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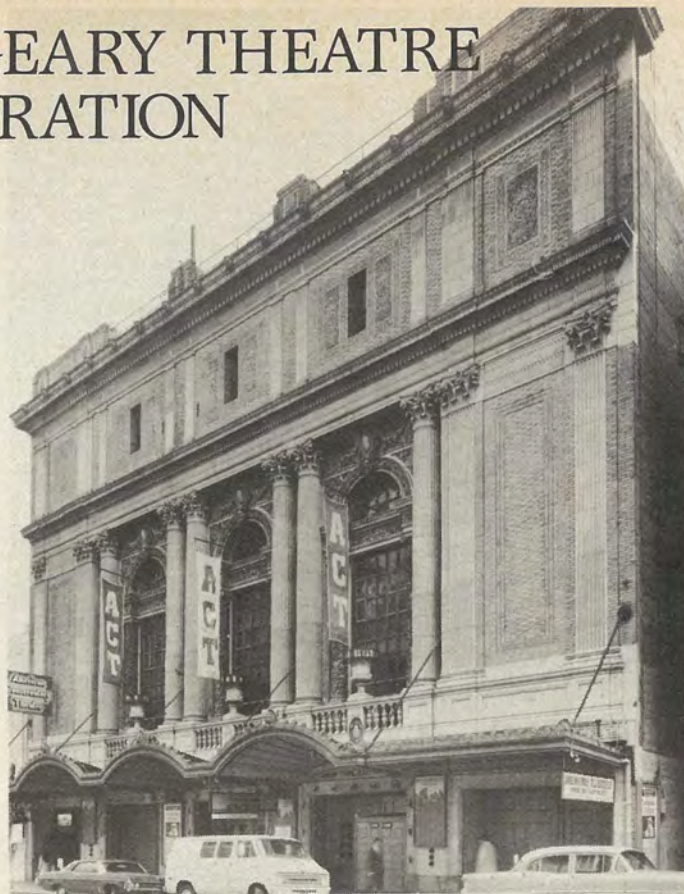
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THE GEARY THEATRE RESTORATION



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San Francisco Chronicle
January 9, 1910

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

In June A.C.T. received the good word from the James Irvine Foundation of San Francisco that they were making a contribution of \$150,000 towards the restoration of the theatre. This was followed by a contribution of \$100,000 from the S.H. Cowell Foundation. Both grants will be applied to the \$1.5 million capital fundraising campaign that A.C.T. launched officially on August 14, 1980. The

fundraising and restoration activity will span three years, with final work on the Geary scheduled for completion in the summer of 1982. All restoration has been scheduled in order to avoid conflict with A.C.T.'s repertory season.

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

The Geary Theatre opened its doors to enthusiastic local reviews on January 10, 1910 as the Columbia Theatre. "Perhaps there have been bigger weeks theatrically in the history of San

continued on p. 6

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Clos du Bois '78	Joseph Phelps Vineyards '78
Dry Creek Vineyard '78	Richard Carey Winery '78
Felton-Empire '78	Firestone Vineyard '78
Hacienda '78	Landmark '78
Mark West Vineyards '77	Almaden '77
Tualatin '77	J. J. Haraszthy '78
Charles Krug '77	Alexander Valley Vineyards '78
Sterling Vineyards '78	Napa Wine Cellars '78
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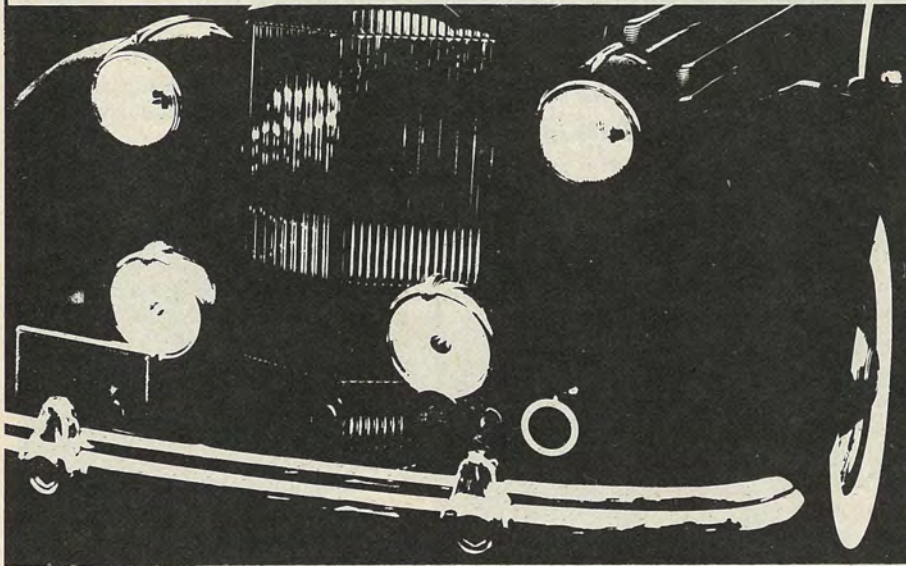
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Francisco than the one beginning today, but no one has yet been found who remembers it." Built in the aftermath of the great earthquake, which wiped out virtually all of San Francisco's great theatres, the Geary was designed by Bliss and Faville, architects who ranked among the foremost of their day.

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

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

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

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



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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

Noel Coward's
HAY FEVER
Closing January 10

Jean Giraudoux's
**THE TROJAN WAR
WILL NOT TAKE PLACE**
Opening November 25
Closing February 28

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

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

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

Richard Brinsley Sheridan's
THE RIVALS
Opening March 10
Closing May 29

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

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

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THE AMERICAN CONSERVATORY THEATRE

presents

MUCH ADO ABOUT NOTHING

(c. 1599)

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

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

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

CAST

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

There will be one twelve-minute intermission

UNDERSTUDIES

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

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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 as enticing then as it is today. We meet, we woo, we win — such is the very stuff of life.



Barbara Dirickson and Mark Murphey

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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 culled his penchant for mistaken identities, lies and disguises amidst the verbal banterings of Beatrice and Benedick and the bumbblings of our "Keystone Kops" personified in Dogberry and Verges.

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

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THE AMERICAN CONSERVATORY THEATRE

presents

GHOSTS

(1881)

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

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

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

CAST

<i>Fru Helene Alving, widow of Captain Alving, Late Court Chamberlain</i>	ANNE LAWDER
<i>Osvald Alving, her son, a painter</i>	THOMAS OGLESBY
<i>Pastor Manders</i>	DANA ELCAR
<i>Engstrand, a carpenter</i>	RAYE BIRK
<i>Regine Engstrand, in service with Fru Alving</i>	JILL HILL

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

There will be two ten-minute intermissions

UNDERSTUDIES

Fru Alving—Delores Y. Mitchell; Osvald—Matt McKenzie; Pastor Manders—Bruce Williams;
Engstrand—Marshall Watson; Regine—Laura Klein



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



Thomas Oglesby and Anne Lawder

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

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

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.

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THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

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

CAST

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

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

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

There will be one fifteen-minute intermission

UNDERSTUDIES

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

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Sheila C.

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

"I drove a great big stationwagon.

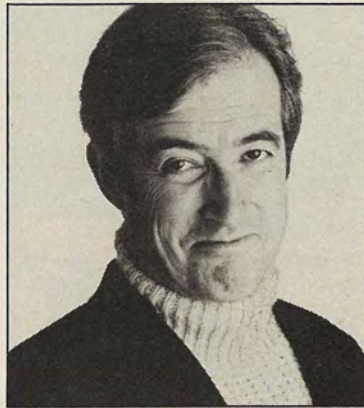
"Well, I'm no longer 25 and I'm no longer anyone's wife—my kids are grown and have kids of their own and I have a career.

"And that stationwagon is just a rusted memory.

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

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

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



Bill B.

