: RICK RICKS

CAST

Leonato, Governor of Messina
Barbara Dickson
Beatrice, his niece
Julia Fletcher
Hero, his daughter
Garland J. Simpson
Antonio, brother of Leonato
Joseph Bird
Don Pedro, Prince of Arragon
Lawrence Hecht
Benedick, a Lord
Mark Murphey
Claudio, a Lord
Nicholas Kaldin
Balthasar, a servant to Don Pedro
Marshall Watson
Don John, bastard brother of Don Pedro
John Hutton
Confidants of Don John
Bruce Williams
Don John, his coach
Matt McKenzie
Confidants of Don John
DeLores Y. Mitchell
Attending on Hero
Laura Klein
Dogberry, an Official
William Paterson
Verges, an Official
William McKerghan
Friar Francis
Thomas Harrison
Servant
Garland J. Simpson

Musician, Servants and Watchmen
Jane Jones, Mariano di Marco
Daniel Benner
Randall Richard
Carol K. Turner

There will be one twelve-minute intermission.

UNDERSTUDIES

Leonato—Raye Rick; Beatrice—Laura Klein; Hero—Jill Hill; Messenger—David Hammond;
Antonio—Frank O'Neil; Don Pedro—Garland J. Simpson; Benedick—John Hutton;
Claudio—Thomas Harrison; Balthasar—Mark Harelik; Don John—Byron Jennings; Conrad—
Isaac Whistlock; Jr.; Dogberry—John Fletcher; Margaret—Janice Garcia; Ursula—Johanna Jackson;
Dogberry—Michael Winters; Verge—Frank Savino; Friar Francis—Thomas Ogleby.

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

THE ELEPHANT MAN


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

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

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

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

The script was published in Quarto form and appears in the first Folio. The following inscription was written on the title page documenting its popularity: “it hath beene sundrie times publicly perforated.” Another passage documenting its popularity at the time: “Let but Beatrice, and Benedick be seene, loe in a trice. The Cockpit, Galleries, Bares are all full.”

Director Jerry Turner comments, “Much Ado About Nothing is among the summits of Shakespeare’s works, or for that matter, all of Western drama. Even the villains are lovable. But the play does not bustle us into laughter, it loses us with joy with its warmth and good humor.

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

The central plot concerns itself with a theme that Shakespeare found quite exciting 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 a “chastity” threatens her impending marriage. Shakespeare has also called this penchant for mistaken identities, lies and disguises amid the verbal bickerings of Beatrice and Benedick and the humiliations of our “Keystone Kops” personified in Dogberry and Verges.

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

“The best summation for this play is in Benedick’s line, ‘Man is a silly thing, commended Turner. ‘The play is one of

South America. Exciting. Different. The other America. And our luxurious Delta Cruiseliners 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 your request to:

Travel Agent:

And be exposed to the other America.

---Janet Roseman
NOTES ON MUCH ADO ABOUT NOTHING

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B

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T

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haps the best explanation for the

success of William Shakespeare. No oth-

er dramatic poet of any age contributed

more to art and humanity than he. His

works are not antiquated anachronisms of

time depicting life during the Elizabeth-

ian Age. His words have enduring
teaching. Shakespeare is a master of per-

ception. His brilliant mind inhabited and

extracted all of the pleasures and pains of

living. His exuberance and witty humor show us a man who not only observed

life, but was an active participant.

Similar to his other comedies, Shake-

speare provides us with a delightful pa-

peletization of characters who accurately
tray Renaissance life. Beatrice, Benedic-

t, Dogberry, Verges, tape their father, Don John and Borachio, although an

interesting and diverse lot, share in the

adventure that makes up the stage. “It has a gang of people as varied and inter-

esting as any in literary history.” They are

no small parts in the play: each character

has a life of its own that fills his corner of

the action and brings life to our dramat-

ic neighborhood,” noted Turner.

The arts cultivated during the Renais-

sance did not exclude the world of pi-

grimage and Shakespeare was no excep-

tion. His genius lies in his establishment

and embellishment of the plots that he

gleaned from other sources. In this case,

Much Ado About Nothing came from a

variety of sources: A Novella by Bened-

ico, Spencer’s Faerie Queen, and Aristotle’s

version of a tale in Orlando Furioso. It

was also translated by Belfortier in his

Histoires Tragiques Much Ado About

Nothing was also adapted by Davenant

and the title was The Law Against Leers

with bits from Measure for Measure.

D

uring the late eighteenth and nine-

teenth centuries, Much Ado About

Nothing was performed frequently. The

roles of both Beatrice and Benedick have

captivated many actors and actresses ac-

ross the centuries. The notable Sir John Gil egal has played part of Benedick with both Peggy Ashcroft and Margaret Leighton in the 40s. Ot-

her distinguished pairs include Antony

Quayle and Diana Wynard performed at

Stratford-upon-Avon and Maggie

Winters performed at Stratford also in

1955. Maggie Smith and Robert Stephens performed at the National Theatre in

1965. This past summer, she recreates the

role of Beatrice at Stratford. Ontario

Katherine Hepburn has also played the

part of Beatrice. Alan Howard appeared

with the Royal Shakespeare Company in

1968 in the role of Benedick. In 1967,

Donald Sinden recreated this part. Join-

ing the prestigious ranks of these super-

performers are A.C.T.‘s own Barbara

D’Urso and Mark Murphy. Their perform-

ances as well as the rest of the cast provide us with a wonderful and il-

luminous theatre experience. As Turner

aptly states, “Much Ado About Nothing is as immediate as an first love, warm as a

winter oven, moving as a Fourth of July

parade, and as witty as a square dance.”

—Janet Rosen
SALIGNAC

Unstuffy means...enjoying Salignac all kinds of ways: on the rocks...straight from a French cognac glass. splashed with soda...even in a soft drink! it means...you can fill your big snifter with the money you save on our unstuffy price.

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

SALIGNAC
The unstuffy cognac
(at an unstuffy price).

---

THE AMERICAN CONSERVATORY THEATRE

presents

GHOSTS
(1881)

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

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

Associate Director
SCENES BY
Costumes by
Lighting by
Sound by
Hair Styling by

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

CAST

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

ANNE LAWDER
THOMAS O'GLESBY
DANA ELGAR
RAYE BIRK
JILL HILL

The action takes place on Fru Alving's country estate by a large fjord in West Norway.
There will be two ten-minute intermissions.

UNDERSTUDIES

Fru Alving—Delores Y. Mitchell; Osvald—Matt McEnroe; Pastor Mander—Bruce Williams;
Engstrand—Marshall Watson; Regine—Laura Klein
SALIGNAC

COGNAC

Unstuffy means...enjoying Salignac all kinds of ways: on the rocks...straight from a French cognac glass...splashed with soda...even in a soft drink! It means...you can fill your big snifter with the money you save on our unstuffy price.

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CAST

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

ANNE LAWDER
THOMAS OGLESBY
DANA ELCAR
RAYE BIRK
JILL HILL

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

There will be two ten-minute intermissions.

UNDERSTUDIES

A NOTE ON GHOSTS

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

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

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

"Ghosts has to be written," wrote Ibsen from Italy in a letter to his publisher in November of 1881. "I could not let A Doll's House be my last word."

Ibsen's "new style" was called "the generation of consciousness" and it is often said that he was the first to write a play that dealt with the problems of the day. His plays were often controversial, but they were also his way of expressing his own thoughts and feelings.

