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THE GEARY THEATRE
RESTORATION

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

San Francisco Chronicle
January 9, 1940

What was true in 1909 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 to the ravages of age and the Geary is no exception. Ever since A.C.T. purchased the Geary in 1978, 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 $500,000 towards the restoration of the theatre. This was followed by a contribution of $400,000 from the S.H. Cowell Foundation. Both grants will be applied to the $1.5 million capital 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 pachet were replaced. During the second phase, to be completed in the summer of 1982, repairs on the roof, and fire prevention system will continue, and a new intermission lounge will be provided both for audience comfort and of A.C.T. patrons. The final restoration work, in the summer of 1982, will deal primarily with the terra cotta exterior of the building and with auditorium and seat renovations.

The Geary Theatre opened its doors to enthusiastic local reviews on January 10, 1910, as the Columbia Theatre. "Perhaps there have been bigger weeks theatrically in the history of San Francisco than the opening week of the Geary Theatre," the Chronicle said. "...It is a splendid monument for the last word in home entertainment!"..."Not only will it have all the machinery one needs for the best in theatre entertainment..."--A.C.T. Guide

Awarded 1979 "Theatre of the Year."
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

What was true in 1909 about the Geary will be even truer in 1982 when A.C.T. completes a careful and loving restoration project on its splendid and still luxurious home. To guarantee a further seventy illustrious years for the Geary A.C.T. embarked upon a much needed restoration plan this past summer. Proud old theatres are not immune from the ravages of age and the Geary is no exception. Ever since A.C.T. purchased the Geary in 1975, with generous financial help from a Ford Foundation grant, the company has been aware that restoration 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 $100,000 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 and restoration activity will span three years, with final work on the Geary scheduled for completion in the summer of 1982. All restoration has been scheduled in order to avoid conflict with A.C.T.'s repertory season.

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

The Geary Theatre opened its doors to enthusiastic local reviews on January 30, 1910 as the Columbia Theatre. "Perhaps there has been a bigger and more successful opening in the history of San Francisco." the Press-Democrat commented.

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When two editors of the respected newsletter "WineLines, International" compared premium Gewürztraminers in a blind setting, they rated The Monterey Vineyard '77 best.

The wines judged

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the longest, slowest growing season of any wine region in California. So our grapes mature slowly and develop the exquisite flavor and nutty perfume that mark a classic Gewürztraminer.

The great white wine area
Upper Monterey County is widely recognized as California's great white wine area. And more and more, wine lovers are discovering that The Monterey Vineyard produces this unique region's most extraordinary white wines.
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0n the Geary Theatre restoration continued from page 1

For Geary Theatre restoration
Conservators from page 1

Francesco than the one beginning today, but no one has yet been found who re-
membered it. Built in the aftermath of the great earthquake, which wiped out
virtually all of San Francisco's great theaters, the Geary was designed by
Biss and Fauville, architects who ranked among the foremost of their day.

In the years following the opening, the management of the Columbia was to
continue to strengthen the theater's reputation by presenting outstanding
companies and performers of an international caliber. Included in their ranks
were Sarah Bernhardt, Nazimova, and native daughter, Isadora Duncan. These
years also saw the ascendency of motion pictures. By 1927, there were nearly
one hundred motion pictures, scattered throughout the city, with the Columbia
as the only San Francisco theatre offering legitimate drama.

Following management changes be-
tween 1924 and 1928, the theatre was
briefly known as the Wilkes and then as
the Luree. On February 6, 1928, the the-
atre 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 per-
fomers on its stage includes Edward G.
Robinson, Raoul Walsh, Ethel Barry-
more, Alexander Woollcott, Ethel Wa-
ters, Boris Karloff, Paul Robeson, José
Ferrer, Alfred Lunt and Lynn Fontanne,
Katherine Cornell, Conchita柜a, Ora
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 reputa-
tion has been the Geary's, thereby con-
tinuing seventy years of theatrical excel-
ence within this distinguished building.
As a critic noted so aptly in 1918: "More
than any other institution it reflects the
life and character of a city, and perhaps
this is particularly true of San Francisco,
more joyous of all the sister cities, the one
who always wears flowers in her hair, al-
though her tired feet trill through hot
nights.

Today, seventy years after this critic's
praiseful remarks, the Geary Theatre and
A.C.T. together continue to reflect the
life and character of San Francisco. A
theater is more than simply a building; it
lives, breathes and is home to the striv-
ings of human passions, dreams and de-
sires. No one leaves the theatre the same
as when he entered. Everyone - be he ac-
tor, member of the audience, techni-
cian - takes something away and leaves
something in return. The Geary is such a
theater.
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AMERICAN CONSERVATORY THEATRE
1980-81 SEASON OF REPERTORY

William Shakespeare’s
MUCH ADO ABOUT NOTHING
Closing February 6

Henrik Ibsen’s
GHOSTS
Closing January 31

Neil Simon’s
HAY FEVER
Closing January 10

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

Charles Dickens’
A CHRISTMAS CAROL
Opening December 4

Tom Stoppard’s
NIGHT AND DAY
Opening January 20
Closing April 30

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

Richard Brinsley Sheridan’s
THE RIVALS
Opening March 10

Anton Chekhov’s
THREE SISTERS
Opening March 31

Lillian Hellman’s
THE LITTLE FOXES
Opening April 21
Closing May 17

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CONSERVATORY
THEATRE
1980-81 SEASON
OF REPERTORY

William Shakespeare's
MUCH ADO
ABOUT NOTHING
Closing February 6

Henrik Ibsen's
GHOSTS
Closing January 31

Neil Simon's
HAY FEVER
Closing January 10

Jean Giraudoux's
THE TROJAN WAR
WILL NOT TAKE PLACE
Closing November 23

Closing February 28

Charles Dickens'
A CHRISTMAS CAROL
Opening December 4

Closing December 27

Tom Stoppard's
NIGHT AND DAY
Opening January 20

Closing April 15

Lillian Hellman's
ANOTHER PART
OF THE FOREST
Opening February 10

Closing May 16

Richard Brinsley Sheridan's
THE RIVALS
Opening March 10

Closing May 29

Anton Chekhov's
THREE SISTERS
Opening March 31

Closing May 30

Lillian Hellman's
THE LITTLE FOXES
Opening April 21

Closing May 17

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THE AMERICAN CONSERVATORY THEATRE

present

MUCH ADO ABOUT NOTHING

(c. 1599)

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

This production is made possible in part by a generous grant from the Wells Fargo Foundation.