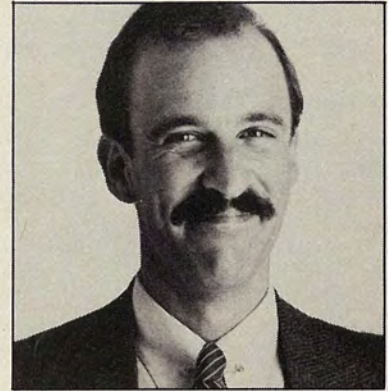
"But then I got married and Jennifer arrived a year later; two years after that, Robert.

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

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

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

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



Ray R.

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

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

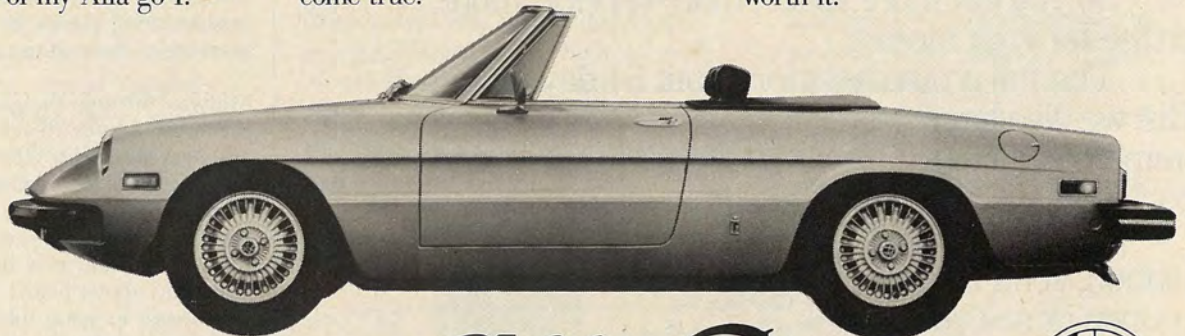
"Well, at first, I thought the world had passed me by—all those cars were so boring!

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

"What a machine!

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

"You know, all that college was worth it."



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A NOTE ON *HAY FEVER*

Cool moonlit terraces, beautifully gowned 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 “disgraceful,” 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 weekend spent with Laurette Taylor, her playwright husband Hartley Manners and Miss Taylor's two precocious children. During his first New York visit, Coward was a frequent guest in their demi-Gothic edifice on Riverside Drive. Miss Taylor was, according to Coward, “frequently blunt to the point of embarrassment. Her humor was quick as lightning and she could pounce from a great height with all the swift accuracy of a pelican diving into the seas, seldom failing to spear some poor fish.”

On Sunday evenings at the Hartley Manners', after a cold supper came games, which Coward describes as “rather acrimonious, owing to Laurette's abrupt disapproval of any guest who turned out to be self-conscious, nervous or unable to act an adverb. Coward says he was grateful to Fate that no other guest thought of writing *Hay Fever* before he did.

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

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

THE CASE OF THE DANCING DEER



"Mere scotch! Are you daft?" railed my rotund friend 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 clinking sound he made as he passed, I judged his bag to be full of bottles. And, if my ears didn't deceive me, triangular bottles at that.



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



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



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

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THE AMERICAN CONSERVATORY THEATRE

presents

THE TROJAN WAR WILL NOT TAKE PLACE

(1935)

by JEAN GIRAUDOUX

Translated by Christopher Fry
under the title TIGER AT THE GATES

Directed by JACK O'BRIEN

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

Associate Director JAMES HAIRE
Scenery by RICHARD SEGER
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by CONRAD SUSA
Sound by ALFRED TETZNER
Hairstyles by RICK ECHOLS

Andromache BARBARA DIRICKSON
Cassandra DEANN MEARS
Hector BYRON JENNINGS
Paris MARK HARELIK
Priam WILLIAM PATERSON
Demokos SYDNEY WALKER
Hecuba MARRIAN WALTERS
Mathematician THOMAS OGLESBY
Helen JILL HILL
Abneos WILLIAM McKEREGHAN
Busiris JOSEPH BIRD
Ajax LAWRENCE HECHT
Ulysses MICHAEL WINTERS
Topman ISIAH WHITLOCK, JR.
Olpides FRANK SAVINO
Troilus GREGG PATTERSON
Polyxene SENA THOMPSON
Laundress GINA FERRALL
Guards ROBERT KRIMMER, GARY S. LOGAN,
ROBERT PESCOVITZ
Members of the Senate WILLIAM BROWN,
MARTIN CURLAND
Sailor ED HODSON
Ladies-in-Waiting MARY LOQUVAM, WENDI RADFORD

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

There will be one twelve-minute intermission

UNDERSTUDIES

Andromache—Mimi Carr; Cassandra—Johanna Jackson; Hector—Matt McKenzie;
Paris—Nicholas Kaledin; Priam—Frank Ottiwell; Demokos—Bruce Williams;
Hecuba—Anne Lawder; Mathematician—Mark Murphey; Helen—Janice Garcia;
Abneos—Garland J. Simpson; Busiris—Marshall Watson; Ajax—John Hutton;
Ulysses—Thomas P. Harrison; Topman—John C. Fletcher; Olpides—Raye Birk.

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A NOTE ON *THE TROJAN WAR* *WILL NOT TAKE PLACE*

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

As in the Homeric legend, Paris of Troy has seized Helen, wife of the Spartan Menelaus and that most beautiful of all mythical women. The Greeks, even at the moment, approach Troy in their war ships, demanding her return. Troy may surrender Helen, or they may fight 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 sordid and hypocritical way of making men equal." For the Trojan king Priam, war is the necessary catalyst which makes "this dull 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 world's mood and atmosphere."

As *La Guerre de Troie n'aura pas lieu*, the comedy was first produced in Paris in 1935. Christopher Fry's English translation *Tiger at the Gates* was 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 tigers at our gates or wherever we choose to place them," says Jack O'Brien who directs the play for A.C.T. "It isn't just a symbolic tiger, the spirit of war; it is a lot of other things as well. That is why we have taken the tiger out of the title — to remove it from over inspection, to pull down the image of the gates, and the fancy symbolic people. These are glosses, these are glazes on the surface of what basically is a very deep mirror."

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

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 changing. The Nazis were already on the move. Giraudoux was very much aware, very tied into his time. We have a manneristic period in history, here — the people with their couturier 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 virtue of war versus peace. Their values seem a bit peculiar. They are obsessed with the beauty of Helen the way we are obsessed with whatever fad comes our way from time to time. Whatever personality happens to grab the public imagination, we immediately dress like him or her, talk like him or her — whatever that may be. We are enormously 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 tumble together in your head. But one of the phrases that keeps coming is: "Those of us who do not read history are doomed to repeat it."

Here we have a perfect example of a society at the end of their flowering, at their most elegant, their most attenuated, their most sophisticated, their

most developed, their most appreciative, quarreling over the relative values of this grape versus that grape, while destiny is thumping at the door. It's a cruel lesson.

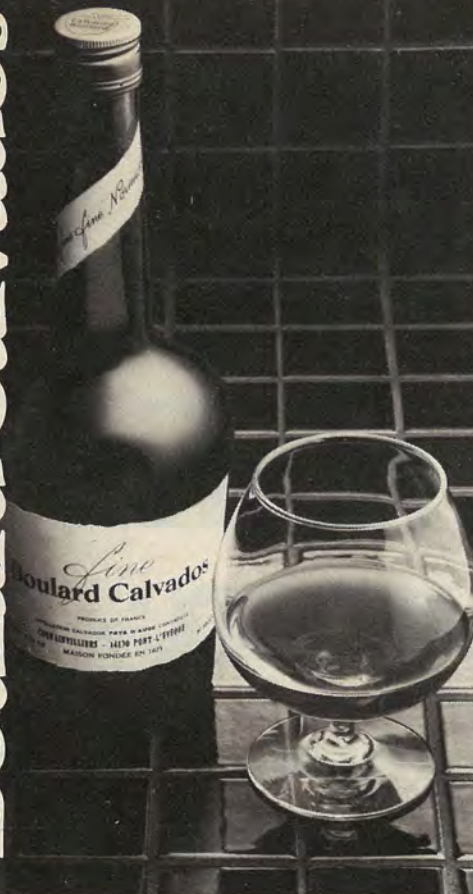
Right now, we are in a particularly manneristic period, where the turnover in trend, the impact of artifice on our public consciousness and our aesthetic consciousness is enormous — and troublesome in a sense. We flirt daily with enormously important issues: the reinstatement of the draft, the election, this cauldron 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 values — determining values.