"Ibsen's plays are not just stories of lives. They are also discussions of the conduct of life," said one critic. "His plays are not just about the characters in them, but about the times in which they lived." ("Ghosts"

Ibsen's plays are often compared to the works of other great playwrights of his time, such as Oscar Wilde and Henry James. His works are still studied in schools and universities around the world, and his influence can be seen in the works of many modern playwrights. Despite some criticism that he was too serious and dry, Ibsen's plays continue to be enjoyed by audiences today.

Ghosts is the third of Ibsen's plays to have been translated into English, following A Doll's House and The Wild Duck. It is set in a small town in Norway and tells the story of a young girl who is forced to marry a man she does not love. The play is considered one of Ibsen's most important works and has been performed around the world.

Ibsen's plays continue to be performed today, and his influence can be seen in the works of many modern playwrights. His plays are often compared to the works of other great playwrights of his time, such as Oscar Wilde and Henry James. His works are still studied in schools and universities around the world, and his influence can be seen in the works of many modern playwrights. Despite some criticism that he was too serious and dry, Ibsen's plays continue to be enjoyed by audiences today.

Hotel St. Francis. In the heart of the city on Union Square. Open 11:30 a.m.-2 a.m.
A NOTE ON GHOSTS

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

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

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

Ibsen depicts a scenario where the thing seen is perceived by his audience just as the poet saw it. So this task Ibsen succeeded by creating a form of drama that exhibited a constant for any superficial words. An Ibsen script contains only the bare essentials of speech. As a playwright Ibsen forbade his characters to burden an audience with even a single extraneous about family history or politics. What differentiates Ibsen from his popular contemporaries is that he offers a way to uncover habits, but not only technical skill and commonplace intellect, while deeming each of Ibsen’s plays a great personality which inaugurated an epoch in dramatic literature.

When first published in November of 1881, Ghosts was damned as an “accumulation of villen.” An “abomination of modern abominations.” The domestic tragedy was rejected by every major theatre company in Scandinavia.

The first known public performance was given in Norwegian during 1882 under the auspices of Jane Addams and her famous Chicago Hull House Civic Center. The first Scandinavian production was given in Helsingborg, Sweden, during 1883: the play was a triumph. Ghosts remains one of Ibsen’s most essential and important literary masterpieces. It is a drama with such terrifying implications that it still possesses the power to freeze the blood.

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

—Edward J. G. Lisle

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Closed Monday
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The Committee of Arts and Letters
OCTOBER 1980

The Graham Dance Company
The Prague String Quartet
The National Theatre of the Deaf
The University of California at Berkeley
HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director

Scenario by

Costumes by

Lighting by

Sound by

Hairstyles by

EUGENE BARCONE
RALPH FUNCICELLO
ROBERT MORGAN
DIERE EPPERSON
ALFRED TETZNIER
RICK ECHOLS

CAST

Simon Bliss—MARK MURPHEY
Sorel Bliss—JULIA FLETCHER
Chris—DEBORAH SUSSMAN
Judith Bliss—MARRIAN WALTERS
David Bliss—WILLIAM PATerson
Sandy Tyrrell—NICHOLAS KALEIDIN
Myra Arundel—LAURA KLEIN
Richard Greatham—BYRON JENNINGS
Jackie Coryton—JANICE GARCIA

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

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

There will be one fifteen-minute intermission.

UNDERSTUDIES
Simon Bliss—Richard Greatham—Thomas Ogilvy; Sorel Bliss—Stacy Ray; Chris—Penelope Court;
Judith Bliss—DeAnn Mears; David Bliss—Michael Winters; Sandy Tyrrell—Lawrence Hecht;
Myra Arundel—Barbara Bronstein; Jackie Coryton—Jill Hill.

THE CASE OF

THE

‘AON BRAICH’

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

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

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

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

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

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

GLENFIDDICH®
SINGLE MALT

THE CASE OF THE 'AON BRAICH'

THE AMERICAN CONSERVATORY THEATRE
presents

HAY FEVER
(1925)

by NOEL COWARD

Directed by NAGLE JACKSON
Associate Director
SCENE by
DEBORAH SUSEL

Costumes by
DARREN ROBERTS

Lighting by
EUGENE BARCONE

Sound by
RALPH FUNICELLO

HAIR by
DIER EPHRISON

RICK ECHOLS

CAST

Mark Murphey
Julia Fletcher
Margian Walters
William Paterson
Nicholas Kaltein
Laura Klein
Byron Jennings
Janice Garcia

Simon Bliss
Sorel Bliss
China
Judith Bliss
David Bliss
Sandy Tyrell
Myra Arundel
Richard Greatham
Jackie Coryton

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

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GLENFIDDICH
SINGLE MALT

Scotch Whisky

A NOTE ON NOEL COWARD

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

He lived an extraordinarily rich and zestful life. His circle of friends included the Lunts, Lawrence Olivier, Vivien Leigh, Dietrich, Cecil B. DeMille, Leslie Howard, Joan Crawford, Bogart and Bacall, Garbo, David Niven, Richard Burton and Elizabeth Taylor, Sir John Gielgud, Rita Hayworth, Somerset Maugham, G. H. Wells, G. B. Shaw, Churchill, Beatrix Lillie, etc. It is not enough to use his name in connection with the theatre, he is the theatre. Anyone who is somehow familiar with his works knows the spark, the wit, and the sense of humor he possessed. His plays, stories, and songs have withstand the test of time which thus expunges his increased popularity of Coward in 1980. Coward’s genius is unsurpassed, or so John Osborne’s words, “Coward is his own invention, his contribution to the twentieth century.”

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

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

Coward’s early career was laden with problems. He spent time in the West End of London, lean and hungry, striving for recognition. Under his arm, he would carry an enormous pile of books and manuscripts which were either rejected or soon to be Lady Windermere, a woman of stately beauty, believed in Coward and she arranged for his presentation of his first play, ‘P’ Loose End at Biarritz. It was only after several years of depressing and nerve-wracking half-success that fame would smile upon on Coward. He traveled to the States searching for his due appreciation. After living in a small, cheap hotel in a most unlovable part of town and counting the marks in the ceiling made from former visitors, Coward returned to London. He wrote The Young Idea but his career wasn’t really launched until The Vortex set the stage afire with praise and criticism. He was considered a “bed influence” in many circles and characterized as a vain and egotistical man about town.” In his words, “the general illusion that success automatically brings luxury to every human being is brought into monsters of egotism has, in my case, been shattered. I am neither celebrated, overbearing, rude or insulting to waiters. People often refer to me as being ‘simple’ and ‘surprisingly human’. All of which is superficially flattering but, closer analysis, quite fallacious. I am neither stupid nor scared, and my sense of my own importance to the world is relatively small. I am all I have, to work with, to play with, to suffer and to enjoy. It is not the eye of others I am wary of, but my own. I do not intend to let myself down more than I can possibly help, and I find that the fewer illusions I have about me, the better company I am for myself. All that was important for monstrous future reference was the created - the talented, versatile, sophisticated playboy... I am now an ageing playboy, still witty, still brash, and still sophisticated, although the sophistication is slight, no longer up-to-date... but there is still a little time left, and I may yet snap out of it.”

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

Marya Hullery

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

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

—Janet Rosene
Above Suspicion.
Beyond the shadows of a double, the S. Holmes, Esq. Pub, lives up to its famous nameake. Come by day, for a spectacular view of the sea over buffet lunch. Come by night, for a variety of cocktails, and live piano music. Artifacts of the defunct South American. Discover the S. Holmes, Esq. Pub and become a part of the legend.

