3:06 P.M.

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

What time today will you say, "Grand Marnier"?
3:06 P.M.

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THE GEARY THEATRE
RESTORATION

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

San Francisco Chronicle
January 9, 1910

continues on p. 6
THE GEARY THEATRE RESTORATION

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

San Francisco Chronicle
January 9, 1910

continued on p. 6

the golden touch of kansai yamamoto

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

Lifestyle - Macy's San Francisco

macys
that was true in 1990 about the Geary will be true 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 parapet roof, and fire prevention system will continue, and a new intermission lounge will be provided for convenience and comfort of A.C.T. patrons. The final restoration work, in the summer of 1982, will deal primarily with the terra cotta exterior of the building and with auditorium and seat renovations.

The Geary Theatre opened its doors to enthusiastic local reviews on January 10, 1910 as the Columbia Theatre. Perhaps there have been bigger theatricals in the history of San Francisco than the one beginning today, but no one has yet been found who remembers it. Built in the aftermath of the great earthquake, which wiped out virtually all of San Francisco's great theatres, the Geary was designed by Bissell and Fawcett, 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 caliber. Included in their ranks were Sarah Bernhardt, Nazimova, and native daughter, Edwina Dummie. 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 1923 and 1928, the theatre was briefly known as the Wilton and then as the Luree. On February 6, 1928, the theatre opened under the name 'Geary', with Pauline Frederick 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 Woollcott, Ethel Waters, Boris Karloff, Paul Robeson, José Ferrer, Alfred Lunt and Lynn Fontanne, Katherine Cornell, Cornelia Otis Skinner, and Dame Judith Anderson.

In 1967, the Geary became the home of the American Conservatory Theatre. It seems fitting that the stage upon which A.C.T. has built its international reputation has been the Geary's, thereby continuing seventy years of theatrical excellence within this distinguished building. As a critic noted so aptly in 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, that a man, who always wears flowers in his hat, although his 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 stirrings of human passions, dreams, and desires. No one leaves the theatre the same in whom 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.

SIX DAYS a week, the 7:25 rumbles into Arisaig.
And, for a quarter of a century, Stationmaster Macdonald has been there to meet it.
At 7:24.

The good things in life stay that way. Dewars® never varies.
In the years following the opening, the management of the Columbia theatre continued 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 ascendency of motion pictures. By 1917, there were nearly one hundred movie theatres scattered throughout the city; with the Columbia as the only San Francisco theatre offering legitimate drama.

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

TO THE AUDIENCE

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

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

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

For your convenience: DOCTORS may leave their seat location and the number 928-9603 with their call services.


SPECIAL THANKS: Maxine Hamilton, seamstress; Louis Koyoomjian, hand finisher, Lee Memmi, assistant milliner, May Zimmer, I.S.W., Lesley Nicholson, I.S.W.

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

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

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

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11:00-2:30

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"ALL THE WORLD'S A STAGE..."

[to the audience]

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


SPECIAL THANKS: Maxine Hamilton, seamstress, Louis Kooyumjian, hand finisher, Lee Mencini, assistant milliner, May Zimmerman, I.S.W., Lesley Nicholas, I.S.W.

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[to the audience]
THE AMERICAN CONSERVATORY THEATRE

presents

MUCH ADO ABOUT NOTHING

by WILLIAM SHAKEESPEARE

Directed by JERRY TURNER

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

Associate Director EUGENE BARONE
Scenery by RICHARD SEGER
Costumes by MICHAEL OLICH
Lighting by DIRK EPSTEIN
Music by TODD BARTON
Choreography by SUSAN ALLERUA
Sound by ALFRED TETZNER
Hairstlyes by RICK ECHOLS

CAST

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

There will be one twelve-minute intermission.

UNDERSTUDIES

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

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

THE ELEPHANT MAN


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

POLK & CALIFORNIA
ROYAL
474-2131
THE AMERICAN CONSERVATORY THEATRE

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Music by: TODD BARTON

Choreography by: SUSAN ALLELUJA

Sound by: ALFRED TETZNER

Hairstyles by: RICK ECHOLS

CAST

Leonato, Governor of Messina
Barbara Dickson
Beatrice, his niece
Julia Fletcher
Hero, his daughter
Garland J. Simpson
Messanger
Joseph Bird
Antonio, brother of Leonato
Lawrence Hecht
Don Pedro, Prince of Aragon
Mark Murphy
Benedit, a Lord
Nicholas Kaledin
Claudio, a Lord
Marshall Watson
Balthasar, a servant to Don Pedro
John Hutton
Don John, bastard brother of Don Pedro
Matt McKenzie
Conrade
Bruce Williams
Curtise
Delores Y. Mitchell
Margaret
Laura Klein
Dogberry, an Official
William Paterson
Verges, an Official
William McKereghan
Friar Francis
Thomas Harrison
Sexton
Garland J. Simpson

Musicians, Servants and Watchmen

Jane Jones, Mariantino Di Marco,
Daniel Benner, Randall Richard,
Carl K. Turner

There will be one twelve-minute intermission.

UNDERSTUDIES

Leonato—Ray Bick; Beatrice—Laura Klein; Hero—Jill Hill; Messenger—David Hammond;
Antonio—Frank Ottiswell; Don Pedro—Garland J. Simpson; Benedick—John Hutton;
Claudio—Thomas Harrison; Balthasar—Mark Hartik; Don John—Byron Jennings; Conrade—
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Coming Friday, Oct. 17 To A Theatre Near You
NOTES ON MUCH ADO ABOUT NOTHING

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

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

The script was published in Quarto form and appears in the first Folio. The following inscription was written on the title page documenting its popularity: "th'at hath been sundry times publicly performed." Another passage documenting its popularity at the time: "Let but Beatrice and Benedick be see, loe in a trice. The Cockpit, Galleries, Boxes all are full.

Director Jerry Turner comments, "Much Ado About Nothing" is among the sunniest of Shakespeare's works, or for that matter, all of Western drama. Even the villains are lovable. But the plot does not butt us into laughter, it teases us with joy with its warmth and good humor. The tensions are easily resolved with the help of a gallery of simple fools, but not before some central themes of human love and loyalty have been addressed.