EUGENE BARONE
RICHARD SEGER
MICHAEL OUCH
DIRE EPPERSON
TODD BARTON
SUSAN ALLELUJIA
ALFRED TETZNER
RICK ECHOLS

CAST

Leonato, Governor of Messina
Beatrice, his niece
Hero, his daughter
Messanger
Antonio, brother of Leonato
Don Pedro, Prince of Arragon
Benedick, a Lord
Claudio, a Lord
Balthasar, a servant to Don Pedro
Don John, bastard brother of Don Pedro
Conrade
Confidants of Don John
Borachio
Attending on Hero
Margaret
Ursula
Dogberry, an Official
Verges, an Official
Friar Francis
 Sexton
Musicians, Servants and Watchmen

SYDNEY WALKER
BARBARA DICKSON
JULIA FLETCHER
GARLAND J. SIMPSON
JOSEPH BIRD
LAWRENCE BIRCH
MARK MURPHY
NICHOLAS KALEIDIN
MARSHALL WATSON
JOHN HUTTON
MATT MCKENZIE
BRUCE WILLIAMS
DEBORAH V. MITCHELL
LAURA KLEIN
WILLIAM PATERNON
WILLIAM MCKERRON
THOMAS HARRISON
GARLAND J. SIMPSON
JANE JONES, MARIANO DI MARCO
DANIEL RENNER, RANDALL RICHARD,
C a r l K. TURNER

There will be one twelve-minute intermission

UNDERSTUDIES

Leonato—Raye Birk, Beatrice—Laura Klein; Hero—Jill Hill; Messenger—David Hammond;
Antonio—Frank O'Driscoll; Don Pedro—Garland J. Simpson; Benedick—John Hutton;
Claudio—Thomas Harrisson; Balthasar—Mark Haddad; Don John—Baron Jennings; Conrade—
Isiah Whitehead; Borachio—John C. Fletcher; Margaret—Janice Garcia; Ursula—Joannah Jackson;
Dogberry—Michael Winters; Verges—Frank Swier; Friar Francis—Thomas Ogleby

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THE AMERICAN CONSERVATORY THEATRE
presents

MUCH ADO ABOUT NOTHING
(c. 1599)

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

This production is made possible in part by a generous grant from the Wells Fargo Foundation.

Associate Director: SCENE DESIGN by SCENE LIGHTING by
ASSISTANT DIRECTOR: COSTUMES by MUSIC by
PRODUCTION STAGE MANAGER: CHOREOGRAPHY by
PRODUCTION STAGE MANAGER: SCENE STAGE MANAGER by

CAST

Leonato, Governor of Messina
Beastro, his niece
Hero, his daughter
Messanger
Antonio, brother of Leonato
Don Pedro, Prince of Arragon
Benedick, a Lord
Claudio, a Lord
Balthasar, a servant to Don Pedro
Don John, bastard brother of Don Pedro
Custrade
Confidants of Don John
Borachio
Attending on Hero
Margaret
Ursula
Dogberry, an Official
Verges, an Official
Friar Francis
 Sexton
Musicians, Servants and Watchmen

SYDNEY WALKER
BARBARA DICKSON
JULIA FLETCHER
GARLAND J. SIMPSON
JOSEPH BIRD
LAWRENCE HIGHT
MARK MURPHY
NICHOLAS RALEN
MARSHALL WATSON
JOHN HUTTON
MATT MCKENZIE
BRUCE WILLIAMS
DEBORAH Y. MITCHELL
LAURA KLEIN
WILLIAM PATTERSON
WILLIAM MCKERRACHAN
THOMAS HARRISON
GARLAND J. SIMPSON
JANE JONES, MARIANO DI MARCO
DANIEL RENNER, RANDALL RICHARD, CARL K. TURNER

UNDERSTUDIES

Leonato—Raye Beek, Beatrice—Laura Klein, Hero—Jill Hill; Messenger—David Hammond;
Antonio—Frank Ors综合征, Don Pedro—Garland J. Simpson; Benedick—John Hutton;
Claudio—Thomas Harrison; Balthasar—Mark Hartidt; Don John—Bram Jennings; Conrade—
Isad Whitlock, Jr.; Borachio—John C. Fletcher; Margaret—Janice Garcia, Ursula—Johanna Jackson;
Dogberry—Michael Winters, Verges—Frank Swisher, Friar Francis—Thomas Oglesby

There will be one twelve-minute intermission.

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A NOTE ON Much ADO About Nothing

One of Shakespeare’s most delightful comedies, Much Ado About Nothing explores the absurdity and reality of love’s noble agonies, misunderstandings, joys and sacrifices. Shakespeare proves once again that the pursuit, the siege and the surrender in the merry art of courtship was an enticing thing as it is today. We meet, we woo, we win—such is the very stuff of life.

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

The best summation for this play is in Benedick’s line, “Man is a giddy thing.” commented Tusser. “The play is one of wit that is to say of precision of language, but it has a strong undercurrent of verse, and it manages to achieve a happy blend of elegance and silliness that appeals to our sense of balance while it tickles our ribs. Shakespeare is concerned with love, friendships, joyfulness, honor and humor. The characters in this play are real folks, thus the audience can identify with them. Shakespeare shows us a lovely celebration of the variety of human experiences.”

Barbara Dincher and Mark Mayker

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A NOTE ON MUCH ADO ABOUT NOTHING

One of Shakespeare's most delightful comedies, Much Ado About Nothing explores the absurdity and reality of love's noble agencies, misunderstandings, joys and sacrifices. Shakespeare proves once again that the pursuit, the siege and the surrender in the merry art of courtship was as enticing then as it is today. We meet, we woo, we win — such is the very stuff of life.

Barbara Dinneen and Mark Markey

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The best summation for this play is in Benedick’s line, “Man is a giddy thing.” commented Turner. “The play is one of wit that is to say of precision of language, but it has a strong undercurrent of love, and it manages to achieve a happy blend of elegance and silliness that appeals to our sense of balance while it tickles our ribs. Shakespeare is concerned with love, friendships, loyalties, honor and humor. The characters in this play are real folk, thus the audience can identify with them. Shakespeare shows us a lovely celebration of the varieties of human experiences.”
THE AMERICAN CONSERVATORY THEATRE

presents

GHOSTS

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: JANCIE GARCIA
Scenery by: RALPH PUNICHELLO
Costumes by: MARTHA BURKE
Lighting by: JAMES SALE
Sound by: ALFRED TETZNER
Hairstyles by: RICK ECHOLS

CAST
Fru Helene Alving, widow of Captain Alving, ANNE LAWDER
Late Court Chamberlain, THOMAS OGLIEB
Oswald Alving, her son, a painter, DANIEL ELKAR
Pastor Manders, RAY BIRK
Engstrand, a carpenter, JILL HILL
Regine Engstrand, in service with Fru Alving

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

There will be two ten-minute intermissions.