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Marvin Harris

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—Janet Rosenman

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

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“The Songs of Christmas”

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Consider this unique and beautiful bell as an extraordinary collector’s item for yourself, and also as a memorable Christmas gift for others. It will be the start of a most interesting and rewarding holiday tradition.

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Shipping and handling: $1.50 per Bell _____________$
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NEWS & NOTES

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

STUDENT JOBS

As you know, A.C.T. serves not only as the Bay Area's resident professional performing company but also 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 MerleBeth Meacham at 771-3880.

PROLOGUE NOVEMBER 24

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

ATTENTION A.C.T. SUBSCRIBERS & PATRONS

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

THE A.C.T. OF COOKING

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

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If you're on a deadline to the boardroom, you should look like you know where you're going. There are few better ways to do this than to hire yourself to Bullock & Jones. We have around 1500 suits in our store priced anywhere from $235 to $650, any number of which will make you look as though you just stepped off the cover of Forbes. Rich fabrics, superb tailoring by our own on-premises experts, and a sales staff who know exactly what they're doing and where you're heading. Add the appropriately confident accessories and hail to the Chief Executive Officer.

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Heard at the Hyatt on Union Square:

A Texan stood in Napper Tandy's at Happy Hour, nursing a Jack Daniels and water, repose in pearl gray Stetson and Larry Mahan shirt, one Lucchese boot planted on the bar railing. When an identically dressed man swaggered in, the Texan called him over.

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

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

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

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

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

Hyatt on Union Square: 398-1234

OUR RECORD SEASON

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

C.A.T.'s development affiliate met its total fundraising goal for the 1979-80 season for the first time, wiping out all accumulated deficits from previous years.

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

Motivating factors in C.A.T.'s fund-raising efforts were centered in the sound fiscal advice, direction, and overwhelming personal benevolence of the civic and business leaders who comprise its Board of Directors. This Board's a aim to broaden their fund-raising base resulted in a reorganization of the C.A.T. officers earlier in the year. With C.A.T.'s administrative approval, a new Executive Director and staff were engaged, and reporting patterns streamlined. Every effort was expend-

ed to attract new donors, to foster pre-

sent ones, and to encourage increases in giving levels overall.

Underlying the hard work of the C.A.

T. Board, its Executive Director and

staff is their dedication to support the nation's finest repertory theatre and acting school; and to assure that the artistic successes which the public has come to expect from C.A.T. are matched by increased financial security.

William Ball, C.A.T.'s Founder and

General Director, expressed gratitude to the Board on behalf of the entire A.C.T. company when he presented the first of A.C.T.'s "Conservator of American Arts" awards to Board President Cyril Maginn. According to Ball: "Mr. Maginn's lifetime support of the theatre exemplifies the commitment and dedication necessary for the arts to survive, and especially for C.A.T. to con-

continue its tradition of excellence in the performing arts."

C.A.T. has, in fact, already made significant steps toward meeting its new goal for C.A.T.'s operating support. In just the first three months of the new fiscal year (beginning June 1, 1980), approximately $390,000 has been raised.

C.A.T. Board Chairman William Draper III states: "I am confident of maintaining this trend, a re-emphasis on mail appeal, adding new members to the Board, an increase in our appeal in all areas, and special fundraising projects planned for this Winter and Spring will see to it."

However, improved C.A.T.'s financial picture is, we must continue to de-

pend upon, our donors, for a por-

tion of A.C.T.'s operating budget. That is the nature of the arts organisations world-wide. Some, like the Vienna Opera, for example, depend upon the State for as much as 77% of its operating bud-

get. Although C.A.T. receives funds from government sources—primarily through the National Endowment for the Arts, the California Arts Council and San Francisco's Hotel Tax Publicity and Advertising Agency—only some 40% of the operating income. This is done pri-

marily through box office receipts and tuition payments. That is a higher per-

cent of earned income than any other major Bay Area performing arts organ-

isation.

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

And so, we salute you for helping us to achieve a record 1979-80 fiscal year and remain confident that you'll help us re-

peal the performance in our 1980-81 season.

SPECIAL PEOPLE

SPECIAL OCCASIONS

Make a gift in their honor

Let us join you in remembering graduations, anniversaries, birthdays and other important events.

A special acknowledgement from C.A.T. will be sent to the honoree.

Your gift is tax deductible. For additional information call 771-5080

1980-81 FUNDRAISING GOAL

FOR A.C.T.

$1,350,000

$1,350,000

1,350,000

1,300,000

1,200,000

1,100,000

1,000,000

900,000

800,000

700,000

600,000

500,000

400,000

300,000

200,000

100,000

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March 5, 1981

April 19, 1981
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Hyatt on Union Square: 398-1234

28

OUR RECORD SEASON

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

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

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

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

William Ball, A.C.T.’s Founder and General Director, expressed gratitude to the Board on behalf of the entire A.C.T. company when he presented the firm of A.C.T.’s “Conservatory of American Arts” awards to Board President Cyril Magin, according to Ball: “Mr. Magin’s lifetime support of the theatre exemplifies the commitment and dedication necessary for the arts to survive, and especially for A.C.T. to continue its tradition of excellence in the performing arts.”

C.A.A.C.T. has, in fact, already made significant steps toward meeting its new goal for A.C.T.’s operating support. In just the first three months of the new fiscal year (beginning June 1, 1980), approximately $140,000 has been raised.

C.A.A.C.T. Board Chairman William Draper III states: “I am confident of maintaining this trend, a recognition of our mail appeal, adding new members to the Board, an increase in our appeal in all areas, and special fundraising projects planned for this Winter and Spring will see to it.”

However, improved A.C.T.’s financial picture is, we must still continue to depend upon you, our donors, for a portion of A.C.T.’s operating budget. That is the nature of the arts organizations worldwide. Some, like the Vienna Opera, for example, depend upon the State for as much as 77% of its operating budget. Although A.C.T. receives funds from government sources—primarily through the National Endowment for the Arts, the California Arts Council, and San Francisco’s Hotel Tax Publicity and Advertising—90% of its operating income. This is done primarily through box office receipts and tuition payments. That’s a higher percentage of earned income than any other major Bay Area performing arts organization.

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1980-81 FUNDRAISING GOAL

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$1,350,000

1,300,000

1,200,000

1,100,000

1,000,000

900,000

800,000

700,000

600,000

500,000

400,000

300,000

200,000

100,000

60,000

40,000

20,000

10,000

$1,350,000

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If plans call for going beyond London (what a pity!), we fly to more than 80 cities, with 10 wide-body TriStar L-1011 routes to Europe alone, as well as 747s 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're, as you know, the only foreign airline which can make that claim).

And let's not forget our convenient shuttle service to Belfast, Edinburgh, Glasgow and Manchester. If time is of 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 whisk supersonically from Washington to London in slightly more than four hours. To save another six hours, schedule one of our Concorde flights from London, via Bahrain.