The central plot concerns itself with a theme that Shakespeare found quite enticing and is prevalent in his other works: Love and its myriad permutations. Also known as "the battle of the sexes." The story revolves around Hero, a young woman betrothed to Claudio, a Lord in service to Don Pedro. Don John, the bastard brother is determined to thwart the marriage and arrange for some wrongdoing. This melodramatic comedy is enacted in Hero's "chastity" threatens her impending marriage. Shakespeare has also culled his penchant for mistaken identities, lies and disguises amidst the verbal joustings of Beatrice and Benedick and the bumbling of our inimitable "Keswick" portrayed in Dogberry and Verges.

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

"The best summation for this play is in Benedick's line, 'Man is a greedy thing,' commented Turner. "The play is one of sparrow provides us with a delightful potpourri of characters who admirably portray Renaissance life. Beatrice, Benedick, Dogberry and Verges are written as Don John and Borachio, although an interesting and diverse lotshare in the 'ado' that men make up the cast. It's a farce. It has a gallery of people as varied and interesting as any in literature. None are no small parts in the play: each character has a bit of its own that fills his corner of the action and brings light into the dramatic neighborhood," noted Turner.

The arts cultivated during the Renaissance did not exclude the art of plagiars and Shakespeare was no exception. His genius lies in his establishment and embellishment of the plots that he gleaned from other sources. In this case, Much Ado About Nothing came from a variety of sources. A Novel by Benedicto, Spenser's Faerie Queen, and Ariosto's version of a tale in Orlando Furioso. It was also translated by Bellshadow in his Picton Quagga. Much Ado About Nothing was also adapted by Davenant and the title was The Law Against Levers with bits from Measure for Measure.

During the late eighteenth and nineteenth centuries, Much Ado About Nothing was performed frequently. The roles of both Beatrice and Benedick have catapulted to fame numerous actors and actresses over the centuries. The notable Sir John Gielgud has played the part of Benedick with both Peggy Ashcroft and Margaret Leighton in the 40s. Other distinguished pairs include Anthony Quayle and Diana Wynard performed at Stratford-upon-Avon in 1958. Maggie Smith and Robert Stephens performed the National Theatre in 1965. This past summer, the recreation of the role of Beatrice at Stratford, Ontario. Katherine Hepburn has also played the part of Beatrice. Alan Howard appeared with the Royal Shakespeare Company in 1968 in the role of Benedick. In 1967, Donald Sinden recreated this part. Joining the prestigious ranks of these superb performers are A.C.T.'s own Barbara Dickson and Mark Murphy. Their performances as well as the rest of the cast provide us with a wonderful and il- luminous theatre experience. As Turner aptly states, "Much Ado About Nothing is as immediate as first love, warm in a winter oven, moving as a Fourth of July parade, and merry as a square dance."

—Janet Rosenman

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And be exposed to the other America.
NOTES ON MUCH ADO ABOUT NOTHING

Of all 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 purpose of the play is to make the audience laugh at the merry art of courtship as well as itself. The eternal dance between the sexes has puzzled both men and women for centuries. Jealousy, deception and false accusations are an integral part of the game. We meet, we woo, we win—or such is the very stuff of life. Although Shakespeare is a master of combining wit with tragic components, this playful rump about love provides us with a joyful ending.

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Director Jerry Turner comments, “Much Ado About Nothing is among the sumptuous of Shakespeare’s works, or for that matter, all of Western drama. Even the villains are lovable. But the plot does not bustle us into laughter, it teases us with joy with its warmth and good humor. The tensions are easily resolved with the help of a gallery of simple fools, but not before some central themes of human love and loyalty have been addressed.”

The central plot concerns itself with a theme that Shakespeare found quite amusing 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 entwined as Hero’s “chastity” threatens her impending marriage. Shakespeare has also culled his penchant for mistaken identities, lies and disguises amidst the verbal barbings of Beatrice and Benedick and the bumbling of our “Keystone Kop” personified in Dogberry and Verges.

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

“The best summing up for this play is in Benedick’s line, ‘Man is a giddy thing.’” commented Turner. “The play is one of those with that is so precise of language, but it has a strong undercurrent of love, and it manages to achieve a happy blend of elegance and silliness that appeals to our sense of balance while it tickles our ribs. Shakespeare is concerned with love, friendships, loyalty, honor and humor. But Shakespeare is in a lovely celebration of the varieties of human experiences.”

This universal set of emotions is perhaps the best explanation for the success of William Shakespeare. No other dramatic poet of any age contributed more to art and humanity than he. His works are not antiquated seminaries of verse depicting life during the Elizabethan Age. His words have enduring truths. Shakespeare is a master of perception. His brilliant mind inferred and extracted all of the pleasures and pains of living. His excellence and witty humor show us a man who not only observed life but was an active participant.

Similar to his other comedies, Shake-
SALIGNAC

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

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

SALIGNAC
The unstuffy cognac
(at an unstuffy price).

THE AMERICAN CONSERVATORY THEATRE

presents

GHOSTS
[1881]

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

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

Associate Director
JANICE GARCIA

Scenery by
RALPH FUNICELLO

Costumes by
MARtha BURKE

Lighting by
JAMES SALE

Sound by
ALFRED TETZNER

Hairstyling by
RICK ECHOLS

CAST

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

ANNE LAWDER

THOMAS OGLESBY

DANA ELCAR

RAYE BIRK

JILL HILL

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

UNDERSTUDIES

Fru Alving—Delores Y. Mitchoff; Oswald—Matt McRae; Pastor Mander—Bruce Williams;
Engstrand—Marshall Watson; Regine—Laura Klein
SALIGNAC

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

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Costumes by: MARTHA BURKE
Lighting by: JAMES SALE
Sound by: ALFRED TETZNER
Hairstyling by: RICK ECHOLS

CAST

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

ANNE LAWDER
THOMAS OGLESBY
DANA ELCAR
RAYE BIRK
JILL HILL

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

There will be two ten-minute intermissions.

UNDERSTUDIES

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

SALIGNAC

The unstuffy cognac
(at an unstuffy price).

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It's a place to raise your spirits. It's an exciting new bar on Union Square, with a lively international atmosphere. Sip an icy повык, vintage port and don't be surprised if your thoughts drift to far-away places.