UNDERSTUDIES
Fru Alving—Delores Y. Mitchell, Oswald—Matt McKenzie, Pastor Manders—Bruce Williams,
Engstrand—Marshall Watson, Regine—Laura Ielen

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THE AMERICAN CONSERVATORY THEATRE

presents

GHOSTS
(1881)

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

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

Associate Director

JANICE GARCIA

Ralph Funkellio

MARTHA BURKE

JAMES SALE

ALFRED TETZNER

RICK ECHOLS

Scenery by

Costumes by

Lighting by

Sound by

Hairstyles by

CAST

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

ANNE LAWDER

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DANA ELGAR

RAY BIRK

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

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

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

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

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

A NOTE ON GHOSTS

Ibbon 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 rights as sacred and important as those of men.

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

The keynote of the Victorian era was control. Intellect must be control- lant. Facts must be kept hidden. Facts considered "out of place" must remain "out of sight," "out of mind," "out of existence."

But in the name of a truly enlightened man of his day. Ibbon felt it was his sacred duty as a playwright to bring the conditions of human problems out into the open. Ibbon realized that the only way to cure the ills of Victorian society was to face them honestly.

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

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

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

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

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A NOTE ON GHOSTS

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

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

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

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.
Are you ready for
an Alfa Romeo?

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

Bill R.

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

"My dream of owning an Alfa
began to turn into the reality of a mortgage,
dentists' bills, and college tuition.

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

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

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

Sheila C.

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

"I drove a big grey station-wagon.

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

"And that station-wagon is just a
rusty memory.

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

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

Ray R.

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

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

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

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

"What a machine!

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

"You know, all that college was
worth it."
Are you ready for an Alfa Romeo?

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

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A NOTE ON HAY FEVER

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

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

On Sunday evenings at the Mansfield's, after a cold supper came games, which Coward describes as "rather acrimonious, owing to Laurette's almost disproval of any guest who turned out to be self-conceited, nervous or unable to act an advert. Coward says he was grateful to Falve for no other guest thought of writing Hay Fever before he died.

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

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

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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.

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

And be exposed to the other America.

THE CASE OF THE DANCING DEER

"More scotch! Are you daft?" groused my round-faced MacBerth. "I want Glenfiddich." The steward shrugged an apology. It seemed the celebrated single malt from the valley of the deer was not on our itinerary.

"No Glenfiddich!" moaned Mac. Then a sly grin danced upon his lips. "A temporary dilemma--and purely academic!" He winked, bolting from the carriage. An hour passed without his return; I ventured off in pursuit.

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

My suspicions aroused, I trailed the fellow into a private car, only to be startled by a troupe of sprightly stags, "Professor Dandal's Dancing Deer," read a dangling trademark. I promptly made tracks for the door.

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

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

GLENFIDDICH
SINGLE MALT

Scotch Whisky
SOUTHERN EXPOSURE. DELTA LINE CRUISES TO SOUTH AMERICA.

A NOTE ON HAY FEVER

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

To begin with, no one has more flights to Britain than we do. From gateways all over the world, Canada and the U.S., where we fly from Anchorage, Boston, Chicago, Detroit, Los Angeles, Miami, New York, Philadelphia, San Francisco, Seattle, Washington and New Orleans (in 1984). For going beyond London (what a pity!), we fly to more than 90 cities, with 10 wide-body Trident L-1011 routes to Europe alone, as well as 74% to the Middle East, Africa and the Orient.

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

And don’t forget our convenient Shuttle service to Belfast, Edinburgh, Glasgow and Manchester. If time is 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 whisks super-sonically from Washington to London in slightly more than four hours. To save another six hours, schedule one of our Concorde flights from London to Singapore, via Bahrain.

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

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

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

Join the British Revolution

British Airways
Join the British Revolution in 78 countries!

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

Join the British Revolution

British Airways

THE AMERICAN CONSERVATORY THEATRE

presents

THE TROJAN WAR
WILL NOT TAKE PLACE
(1935)

by JEAN GIRAUDOUX
Translated by Christopher Fry
under the title TIGER AT THE GATES

Directed by JACK O'BRIEN

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

Associate Director: JAMES HAIRE

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Music by CONRAD SUZA

Sound by ALFRED TETZNER

Hairstyes by RICK ECHOES

Andromache: BARBARA DIRKSON

Cassandra: CASSANDRA HECTOR

Paris: MARK HARELIK

Priam: WILLIAM PATTERSON

Demophon: SYDNEY WALKER

Hecuba: MARIAN WALTERS

Mathematics: THOMAS O'GLESBY

Helen: JILL MILLER

Achilles: WILLIAM MCKEEREGHAN

Battis: JOSEPH HIRL

Ajax: LAWRENCE HECHT

Ulysses: MICHAEL WINTERS

Topros: ISAIAH WHITLOCK, JR.

Oedipus: FRANK SAVINO

Tantalus: GREGG PATTSON

Polydne: SENA THOMPSON

Laomedon: GINA FERRALL

Guards: ROBERT KRIMMER, GARY S. LOGAN, ROBERT INOSCHT

Members of the Senate: WILLIAM BROWN, MARTIN CURLAND

Sailor: ED HUDSON

MARRY: WENDI RADFORD

Setting: A terrace on the Trojan ramparts overlooking the sea.

There will be one two-minute intermission

UNDERSTUDIES

Andromache—Mimi Carr; Cassandra—Johanna Jackson; Hector—Matt McKenzie; Paris—Nicholas Kalelin; Priam—Frank O'Reilly; Demophon—Bruce Williams; Hecuba—Anne Lauder; Mathematian—Mark Murphy; Helen—Janice Garcia; Achille—Garland J. Simpson; Battis—Marshall Watson; Ajax—John Hunter; Ulysses—Thomas P. Harrison; Topros—John C. Fletcher; Oedipus—Raye Birk.
Bon Weekend!

A NOTE ON THE TROJAN WAR WILL NOT TAKE PLACE

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

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

Giraudoux turns a blinding spotlight on human nature as the Trojans debate the abstractions of war versus peace. For Hector, war is “the most natural and hypothetical way of making men equal.” For the Trojan King Priam, war is the necessary catalyst which makes “vulgar and stupid business we call life suddenly leap into flame and justify itself.”

To the Greek Ulysses, there is “a kind of permission for war which can only be given by the gods and nowhere else.”

As Le Gardeur de Thé n’auze pas laire, the comedy was first produced in Paris in 1933. Christopher Fry’s English translation, Ulysses at the Gates won the outstanding success of the 1963-64 London and New York season.

The American Conservatory Theatre’s new production uses the Fry translation, but has restored Giraudoux’s original title. “We all have dikes at our gates, wherever we choose to place them,” says Jack O’Brien who directs the play for A.C.T. “It isn’t just a symbolic image, the spirit of war is in a lot of other ways as well. That is why we have taken the dikes out of the title— to remove it from our inspection, to pull down the image of the dikes, and the fairy symbols people. These are glasses, these are glasses on the surface that basically is a very deep mirror.”

When O’Brien was asked to direct the play, he had not read it since his college years. He remembered it as being “articulate, witty, elegant, very highbrow— gods and goddesses playing at fate and destiny. When I reread it, I was startled.”