Aside from more flights and more gateways, we also offer our passengers more classes of service. Our enlightened Club "C" Class for the hardy business traveler. First Class for those with epicurean tastes rivaling one R. Morley. Economy Class for the penny-wise among us.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known jam in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1988. 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 Shakespearean Theatre, as well as staging several operas at New York City Opera. His 1989 off-Broadway production of Under Milkwood won the Lola D Amour and Outer Circle Critics Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, Narnia, Promethea, with composer Lee Hoiby, based on a novel by the novelist in 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RAA Director's Fellowship. Among the other plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Tartuffe, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Romantique and Guildswoman Are Dead, Cause and Consequence, The Operator, Devil's Bowling Green, The Crucible, The Taming of the Shrew, The Cherry Orchard, River Runs, Sirens, Brevia, The Bourgeois Gentilhomme and The Winter's Tale. Ball has directed three of his productions for the Conservatory, 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 program and has been the Executive and General Director of A.C.T. He also received an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

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 took the company on its first tour to Broadway, and has remained as Executive Producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fishtown, 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 an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors. Equity, Equity, Equity is a consultant for F.E. D.A.P. T and was recently appointed a member of the Board of Directors of L.I.T.N.A., the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,500 productions and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

ALLEN FLETCHER (Conservatory Director) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon 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 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 Circle Mirror, Death of a Salesman, Arsenic and Old Lace, The Whipping Boy and Laughing Gas. Among his recent work is the treatment of the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

NAGLE JACOBS (Guest Director) Artistic Director for McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to A.C.T. to direct The Diary of Anne Frank. Following the success of The Diary of Anne Frank, he staged for the Royal Shakespeare Playhouse in Falmouth, England, and the McCarter Theatre with Celeste Holm in the leading role. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Barnes, returning in 1972 to direct The Mystery of Edwin Drood, which originated in Milwaukee. He also staged the recent productions of Phoenix in the United States 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 1963 to 1966, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of Volpone, Persuasion and Richard II.

TERRY TURNER (Guest Director), a Westerner by birth and choice, has been the Producing Director for the Oregon Shakespearean Festival since 1971. He recently directed Richard III, Coriolanus, Timon of Athens, Measure for Measure, Macbeth and The Taming of the Shrew. In addition, he directed Richard III, King Lear (both at the Shakespeare Theatre Company, Philadelphia), The Taming of the Shrew, and The Taming of the Shrew. He received his training at Yale and the University of California at Berkeley. He is the author of several books on the theatre, including Theatrical Production, The Theatre of the Thirties and Mother Courage. He has a special interest in Scandinavian drama and has translated several plays. His next work will be Death of a Salesman, Arsenic and Old Lace, The Threepenny Opera, and The Laramie Project. He has also directed such plays as The Diary of Anne Frank, Death of a Salesman, and The Laramie Project.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. In 1966 he became the first artistic director of the San Francisco Mime Troupe, as well as the first artistic director of the American Conservatory Theatre in San Francisco. He is currently the artistic director of the San Francisco Mime Troupe and the American Conservatory Theatre.

JAMES B. MCKENZIE is the executive producer of the American Conservatory Theatre. He has been the artistic director of the American Conservatory Theatre since 1986. Under his leadership, the company has produced a wide range of plays, including several world premieres.

NAGLE JACKSON is the artistic director of the American Conservatory Theatre. He has been the artistic director of the theatre since 1981. He has directed a number of productions, including "Macbeth," "A Midsummer Night's Dream," and "Romeo and Juliet."
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**THE ACTING COMPANY**

JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in *You Can't Take It With You* and appeared in 10 off-Broadway productions. A featured actor in 7 A.P.A. Phoenix Repertory productions in New York, he headlined Canada and the U.S. with this company. Bird toured in *The Show-Off* with George Grizzard and Jesse Royce Landis in the A.P.A.-Phoenix Eastern University tour of *The Madwoman and Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen in *Dr. Campbell* on the CBC serial *Love It or Leave It*.

RAYE BIRR came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespearean Festival he directed *The Incomparable *A* and a Midsummer Night's Dream*, and played the title role in *Hamlet* and Macbeth. Shylock in *The Merchant of Venice* and Thomas More in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in *Equus*, Henry Carr in *Our Town*, Cassius in *Julius Caesar*, Rodolfo in *Our Town*, Bunnicula in *Pandora's Box*, Paradise, the Schoolmaster in *The Visit*, Dr. Shipsticks in *A Month in the Country*, and the leading role in *Pandora's Box*.

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

JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in TV, A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jason Robards and in the A.P.A.-Phoenix Eastern University tour of The Alabamans and Exit the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen in Dr. Campbell on the CBC serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespearean Festival he directed The Comedy of Errors and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth. Skylock in The Merchant of Venice and Thomas More in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Platanus, Cassius in Julius Caesar, Rodolfo in Oh Calcutta, Bon-Bon in Follies, Phoenix, the Schoolmaster in The Visit, Dr. Schlegel in A Month in the Country, and the leading role in The Seagull.

JOY CARLIN has given the best part of her artistic life of the past ten years teaching, acting and directing at A.C.T. She has graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 26 productions. Other directing credits include Billy by Barbra Streisand, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Cochrane by John Robbins.
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MIMI CARB is from Florida. She holds an M.F.A. from Wayne State University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse Preen in Man Who Came to Dinner, Elly May in Tobacco Road, Bunice in Sweetwater Named Desire, and Jenny in Ponc Page. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in Coriolanus, Iuno in Juno and the Paycock, Lady Macbeth in Macbeth, Margaret in Henry VI, Part II and Richard III, Mae, Desdemona in Ring Around the Moon, Beatrice in Much Ado About Nothing, Mrs. Malaprop in The School for Scandal, Florence in Indiscretion of the Guinevere Harton, and Mary in Who's Happy Now?

PENELOPE COURT is the Vocal Coach for the A.C.T. company, as well as teaching Voice in the Advanced Training Program and the Summer Training Congress. In the past three seasons she has appeared in All the Way Home, The Mast Builder, Has Fever and Ah Wilderness! and has performed leading roles in two of the Plays in Progress series: The Frequency and The Overheard Room. Prior to coming to A.C.T., Court had a long and checked career in many aspects of the theatre, earning an M.F.A. along the way from the Goodman School of Drama.


DANA ELCAR best appeared with A.C.T. as Lapeth in The Cherry Orchard and before that as the Coach in That Championship Season and the P.E.I. production of Blessing. Other recent appearances include Vladimir in the Los Angeles Actor's Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Drummond in Inherit the Wind at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen on and off Broadway in Delir. Under Milkwood, directed by William Ball; Androcles and the Lion; Our Town; Summer of the Seventeenth Doll; Oh Men, Oh Women, The Dumb Waiter and Roe That is to Be; Good. His most and TV acting credits are many and lately he has also been producing and directing.


DANA ELCAR best appeared with A.C.T. as Lapeth in The Cherry Orchard and before that as the Coach in That Championship Season and the P.E.I. production of Blessing. Other recent appearances include Vladimir in the Los Angeles Actor’s Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Drummond in Inherit the Wind at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen on and off Broadway in Delir. Under Milkwood, directed by William Ball; Androcles and the Lion; Our Town; Summer of the Seventeenth Doll; Oh Men, Oh Women, The Dumb Waiter and Roe That is to Be; Good. His most and TV acting credits are many and lately he has also been producing and directing.

JOHN FLETCHER joins the A.C.T. acting company for his second season, also being associated with A.C.T. for five years. He now serves as an Associate Director: Conservatory Coordinator, and is an acting instructor for the Advanced Training Program. He is also associate director of Heartbreak House, Ah Wilderness and Romeo and Juliet. He has straddled acting in The Juilliard School in New York, film...
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rael Horovitz’s Mackerel for the Berkeley Stage Company. This fall she will be di-

recting A Midsummer Night’s Dream at the" “

Oregon Shakespearean Festival. She appeared in John Korty’s TV film A Christmas Carol Without Snow which will air in December.