It's dim sum fun. Experience the exotic tastes of Shrimp Tivoli in chutney sauce from Copenhagen, Chicken Normad from Morocco, Lamb Chops Wellington from France and other foreign delights.

A NOTE ON GHOSTS

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

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

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

"Ghost 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 Ghost, Ibsen confronts such topics as venereal disease, incest and euthanasia. The play was labeled "a dirty act done publicly" because the heroine of the play offended the prudish hypocrisy of the Victorian mind.

The keynote of the Victorian era was control. Intimate 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.

In his notes for the play Ibsen stated, "Marriage for external reasons, even when those are religious or moral, brings a nemesis upon the offspring." Mrs. Alving's ill-fated son, Oswald, is an artist who longs only for the beauty and joy of life. Oswald suffers not only because of the obvious sins of his father, but also because his mother was compelled to obey the ethics of her society. The more Mrs. Alving attempts to bow down to the prescribed order of her day; the more guilt she feels for being untrue to her own personal feelings. In Ghost, Ibsen hoped to illuminate the necessity of obeying inner motivations rather than adhering to prescribed social ritual.

Ibsen creates drama of immediate actuality. The fundamental beginning point of his drama is a crisis situation. People of his own time must face problems in their own manners. Today these problems seem surprisingly complex and fraught with modern psychological overtones. The playwright attempted an impossible dramatic task within his day: to place real people in natural situations. He realized that the playwright must be "extremely careful in discriminating between what one has observed and what one has experienced."

Experience was Ibsen's motivation for creative work and he thought that "no every-day commonplace sub-
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"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 set done publicly" because the history of the play offended the prudish hypocrisy of the Victorian mind.

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Ibsen's personal goal as a playwright was "to see in such a manner that the thing seen is perceived by his audience just as the poet saw it." So this task Ibsen succeeded by creating a form of drama that exhibited a contempt for any superfluous words. An Ibsen script contains only the bare essentials of speech. As a playwright Ibsen forbade his characters to burden an audience with even a single extraneous detail family history or politics. What differentiates Ibsen from his popular contemporaries is that other playwrights exhibited, at best, only technical skill and commonplace intellect; while dominating each of Ibsen's plays was a great personality which inaugurated an epoch in dramatic literature.

When first published in December of 1881, Ghosts was damned as an "accumulation of villeness" and labeled a "sewer of modern abominations." The domestic tragedy was rejected by every major theatre company in Scandinavia. The first known public performance was given in Norwegian during 1882 under the auspices of Jane Addams and her famous Chicago Hull House Community Center. The first Scandinavian production was given in Helsingborg, Sweden. During 1883, the play was a triumph. Ghosts remains one of Ibsen's most essential and important literary masterpieces. It is a drama with such terrifying implications that it still possesses the power to freeze the blood.

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

Edward J. V. Utter
THE AMERICAN CONSERVATORY THEATRE
presents

HAY FEVER
(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director
EUGENE BARCONE

Scenery by
RALPH FUNCHIELLO

Costumes by
ROBERT MORGAN

Lighting by
DERRICK EPPERSON

Sound by
ALFRED TETZNER

Hairstyles by
RICK ECHOLS

CAST

Simon Bliss  MARK MURPHY
Sorel Bliss  JULIA FLETCHER
Clara  DEBORAH SUSELL
Judith Bliss  MARIAN WALTERS
David Bliss  WILLIAM PATERSON
Sandy Tyrrell  NICHOLAS KALEIDIN
Myra Arundel  LAURA KLEIN
Richard Greatham  BYRON JENNINGS
Jackie Coryton  JANICE GARCIA

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

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

There will be one fifteen-minute intermission

UNDERSTUDIES

Simon Bliss—Richard Greatham—Thomins Ogletby; Sorel Bliss—Stacy Ray; Clara—Penelope Court;
Judith Bliss—DeAnn Mears; David Bliss—Michael Winter; Sandy Tyrrell—Lawrence Hecht;
Myra Arundel—Barbara Drickson; Jackie Coryton—Jill Hill

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

Upon cracking the cache of
Glenfiddich with my Scotch Rites
haskeeper, I found each bottle of this
distinctive malt whiskey to be of
triangular shape. Evidently, there
were more sides to this story still.

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

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

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

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

GLENFIDDICH®
SINGLE MALT
Scotch Whisky
THE CASE OF THE 'AON BRAICHI

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by: RALPH FUNICELLO
Costumes by: ROBERT MORGAN
Lighting by: DERRICK EPPESON
Sound by: ALFRED TETZNER
Hairstyles by: RICK ECHOLS

CAST

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Sorel Bliss: JULIA FLETCHER
Clara: DEBORAH SUSELI
Judith Bliss: MARRIAN WALTERS
David Bliss: WILLIAM PATRICK
Sandy Tyrell: NICHOLAS KALEDIN
Myra Arundel: LAURA KLEIN
Richard Greatham: BYRON JENNINGS
Jackie Coryton: JANICE GARCIA

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SINGLE MALT

A NOTE ON NOEL COWARD

It is most difficult to find the proper definition for Sir Noel Peirce Coward. Elocquent, sanguine, incomparable, and irresistible immediately come to mind. To call Coward merely brilliant would be a noble understatement. This man, the consummate playwright, poet, comedian, composer, performer, stage and film actor defies definition. His rapier-like wit and glittering repartee can only be surpassed by his larger-than-life existence. Coward is the author of 45 dramas, comedies and revues, 19 scores, and three volumes of autobiography aptly entitled Present Indicative, Present Indefinite, and Middle East Diary.

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

Coward was born on December 16, 1899 in a Waldgrave Road in Teddington, Middlesex (fifteen). His father worked for a music publishing firm and his mother shared Noel’s love of song and the theatre. His precocious personality became evident at two years of age when he would dance in the aisles of church and steal books from the Army and Navy store to appease his quest for reading and his lack of funds. This man, of middle class background, would move with panache and grace, charming those who admired him: royalty, presidents, actors and actresses, and other people of notable social class.

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

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

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

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

—Janet Rosenau

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—Janet Rozenme
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Bell(s) $14.95 each .................. $
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Total amount enclosed .................. $

*New York residents add $0.75 per Bell for sales tax.