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

The play was written just before the Second World War. The political climate was charged. The Greek War was already on the move. Giraudoux was very much aware, very tied into his time. He was a man without a period in history, here— the people with their couturiere dresses and elegant cocktail parties, and chamber ensembles going on in the background.

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

In the play, we hear the Trojans debating, sometimes with real purpose, passion and elegance, about the virtues of war versus peace. They have a strange but agreeable habit of being obsessed with the beauty of Helen the way we are obsessed with whatever and comes our way from time to time. Whatever personality happens to grab the public imagination, we immediately dress her up as a screwball, talk like her, or in the farce that be. Whatever that may be. We are omnipotently attracted by these kinds of values.

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

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

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

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

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

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

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

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That is a lesson we need to hear right now. The Trojan War Will Not Take Place is a powerful reminder of that, and we have not been. This is happening to us. And we are all gods and goddesses, we are all sorts of esteemed people, beautiful, well-bred, highly educated, sensitive. We are Americans. What we continually must remind ourselves is that we also can hurt and bleed and suffer. And if we are not responsible for those Troy gates, we will. This is the historical record of one more people who sleep too late in the morning.

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- Complete American breakfast each morning
- Benvenuto Cocktail at the hotel
- Los Angeles newspaper each morning
- Chaperoned service to Beverly Hills and Hollywood areas
- Dinner of your choice at Le Parc including wine
- Theater tickets
- Admission to Hopkins Villa Borge Palace
- Private parking in hotel garage

Le Weekend at Le Parc...an affordable luxury vacation for two.

Call (213) 855-8888 for reservations or call your travel agent!
**Dim sum fun on Union Square.**

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

**NEWS & NOTES**

**STUDENT JOBS**
As you know, A.C.T. serves not only as the Bay Area's resident professional performing company but also 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 offering in exchange for services) an A.C.T. Conservatory student, please contact Meredith Muschman at 771-3860.

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

**PROLOGUE NOVEMBER 24**
The Friends of A.C.T. and the Junior League of San Francisco invite you to attend a Prologue to the Drake War Ball in 1912. June, by Jean Giraudoux. Guest Director Jack O'Brien will lead the informal discussion of the play on Monday, November 24 from 5:30 to 6:00 p.m. at the Geary Theatre. The event is open to the public at no charge.

**THE A.C.T. OF COOKING**
Have you seen The A.C.T. of Cooking? A.C.T.'s cookbook is filled with recipes gathered from actors, staff, volunteers, alumni and special friends of the company. This cookbook is available by mail or can be purchased in the Geary Theatre lobby before performances or during intermission. Each taste-tempting delight has been tested by cooks from the Friends of A.C.T. Executive Committee and they range from Vincent Price's Fishless Fish and Chips to William Bell's A.C.T. Apple Pie. And Mumsie Smalls. Explore the theatrical latches of Peter Donut, Elizabeth Huddie, Kathryn Crooby, Maresha Mason, Michael Lerman and other members of the A.C.T. family with The A.C.T. of Cooking: The perfect holiday gift – unique and affordable.

**TO THE AUDIENCE**
Curtain Time: In response to numerous requests, LATENIGHTER WILL NOT BE SATURDAY AFTER the opening or intermission curtain — until a suitable break in the performance. Curtain Times: Monday—Thursday, 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee, 2:30 p.m.; Friday and Saturday, 8:30 p.m.

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

Please note the NEAREST EXIT. In an emergency, WALK, do not run, to the exit.

**DOCTORS** may leave their seat location and the number 728-5903 with their call services.

**CREDITS:** Dennis Anderson, Edward Bennett, William Ganssen, Larry Merkle and Ron Scheff for A.C.T. photography.

**SPECIAL THANKS:** Maxine Hamilton, seastax, Louise Kornmumjan, hand finder, Leo Merkle, assistant costume, May Zimmer, I.S.W., Lexley Nichelson, I.S.W.

**TICKET INFORMATION:** The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. through first intermission of the evening performance Monday through Saturday. Geary Box Office is open also 10 a.m. to 1 p.m. on Sunday. On this performance, the Box Office closes at 9 p.m. Tickets to Marines' Memoir Theatre shows are available at the Geary Theatre until 2 hours prior to curtain: they will then be available at the Marines' Memorial Theatre Box Office. For additional information call 673-6400.

**SPECIAL DISCOUNT RATES** are available to groups and theatres participating A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinees (price listed on regular scheduled) are also offered to school groups. Information on group discount may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3860.

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NEWS & NOTES

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TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the opening or intermission curtain—until a suitable break in the performance. Curtain Times: Monday-Thursday, 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee, 2:30 p.m.; Friday and Saturday, 8:30 p.m.

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Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit.

DOCTORS may have their seat location and the number 928-5963 with their call services.

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

SPECIAL THANKS: Maxine Hamilton, steamstress, Louise Shulman, hand finisher, Lee Menzies, assistant milliner, May Zimmer, I.S.W., Lesley Nitcholson, I.S.W.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. through first intermission of the evening performance Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. On evenings when there is no performance, the Box Office closes at 6 p.m. Tickets to Marin's Memorial Theatre shows are available at the Geary Theatre until 2 hours prior to curtain; they will then be available at the Marin's Memorial Theatre Box Office. For additional information call 673-6440.

SPECIAL DISCOUNT RATES are available to groups and theatre participating A.C.T. groups of 25 or more at both the Geary and Marin's Memorial Theatres. Special student matinees just listed on the regular schedule 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.

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A CHRISTMAS CAROL
A.C.T.'S CHRISTMAS TREAT

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

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

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

A.C.T.'s festive adaptation of the classic is the result of the collaborative efforts of Dennis Walters and director Lord Williams, who have preserved Dickens' language and the spirit of the original with loving care, while adding rich

A.C.T./15th Repertory Season

MUCH ADO ABOUT NOTHING by William Shakespeare
Shakespeare's delightful comedy explores the pursuit, siege, and surrender of two highly reluctant lovers.

GHOSTS by Henrik Ibsen
Society's hypocrisy and oppression are brought to light when a woman must confront the tragic mistake she made years ago.

THE TROJAN WAR WILL NOT TAKE PLACE by Jean Giraudouix
The Trojan plight at peace-making is overshadowed when destiny and human nature intervene. A witty, provocative French variation on Homeric themes.

NIGHT AND DAY by Tom Stoppard
The brilliant playwrights of Lepers and Travesties take a bold new direction in a searing drama of front-line journalists caught in the crossfire of an African revolution.

HAY FEVER by Noel Coward
A sparkling high comedy of bad manners and interrupted laughter. Its star-studded Coward at his champagne best.

A C H R I S T M A S C A R O L by Charles Dickens
A.C.T. is proud once more to present this festive theatrical adaptation of Dickens' holiday favorite.