MIMI CARR is from Florida. She holds an M.F.A. from Wayne State University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse Proctor in Man Who Came to Dinner, Elly May in Tobacco Road, Nurse in Sweetwater Named Desire, and Jenny in Pinter Page. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in Coriolanus, Juno in Juno and the Paycock, Lady Macbeth in Macbeth, Margaret in Henry V, Pitil and Richard III, Mimi. Dramatists in Ring Around the Moon, Beatrice in Much Ado About Nothing, Mrs. Malaprop in The Rivals, Florence in Indiscretion of the Gaulish Harlot, and Mary in What Happy Now?

PENELOPE COURT is the Vocal Coach for the A.C.T. compa-

ny, as well as teaching Voice in the Advanced Training Pro-
gram and the Summer Training Con-
gress. In the past three seasons she has

appeared in All the Way Home, The Mas-

ter Builder, Hay Fever and Ah Wilderness! and has performed leading roles in two of the Plays in Progress series. The Fre-

quency and The Cloudy Room. Prior to coming to A.C.T., Court had a long and checkered career in many aspects of the theatre, earning an M.F.A. along the way from the Goodman School of Drama.

BARBARA DICKSON ([P]) joined A.C.T. nine years ago and has appeared in Cyr-

ous de Bergerac, The Heiress, All My Sons, The House of Bernard Al-

ba, The Cherry Orchard, Pillow of the Community, Jumpers, Street Scene, The Member of the Mountain, General Gorgias, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Boor,

gencestau, The Master Builder, Ab-

”

sard Prisoner, The Threepenny, All the Hide, Home, A Month in the Country, The Circle, 5th of July, Hay Fever, Busted Child

and The Girl of the Golden West. She performed with Sachs Thompson at the Westport Country Playhouse in N.Y.

PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway ap-

pearances include The Chinese Prime Minister, The Entertain-

ner and The Fine Gentleman (Theatre World Award, best

featured actor). He spent six seasons with the Canada’s Stratford Shake-

spearean Festival and has starred on Ameri-

can TV. His appearances here include:

Madam Bovary, The Merchant of Venice, An En-


don't and All Washed Up.

DANA ECLAR first appeared with A.C.T. as Hepthep in The

Cherry Orchard and before that as the Coach in That Cham-
pionship Season and the P.L.S.T. production of Blossom. Other re-
cent appearances include Vladimir in the Los Angeles Ac-

tor’s Theatre production of Wintet for Godot which also played on national TV on the Theatre in American Series and Drummond in Isherwood’s The Wind at the Arena Stage and in Moscow and Len-

ingrad. In New York, Mr. Eclat has been seen off-Broadway in Dela.

Under Milkwood, directed by William

Ball, Andromach and the Lane. Our Town, Summer of the Seventeenth Doll, Oh Men, Oh Women, The Dumb Waiter and Zoo Too That Is the Good. His movie and TV acting

credits are many and lately he has also been producing and directing.

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making at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER (*1) was seen as Juliet in Romeo and Juliet last season after working as an A.C.T. stage manager for three years and on 17 shows and as a play reader for the Play In Progress series for one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria as the Player Queen in Allen Fletcher's production of Hamlet with Daniel Davis and as Isabelle in Ring Around the Moon under the direction of Laird Williamson. This past summer she taught acting in the Summer Training Congres.

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

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

THOMAS HARRISON (*2) joins the A.C.T. acting company after appearing on the Geary stage in Romeo and Juliet. Ak Wildermuth and Anthony. His student productions include The End of the World in Private Lives and The Young in The Seagull. He studied ballet with Eugene Saveliev and Igor Youchasheff and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Goats in a Blanket. Other roles include Stephen Byrnes in Where You Coming From? Back Red Ryder? Lucky in Waiting for Guffman, Malcolm in Macbeth and Tom in Glass Menagerie. In addition, he was a TOG National Finalist this past spring. His film credits include Pranava. His second love is professional landscaping and gardening.

LAWRENCE HECHT (*1) is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre, Los Angeles. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Born Child, The Girl of the Golden West and most recently on tour in The Flyer.

JILL HILL (*1) joins A.C.T. After receiving her B.F.A. in theatre and film at Denison University, Ohio. She has studied in London with Michael MacGowan from RADA, and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in The Crucible of Blood. She played the part of "Girl" in The Hat I. Baltimorean and Host in Tallon's at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in The Hat I. Baltimorean, and as Dolly in The Threepenny Opera. She also appeared in the National Finalist in The Seagull at the San Francisco International Film Festival. She is currently in rehearsals for The Crucible of Blood and A History of the American Film.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Gracia in The Spanish Chalk Circle. This past summer she was seen at A.C.T. where her roles have included Dido in Cymbeline, Rain in the 1970s.

Say Galliano instead of goodnight.
making at New York University and film
at the San Francisco Art Institute.

JULIA FLETCHER [*] was seen as Juliet
in Romeo and Juliet last season after
working as an A.C.T. stage manager for
three years on 17 shows and as a play-
reader for the Play In Progress series for
one year. Last summer she appeared at
the Pacific Conservatory of the Perform-
ing Arts in Santa Maria, as the Player
Queen in Allen Fletcher’s production of
Hamlet with Daniel Davis and as Isabelle
in Ring Around the Rose under the direc-
tion of Laid Williamson. This past sum-
mer she taught acting in the Summer
Training Congress.

JANICE GARCIA returns to A.C.T. for
her fifth season. She toured in Ak. Wilder-
man’s production of A.C.T.’s tour of Hawaii and
Japan and has been seen here in The
Merry Wives of Wind-
rose, Peer Gynt. Equus.
A Christmas Carol, Valient and Valien-
ta, The Writer’s Bar, Ak. Wilderman’s and
The Girl of the Golden West. At San
Jose State University she received her
Master of Arts degree in Theatre Arts
and has taught voice and speech at the
University of San Francisco. She has also
taught in the Young Conservatory and
the Summer Training Congress. This season
she will be an Associate Director with
the company and a Project Director with
the Advanced Training Program.

MARK HARELIS was born in Hamil-
ton, Texas, and studied at the Univer-
sity of Texas in Austin. Be-
fore joining the A.C.T.
acting company he performed over 50
roles with the Pacific
Conservatory of the
Performing Arts in Santa Maria, Califor-
nia. Last season he appeared in The
Crucifer of Blood and A History of the
American Film.

THOMAS HARRISON [*] joins the
A.C.T. acting company after appearing on
the Geary stage in Romeo and Juliet. Ak.
Wilderman and Pan-
ligezas. His student produc-
tions include Slon in Private Lives
and Trepvoy in The Seagull. He studied
ballet with Svetlana Slavik and Igor You-
shkov and he also served as a faculty
consultant in ballet at the University of
Texas. He appeared with Mickey Roor-
ey in Three Goats in a Hamlet. Other roles
include Stephen Ryder in Where You
Come Back Red/Rocky/Lucky in Waiting
for Godot, Malcolm in MacBeth and Tio
in Glass Menagerie. In addition, he was a
T.C.G. National Finalist this past spring.
His film credits include Amtrak. His sec-
ond love is professional landscaping and
gardening.

LAWRENCE HECHT [*] is now in his
seventh season with the company. He has
played or directed with the Summer
Repertory Theatre in
Santa Rosa. Xenogen
Performing Company,
the Marin Shake-
speare Festival, the Grand Comedy Fest-
ival and the Company Theatre of Berk-
ley. An Associate Director with the
company, he continues to serve on an ac-
ting instructor and project director for
the Conservatory. He has been seen at
A.C.T. in The National Health, A
Christmas Carol, The Visit, Buried Child,
The Girl of the Golden West and most
recently on tour in Big River.