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

Meanwhile, somebody else is hungry. Somebody else needs oil. And some of us will debate humanistically 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 as relevant as it has ever been. This is happening to us. And we are all gods and goddesses, we are all special, beautiful, well born, highly educated, sensitive. We are Americans. What we continually must remind ourselves of is that we also can hurt and bleed and suffer. And if we are not responsible for these Trojans, we surely will. This is the historical record of one more people who sleep too late in the morning.

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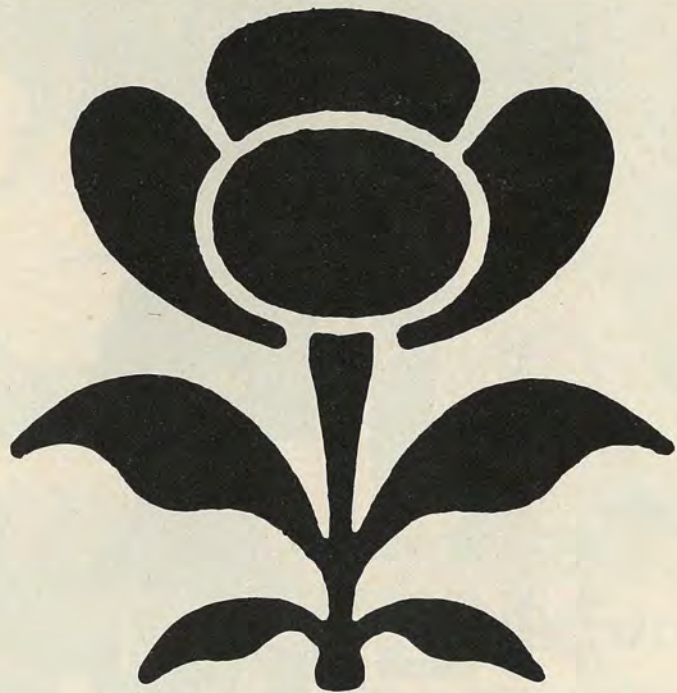


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NEWS & NOTES

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

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 Trojan War Will Not Take Place* by Jean Giraudoux. Guest Director Jack O'Brien will lead the informal discussion of the play on Monday, November 24 from 5:30 to 6:30 p.m. at the Geary Theatre. The event is open to the public at no charge.

THE A.C.T. OF COOKING

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

TO THE AUDIENCE

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

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

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

DOCTORS may leave their seat location and the number 928-9903 with their call services.

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

SPECIAL THANKS: Maxine Hamilton, seamstress, Louisa Kouyoumdjian, hand finisher, Lee Menconi, assistant milliner, May Zimmer, I.S.W., Lesley Nicholson, I.S.W.

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

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

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

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

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

please continue to the next page

A.C.T./ 15th Repertory Season



Dana Elcar & Anne Lawder, Ghosts

MUCH ADO ABOUT NOTHING

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GHOSTS

by Henrik Ibsen

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THE TROJAN WAR WILL NOT TAKE PLACE

by Jean Giraudoux

The Trojan fling 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 playwright of *Jumpers* and *Travesties* takes a bold new direction in a searing drama of front-line journalists caught in the crossfire of an African revolution.

HAY FEVER

by Noel Coward

A sparkling high comedy of bad manners and uninterrupted laughter. It's slapdash Coward at his champagne best.

A CHRISTMAS CAROL

by Charles Dickens



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

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

NOVEMBER

					1 Ghosts 2:30 Fever 8:30
3 Ghosts 8:00	4 Much Ado 8:00	5 Fever 2:00 Ghosts 8:00	6 Ghosts 8:00	7 Fever 8:30	8 Much Ado 2:30 Much Ado 8:30
10 Much Ado 8:00	11 Ghosts 8:00	12 Fever 8:00	13 Much Ado 8:00	14 Ghosts 8:30	15 Ghosts 2:30 Much Ado 8:30
17 Fever 8:00	18 Ghosts 8:00	19 *Trojan 8:00	20 *Trojan 8:00	21 Much Ado 8:30	22 *Trojan 2:30 Fever 8:30
24 *Trojan 8:00	25 Trojan 8:00	26 Ghosts 2:00 Trojan 8:00	27 THANKSGIVING NO PERF.	28 Trojan 8:30	29 Ghosts 2:30 Much Ado 8:30

DECEMBER

	1 Trojan 8:00	2 *Carol 8:00	3 *Carol 8:00	4 Carol 8:00	5 Carol 8:30	6 Much Ado 2:30 Trojan 8:30
	8 Carol 8:00	9 Much Ado 8:00	10 Carol 2:00 Carol 8:00	11 Trojan 8:00	12 Carol 8:30	13 Carol 2:30 Carol 8:30
	15 Carol 8:00	16 Trojan 8:00	17 Carol 2:00 Carol 8:00	18 Carol 2:00 Much Ado 8:00	19 Carol 2:00 Trojan 8:30	20 Carol 2:30 Carol 8:30
SUNDAY	21 Carol 3:00 Carol 7:30	22 Carol 8:00	23 Carol 2:00 Much Ado 8:00	24/25 CHRISTMAS NO PERF.	26 Carol 2:00 Carol 8:30	27 Carol 2:30 Trojan 8:30
	28 Fever 7:30	29 Ghosts 8:00	30 Trojan 8:00	31 Much Ado 2:00 Fever 8:00		

JANUARY

			1 NO PERF (New Year's)	2 (T.B.A.)	3 Trojan 2:30 Ghosts 8:30
5 Much Ado 8:00	6 Fever 8:00	7 Much Ado 2:00 Trojan 8:00	8 Ghosts 8:00	9 Trojan 8:30	10 Fever 2:30 (T.B.A.)
12 Trojan 8:00	13 Much Ado 8:00	14 *Night 8:00	15 *Night 8:00	16 Ghosts 8:30	17 *Night 2:30 Trojan 8:30
19 *Night 8:00	20 Night 8:00	21 Ghosts 2:00 Much Ado 8:00	22 Trojan 8:00	23 Night 8:30	24 Trojan 2:30 Night 8:30
26 Ghosts 8:00	27 Night 8:00	28 Trojan 2:00 Much Ado 8:00	29 Night 8:00	30 Trojan 8:30	31 Night 2:30 Ghosts 8:30



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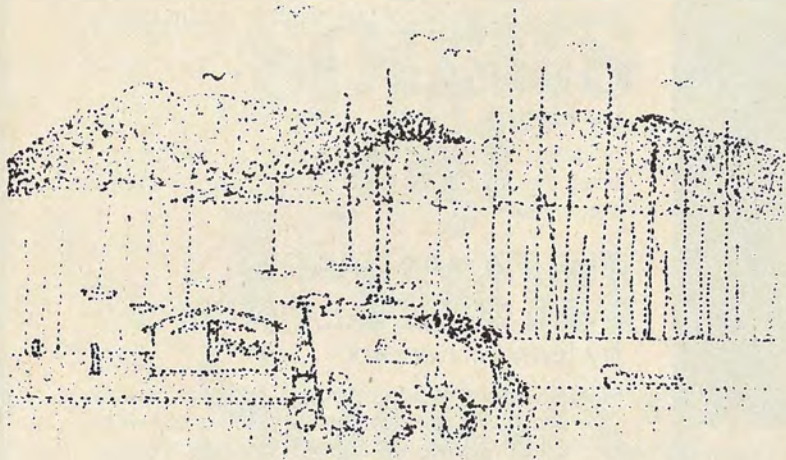
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GHOSTS			@ \$	= \$	
FEVER			@ \$	= \$	
TROJAN			@ \$	= \$	
CAROL			@ \$	= \$	

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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 brood step out of the pages - and the jolly Fezziwigs, old Jacob Marley, Mrs. Dilbar and her raucous cronies, little Fan, Dick Wilkins, Topper, Belle and Tiny Tim, waving 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 at the moment when he is face to face with his imminent death that Christmas happens. Out of the darkest dark comes the renewal of the light. Scrooge is reborn."