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A CHRISTMAS CAROL

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Dimensions of glittering theatricality. All the beloved characters from the tale appear as miraculously as if conjured up by the three Spirits of Christmas who visit Scrooge. We see good Bob Cratchit and his boon step out of the pages - and the jolly Fezziwigs, old Jacob Marley, Mrs. Dilbert and her rau- cous cronies, little Fan, Dick Wilkins, Topper, Belle and Tiny Tim, wailing his little crutch and crying out: "God bless us, everyone!"

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

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

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

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A.C.T. Initiates Interpreted Series for the Hearing-Impaired

In a continuing effort to bring the magic of live theatre to more of the Bay Area community, the American Conservatory Theatre adds a special series of performances this 15th anniversary season which will be interpreted for the deaf and hard of hearing. The three plays chosen for the series are Nigel Howard's sparkling Mary Poppins, Lillian Hellman's powerful drama The Little Foxes, and George Bernard Shaw's A Christmas Carol.

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

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

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

Interpreter for the A.C.T. program is Steven Feischl Rodger, considered one of the finest in the country, and well known to deaf audiences throughout the Bay Area. Rodger is one of ten people in the nation who holds a Special Certificate in Sign Language Interpreting for the Performing Arts from the Registry of Interpreters for the Deaf. He is on the faculties of the University of California San Francisco Center on Deafness, where he teaches sign language, and the Vista Community College.

Dates for the series are A Christmas Carol on December 2, Mary Poppins on January 6, and The Little Foxes on April 28.

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WELCOME BACK!

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 theatrical debut with Chekhov’s little-known Ivan-ov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1995. The next five years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1969 off-Broadway production of Under Milkwood won the Lola D’Amato and Out Circle Critics Awards. In 1965, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, he returned to New York to write the libretto for an opera. Natalia Pavlova, with composer Lee Hoiby, based a Month in the Country. In 1964, he directed Tartuffe and Hamlet in Shakespere at Lincoln Center, then travelled to London to recreate its staging. Charactar. A graduate of Carnegie Mellon University, he has been the recipient of a Pulitzer Scholarship, a Ford Foundation Directorial grant and an NBC-RCA Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Othello, Macbeth, Three Sisters, The Tempest, The Winter’s Tale. Ball has directed three of his productions for PBS television, including The Winter’s Tale, 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. As founder and General Director of A.C.T., he also accepted an Antonini Petti (Tony) Award for the company from the American Theater Wing in June of 1919. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

WHO’S WHO

At A.C.T.

Deborah Soward in THE IMPORTANCE OF BEING ERNEST

4th Season in 1979

CHAMPIONSHIP SEASON

Dolores Mayo in A STREETCAR NAMED DESIRE

Rice Reinking in THE VISIT

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**James B. McKenize**

(Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Directors. In 1969, he became Executive Producer, and the company has produced 42 plays. He has served as President of the Broadway League, the American Theatre Wing, and the National Alliance for Musical Theatre. He has also served on the Board of Directors of the League of Professional Theatre Battalions and the Board of Directors of the National Endowment for the Arts.

---

**Edward Hastings**

(Executive Director) is a founding member of A.C.T., whose production of Orson Welles’ “The Merchant of Venice” was named Best Production of the Year by the San Francisco Chronicle. He has also served as the General Manager of the and the Managing Director of the New York Shakespeare Festival. He is a member of the Board of Directors of the Alliance for the Arts.

---

**Nagle Jackson**

(arts director) has been with A.C.T. since 1968, and has directed numerous productions for the company. He has been the recipient of the San Francisco Theatre Award for Outstanding Achievement in Theatre and has served as the Executive Director of the National Alliance for Musical Theatre. He is a member of the Board of Directors of the League of Professional Theatre Battalions and the Board of Directors of the National Endowment for the Arts.

---

**Allen Fletcher**

(Executive Director) is a former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespeare Festival in Ashland, and the Oregon Shakespeare Festival in Portland. He has also directed at the Oregon Shakespeare Festival in Ashland, and at A.C.T. the English-language premiere of the hit Soviet play "Valentino and Valentina."

---

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JAMES B. MCKENZIE (Executive Producer), who has been associated with ACT throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, and the company on its first tour to Broadway, and has remained as Producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway and 15 national tours of Broadway plays. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a Director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors Equity Association; a consultant for F.E.D. P.A.T. and was recently appointed a member of the Board of Directors of L.I.E.N.A., the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the U.S. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., whose productions of Othello's Aunt and Our Trust were seen during A.C.T.'s two first seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Slavens of Margery Kempe, a play for George Dukas and directed the national touring company of Oliver. He has served as a guest director in colleges and regional theatres and for three summers as a Resident Director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sam Michael Rudgave in Shakespeare's People, directed the Australian premiere of The

Hot L Baltimore, and at A.C.T. the English-language premiere of the hot Soviet play Valentin and Valentina.

ALLEN FLETCHER (Conservatory Director), former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespeare Festival 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 Uncle Vanya, Death of a Salesman, Antigone and Old Love. The Heritage, Antony and Cleopatra, Othello, Paradise Lost, Hadrian VII, The Latent Hypnotist, The Hot Pot, Baltimore, The Misers, The Ruling Class, A Failed Person Singular, Heartbreak House, Romeo and Juliet and A History of the American Film, the world premiere of Tennessee Williams' This is My Heaven and Don Quixote, which were among the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as A Midsummer Night's Dream, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Russian plays for A.C.T., including, A Bombing of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Misanthrope.

NAGLE JACKSON (Guest Director), Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to A.C.T. to direct Cape Fear. Following the success of Cape Fear, he staged it for the Royal Poinciana Playhouse in Palm Beach, Florida and at the McCarter Theatre with Celeste Holm in the leading role. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the

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in Julian Caesar, Rodgente, ladies in Orlando, Ben-
batan in Hotel Paradise, the Studentono-
te in The Visit, Dr. Shippitygo in A
Month in the Country, and the leading role
in Plantagenet.

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 Players' Thea-
tre, she has appeared regionally with
The Second City, in off-Broadway produ-
cations, and in television and film. For
A.C.T. she directed The House of Bernarda
Alba and has performed in over 25 produ-
cations. Other directing credits include
Labys by Barbara Kester, Shoe Palace Mur-
der by Tony Hillard and Bill Hoffman and
The Hunter Gatherer by John Robison
for A.C.T.'s PROS Project, and Is-
abel Horovitz's Machpelah for the Berkeley
Stage Company. This fall she will be di-
recting Articulate by Jordan Glass at the
Kleist Center.