JILL HILL [*] joins A.C.T. after receiv-
ing her B.F.A in thea-
tre and film at Denen-
son University, Ohio. She has studied in
London with Michael MacGowan from
R.I.A.D.A, and with
the English Speaking
Theatre in Copenhagen, Denmark. She
was seen last season on the Geary stage
in The Crucifer of Blood. She played the
part of "Girl" in The Hot L. Baltimore and
Hostel in Hell on the Road at the South-
ern California Conservatory Theatre.
She was also seen in student productions
as the "Girl" in The Hot L. Baltimore,
Gwen in The Royal Family Jean Le Pa-
calle in Henry VI Part I and Natasha in
Three Sisters. This summer at the West-
ern Stage in Sylimas she appeared as
Lady Tiside in School for Scandal and
Bianca in The Taming of the Shrew.

ELIZABETH HUDDE made her pro-
cessional debut at New
York’s Lincoln Center Repertory in
the title role of The
Country Wife and as
Grubbs in The Cana-
lian Chalk Circle. This
sixth season at A.C.T.
where her roles have in-cluded
the Duenna in Dysnna de Bergere, Suzie in
The Hot L. Baltimore, Miss. Smith in
Street Scene, Dolly in The Matchmaker, The
Countess in The Merry Wives
of Shakespeare, the
final production of our
season, and as a sister in Mr.
Quinn’s Daughter.
JOHN HUTTON (*) received his B.F.A. from Ithaca College, New York before joining A.C.T. He has been seen on the Greer stage in Romeo and Juliet and The Girl of the Golden West. Student productions at A.C.T. include Versailles in Three Sisters and Herbert Dow in The Road Family. This past summer he appeared in Our Town and The Board at the Oregon Repertory Theatre in Eugene.

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

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

NICHOLAS KALEN (* ) joins the A.C.T. acting company after studying at Bowdoin College, Brunswick, Maine and Tufts University in London, England and with E. Martin Browne and Anthony Cohn. Born and raised in Lexington, Massachusetts, he has performed at the Théâtre de Montréal, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in A Midsummer Night’s Dream, Eros in Antony and Cleopatra, Tiberius in King Lear, Antipholus of Ephesus in Comedy of Errors, Bernardo in Measure for Measure and Trappist Notel in The Open Window. Last season he was seen in the student projects as Dr. Astrov in Chekhov’s Vany and Richmond in Richard III.

LAURA KLEIN (*) joins the A.C.T. Acting company this season after studying at the College of Santa Fe where she played opposite Great Garson and Sylvia Sidney. As a member of the Great Garson Theatre Company, she worked in collaboration with playwright Preston Jones on A Place on the Mapungubwe Flats. Last season she was seen as the silent mother in A History of the American Film. While in A.C.T.’s Advanced Training Program, her roles included Arlinda in The Sea Gull and Alma in Rough Crossing at a Nightvale. This past summer she played Nerissa in the YLEA. production of Much Ado About Nothing at the Paul Masson Vineyard. She also appeared in the film Bache and Sandman: The Early Years.

ANNE LAWDER, an original member of the Actor’s Workshop, graduated from Stanford University. In New York she studied movement with Kayu Delakova and speech with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Solvang Theatre where she appeared in Ak Wildersea and Showboat in the summer of 1977, working Round the Moon and Hamlet in 1978. In her eleventh season at A.C.T., she has performed in A Doll’s House, The House of Bernarda Alba, Tonight at 8:30, You Can’t Take It With You, Pillars of the Community, Thus Is An Eulogy, Poor Yorick, House, Man and Superman, The Master Builder, Althea the Way Home, Albemarle, Heartbreak House, A Month in the Country, Romeo and Juliet and A History of the American Film. Her film credits include John Korty’s award-winning The Music School and his new TV film A Christmas Without Snow airing in December.
MATT MCKENZIE (* ) was seen this past summer at Marriott's Western Stage performing as Petrochko in The Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Biff Loman in Death of a Salesman and Malvolio in Twelfth Night.

WILLIAM MCKEEREGHAN joined the company three seasons ago after nine seasons at the Milwaukie Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, Hal Turner in The Play the the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, I Am a Camera, A Christmas Carol, A Christmas Carol, Hotel Paradiso, The National Health, A Christmas Carol, A Christmas Carol, A Christmas Carol, and The Crucible.

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

DELORES Y. MITCHELL (* ) celebrating her fifth season with A.C.T. has appeared in Man and Superman, Valentin and Valentia, Four Corners, All the Way Home, The National Health, The Winter's Tale, The Vo- it, Hotel Paradiso, A Christmas Carol, Romeo and Juliet, The Little Foxes and Pantagruel. She also teaches acting, speech and ear training in A.C.T.'s Summer Training Congres and at the Artic Theatre in San Francisco. She has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival.

MARK MURPHY, now in his fourth season at A.C.T., is a graduate of the University of Texas. He was seen here in The National Health, Ab-ducted, Per Se, Out in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, 4th of July, The Visit, Pantagruel, The Girl of the Golden West, The Crucible, Blood, Typhus in Romeo and Juliet and Simon in Man Ferr. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre in Houston, in Indiana, and in the Payroll and Last Meeting of the Knobs of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bute St, The Importance of Being Earnest and Goya.

THOMAS OGLEBLY (* ) joined the company after three seasons ago and was seen in Julius Caesar, A Christmas Carol, A Christmas Carol, A Christmas Carol, A Christmas Carol, A Christmas Carol, and A Christmas Carol, and also A History of the American Film. He has also appeared with the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Ruby Brakeman at the New York St. Clements Theatre.
MATT MCKENZIE[*] was seen this past summer at Hartford’s Western Stage performing as Petruchio in The Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Bill Loman in Death of a Salesman and Mel Ellison in Prisoner of 2nd Avenue. Last season he was seen in the student projects at Triad in The Visit and the title role in Richard III, and in Henry VI part II and III. On the Geary stage he appeared in Rome and Juliet and Pantagruel.

WILLIAM MCKERRIGHAN joined the company three seasons ago after nine seasons at the Mil- waukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, teacher Tami in The Play is the Thing, the Marquis de Sade in Marat/Sade, Wally Looman in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, All My Sons, Stigler, Hotel Paradiso, The National Health, A Christmas Carol, A Christmas Carol, A Month in the Country, Heartbreak House, The Wdi, Romeo and Juliet, The Little Foxes and The Cruelty of Blood.

DAWNN MEARS, a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in Tiny Alice, General in King Lear, Alice in Man and Superman, Polly Garter in Under Milk Wood, Vida in Twelfth Night and Blanche Dubois in A Streetcar Named Desire. In New York, she was again seen in Tiny Alice as well as in Abigail and Helene, Two Trains to Be Good, One Flew Over the Cuckoo’s Nest and A Sound of Silence. She recently co-starred with Jerome Kilty in the New York production of his Dear李先生. In Los Angeles, she was seen in And Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Wilbur’s translation of Molière’s The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of Under Milkwood, such series as Benson Hill, Barretta, Kid and Blackadder and the highly acclaimed TV movie, The Lovest Case.

DELORES Y. MITCHELL[*], who was seen last season in The Visit and the title role in Richard III and in Henry VI part II and III. On the Geary stage he appeared in Rome and Juliet and Pantagruel.

M. IRA MILLER is the Lesbian and Gay Theatre Group’s founder and executive director. She was an early San Francisco power player before moving to New York to work with the Factory Theatre Group and the Lesbian and Gay Rights Organization. She has directed more than 200 productions in San Francisco, New York and the Bay Area and is the author of numerous books and articles on the history of the gay and lesbian theatre movement.