Guaranteed shipment for Christmas delivery on all orders received by December 8, 1980.

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Please check if you wish to have any Bell shipped to a different address and indicate specific instructions on a separate sheet of paper. Also include any message for a gift card which we will provide if requested.

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NEWS & NOTES

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

STUDENT JOBS

As you know, A.C.T. serves not only as the Bay Area's resident professional performing company but also the nation's leading theatre training institute. The majority of our students have to work in order to sustain themselves. If you are interested in hiring (or housing in exchange for services) an A.C.T. Conservatory student, please contact Meribeth Meacham at 771-3800.

PROLOGUE NOVEMBER 24

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

ATTENTION A.C.T. SUBSCRIBERS & PATRONS

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

The A.C.T. of Cooking

Have you seen The A.C.T. of Cooking? A.C.T.'s cookbook is filled with recipes gathered from actors, staff, volunteers, alumni and special friends of the company. The cookbook is available by mail or can be purchased in the Geary Theatre lobby before performances or during intermission. Each taste-teasing 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 Phil M. Smoothie. Explore the theatrical kitchens of Peter Donat, Elizabeth Huddie, Kathryna Crosby, Marsha Mason, Michael Learned and other members of the A.C.T. family with The A.C.T. of Cooking!

The making of a president.

If you're on a deadline to the boardroom, you should look like you know where you're going. There are few better ways to do this than to hire yourself to Bullock & Jones.

We have around 1500 suits in our store priced anywhere from $235 to $650, any number of which will make you look as though you just stepped off the cover of Forbes. Rich fabrics, superb tailoring by our own, on-premises experts, and a sales staff who know exactly what they're doing and where you're heading. Add the appropriately confident accessories and hail to the Chief Executive Officer.
NEWS & NOTES

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

STUDENT JOBS

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

PROLOGUE NOVEMBER 24

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

ATTENTION A.C.T. SUBSCRIBERS & PATRONS

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Rich fabrics, superb tailoring by our own, on-premises experts, and a sales staff who know exactly what they're doing and where you're heading. Add the appropriately confident accessories and hail to the Chief Executive Officer.
Heard at the Hyatt on Union Square:

A Texan stood in Napper Tandy’s at Happy Hour, nursing a Jack Daniels and water, resplendent in pearl grey Stetson and Larry Mahan shirt, one Lucchese boot planted on the bar rail. When an identically dressed man staggered in, the Texan called him over.

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

“Nighty night, man,” said the newcomer. “S.A. Katz. Women’s better killerwear out of New York City. Then motoring to the barten-der: “White wine, and leave the bottle.”

Two waiters were reculling the previous night’s banquet on top of the hotel in Clot Hugo. “Who put on that spread anyway?” one asked the other.

“I think he was a wealthy ordo-nant,” said his colleague. “That was the first time I ever served dental flus with the smoked salmon.”

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

Hyatt on Union Square: 398-1234

OUR RECORD SEASON

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

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

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

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

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

William Ball, C.A.T.’s Founder and General Director, expressed gratitude to the Board on behalf of the entire C.A.T. company when he presented the first of C.A.T.’s “Conservator of American Arts” awards to Board Presi-dent Cyril Maguin. According to Ball: “Mr. Maguin’s lifetime support of the theatre exemplifies the commitment and dedication necessary for the arts to survive, and especially for C.A.T. to con-tinue its tradition of excellence in the performing arts.

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

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

However, this is an improved C.A.T.’s financial picture, it must still continue to de-pend upon you, our donors, for a por-tion of C.A.T.’s operating budget. That is the nature of the arts organizations world-wide. Some, like the Vienna Op-er, for example, depend upon the State for as much as 77% of its operating bud-get. Although C.A.T. receives funds from government sources—primarily through the National Endowment for the Arts, the California Arts Council and San Francisco’s Hotel Tax Publicity and Advertising Fund—this comprises only 79% of its operating income. This is done pri-marily through box office receipts and tuition payments. That’s a higher per-cent of earned income than any other major Bay Area performing arts organiza-tion.

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

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

SPECIAL PEOPLE

SPECIAL OCCASIONS

Make a gift in their honor

Let us join you in remembering graduations, anniversaries, birthdays and other important events. A special acknowledgement from C.A.T. will be sent to the honoree.

Your gift is tax deductible

For additional information call 771-5080

1980-81 FUNDRAISING GOAL

FOR C.A.T.

$1,350,000

$1,350,000

$1,200,000

$1,100,000

$1,000,000

$900,000

$800,000

$700,000

$600,000

$500,000

$400,000

$300,000

$200,000

$100,000

$0
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$1,200,000

$1,000,000

$900,000

$800,000

$700,000

$600,000

$500,000

$400,000

$300,000

$200,000

$100,000

$0

$1,000,000

$2,000,000

$3,000,000

$4,000,000

$5,000,000

$6,000,000

$7,000,000

$8,000,000

$9,000,000

$10,000,000

$11,000,000

$12,000,000

$13,000,000

$14,000,000

$15,000,000
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If plans call for going beyond London (what a pity!), we fly to more than 80 cities, with 80 wide-body TriStar 1-L101 routes to Europe alone, as well as 74 to the Middle East, Africa and the Orient.

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

And let's not forget our convenient Shuttle service to Belfast, Edinburgh, Glasgow and Manchester. If time is of the essence, here's a quick reminder; twice a day, our truly revolutionary Concorde gets to London from New York in just half the time—only 3½ hours. Three times a week, our Concorde whisk supersonically from Washington to London in slightly more than four hours. To save another six hours, schedule one of our Concorde flights from London to Singapore, via Bahrain.

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

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

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(201, 1979-July 31, 1980)

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In The Mark Hopkins
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JOSEPH BIRD, now in his 15th 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 of Shows with George Gershwin and Ira Gershwin and in the A.P.A.-Phoenix Eastern University tour of The Mountaintop and Exit the King. He has 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 More in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Twelfth Night, Cassius in Julius Caesar, Rodrigo in Otello, Boniface in Wooton’s Paradise, the Schoolmaster in The Visit, Dr. Shpigelsky in A Month in the Country, and the leading role in I Pagliacci.

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 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 Keller, Shoe Palace Mary by Tony Holland and Bill Hoffman and The Haunting Graccias by John Robbin.