BARBARA DISGROSKY joined A.C.T.
in six years ago and has appeared in
Yerma de Garcia, The
Hot Fudge Sundae, The
House of Bernarda Alba, The Cherry Or-
chard, Pillars of the Community, Jumper,
Street Scene, The Mark of Simon, General
Gorgeous, Pier Gynt, Equus, Man and
Superman, A Christmas Carol, The Bour-
geois Gentleman, The Master Builder,
Ab-bady Persono Singular, Tortured.
In A
Way Home, A Month in the Country, The
Cirk, 500 Days, My Father, Buried Child
and The Girl of the Golden West. She
performed with Sela Thompson at the
Westport Country Playhouse in Ship

FREDERICK DONAT has appeared at A.C.T.
in twelve seasons for his Broadway appear-
ces in
The Chinese Prime
Minister, The Entertain-
er and The First
Gentleman (Theatre World Award, best
featured actor). He spent six summers with
the Canada's Stratford Shakes-
pearean Festival and has appeared in Am-
nican TV. His appearances here include
Enemy of the People, Man and Superman,
Cyrano de Bergerac, The Master Builder,
A Month in the Country, Huckleberry Finn,
Equus, The Little Foxes and The Crucifer
of Theodore. A Different Street, P.S.T.,
The Chinese Syndrome, and upcoming:
Hop-Long and All Wound Up.

DANA ELDBERG has appeared at A.C.T.
in
Loplopia in The
Cherry Orchard and
before that as
Vladimir in the Los Angeles Ac-
centor's Theatre production of Waiting for
Gold which also played on national TV
in the Theatre in American Series and
Denmark in Denmark and the Wind in
Venice, Arena Stage in Moscow and Len-
ningrad. In New York, T. Blount has been
seen off and on in Broadway in Dal

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JOHN FLETCHER joined the A.C.T. acting company for its second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coordinator and is an acting instructor for the Conservatory Training Program. He has been involved in theatre education as a teacher of acting at the University of Sydney and at The Juilliard School in New York, and a director with the New York University Film Institute. His production credits include George and Mildred, The School for Scandal, The Good Soldier, and Heartbreak House at the San Francisco Art Institute.

JULIUS FLETCHER (*), a recent graduate of Stanford University, has studied acting at The Juilliard School in New York, and at The Actors Studio in New York. He has recently appeared in the role of John Proctor in The Crucible at The Mark Taper Forum in Los Angeles. His previous acting credits include roles in Peter and The Wolf, The Odd Couple, and The Lisbon Traviata. He is currently working as an actor and director in the Bay Area.

MARK HARRISON (*), a recent graduate of Stanford University, has studied acting and directing at The Juilliard School in New York. He has appeared in numerous productions in the Bay Area, including roles in Waiting for Godot, The Glass Menagerie, and A Midsummer Night's Dream. His directing credits include The Importance of Being Earnest and The Importance of Being Featured in a Movie. He is currently working as an actor and director in the Bay Area.

LAWRENCE HEATH (*), a recent graduate of Stanford University, has studied acting and directing at The Juilliard School in New York. He has appeared in numerous productions in the Bay Area, including roles in Waiting for Godot, The Glass Menagerie, and A Midsummer Night's Dream. His directing credits include The Importance of Being Earnest and The Importance of Being Featured in a Movie. He is currently working as an actor and director in the Bay Area.

JANICE GARCIA returns to A.C.T. for her third season. She has recently directed the A.C.T. tour of Harmony and Hope, an international tour that featured the A.C.T. and the New York City Opera. She has been involved in theatre education as a teacher of acting at The Juilliard School in New York, and at The Actors Studio in New York. Her production credits include George and Mildred, The School for Scandal, The Good Soldier, and Heartbreak House at the San Francisco Art Institute.

What's so Great about One Company of San Francisco? - A Thousand Trues about San Francisco: The City of Mist and Rain, but also the City of Sun and Fun. This is the true story of its kind in America!
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 years with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in The Crucible at Road and A History of the American Film.

THOMAS HARRISON (*1) joined the A.C.T. acting company after appearing on the Geary stage in Romeo and Juliet, Ah, Wilderness! and Paradise. His student productions include The Revenger's Tragedy, Lovers, and Treplay in The Segal! He studied ballet with Eugene Slavin and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Cheers for the Blindey. Other roles include Stephen Ryder in When You Come Back, Red Ryder; Lucky in Windig for Godz, Malcolm in Macbeth and Toon in Gos Mepcop. In addition, he won a T.C. National Filmmaker this past spring. His film credits include Pirouette. His second love is in landscaping and gardening.

LAWRENCE HECHT (*1) is now in his seventh season with the Geary. He has performed or directed with the San Francisco Repertory Theatre in Santa Rosa, Xerigons, Performed Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Center Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health! A Christmas Carol, The Visit, Bursed Child, The Girl of the Golden West and most recently on tour in Hay Fever.

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was seen last season on the Geary stage in The Crucible of Blood. She played the part of “Celt” in The Hot L Baltimore and Hodel in Fiddler on the Roof at the Southern California Conservatory Theatre. She was also seen in student productions as the “Girl” in The Hot L Baltimore, Gwen in The Royal Family, Joanne in Fiddler on the Roof, and Footlight in The Crucible of Blood.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Gruelka in The Bacchae. This is her sixth season at A.C.T. where her roles have included the Duchess in Caesar de Bergougnou, Susie in The Hot L Baltimore, Mrs. Maurit in A Streetcar Named Desire, Dolley in The Matchmaker, The Courtesan in This Is the Entertainment, Joanna in Knock Knock, Marcelle in Hotel Paradiso, Natalya in A Month in the Country, Cesare Zacharias in The Year and Regina in The Little Foxes among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire, and Matsu at Tokyo University. She also directed the PLF production of Jack Galsworthy’s Afternoon in the Woods. Her first feature film, Pilgrim, was invited to the Venice Film Festival this summer.

JOHN HUTTON [*] received his B.F.A. from Ibica College, New York before coming to A.C.T. He has been seen on the Geary stage in Romeo and Juliet and The Girl of the Golden West. Student productions at A.C.T. include Verdian in Three Sisters and Herbert Dunn in The Royal Family. This past season he appeared in Our Town and The Road 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, South- west and most recently Death of a Salesman and The Journey. She joins A.C.T. this season as a housewoman having appeared on the Geary stage last season in Pantaloon.
BYRON JENNINGS joins ACT this season having performed in the Oregon Shakespearean Festival, Mark Taper Forum in the Off-Globe Theatre, California Actors Theatre and the Albee Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in Comic of Richard III, Sherlock Holmes, Lear in The Winter's Tale and Tragedia in The Spanish Tragedies.

NICHOLAS KALENDI joined the ACT acting company after graduation from Bowed College in Branham, Maine and Tufts University in London, England, where he studied with S. Martin Browne and Anthony Comins. Born and raised in Lexington, Massachusetts, he has performed at the Theatre at Montauk, Maine, and the Utah Shakespearean Festival. He has appeared as Dromio in Midsummer Night's Dream, Enos in Anthony and Cleopatra, Francis King Lear, Antigone, Euphues in Comedy of Errors, Benvolio in Romeo and Juliet, and Mercutio in Measure for Measure for San Francisco Shakespeare Festival. His last season he was seen in the student projects as Duke in As You Like It and Rinaldo in Richard II.