MARK MURPHY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in The National Health, Ab- used Person, Stigler, Hotel Paradiso, The National Health, A Christmas Carol, A Christmas Carol, A Month in the Country, Heartbreak House, The Wdi, Romeo and Juliet, The Little Foxes and The Cruelty of Blood.

THOMAS OGLEBURY[*] joined the company three seasons ago and was seen in Julius Caesar, A Christmas Carol, Ab Wilder, A Month in the Country, The Visit, The Little Foxes, The Crucible and A History of the American Film. He has also appeared with the San Francisco Ballet and A History of the American Film. He has also appeared with the Pacific Conservatorio of the Performing Arts. His Off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

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Frank Ottiwell has served the company as its teach-er of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He stud-ied at the American Center for the Alexander Technique in New York. In addition to 'Alexanderizing' A.C.T.'s actors, he has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Mer-chant of Venice, Cyrano de Bergerac, The Cherry Orchard, Julius Caesar, A Christ-mas Carol, The Visit and The Get of the Golden West.

William Paterson has devoted his long acting career largely to the resident theatre. He was at least part of every season for twenty years with the Cleveland Play House, though he also found time to appear in films and TV features and to make five national tours with his original one-man shows, Justice Oliver Wendell Holmes and Benjamin Franklin. This season will be his 2oth year with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Bilings, Leningrad, Tokyo and Liverpool among other cities. His roles with A.C.T. include Tyrone in Long Day's Journey into Night, First Gravedigger in Hamlet, Lincoln in Mr. Jones, Clove in The Circle, Dodge in Buried Child, and Grandpa Vanderhoff in You Can't Take It with You. He was recently appointed to the San Francisco Arts Commission by Mayor Dianne Feinstein.

Stacy Ray [*] joins the A.C.T. acting company this season and will be teaching Voice in the Advance Training Program. Although her family roots are in Georgia, she spent time in Florida and North Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in Othello, The Merchant of Venice, Death of a Salesman, and A Midsummer Night's Dream. She was a member of the National Company of the roundabout Theater in New York and performed as Minnie in The Great White Hope at the San Francisco Playhouse. Currently she is performing as Maude in the Women's Stage in A Christmas Carol at the San Francisco Playhouse.

Ray Reinhardt, who celebrated A.C.T.'s 25th anniversary in April, has also been a part of the company since 1965. He has appeared in many productions, including Cyrano de Bergerac, The Cherry Orchard, Julius Caesar, A Christmas Carol, The Visit and The Get of the Golden West.

Frank Savino obtained his M.F.A. in the Goodman Theatre of Chicago where he then joined the acting company, moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. He began his Broadway career as a standby for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Henry Bionic in Room Service to Jason in Medea and Chief Bromden in One Flew Over the Cuckoo's Nest to name a few. His TV credits range from Soap Opera to Kip, Barbra and Tony and his last feature film was, with Robert Redford, in the Fifties Day of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

Garland Simpson [*] graduated from Grand Valley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Lee Bains' Burying the Girls in the Girl of the Golden West and Pontiac.

Deborah Sussel returns to A.C.T. having been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera. She appeared as Maria in the East West Tours in various productions and has been seen nationally in Better than money in the bank!"

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FRANK OTTISWELL has served the
company as its teach-
er of the Alexander Technique since the
Conservatory's begin-
ing in 1968 in Pittsburgh. He stud-
ied at the Canadian Art Theatre in Mon-
treal, the Vera Soloviova Studio of Acting
in New York and trained to teach at the
American Center for the Alexander Technique in New York. In addition to teaching A.C.T.'s actors, he has
appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merch-
ant of Venice, Cyrano de Bergerac, The
Cherry Orchard, Julia Caesar, A Christ-
mas Carol, The Visit and The Gift of the
Golden West

WILLIAM PATERSON has devoted his
long acting career largely to the resident theatre. He spent at least part of every
season for twenty years with the Clevel-
and Play House, though he also found
time to appear in films and TV features
and to make five national tours with his
original one-man show, Justice Oliver
Wendell Holmes and Benjamin Franklin. This season will be his 16th year with
A.C.T. in San Francisco. He has also been
part of A.C.T. tours to Moscow, Rome, Hongkong, Chicago, New York, Los
Angeles, Billings, Leningrad, Tokyo and
Louvain among other cities. His roles
with A.C.T. include Tyrone in Long Day's
Journey into Night, First Gravedigger in
Hamlet, Lincoln in Mr. Lincoln, Love
Letters in The Circle, Dodo in Buried Child, and Grandpa Vanderford in You Can't Take
It with You. He was recently appointed
K to the San Francisco Arts Commission by Mayor Dianne Feinstein.

STACY RAY [*] joins the A.C.T. acting
collection this season and will be helping
in the Advance Training Program.
Although her family roots are in Georgia, she spent time in Florida and North
Carolina where she graduated from the
University of North Carolina, Greens-
boro. While there, she appeared in Or-
son's Berkeley, Desire IV and Thérèse
Carmillon as well as performing in Don
These Hills in Auckland. Her roles as an
A.C.T. student included Julie Cavanagh in Royal Family, Prinsa in Three Sisters,
Richard III and Commedia dell' Ar-
mica. She one year at R.A.D.A. and
performed as Paulina in The Winter's Tale and in Uncle Vanya. On the Grassy Stage she was seen in Romeo and Juliet.

RAY REINHARDT, who celebrated
A.C.T.'s memorable tour of Russia in Ele-
vaim in Desdem Under the Elm, is now
in San Francisco as the lead in Cyrano, The Artists. Stanley in A Servant Named De-
sav, Andrew Wyke in Sleuth and Astrov
in Uncle Vanya. He has appeared on
Broadway as the lawyer in Tiny Alice, which he recreated with A.C.T. away from
the Grassy stage, where he has performed Shakespeare's King Lear, Ben Berigan in
The Cat and Mouse and the Night
and The Baltimore Opera. He has appeared in The Grassy Stage, The Visit and The Gift of the
Golden West.

FRANK SAVINO obtained his M.F.A. at
the Goodman Theatre of Chicago where
he then joined the acting company and
began his Broadway career as a standby for Rip Torn in Daughter of Silence. He has since amassed a
long list of Broadway and off-Broadway
credits ranging from Harry Junior in
Room Service, Jason of Medea and Chie
Bromden in One Flew Over the Cuckoo's Nest to name a few. His TV credits range from soup operas to Kojak, Barney and Men and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON [*] graduated from
Grundyville State College, Michigan
prior to joining A.C.T. Last fall he
performed in the Oakland Ensemble
Theatre in Lee Remick and Lorraine Hainsbury in The Grassy stage he has been
seen in The Gift of the Golden West and
Pandolcic.

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

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SYDNEY WALKER is a veteran of 30 years in stage, film, TV and television work. Highly proficient in all three areas, Walker has developed a successful career in repertory companies. Trained at the University of California, Berkeley, he has performed with the Playhouse Repertory Company and the National Repertory in the 1960s, the APA and Lincoln Center Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in numerous other A.C.T. productions, including 'The Caucasian Chalk Circle', 'The Winter's Tale', 'The Visit', 'Buried Child', 'Pantages' and 'The Girl of the Golden West'.