Sentimental to a fault, *A Christmas Carol* is also sentimental to a virtue. 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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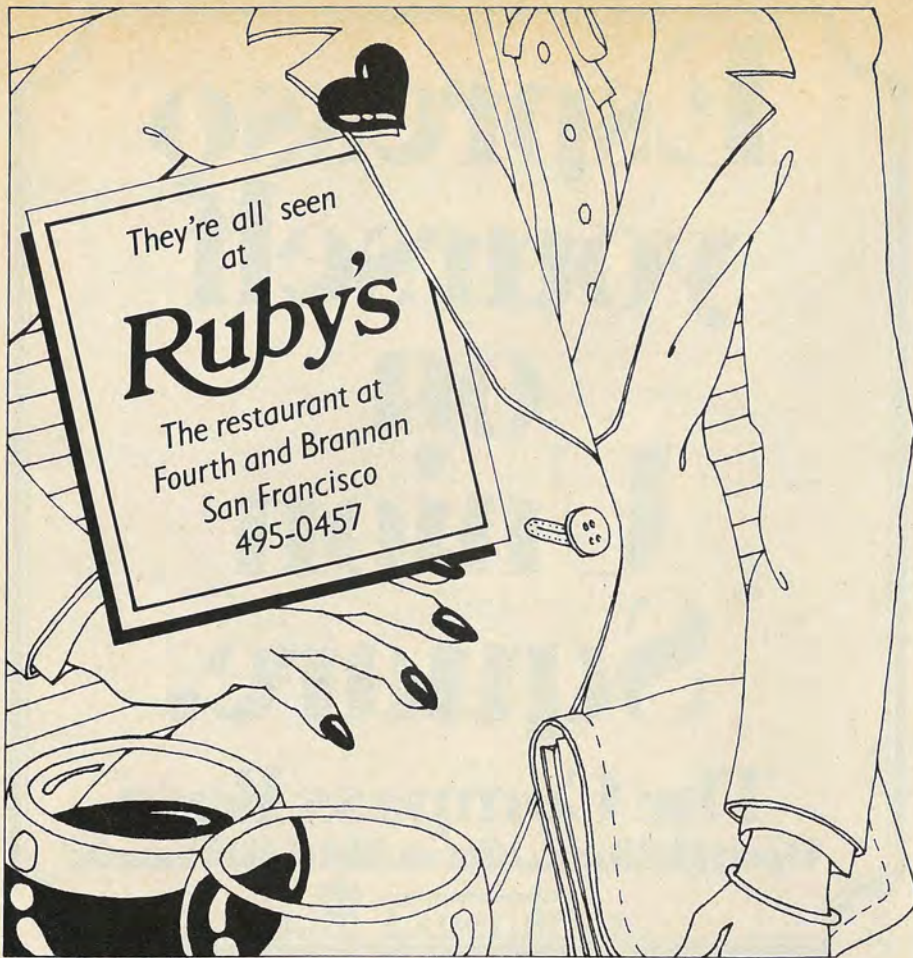


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In a continuing effort to bring the magic of live theatre to more of the Bay Area community, the American Conservatory Theatre adds a special series of performances this 15th anniversary season which will be interpreted for the deaf and hard of hearing. The three plays chosen for the series are Noel Coward's sparkling *Hay Fever*, Lillian Hellman's powerful drama *The Little Foxes*, and that best loved of all Christmas stories, Charles Dickens' *A Christmas Carol*.

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

A.C.T. has been fortunate in securing the services of Mrs. 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 Ohlone 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 teletypewriter equipment so that the hearing impaired may make their own reservations by calling TTY No. (415) 775-5813. A special section of the Geary offering maximum visibility will be reserved for the deaf audience.

Interpreter for the A.C.T. program is Steven Fritsch Rudser, considered one of the finest in the country, and well known to deaf audiences around the Bay Area. Rudser 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, *Hay Fever* on January 6, and *The Little Foxes* on April 28.



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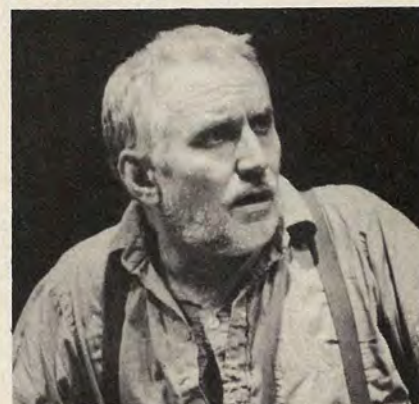
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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and

Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

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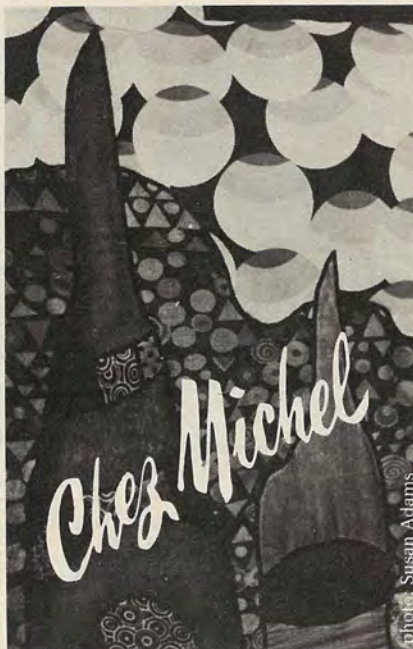


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<p>Fri. Sept. 5 1st Race 4:00 P.M.</p> <p>TWILIGHT RACING 4 P.M. START Every Fri. thru Nov. 14</p>	<p>Nov. 11 1st Race 12:30 P.M.</p> <p>VETERAN'S DAY STANFORD BAND SALUTES THE STANFORD STAKES</p>
<p>Sat. Sept. 6 & Every Saturday</p> <p>MUSIC ON-THE GREEN Disco, Western, Hawaiian, Mariachi, etc. etc.</p>	<p>Nov. 22 1st Race 12:30 P.M.</p> <p>S.F. CHILDREN'S HOSPITAL HDCP OVER \$25,000 IN CASH PRIZES</p>
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<p>Sat. Oct. 18 1st Race 1:00 P.M.</p> <p>ASCOT DAY NOEL COWARD REVUE ROLLS ROYCE CONCOURS</p>	<p>Sat. Dec. 6 1st Race 12:30 P.M.</p> <p>CALIFORNIA JOCKEY CLUB HANDICAP \$75,000 ADDED</p>
<p>Sat. Oct. 25 1st Race 1:00 P.M.</p> <p>OKTOBERFEST DAY 50c BEER & HOT DOGS—Infield Park</p>	<p>Sat. Dec. 13 12:30 P.M.</p> <p>BAY MEADOWS HDCP \$100,000 AUTOGRAPH DAY</p>

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JAMES B. MCKENZIE (*Executive Producer*) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on



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

EDWARD HASTINGS (*Executive Director*), a founding member of A.C.T. whose



productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two 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 Saintliness of Margery Kempe*, *Epitaph for George Dillon* 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 Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The*

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ALLEN FLETCHER (*Conservatory Director*) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival,



San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra*, *Othello*, *Paradise Lost*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, the world premiere of Tennessee Williams' *This Is (An Entertainment)* and *Desire Under the Elms*, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as *Ah, Wilderness!*, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt* and *The Master Builder*.

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

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



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recent productions of *Travesties* and *The National Health*. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of *Volpone*, *Pericles* and *Richard II*.