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THE ACTING COMPANY

**JOSEPH BIRD** now in his 11th season with A.C.T. made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Irene Ryan and in the A.P.A.-Phoenix Eastern University tour of The Mountaintop 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 University. 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. Skylock in The Merchant of Venice and Thomas More in A Man for All Seasons. Among his many roles at A.C.T. are Marlow in Equus, Henry Carr in Travesties, Cassius in Julius Caesar, Rodrigo in Otello, Boniface in The Great White Paradise, the Schoolmaster in The Visit, Dr. Schipigkow in A Month in the Country, and the leading role in The Fantasia.

**JOY CARLINO** 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 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 16 productions. Other directing credits include Night of the Iguana by Tennessee Williams, The Tempest, and Hamlet by William Shakespeare.

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son for A.C.T.'s Plays in Progress, and Is- 

ael Horovitz's Machon for the Berkeley 

Stage Company. This fall she will be di- 

recting Articulate by Joanna Glass at the 

Oregon Shakespearean Festival. She ap- 

peared in John Kory's TV film 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 

Peep in Mac Who Came to Dinner. Elly 

May in Tobacco Road, Elwinne in Sweetheart 

Naomi Desir, and Jenny in Front Page. 

At the Oregon Shakespearean Festival in Ashland, she played Volumnia in Cor- 

nelius, June in June and the Pussycat, 

Lady Macbeth in Macbeth, Margaret in 

Henry VI, Part III and Richard III, Mme. 

Dorothée in Ring Around the Moon, Beat- 

rice in Marigolds, Mrs. Malaprop in The 

Rivals, Florence in Indiscretion in the 

Louisville, Harriet, and Mary in Who's 

Happy Now?

PELENOPE 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 

Conference. In the past three seasons she has appeared in All the Way Home, The 

Master Builder, Hay Fever and Ah, Wilderness! and has performed leading roles in both Plays in Progress series. The Fre- 

quency and The Overheard 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 DICKSON (**) joined A.C.T. 

nine years ago and has appeared in Cy- 

ano de Bergerac, The Hei. I, Baltimore, 

The House of Bernarda Alba, The Cherry Orch- 

dard, Pillar of the Community, Jumpers, 

Street Scene, The Matchmaker, General 

Gorgeous, Poor Cay, Equus, Man and 

Superman, A Christmas Carol, The Bour- 

geois Gentlemen, The Cherry Orchard, 

Ab- 

bard 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 per- 

formed with Sada Thompson at the Westport Country Playhouse in Spy.

PETER DONAT has appeared at A.C.T. 

for twelve seasons. His Broadway ap- 

pearances include The Chinese Prime 

Minister, The Entertainer and The First 

Gentleman (Theatre World Award, best- 

feared actor). He spent six seasons with the Canada's Stratford Shake- 

spearean Festival and has starred on Am- 

rican TV. His appearances here include 

Hamlet 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 Trip to Ballyhoo and The Changeling of Blood. His films include Godfather II, The 

Hindenburg, A Different Story, F.I.S.T., The 

China Syndrome, and upcoming, High 

point and All Washed Up.

DANA ELCAR last appeared with A.C.T. 

as Lopatin in The Cherry Orchard and 

before that as the Coach in That Chal- 

rismanship Season and the P.E.T. production of Blessing. Other recent appearances in- 

clude Vladimir in the Los Angeles Ac- 

tor's Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Drummond in Infanta the Wind at the Arena Stage and in Moscow and Len- 

grad. In New York, Mr. Elcar has been seen off and on Broadway in Dulas, Under Milkwood, directed by William 

Ball, Androcles and the Lion, Our Time, 

Summer of the Seventeenth Doll, Oh Men, 

Oh Women, The Dumb Waiter and Too 

That to be Good! His movie and TV acting 

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

JOHN FLETCHER joins the A.C.T. act- 

ing company for his second season, 

being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coor- 

dinator and is an ac- 


taching instructor for the Advanced Training 

Program. He is associate director of 

Heartbreak House, Ah, Wilderness! and 

Boyan and Butterfly. He has studied acting 

at The Juillard School in New York, film.
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making at New York University and film at the San Francisco Art Institute.

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

JANICE GARCIA returns to A.C.T. for her fifth season. She toured with A.C.T.'s A Christmas Carol, Valentine and Valentine, The Winter's Tale, Ak Wildenrsta and The Girl of the Golden West. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

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

THOMAS HARRISON [*] joins the A.C.T. acting company after appearing on the Geary stage in Romeo and Juliet. At Ak Wildenrsta and Punlightco. His student productions include.cols in Private Lives and Trepove in The Seagull. He studied ballet with Eugene Slavin and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Coins in a Blanket. Other roles include Stephen Byrde in Where You Comin' Back Red Roxy? Lucky in Waiting for Gudke, 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 Pinnacle. His second love is professional landscaping and gardening.

LAWRENCE HIGHT [*] is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa. Xerogex Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West and most recently on tour in Hop Fiver.

JILL HILL [*] joins A.C.T. after receiving her B.F.A in theatre and film at Denison University, Ohio. She has studied in London with Michael MacGowan from R.A.D.A. and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last summer in the Geary's production of the part of "Girl" in The Hot L. Baltimore and Hotel in Foolish the Roof at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in The Hot L. Baltimore at the Geary's production of Hotel in Foolish the Roof at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in The Hot L. Baltimore, Gown in the Road Family, Joan La Paule in Henry V., Part 2 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 Griselda in The Caucasian Chalk Circle. This is her fourth season at A.C.T. where her roles have included the Daueda in Carmen de Bergamo, Sue in The Hot L. Baltimore, Mrs. Maitland in Street Scene, Dolly in The Matchmaker, The Countess in The Importance of Being Earnest, and The Lady in The Country Wife.
making at New York University and film at the San Francisco Art Institute.

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

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

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THOMAS HARRISON [*] joins the A.C.T. acting company after appearing on the Geary stage in Romeo and Juliet. At Ah Wilderness! and Punishment: His student productions include Elios in Private Lives and Troy in The Seagull. He studied ballet with Eugene Slavin and Igor Voukshich 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 Byrde in Where You Come Back Red Robe? 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 Prana: His second love is professional landscaping and gardening.