MARRIAN WALTERS, a native of Montana is in her seventh season with A.C.T. and has been seen in 'The Circle', 'Sans' Jenson, 'Singular' and 'The Winter's Tale'. She is the winner of two Chicago Jefferson Awards in 1973 for her work in 'The Hot L Baltimore' and 'Bus Stop'. She was also seen in 'Private Lives' at the Little Fox Theatre and in 'Under the Yum Yum Tree' at the On Broadway Theatre. She has appeared in over 100 productions including 'Angel Street' with Ray Milland in Chicago, 'The Tender Trap' with Robert Preston on Broadway and Plaza Suite at Drury Lane Playhouse. Her film credits include 'Fortu- nis: Bullit and Medium Cool'. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Rowe and other exclusive designs available in their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

MARSHALL WALTON received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in 'Hamlet' directed by Bill沙滩 at the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Beatrice in 'Much Ado About Nothing' and the roles of 'Romeo' in 'Romeo and Juliet', 'Richard III' in 'Hamlet' and 'Hamlet' in 'Hamlet'.

ISIAH WHITLOCK, JR. returns to A.C.T. for his third season. He has been seen in 'The Winter's Tale', 'A Christmas Carol' and 'The Visit'. He roles at the Pacific Conservatory of the Performing Arts over the past four summers have included Pompey in 'Measurers', 'The Second Mrs. Fiske', 'Death of a Salesman', 'Ghosts' in 'A Failure', 'Walter Younger in 'A Raisin in the Sun' and 'Scoundrel in 'One Flew Over the Cuckoo's Nest'.

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

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

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Syracuse Walker is a veteran of 35 years of stage, film, and television work. Highly active in the theater, Walker’s professional career has been spent with repertory companies in the Midwest and the East. His recent credits include starring in the New York City production of “The Mystery of Edwin Drood” and the national tour of “The Sound of Music.” He studied at the University of Michigan before moving to New York City to pursue a career in theater. Walker is also a founding member of the New York Shakespeare Festival and the Public Theater. In his spare time, he enjoys playing poker and watching football games.

Isiah Whitlock, Jr. (* returns to A.C.T. for his third season. He has been seen as “Rosencrantz” in “Hamlet,” “Lear” in Shakespeare’s “The Winter’s Tale,” and “Hugo” in “The Love of the Last Tycoon.” He is a member of the Actors Studio and a graduate of Northwestern University. He has also appeared on television in “Law & Order,” “The Sopranos,” and “The wire.”

Bruce Williams (*), who studied at the University of Texas, joined the company three years ago and appeared in “The Birthday Party,” “The Master Builder,” “A Christmas Carol,” and “Hedda Gabler.” He is a member of the Actors’ Equity Association and has appeared in numerous productions in the Bay Area and Los Angeles. He recently performed in “The Glass Menagerie” at TheatreWorks in Palo Alto.

Michael Winters (*), who has performed in numerous productions at A.C.T., will return this summer for his fourth season. He has been seen in “The Women,” “The Glass Menagerie,” and “The Importance of Being Earnest.” He is a graduate of Northwestern University and a member of Actors’ Equity Association. He has also appeared on television in “The West Wing,” “ER,” and “Law & Order.”

Marshall Watson (*), received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in “Hamlet” directed by Ellis Rabb in the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Romeo in “Romeo and Juliet.” His student productions include the title role in “Henry VI Part III” and “Androcles and the Lion.”

The Missouri Repertory Theatre began as a small production company in a basement in 1973. Today, it is recognized as one of the leading regional theaters in the country, producing a wide range of classic and contemporary works. The company has received numerous awards and accolades, including the Regional Theatre Company of the Year Award from the American Theatre Wing.
DESIGNERS

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

DIRK EFFERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. As the Associate Designer at A.C.T. for six seasons; he designed lighting for the productions of Peer Gynt, Knock, Knock, Threepenny, All the Way Home, The National Health, 5th of July, Hay Fever, The Crucible of Blood, Passing, and Buried Child. Efferson also spent eight seasons with P.F.C.A. in Santa Barbara and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

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

ROBERT MORGAN (Costume Designer) now in his ninth season at A.C.T. has created costumes for 21 company productions. His commendation for A Man For All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics Circle Award. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with both San Diego's Old Globe Theatre and P.F.C.A. in Santa Maria. This season his work will be seen at the Walnut Creek Repertory Theatre and the McCarthey Theatre in Princeton. Mr. Morgan resides in Vermont's northern Kingdom with his wife Wendy, an attorney.

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

JAMES SALL (Lighting Director) has spent the last three seasons at the Alameda Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Tafoya's Rally, Terra Nova and Diamond Skull. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Solati Theatre in Los Angeles. He will be designing Ghosts and Another Part of the Forest for A.C.T. this year 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 Buried Child, The Little Foxes and The Girl of the Golden West as well as The Winter's Tale, 5th of July, The Visit, Julius Caesar, Not About David, and The Matchmaker. The Bourgeois Gentilhomme, Othello and Something's Afoot, which premiered at the Marin's 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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DESIGNERS

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

DIRK EFFERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for the productions of Peer Gynt, Knock, Knock, Travestie, All the Way Home, The National Health, 5th of July, Bay Peter, The Crucible of Blood, Pinafore and Buried Child. Efferson also spent eight seasons with P.F.A. in San Francisco and designed 29 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 also the consultant and designer for the opening of the Denver Center for Performing Arts and has his own consulting firm called Performing Arts Technology.

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ROBERT MORGAN (Costume Designer) returns to A.C.T. for his ninth season and has created costumes for 21 company productions. His costume designs for A Man For All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics Circle Award. He has also designed the costumes and direction for the Guthrie Theatre in Minneapolis and continues his association with both San Diego's Old Globe Theatre and P.F.A. in Santa Maria. This season he worked with Terrence McNally on Maestro at the Bay Area. This is his fourth season with A.C.T.

MARTHA OLICH (Costume Designer) designed costumes for A.C.T.'s production of Fandango last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costume and scenery for two seasons at Houston's Alley Theatre, where he has returned since several times. For the last three years he has taught costume design at the University of Santa Clara. A winner of the 1975 U.S.I.T. 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 Shakespearean Festival.

JAMES SALE (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loose Riders, Body Heat, Teardrops and The Dog. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Solari Theatre in Los Angeles. He will be designing Gobots and Another Part of the Forest for A.C.T. in addition to his position as Associate Lighting Designer for all the productions.

RICHARD SEGER (Set Designer) returns for a sixth season at A.C.T. last year having designed Buried Child, The Little Foxes and The Gift of the Magi West as well as The Winter's Tale, 5th of July, The Visit, Julius Caesar, Hobson's Choice, The Matchmaker, The Bourgeois Gentilhomme, Othello and Something's Afoot, which premiered at the Marin Shakespearean Festival and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway productions 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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Absolutely! But only if we're willing to make the necessary sacrifices backed by an immediate and personal commitment.

The ballot at right gives you that opportunity. It outlines possible options in five major areas of concern: productivity, deficit spending, monetary policy, government regulation, and energy conservation.

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Second, we believe inflation is the most pressing national issue of our time and urgently requires action on the part of every individual and every segment of our society.

Make your decisions, mark your ballot, mail it to us. We'll forward the results to our nation's leaders in Washington and also report the results to you in a future ad.

But, please, do it today. There's no time to lose because, even as you read this ad, inflation is shrinking the value of the money in your pockets.

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Inflation. Let's Self-Control It.
MAKE YOUR MARK IN THE FIGHT AGAINST INFLATION.

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

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But, please, do it today. There's no time to lose because, even as you read this ad, inflation is shrinking the value of the money in your pockets.

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"to leave from the bay!"
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