JERRY TURNER (*Guest Director*), a



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

JACK O'BRIEN (*Guest Director*) returns



to A.C.T. to direct *The Trojan War Will Not Take Place*. His past assignments for the company have been *The Importance of Being Earnest*, *You Can't Take It with You*, and *Man and Superman*, and he also saw the world premiere of *The Selling of the President* done here, the musical he wrote with jazz artist Bob James. A graduate of the University of Michigan, O'Brien is a product of Ellis Rabb's A.P.A. Repertory Company, and spent the first six years of his professional life working with that troupe. He has worked extensively in regional theatres around the country, principally the Old Globe for whom he has staged *A Comedy of Errors*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *As You Like It*, *Hamlet*, *A Midsummer Night's Dream*, and last season's *Romeo and Juliet*; Lake Forest, Illinois, for whom he did *The Tavern* with Brian Bedford; The Westwood Playhouse, *The Heiress* with Marsha Mason; The Ahmanson, *A Man for All Seasons* with Charleton Heston; and the Studio Arena in Buffalo, where he just mounted the world premiere of Mark Berman's *Lady of the Diamond*. As Associate Artistic Director of John Houseman's Acting Company in the early '70s, he did productions of *The*

Orchestra, Beckett's *Play*, and Saroyan's *The Time of Your Life*. Active on the opera stages of the country as well, O'Brien has staged *The Magic Flute* for San Francisco Opera, *Tosca* for Santa Fe, *Street Scene* for The New York City Opera, *The Impresario* and *Abu Hassan* for The Washington Opera, and *Aida*, *Così Fan Tutte* and *Porgy and Bess* for the Houston Grand Opera. *Porgy and Bess* won Mr. O'Brien a Tony nomination for Best Director of a Musical in 1977 on Broadway. For PBS Television, he has directed *The Time of Your Life*, Neil Simon's *The Good Doctor*, and last season's *The Most Happy Fella*, which also ran on Broadway last year. His next assignment will be to direct Marsha Mason as Mary Stuart in a new translation for the Amhanson Theatre in Los Angeles next Spring.

THE ACTING COMPANY

(*) studied in A.C.T.'s Advanced Training Program prior to joining the Company.

JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in *You Can't Take it With You* and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.



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



In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas Moore in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in *Equus*, Henry Carr in *Travesties*, Cassius

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JOY CARLIN has given the best part of her artistic life of the past ten years teaching, acting and directing at A.C.T.. She graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 26 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *Mackerel* for the Berkeley Stage Company. This Fall she will be directing *Artichoke* by Joanna Glass at the Oregon Shakespearean Festival. She appeared in John Korty's TV film *A Christmas Without Snow* which will air in December.



MIMI CARR is from Florida. She holds an M.F.A. from Wayne State University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in *Twelfth Night*, Nurse Preen in *Man Who Came to Dinner*, Elly May in *Tobacco Road*, Eunice in *Streetcar Named Desire*, and Jenny in *Front Page*. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in *Coriolanus*, Juno in *Juno and the Paycock*, Lady Macbeth in *Macbeth*, Margaret in *Henry VI, Part III* and *Richard III*, Mme. Desmortes in *Ring Around the Moon*, Beatrice in *Marigolds*, Mrs. Malaprop in *The Rivals*, Florence in *Indulgences in the Louisville Harem*, and Mary in *Who's Happy Now?*



PENELOPE COURT is the Vocal Coach for the A.C.T. company, as well as teaching Voice in the Advanced Training Program and the Summer Training Congress. In the past three seasons she has appeared in *All the Way Home*, *The Mas-*



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

BARBARA DIRICKSON (*) joined A.C.T. nine years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties*, *All the Way Home*, *A Month in the Country*, *The Circle*, *5th of July*, *Hay Fever*, *Buried Child* and *The Girl of the Golden West*. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.



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



DANA ELCAR last appeared with A.C.T. as Lopahin in *The Cherry Orchard* and before that as the Coach in *That Championship Season* and the P.I.P. production of *Blessing*. Other recent appearances include Vladimeer in the Los Angeles Actor's Theatre production of *Waiting for Godot* which also played on national TV on the Theatre in American Series and Drummond in *Inherit the Wind* at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen off and on Broadway in *Dylan*,





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MARK HARELIK was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company, he performed over 50 roles with the Pacific Conservatory of the



Performing Arts in Santa Maria, California. Last season he appeared in *The Crucifer of Blood* and *A History of the American Film*.

THOMAS HARRISON (*) joins the A.C.T. acting company after appearing on the Geary stage in *Romeo and Juliet*, *Ah, Wilderness!* and *Pantagleize*. His student productions include Eliot in *Private Lives*



and Treplyov in *The Seagull*. He studied ballet with Eugene Slavin and Igor You-skevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in *Three Goats in a Blanket*. Other roles include Stephen Ryder in *When You Comin' Back Red Ryder?* Lucky in *Waiting for Godot*, Malcolm in *Macbeth* and Tom in *Glass Menagerie*. In addition, he was a T.C.G. National Finalist this past spring. His film credits include *Piranha*. His second love is professional landscaping and gardening.

LAWRENCE HECHT (*) is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shake-



spare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West* and most recently on tour in *Hay Fever*.

JILL HILL (*) joins A.C.T. after receiving her B.F.A. in theatre and film at Denison University, Ohio. She has studied in London with Michael Mac Gowan from R.A.D.A. and with the English Speaking



Theatre in Copenhagen, Denmark. She

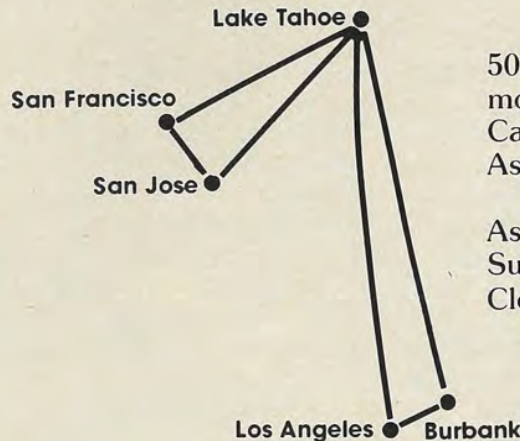


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was seen last season on the Geary stage in *The Crucifer of Blood*. She played the part of "Girl" in *The Hot L Baltimore* and Hodel in *Fiddler on the Roof* at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in *The Hot L Baltimore*, Gwen in the *Royal Family*, Joan La Pucelle in *Henry VI, Part I* and Natasha in *Three Sisters*. This summer at the Western Stage in Salinas, she appeared as Lady Teasle in *School for Scandal* and Bianca in *The Taming of the Shrew*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her ninth season at



A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The Hot L Baltimore*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, The Countess in *This Is (An Entertainment)*, Joan in *Knock Knock*, Marcelle in *Hotel Paradise*, Natalya in *A Month in the Country*, Claire Zachanassian in *The Visit* and Regina in *The Little Foxes* among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*. She also directed the P.I.P. production of Jack Gilhooley's *Afternoons in Vegas*. Her first feature film, *Pilgrim, Farewell* was invited to the Venice Film Festival this summer.

JOHN HUTTON (*) received his B.F.A. from Ithaca College, New York before joining A.C.T. He has been seen on the Geary stage in *Romeo and Juliet* and *The Girl of the Golden West*. Student productions at A.C.T. include Vershinin in *Three Sisters* and Herbert Dean in *The Royal Family*. This past summer he appeared in *Our Town* and *The Beard* at the Oregon Repertory Theatre in Eugene.