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JILL HILL [*] joins A.C.T. after receiving her B.F.A in theatre and film at Denison University, Ohio. She has studied in London with Michael MacGowan from R.A.D.A. and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in The Crucible of Blood. She played the part of "Girl" in The Hot L. Baltimore and Hotel 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 Road Family, Joan in The Paucelle in Henry VI, Part I and Natasha in Three Sisters. This summer at the Western Stage in Salinas, she appeared as Lady Teagle 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 fifth season at A.C.T. where her roles have included the Daenerys in Oresteia, Suzie in The Hot L. Baltimore, Mrs. Mason in Street Scene, Dolly in The Matchmaker, The Countess in The Marriage and The Countess in The Marriage of Figaro.
ment. Joan in Knock Knock, Marcelle in Hotel Fonda, Star 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 in the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the P.L.F. production of Jack Gilbooeys Afternoon in Vagia. 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 summer he appeared in Our Town and The Bear at the Oregon Repertory Theatre in Eugene.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Much Ado About Nothing, A Midsummer Night's Dream, The Comedy of Errors and Hamlet. This year she performed in the role of Beatrice in Much Ado About Nothing at the Humana Festival at Actors Theatre of Louisville in Kentucky.

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, Les Miserables and The Winter's Tale in Portland. He was the porter in Macbeth and MacDuff in The Seagull.

NICHOLAS KALEIDIN (*) joins the A.C.T. acting company after studying at Bowdoin College, Brunswick, Maine and Trinity 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 Dromio in Midsummer Night's Dream, Iago in Othello, and Othello in The Royal Shakespearean Festival. He has also directed the P.L.F. production of Jack Gilbooeys Afternoon in Vagia. Her first feature film, Pilgrim, Farewell was invited to the Venice Film Festival this summer.

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ment! Joan in Knock Knock, Marcelle in Hotel Fondues, Stela in A Month in the Country, Claire Zachanassian in The Visit and Regina in The Little Foxes among oth-
er. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleop-
tria and directing A Streetcar Named De-
tre and Miss Julie. She also directed the P.L.F. production of Jack Gillooly's Afternoon in Yegua. Her first feature film, Pigmen, Farrell was invited to the Venice Film Festival this summer.

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from Ithaca College, New York before join-
ing A.C.T. He has been seen on the Ge-
rey stage in Romeo and Juliet and The Girl of the Golden West. Stu-
dent 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 Barber at the Oregon Repeter-
tory Theatre in Eugene.

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

BYRON JENNINGS joins A.C.T. this
season having per-
fomed at the Oregon Shakespearean Festi-
val, Mark Taper For-
um, Old Globe Theatre, California Actors Theatre and the Af-
cena Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Performing

NICHOLAS KALEN(*) joins the
A.C.T. acting company
after studying at Bowdoin College, Brown
swick, Maine and Tufts University in London, England and with E. Martin Brown 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 ap-
ppeared as Demetrius in Midsummer Night's Dream, Eros in Antony and Cleop-
tria, Feste in Twelfth Night, Antipholus of Ephesus in Comedy of Errors, Bernar-
dine in Measure for Measure and Francis-
ton Nuttel in The Open Window. Last season he was seen in the student proj-
ects as Dr. Asch 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 Gar-
an and Sylvia Sid-
ney. As a member of the Great Garson Theatre Company, she worked in collab-
oration with playwright Preston Jones on A Place on the Magdalena. Last season she was seen as the silent mother in A History of the American Film. While in a C.A.T.'s Advanced Training Program, her roles included Arkadina in The Sea-
gull and Alisa in The Importance of Being Ed-
na. This past summer she played Ber-
trice in the V.E.A. production of Much Ado About Nothing at the Paul Masson Vineyard. She also appeared in the film Bath and Sundance: The Early Years.

ANNE LAWDER, an original member of the Actor's Work-
shop, was graduated from Stanford Uni-
versity in New York. She studied move-
ment with Kayta Del-
skovska and speech
with Alice Hernandez. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Sol-
vang Theaterfest where she appeared in A Midsummer Night's Dream and Showboat in the sum-
mer of 1977 and Ring Around the Moon and Hamlet in 1979. In her eleventh sea-
sons 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, Pilgrims of the Community, This Is (An Entertainment), Peer Gynt, Equus, A Midsummer Night's Dream and The Master Builder. All The Way Home, A Midsummer Night's Dream and A History of the American Film. Her film credits include John Korty's award-winning The Magic School and his new TV film A Christmas Without Snow airing in December.
MATT MCKENZIE (*) was seen thus 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 Bliff Loman in Death of a Salesman and Mel Edson in Prisoner of 2nd Avenue. Last season he was seen in the student projects at Triton in The Seagull and the title role in Macbeth II and III. On the Geary stage he appeared in Romeo and Juliet and Paganini.

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 Mac-

William Shakespeare's The Tempest, the Marquis de Sade in Mar- et-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, A Harriet Flanders, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heart- break House, The Visit, Romeo and Juliet, The Little Foxes and The Crucifer of Blood.

DEANN MBEANS, a charter member of A.C.T. and a leading actress during the company's first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in Tiny Alice, General in Ring, Anne in Man and Superman, Polly Garter in Under Milkwood, Viola in Twelfth Night and Blanche Dubois in A Streetcar Named Desires. In New York, she was again seen in Tiny Alice as well as in A Beholder and Helen, Too True to Be Good, One Hour Over the Cushion's Nest and A Sound of Silence. She recently co-starred with Jer- one Killey in the New York production of his Dear Lie. In Los Angeles, she was seen in And Miss Rojas Drinks a Little and the recent West Coast premiere of Richard Wilbur's translation of Mol-

DELORES A. MITCHELL(*) celebrating her fifth season with A.C.T. has appeared in Man and Superman, Valentin and Valenti- no, Porgy and Bess, A Christmas Carol, Romeo and Juliet, The Little Foxes and Paganini. She also teaches acting, speech and ear training at A.C.T.'s Summer Training Congress and at the Artic Theatre. In San Francisco she has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival.