LAURA KLEIN joined the ACT acting company this season after studying at the College of Santa Fe, where she played opposite Gerald Grun and Sylvia Styx. As a member of the Green Carnation Theatre Company, she worked in collaboration with playwright Preston James on A Place on the Mountain and last season she was seen in the silent motion picture The Haunting of the American Film, A History of the American Film. While in a CAC's Advanced Training Program, her roles included Ariadne in The Souffle, and in a distribution of a video, Desolation in the Vieta production of Much Ado About Nothing at the Paul Mullins Vignettes. She also appeared in the film The Saboteur.

WILLIAM MCKEEREHAN joined the company three seasons ago after a short time at the Milwaukee Repertory Theatre in Wisconsin where he was seen as Tobias in A Delicate Balance, John Tartar in Macbeth, Sandor Tidler in The Playboy of the Western World, and Othello in Iago. His latest role was as medical and technical advisor to the Joffrey's production of Romeo and Juliet.

ANNE LAVERNE, an original member of the Actors' Workshop, was graduated from the University of California, Berkeley. In New York she studied with Kaye Delakov and speech with Alice Herman.

She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and won a Residency Award at Santa Fe Opera. She appeared in the summer of 1972 and 1973 in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her eleven seasons at ACT she has performed in a Dumb's House, The House of Bernarda Alba, Tonight at 8:00, You Can't Take It With You, Pillars of the Community, The Thirsk Entertainment, Poor Qen, Saints and Supplicants, The Master Builder, All the Way Home, Ah, Wilderness!, Heartbreak House, A Month in the Country, Romeo and Juliet and A History of the American Film. Her film credits include John Korty's award-winning The Maltese Cross and the new TV film A Christmas Without Snow airing in December.

MATT McKEENEB was seen on the east coast last summer at Hartnett's Western Stage performing as Petrocchio in The Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Wisconsin, he was in The Comedy of Errors, As You Like It, and Falstaff in the O que Window. Last season he was seen in the student projects as Dr. Austin in Uncle Vanya and Rich in Richard II.

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NOVEMBER 22 TO DECEMBER 24, 1980

STACY RAY (*) joins the A.C.T. acting company this season and will be teaching Voice in the Advance Acting 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 Casa de Begoña, Verso IV and Thee's Comedy as well as performing in Ono's Yacht. Her role as an Extra in 'The Hills in Chiswick for C.C.T. student Julia Cavendish in the Old Vic theatre. University, Ireland in Three Sisters, Richard III and a concert of Nightingale. She spent one year at R.A.D.A. and as a pupil in The Moscow and in Uncle Vanya. On the Deary Stage, she was seen in 'Tome and Fool' and in Uncle Vanya. She has appeared on Broadway in 'The Layover in Tiny Alice' in which he recreated his role in A.C.T. Away from the city stage, he has performed in The Caramoor's Nine, and was a member of the Chamber Theatre in San Francisco. He has also appeared in the San Francisco Opera in Richard Strauss's Ariadne and Naxos.

RAY REINHARDT, who celebrated A.C.T.'s successful tour of Russia as Ophelia in Denmark Under the Sun, is known as San Francisco as the lead in Orpheus and The Misses Stanley in A Streetcar Named Desire, he is a native of Long Beach, California. He has appeared on Broadway in The Layover in Tiny Alice, and is currently performing in The Moscow. He has been a member of the Chamber Theatre in San Francisco. He has appeared in the San Francisco Opera in Richard Strauss's Ariadne and Naxos.

FRANK SANSONI obtained his M.F.A. at the Goodman Theatre of Chicago where he was a member of the acting company until moving to San Francisco, where he worked at the C.R.C. on theatre acting and directing. He began his Broadway career as a standby for Big Time in Oklahoma, and has since appeared in a number of Broadway plays and musicals, including A Chorus Line, and in several national tours. He has appeared on television in a number of roles, and has also appeared in the movies A Star is Born, The Great American Beauty, and The Blues Brothers.

GARLAND J. SIMPSON (*) graduated from Reed College in 1970 and State College, Michigan, prior to joining A.C.T. He is the producer of the Oakland Ensemble Theatre in San Francisco. He has appeared in The Doll's House, and in Uncle Vanya. On the Deary Stage, he was seen in 'Tome and Fool' and in Uncle Vanya. He has appeared on Broadway in 'The Layover in Tiny Alice' in which he recreated his role in A.C.T. Away from the city stage, he has performed in The Caramoor's Nine, and was a member of the Chamber Theatre in San Francisco. He has also appeared in the San Francisco Opera in Richard Strauss's Ariadne and Naxos.

DEBORAH SUSEL returns to A.C.T. having been seen at the Berkeley Stage Company, the Thetre of Living Arts and the San Francisco Opera. She has toured the East and West Coast in various productions and has been seen nationally in film and TV. Her recent television credits include 'Tell Me a Riddle' and 'The Virgin'. She is presently on the shelf at Mills College, U.C. Berkeley, A.C.T. and in a voice and speech consulting practice in San Francisco.

SYDNEY WALKER is a veteran of 30 years in the arts, having been involved in acting, directing, and television work. Eighty percent of his work has been in the film industry, and he has had the pleasure of working with many great directors. He has appeared in a number of films, including 'The Great American Beauty', and has been seen on television in various roles. He has also appeared in the movies 'A Star is Born', 'The Great American Beauty', and 'The Blues Brothers'.

JASON WHITLOCK, Jr. (*) returns to A.C.T. for his third season. He has been seen as Weston Hare in The Big Service, in A History of the American West, and in The West. He has appeared on Broadway in 'The Layover in Tiny Alice', and has also appeared in the San Francisco Opera in Richard Strauss's Ariadne and Naxos.

BRUCE WILLIAMS (*) graduated from the University of Texas, and has been seen in 'The Doll's House', 'The Master Builder', 'A Christmas Carol', and 'Hotel Paradise'. He has also been seen in the film 'The Blues Brothers', and has appeared in a number of television shows, including 'The Great American Beauty', and 'The Blues Brothers'. He has also appeared in the movies 'A Star is Born', 'The Great American Beauty', and 'The Blues Brothers'.

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Michael Winters came to A.C.T. three seasons ago af- ter four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as he appeared as Nat Miller in the Broadway musical "9 to 5". He is a graduate of the University of Connecticut where he received his B.A. in Drama. Winters is a character actor who has appeared in numerous films and television shows. He is married to actress Barbara Eden, with whom he has two children.

Diane Eipekson (Lighting Designer) received her M.F.A. from the Yale School of Drama and is a resident of Connecticut. She has designed lighting for productions at Yale Rep, the Public Theater, and the Roundabout Theatre Company. She has also worked extensively with the Shakespeare Theatre Company and the New York Shakespeare Festival. Her recent work includes "The Tempest" for the Oregon Shakespeare Festival and "The Winter's Tale" for the Shakespeare Festival of St Louis.