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



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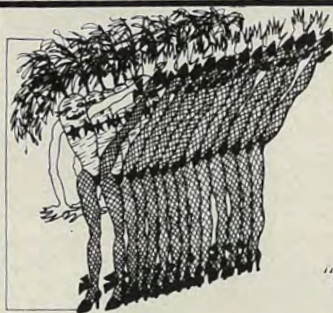
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BYRON JENNINGS joins A.C.T. this



season having performed at the Oregon Shakespearean Festival, Mark Taper Forum, Old Globe Theatre, California Actors' Theatre and the Alcazar Theatre in San

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

NICHOLAS KALEDIN (*) 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

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

LAURA KLEIN (*) joins the A.C.T. Ac-



ting company this season after studying at the College of Santa Fe where she played opposite Greer Garson and Sylvia Sidney. As a member of the Greer Garson

Theatre Company, she worked in collaboration with playwright Preston Jones on *A Place on the Magdalena Flats*. Last season she was seen as the silent mother in *A History of the American Film*. While in A.C.T.'s Advanced Training Program, her roles included Arkadina in *The Seagull* and Alma in *Eccentricities of a Nightingale*. This past summer she played Beatrice in the V.I.T.A. production of *Much Ado About Nothing* at the Paul Masson Vineyard. She also appeared in the film *Butch and Sundance: The Early Years*.

ANNE LAWDER, an original member



of the Actor's Workshop, was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes.

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

MATT MCKENZIE (*) was seen this past summer at Hartnell'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 Biff Loman in *Death of a Salesman* and Mel Edison in *Prisoner of 2nd Avenue*. Last season he was seen in the student projects at Trijorin in *The Seagull* and the title role in *Richard III* and in *Henry VI Part II* and *III*. On the Geary stage he appeared in *Romeo and Juliet* and *Pantagleize*.



WILLIAM MCKEREGHAN joined the company three seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Misalliance*, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade*, Willy Loman in *Death of a Salesman* as well as five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in *Julius Caesar*, *Absurd Person Singular*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *A Month in the Country*, *Heartbreak House*, *The Visit*, *Romeo and Juliet*, *The Little Foxes* and *The Crucifer of Blood*.

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DeANN MEARS, a charter member of A.C.T. and a leading actress during the company's first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in



Tiny Alice, Goneril in *King Lear*, Anne in *Man and Superman*, Polly Garter in *Under Milkwood*, Viola in *Twelfth Night* and Blanche DuBois in *A Streetcar Named Desire*. In New York, she was again seen in *Tiny Alice* as well as in *Abelard and Heloise*, *Too True to Be Good*, *One Flew Over the Cuckoo's Nest* and *A Sound of Silence*. She recently co-starred with Jerome Kilty in the New York production of his *Dear Liar*. In Los Angeles, she was seen in *And Miss Reardon Drinks a Little* and the recent West Coast premiere of Richard Wilbur's translation of Moliere's *The Learned Ladies*. A guest artist at leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of *Under Milkwood*; such series as *Beacon Hill*, *Baretta*, *Kaz* and *Testimony of Two Men*; and the highly acclaimed TV movie, *The Loneliest Runner*.

DELORES Y. MITCHELL (*) celebrating her fifth season with A.C.T. has appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus*, *All the Way Home*, *The National Health*, *The Winter's Tale*, *The Visit*, *Hotel Paradiso*, *A Christmas Carol*, *Romeo and Juliet*, *The Little Foxes* and *Pantagleize*. She also teaches acting, speech and ear training in A.C.T.'s Summer Training Congress and at the Attic Theatre in San Francisco she has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival.



MARK MURPHEY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in *The National Health*, *Absurd Person Singular*, *Julius Caesar*, *A Christmas Carol*, *Hotel Paradiso*, *The Winter's Tale*, *5th of July*, *The Visit*, *Pantagleize*, *The Girl of the Golden West*, *The Crucifer of Blood*, *Tybolt* in *Romeo and Juliet* and *Simon* in *Hay Fever*. He has played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*, *The Time of Your Life*, and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno*



and the *Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts*.

THOMAS OGLESBY (*) joined the company three seasons ago and was seen in *Julius Caesar*, *A Christmas Carol*, *Ah, Wilderness!*, *A Month in the Country*, *The Visit*, *The Little Foxes*, *The Crucifer of Blood* and *A History of the American Film*. He has also appeared with the Pacific Conservatory of the Performing Arts. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.

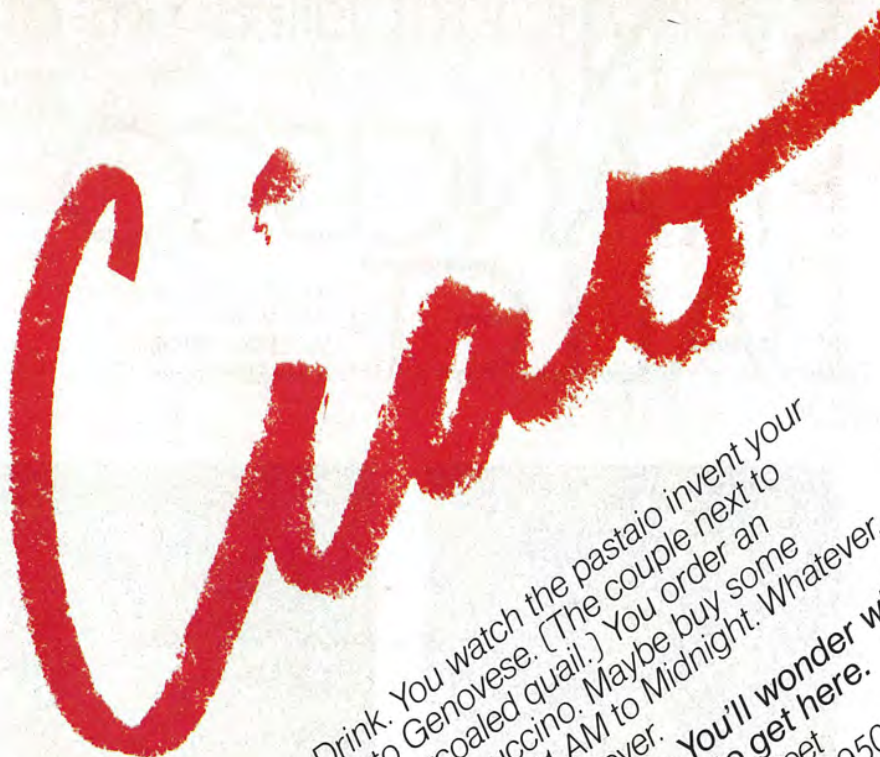


FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, he has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Julius Caesar*, *A Christmas Carol*, *The Visit* and *The Girl of the Golden West*.

WILLIAM PATERSON has devoted his long acting career largely to the resident theatre. He spent at least part of every season for twenty years with the 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 11th year with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Billings, Leningrad, Tokyo and Livermore among other cities. His roles with A.C.T. include Tyrone in *Long Day's Journey Into Night*, First Gravedigger in *Hamlet*, George Moore in *Jumpers*, Clive in *The Circle*, Dodge in *Buried Child*, and Grandpa Vanderhof in *You Can't Take It with You*. He was recently appointed to the San Francisco Art Commission by Mayor Dianne Feinstein.



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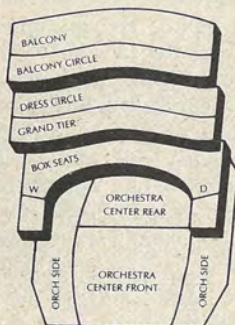
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STACY RAY (*) joins the A.C.T. acting company this season and will be teaching Voice in the Advance Training Program. Although her family roots are in Georgia, she spent time in Florida and North



Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in *Cyrano de Bergerac*, *Enrico IV* and *Theive's Carnival* as well as performing in *Unto These Hills* in Cherokee. Her roles as an A.C.T. student include Julie Cavendish in *Royal Family*, Irina in *Three Sisters*, *Richard III* and *Eccentricities of a Nightingale*. She spent one year at R.A.D.A. and performed as Paulina in *The Winter's Tale* and in *Uncle Vanya*. On the Geary Stage she was seen in *Romeo and Juliet*.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano*, *The Miser*, Stanley in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and Astrof in *Uncle Vanya*. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the Geary stage, he has performed Shakespeare's *King Lear*, Dan Berrigan in *The Catonsville Nine*, and *An Evening of Comedy* at Souverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.