MARK MURPHY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in The National Health, Ab-

MARK MURPHY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in The National Health, Ab-
MATr McKENZIE (*4) was seen this past season at Hartnell’s Western Stage performing as Petruchio in The Taming of the Shrew and as Joseph Smith in School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Bilke Loman in Death of a Salesman and Mel Gibson in Prisoner of 2nd Avenue. Last season he was seen in the student projects at Trijorn in The Seagull and the title role in Hound and Hunt in Henry VI part II and III. On the Geary stage he appeared in Romeo and Juliet and Pantages.

WILLIAM McKEREGHAN joined the company three seasons ago after nine seasons at the Miller’s Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Midsommer’s Night, The Thing, 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 Minneso-

DeANN MCEARS, a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in Tiny Alice, General in King Lear, 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 Abendland and Felodes. Too True to Be Good, One Flew Over the Cuckoos Nest and A Sound of Silence. She recently co-starred with Jer-

ome Kilty in the New York production of his Dear Mr. Quinby. In Los Angeles, she was seen in And Miss Rourke Drinks a Little and the recent West Coast premieres of Richard Wilbur’s translation of Mol-

Daniel’s The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television appearances including the NBC production of Under Milkwood; such series as The Panel, Hill Street Blues and The Young and the Restless.

DELORES E MITCHELL (*4) celebrating her fifth season with A.C.T. has appeared in Man and Superman, Valentines and Valintines, Peer Gynt, Bip, 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 Pantages. She also teaches acting, speech and vocal training in A.C.T.’s Summer Training Congress and at the Artic Theatre. In San Francisco she has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival.

MART MURPHY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in The National Health, Abendland, Peer Gynt, Julius Caesar, A Christmas Carol, A Streetcar Named Desire, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes and The Cruelty of Blood.

THOMAS OGLEBEY (*4) 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 Crucible and A History of the American Film. He has also appeared with the Pacific Conserva-
tory of the Performing Arts. His off-
Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

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FRANK OTTISWELL has served the company as its teacher at the Alexander Technique since the Conservatory's beginning in 1969 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, Cipriano de Bergama, The Cherry Orchard, Julius Caesar, A Christmas Carol, The Visit and The Girl of the Golden West.

WILLIAM PATTERSON has devoted his long acting career largely to the regional theatre. He spent at least part of every season for twenty years with the Cleveland Playhouse. Although he also found time to appear in films and TV features and to make five national tours with his original one-man show, Justice Oliver Wendell Holmes and Benjamin Franklin. This season will be his 37th year with A.C.T. in San Francisco. He has also been a part of A.C.T.'s tours to Moscow, Helsinki, Chicago, New York, Los Angeles, Billings, Leningrad, Tokyo and Liverpool among other cities. His roles with A.C.T. include Tyrone in Long Day's Journey into Night, First Gravedigger in Hamlet, George Crabbe in Jumars, Clove in The Circle, Dode in Buried Child, and Gravely Underdressed in You Can't Take It with You. He was recently appointed to the San Francisco Arts Commission by Mayor Dianne Feinstein.

STACY RAY [*] joins the A.C.T. acting company this season and will be teaching Voice in the Advanced 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 Cipriano de Bergama, Oedipus Rex and Theatricals as well as performing in Dark Days in Cherokee. Her roles as an A.C.T. student include Julie Cavendish in Royal Family, Iria in Three Sisters, Richard III and Eustachius in a Night's Tale. She spent a year at RADA and performed as Paulina in The Winter's Tale and in Uncle Vanya. On the Grassy Stage she was seen in Romeo and Juliet.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of South Russia in Ephraim in Despair Under the Elm, is known to San Francisco as the lead in Cipriano, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astrov in Uncle Vanya. He has portrayed the Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Grassy stage, he has performed Shakespeare's King Lear, Dan Bergin in The Coronation Night, and Art of Comedy at Souvenir Warehouse. His television credits include Hawaii 5-0, Nighthawks, Amen, Gammage and a series of 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 Darkness and has since amassed a long list of Broadway and Off-Broadway credits ranging from Harry Potter in Room Service, Jason in Medea and Chief Brodnek in One Flew Over the Cocker's Nest to name a few. His TV credits range from Soap Opera to Karo, Baretta and Taxi and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON [*] graduated from Grand Valley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Grassy stage he has been seen in The Girl of the Golden West and Pacifica.

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

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FRANK OTTINELLE 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 PATTERSON 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. Nothing is as dear to him as Boston, 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, he will be his 15th with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Rio, Honolulu, Chicago, New York, Los Angeles, Billings, Leningrad, Tokyo and Liverpool among other cities. His roles with A.C.T. include Tyrone in Long Day’s Journey Into Night, First Gravedigger in Hamlet, George in and January, Clive in The Circle, Dodge in Buried Child, and Grandpa Vanderhy in You Can’t Take It with You. He was recently appointed to the San Francisco Arts Commission by Mayor Dianne Feinstein.

STACY RAY [*] joins the A.C.T. acting company this season and will be teaching Voice in the Advanced 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 The Four Corners as well as performing in The Man in the Front Yard. Her roles as an A.C.T. student include Julie Cavendish in Rosaline and Arden in 1599, Oedipus Rex in The Oedipus Project and as Rose in The Great Divide.

RAY REINHARDT, who celebrated A.C.T.’s “memorable tour of Russia in Ephraim in Deser Under the Elm,” is known to San Francisco as the lead in Cyrano, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astrov in Uncle Vanya. He has appeared on Broadway as the lawyer in Tiny Alice, which he recreated with A.C.T. away from the Geary stage. He has performed Shakespeare’s King Lear, Dan Berrigan in The Catamite and Art Burnings of Comedy at Souvenir Wastrel. His television credits include Hawaii 5-0, Nighthawks, Armistice, Ammonee and several award-winning dramatics. 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 Daughters of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in Room Service, Jason in Media and Chief Bromden in One Flew Over the Cuckoo’s Nest to name a few. His TV credits range from Soap Operas to Kay, Baretta and Taxi and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON [*] graduated from Grand Valley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Geary stage he has been seen in “The Girl of the Golden West” and Pacifica.

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

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SYDNEY WALKER is a veteran of over 30 years of stage, film, and television work. He won the title role in "Hamlet" at the New York Shakespeare Festival, and has appeared in numerous films and television series. He has also worked as a director and producer.