Martha Bunke (Costume Designer) returns to A.C.T. for her third season having designed "The French Lieutenant's Woman" in 1989. She has recently completed a production of "Hamlet" for the Shakespeare Theatre Company in Washington D.C. and has just finished work on "The Three Musketeers" for the National Theatre in London.

Robert Fletcher (Costume Designer) has designed over 30 productions for A.C.T. including "The Playroom" (New York Times), "The Hollow" (New York Times), and "The Glass Menagerie" (San Francisco Chronicle). His designs have been seen at the Arena Stage in Washington D.C., the Mark Taper Forum in Los Angeles, and the Court Theatre in London. He is a member of the Society of Stage Directors and Choreographers and has received an Obie Award for his work on "The Tempest" at the Shakespeare Festival of St Louis.

F. Mitchell Dana (Lighting Designer) returns for his ninth season with A.C.T. His recent credits include "A Midsummer Night's Dream" (San Francisco Opera), "The Visit" (San Francisco Opera), and "The Tempest" (Oberammergau Passion Play). His design for the production of "The Tempest" at the Shakespeare Festival of St Louis was cited by the New York Times as "masterful".

Johansson Walker (Costume Designer) has designed costumes for over 30 productions at A.C.T. including "Macbeth" (San Francisco Chronicle), "The Winter's Tale" (New York Times), and "The Tempest" (San Francisco Chronicle). His design for the production of "The Winter's Tale" at the Shakespeare Festival of St Louis was cited by the New York Times as "a triumph of design and execution".

Ralph Posz (Casting Director) has cast over 100 productions for A.C.T. including "A Midsummer Night's Dream" (San Francisco Chronicle), "The Visit" (San Francisco Chronicle), and "The Tempest" (Oberammergau Passion Play). He is a member of the American Society of Casting Directors and has received an Obie Award for his work on "The Tempest" at the Shakespeare Festival of St Louis.

Robert Morgan (Costume Designer) has designed over 20 productions for A.C.T. including "The Visit" (San Francisco Chronicle), "The Tempest" (Oberammergau Passion Play), and "A Midsummer Night's Dream" (San Francisco Chronicle). His design for the production of "A Midsummer Night's Dream" at the Shakespeare Festival of St Louis was cited by the New York Times as "a triumph of design and execution".

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DESIGNERS

MARTHA RUCK (Costume Designer) returns to A.C.T. for her third season after having designed Buried Child and The Last of the4 July. Her past credits include Romeo and Juliet and H.M.S. Pinafore for the Santa Barbara Repertory Theatre and Pacific Repertory Theatre. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

F. MITCHELL DANIA (Lighting Designer) returns for his ninth season with A.C.T. The Thaw, War with No Hope, Place marks his 35th production here, where his designs include Crises de Bergere, The Tragedy of the Show, A History of the American Film, Christmas Carol, The Visit and the Russian Tour. He has directed the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the L.A. Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, Stratford Festival (Ontario), Widllyan and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter Monterey by the Goodman Theatre, McCarter Theatre, Cleveland Light Opera and the Prague National Theatre. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. He has recently designed Mass Appeal, A Comedy, White Chairs and Ambroise in New York City and The Suicide for Broadway.

DICK EPPEMANN (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. He is an associate designer at A.C.T. for six seasons, having designed lighting for the productions of Peer Gynt, Knick Knack, Translations, All the Way, Home, The National Health, Sif of July, Home, How Far From the Center of Blood, Penangie and Buried Child. Eppermann also spent eight seasons with P.C.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at Old Globe in San Diego. He was the consulting and designer for the opening of the Den of the Performing Arts Denver Center of the Performing Arts. He is currently a design firm called Performing Arts Technology.

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

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Ah, Wilderness, Heartbreak House, Hoy Fever and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons. His designs for West's Tale, The Visit, Hamlet and Guys and Dolls, in recent seasons he designed sets for Doctor Faustus. She Stoops to Conquer and Lo and Behold at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Translations, The Winter Dancers, The Visit, and 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 Drivin Street.

ROBERT MORGAN (Costume Designer) now in his ninth season at A.C.T. has created costumes for 21 company productions. His costumes are A Man For All Season at the Ahmanson Theatre were
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previously honored with a Los Angeles Drama Critics Circle award. He has designed for the Geffen Theatre in Minneapolis and continues his association with both San Diego’s Old Globe Theatre and P.C.A. in Santa Maria. This season his work will be seen at the Buffalo Studio Theatre and the McCar- ter Theatre in Princeton. Mr. Morgan resides in Vermont’s rural Washington with his wife Wendy, an attorney.

MICHAEL OLICH (Costume Designer) designed costumes for ACT’s production of Shakespeare’s last season. An M.F.A. graduate of Carnegie-Mellon University, he was awarded designer of costume and scenery for two seasons at How- ard’s Alley Theatre, where he has returned twice as guest designer several times. For the last three years he has taught set design at the University of Santa Clara. A winner of the 1975 U.S. I.C.T. design competition, both scenery and costumes, Olich has designed for the Pacific Conservatory of the Performing Arts, the Arizona Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival.

JAMES SALE (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loadi Zook, Billy, Reilly, Pawn on the Run and Floyd Street. Other design credits include seasons at the Eugene Theatre in Seattle, California, Santa Monica’s Musical Theatre and the Skirvin Theatre in Los Angeles. He will be designing Othello and An Inspector Calls for A.C.T. this season in as well as being Associate Lighting Designer for all the productions.

RICHARD SEGGER (Set Designer) returned for a sixth season of A.C.T. last year having designed award-winning 2003-2004 seasons including The Light in the Forest and The Girl of the Golden West as well as The Drunkard. In July, the Walt Disney Center: Hotel Paradise; The Matchmaker; The Bourgeois Gentilhomme; Chekhov and Shakespeare; A Midsummer Night’s Dream, which premiered at the Maritime Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Segger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the C. P. 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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recently honored with a Los Angeles Drama Critics’ Circle Award. He has designed for the Guthrie Theatre in Minneapolis and continues his association with both San Diego’s Old Globe Theatre and P.C.P.A. in Santa Maria. This season his work will be seen at the Buffalo Studio Arena Theatre and the McCarter Theatre in Princeton. Mr. Morgan resides in Vermont’s northeast kingdom with his wife Wendy, an attorney.

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

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

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

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| 900,000  | 900,000   |
| 800,000  | 800,000   |
| 700,000  | 700,000   |
| 600,000  | 600,000   |
| 500,000  | 500,000   |
| 400,000  | 400,000   |
| 300,000  | 300,000   |
| 200,000  | 200,000   |
| 100,000  | 100,000   |
| 50,000   | 50,000    |
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Smoothness.
Breeding.
The taste of Scotch
groomed to its ultimate finish.
Imported
White Horse Scotch.