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



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GARLAND J. SIMPSON (*) graduated from Grandvalley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in *Les Blanc* by Lorraine Hansbury. On the Geary stage he has been seen in *The Girl of the Golden West* and *Pantagleize*.



DEBORAH SUSSEL returns to A.C.T. having been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the soon-to-be released *Tell Me a Riddle* and *June 19, 1953*. She is presently on the staff of Mills College, U.C. Berkeley, A.C.T. and is a voice and speech consultant in private practice in the Bay Area. She is a founding partner in Philo Video Productions.



SYDNEY WALKER is a veteran of 35 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the A.P.A. and Lincoln Center Repertories in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in (among others) *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock*, *Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter's Tale*, *The Visit*, *Buried Child*, *Pantagleize* and *The Girl of the Golden West*.



MARRIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in *The Circle*, *Absurd Person Singular* and *The Winter's Tale*. Winner of two Chicago Jefferson Awards in 1973 for her work in *The Hot L Balti-*



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

MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in *Hamlet* directed by Ellis Rabb at the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in *Loves Labour's Lost*. His student productions include the title role in *Henry VI Part III* and Andrei in *Three Sisters*.



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



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



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MICHAEL WINTERS came to A.C.T. three seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appeared as Nat Miller



in *Ah, Wilderness!*, Ragpicker in *The Madwoman of Chailot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in *The Master Builder*, *The Circle*, *A Christmas Carol*, *Hotel Paradiso*, *The National Health*, *Travesties*, *The Winter's Tale*, *Ah, Wilderness!*, *Heartbreak House*, *The Visit*, *Romeo and Juliet*, *The Little Foxes*, *Pantagleize* and *The Girl of the Golden West*.

DESIGNERS

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

F. MITCHELL DANA (*Lighting Designer*) returns for his ninth season with A.C.T. *The Trojan War Will Not Take Place* marks his 53rd production here, where his designs include *Cyrano de Bergerac*, *The Taming of the Shrew*, *A History of the American Film*, *A Christmas Carol*, *The Visit* and the Russian tour. He has worked at 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), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the B.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. He has recently designed *Mass Appeal*, *A Coupla White Chicks* and *Adromeda II* in New York City and *The Suicide* for Broadway.

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

ROBERT FLETCHER (*Costume Designer*) has designed scenery and/or costumes 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 *Cyrano de Bergerac*. His films include Paramount's *Star Trek - The Motion Picture* and the forthcoming *Cave-man* with Ringo Starr. He is currently designing sets and costumes for Hugh Leonard's new play *A Life* for Broadway.

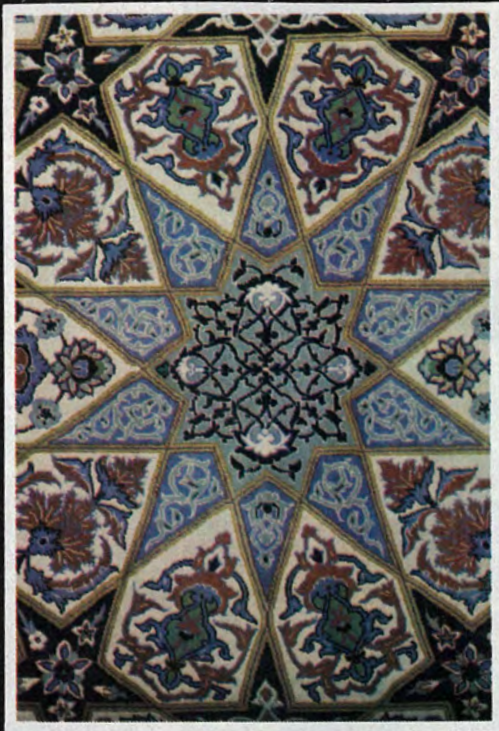
RALPH FUNICELLO (*Set Designer*) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including *Ah, Wilderness!*, *Heartbreak House*, *Hay Fever* and *The Taming of the Shrew*. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing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

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



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

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

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

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



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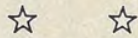
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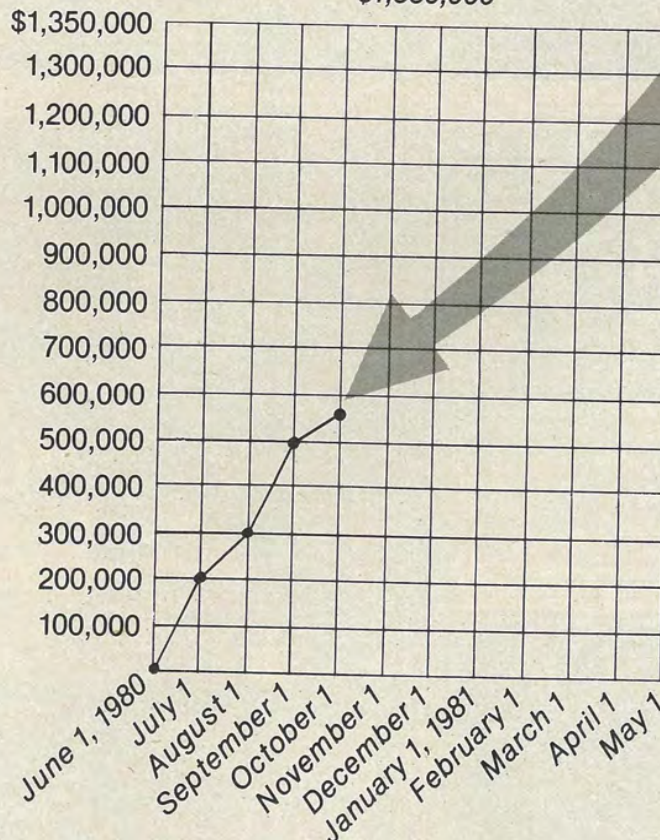
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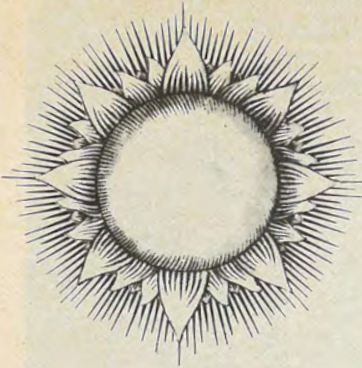
THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

JAMES B. MCKENZIE
Executive Producer

EDWARD HASTINGS
Executive Director

ALLEN FLETCHER
Conservatory Director



ACTORS AND DIRECTORS

THE ACTING COMPANY

Joseph Bird
Raye Birk
Joy Carlin
Mimi Carr
Penelope Court
Barbara Dirickson
Peter Donat
Dana Elcar
John C. Fletcher
Julia Fletcher
Janice Garcia
Mark Harelik
Thomas Harrison
Lawrence Hecht
Jill Hill
Elizabeth Huddle

John Hutton
Johanna Jackson
Byron Jennings
Nicholas Kaledin
Laura Klein
Anne Lawder
Matt McKenzie
William McKereghan
DeAnn Mears
Delores Y. Mitchell
Mark Murphey
Thomas Oglesby
Frank Ottiwell
William Paterson
Stacy Ray
Ray Reinhardt
Frank Savino

Garland J. Simpson
Deborah Sussel
Sydney Walker
Marrian Walters
Marshall Watson
Isiah Whitlock, Jr.
Bruce Williams
Michael Winters
SECOND YEAR STUDENTS
Paul Bates
Bess Brown
Martin Curland
Patra Dawe
Mariano Di Marco
Gina Ferrall
Emily Heebner

Ed Hodson
Stephen Johnson
Jane Jones
Robert Krimmer
Gary Logan
Mary Loquvam
Greg Patterson
Robert Pescovitz
Wendi Radford
Kate Redway
Daniel Renner
Randall Richard
Gretchen Rumbaugh
Melissa Stern
Carl Turner
Steffan Windroth
Paul Yeuell

STAGE DIRECTORS

William Ball
Allen Fletcher
David Hammond
Edward Hastings
Elizabeth Huddle
Nagle Jackson
Tom Moore
Jack O'Brien
Jerry Turner
Laird Williamson

ASSOCIATE DIRECTORS

Eugene Barcone
John C. Fletcher
Janice Garcia
John Kauffman

CONSERVATORY PERSONNEL

Allen Fletcher, *Conservatory Director*
Edward Hastings, *Dean*
David Hammond, *Assistant Director*
John C. Fletcher, *Assistant Director*
Meribeth Meacham, *Registrar*
Emilya Cachapero, *Assistant Registrar*
John Hartnett, *Financial Aid Director*

TRAINERS

Susan Alleluia, *Dance*
William Ball, *Acting*
Eugene Barcone, *Project Director*

John A. Woods, *Production Manager*
John Brown, *Associate Production Manager*
Joan Juster, *Production Secretary*
Alice Smith, *Scheduler*
James Sulanowski, *Production Coordinator*
Bradford Clark, *Production Assistant*

DESIGNERS

Robert Blackman, *Scenery*
William Bloodgood, *Scenery*
Randy Bobo, *Sound*
Martha Burke, *Costumes*
F. Mitchell Dana, *Lighting*
Richard Devin, *Lighting*
Dirk Epperson, *Lighting*
Robert Fletcher, *Costumes*
Ralph Funicello, *Scenery*
Richard Hay, *Scenery*
Kent Homchick, *Scenic Design Associate*
Robert Morgan, *Costumes*
Michael Ojich, *Costumes*
Carrie Robbins, *Costumes*
James Sale, *Lighting Design Associate*
Duane Schuler, *Lighting*
Richard Seger, *Scenery*
Alfred Tetzner, *Sound*

Benjamin Moore, *General Manager*
Marcia O'Dea, *Special Projects Director*
Dianne Prichard, *Assistant to the General Manager*
Carole Hewitt, *Accounting Manager*
Mary Garrett, *Administrative Coordinator*
Penny Simi, *Secretary to Mr. Ball*
Luke Falby, *Assistant to Mr. Ball*
Cecile Earle, *Assistant to the Producer*
Beulah Steen, Brenda Carr, *Receptionists*
Richard Cucinotta, *Purchasing/Plant Management*
Mark Greenleaf, *Assistant Plant Manager*
Lutz & Carr, *Accounting Firm*

Raye Birk, Project Director

David Boushey, *Fencing*
Stewart Brady, *Singing*
Bonita Bradley, *Yoga*
Deborah Capen, *Make-Up*
Margaret Coldiron, *Action*
Penelope Court, *Voice*
Peter Donat, *Project Director*
Allen Fletcher, *Acting*
John C. Fletcher, *Acting*
Janice Garcia, *Project Director*
Rose Glickman, *Social and Cultural History*

Walter Watson, Costumes

Wendy Heffner, *Lighting Intern*
Vicki Smith, *Scenic Design Intern*
Mathew Wiener, *Sound Intern*

MUSIC

Todd Barton, *Composer*
Larry Delinger, *Composer*
Richard Hindman, *Music Director*
Lee Hoiby, *Composer*
Conrad Susa, *Composer*

STAGE MANAGEMENT

James Haire
James L. Burke
Eugene Barcone
David Hyslop
Cornelia Twitchell
Karen Van Zandt
Michael Poe, *Intern*
Christina Shu-Hwa Yao, *Intern*

SCENE SHOP

Dwight Williams, *Shop Foreman*
William Barr, *Assistant Foreman*
Dale Haugo, *Lead Scenic Artist*
Charley Campbell, *Scenic Artist*

PUBLIC RELATIONS & MARKETING

George Burrows, *Director*
Pixie Casparis, *Marketing Manager*
Richard Carreon, *Press Contact*
Steve Catron, *Marketing Associate*
Trudy Elkins, *Special Events Coordinator*
Cynthia Fitting, *Artist*
Linda Graham, *Group and Student Sales Manager*
Philippa Learned, *Public Relations Assistant*
Cather MacCallum, *Staff Writer*
Munsie Martinez, *Office Manager*
Joan Olson, *Print Production Manager*
Mic O'Neal, *Communications Manager*
Peter M. Spear, *Communications Assistant*
Bernie Schimbke, *Art Director*

FRIENDS OF A.C.T.

Nancy B. Ream, *President*
Sally Kahn, *Coordinator*

CONSERVATORY

David Hammond, Acting

Lawrence Hecht, *Acting*
Elizabeth Huddle, *Project Director*
Anne Lawder, *Phonetics, Ear Training*
John Loschman, *Ballet*
Frank Ottiwell, *Alexander*
John Pasqualetti, *Dance*
Stacy Ray, *Voice*
Betty May Russell, *Tap*
Douglas Russell, *History, Period and Style*
June Sturm, *Tap*
Deborah Sussel, *Phonetics, Ear Training*

Sydney Walker, Project Director

Michael Winters, *Project Director*

CONSERVATORY MUSICIANS

Richard Hindman
John Price
Larry Canaga
Harold Zollman

YOUNG CONSERVATORY

Ed Decker, *Director/Scene Study Teacher*
Sue Lipton, *Director/Drama Teacher*

PRODUCTION

COSTUMES AND WIGS

Warren Caton, *Supervisor*
Lani Abbott, *Purchaser*
Rich Echols, *Wigmaster*
Pat Husnick, *Seamstress*
Frank Mihelcic, *Accessories Technician/Dyer*
Fred Mlejnek, *Tailor*
Richard Parks, *Assistant Tailor*
Harry Rotz, *Milliner*
Sonja Tchakedjian, *Supervising Seamstress*
Catherine Verdier, *Assistant Cutter*
Walter Watson, *Costumer*
Jenny Zielon, *Hair and Make-up*
Janet Sellers, *Intern*
Deborah Slate, *Intern*

Donald Long-Hurst, Repertory Supervisor

Mary Lou Houston, *Assistant Supervisor*
Leo Namba, *Assistant Supervisor*
Joan Larkins, *Wardrobe Assistant*

PROPERTIES

Oliver C. Olsen, *Property Director*
Barbara Afonso, *Property Artisan*
Frank Molina, *Property Artisan*
Michelle Souza, *Purchaser*
Lupe Alvarez, *Intern*
Heather McLanty, *Intern*

GEARY THEATRE: Backstage

George Mauricio, *Master Carpenter*
Harold Cole, *Property Master*
James Dickson, *Master Electrician*
Maurice Beesley, *Flyman*
Ed Raymond, *Assistant Carpenter*
Mike Maley, *Assistant Electrician*
Ivan Van Perre, Jr., *Assistant Electrician*
Thomas Edwards, *Stage Engineer*
Brad Jerrell, *Assistant Properties*
Dan Michalske, *Sound Technician*
Jim Kershaw, *Stage Doorman*

WARDROBE

Deborah Capen, *Non-Repertory Wardrobe Coordinator*

MARINES' MEMORIAL THEATRE

Earl Anceston, *Technical Coordinator*
Antonia Anderson, *Front of House*

ADMINISTRATION

BOX OFFICE STAFF

Nancy Soldevila, *Manager*
William Koehler, *Assistant Manager*
Kim Bynum
Carol Chiavetta
Patricia Costa
Joe Duffy
Robert Gunderson
Mario Petta
Tina Ringlestein
Mark Sackett
Mary Searle
Marc Shapiro
Michael Simpson

Catherine Muriera
Stacey Lantz

GEARY THEATRE: Front of House

Michael Burnor, *House Manager*
Fred Geick, *Doorman*
Danny Anderson
Meredith Clark
Casey Daly
Gary Loesch
Linda Sue Hummel
Tina Ringelstein
Sue Rodine
Evelyn Ramos
Beverly Saba
David Seibold
Margaret Thompson
Regina Tricamo

SUBSCRIPTIONS

Jane McGowan, *Manager*
Richard Bernier, *Assistant Manager*
Tina McGowan

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