MAR.IAN WALTERS, a native of Montana, recently starred in the Broadway production of "The Secret Garden." He has also appeared in the television series "The Waltons" and "Lassie." He is currently on tour with the National Touring Company of "The Sound of Music." His next production is "The Music Man," which opens in Los Angeles.

BRUCE WILLIAMS, who studied at the University of Texas, has been associated with the company for over 20 years. He has appeared in such productions as "The Producers," "The Music Man," and "The Sound of Music." He is currently touring with the National Touring Company of "The Sound of Music." His next production is "The Music Man," which opens in Los Angeles.

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. He has appeared in "The Secret Garden," "The Sound of Music," and "The Music Man," among other productions. He is currently touring with the National Touring Company of "The Sound of Music." His next production is "The Music Man," which opens in Los Angeles.

ISIAH WITLOCK, JR., returns to A.C.T. for his third season. He has been seen as Wednesday in "The Addams Family," as Archibald in "The Importance of Being Earnest," and as Kurth in "Death of a Salesman." His next production is "The Music Man," which opens in Los Angeles.

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 "Love's Labour's Lost." His next production is "The Secret Garden," which opens in Los Angeles.
Inspirations for Fall 1980
the Renee Helga Howie Collection

film and TV including the soon-to-be-released Tell Me A Riddle and June 29, 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. Highly respected as an actor, Walker’s professional career has been spent with repertory companies. Trained by Jack Deeter at the Hedgendorf Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the AEA, 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 Masterbuilder, Port Graft, Oh! Calcutta, Knock, Knock, Trampolines, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter’s Tale, The Visit, Buried Child, Pantagruel 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, Ahead of the Musical, Portland, The Winter’s Tale, Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot L Baltimore and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. She has appeared in over 500 productions including Angel Street with Ray Milland in Chicago, The Tender Trap with Robert Preston on Broadway and Plaza Suite at Drury Lane Playhouse. Her film credits include Perish, Bulit and Medium Cool. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Rabe 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 Love’s Labour’s Lost. He has been seen as Weston Hurley in 580 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 has included Pompey in Measure for Measure, Bob in Death of a Salesman, Gitlow in Parley, Walter Younger in A Raisin in the Sun and Scrooge in One Flew Over Charles’s Nest. This South Bend, Indiana native holds a Bachelor of Arts degree in theatre from Southwest Minnesota State University.

ISIAH WHITLOCK, JR. [*] returns to A.C.T. for his third season. He has been seen as Weston Hurley in 580 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 has included Pompey in Measure for Measure, Bob in Death of a Salesman, Gitlow in Parley, Walter Younger in A Raisin in the Sun and Scrooge in One Flew Over Charles’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, A Christmas Carol, A Month in the Country, The Visit and The Girl of the Golden West. He appeared at the Oregon Shakespearean Festival for two summer seasons.

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

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DESIGNERS

MARTHA BURKE (Costume Designer) returns to A.C.T. for her third season, having designed Buried Child and 3rd of July. Her past credits include Romeo and Juliet and H.M.S. PINAFORE for the Santa Barbara Repertory Theatre and The Four-leaf Clover for Walnut Creek Repertory Theatre. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for productions of Peer Gynt, Knock, Knock, Traverser, All the Way Home, The National Health, 3rd of July, May Rose, The Crucible of Blood, Panegyric 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 lighting firm called Performing Arts Technology.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 39 productions including Ah, Wilderness, Heartbreak House, The Hound of the Baskervilles, and Macbeth. His most recent set design was for The Lion in Winter directed by Mary Papenfuss. 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. He also designed for The Crucible and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Traverser, The Winter Dances, Duck, Fish, Stag and Vi at the Mark Taper Forum, and The Tragedy of the Shrew for PBS television. Last season Funicello designed the opening two productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Divadess.

ROBERT MORGAN (Costume Designer), now in his ninth season at A.C.T. has created costumes for 21 company productions. His most recent costume designs for A Man For All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics Circle award. He has 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 he will assist at the Buffalo Studio Arena and the McCarter Theatre in Princeton. Mr. Morgan resides in Vermont's northern kingdom with his wife Wendy, an attorney.

MICHAEL OILCH (Costume Designer) designed costumes for A.C.T.'s production of Parliament 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 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. L.T.T. design competition in both scenery and costumes, Olch has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival.

JAMES SALE (Lighting Director) has spent the last three seasons at the Almaden Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Talk of the Town, Time Out and Diamond Stamps. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Solari Theatre in Los Angeles. He will be designing Ghosts and Another Part of the Forest for the A.C.T. 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 Great White Hope West as well as The Winter's Tale, 3rd of July. The Visit, Julius Caesar, Heartbreak House, Alice in Wonderland Matchmaker, The Bourgeois Gentleman, Othello and Something's Afoot, all premiered at the Miners' 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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DESIGNERS

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

WILLIAM EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. For associate designers at A.C.T. for six seasons, he designed lighting for productions of A View From the Bridge, Kiss Me, Kate, All the Way Home, The National Health, 5th of July, Bay House, The Crucible, Blood, Banquet and Buried Child. Hefferson also spent eight seasons with P.F.A. in San Francisco and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Ah, Wilderness!, Heartbreak House, Has He Fever? and The Tragedy 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 Goy and Dolls. In recent seasons he designed sets for Doctor Faustus. He now tours to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Tissot, The Winter Dance, Bux, Flak, Stas and Vi at the Mark Taper Forum, and The Tragedy of the Shrew for PBS television. Last season Funicello designed the opening two productions of the new Denver Center of Performing Arts and has just finished work on the Broadway production of Division Street.

ROBERT MORRIS (Costume Designer) now in his ninth season at A.C.T. has created costumes for 21 company productions this season, including The Man For All Seasons at the Ahmanson Theatre were 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.A. in Santa Maria. This season his work will also be seen at Buffalo Studio Arena Theatre and the McCarter Theatre in Princeton. Mr. Morgan resides in Vermont's northwest Kingdom with his wife Wendy, an attorney.

MICHAEL OUCHIC (Costume Designer) designed costumes for A.C.T.'s production of Tartuffe 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 several times. For the last three years he has taught costume design at the University of Santa Clara. A winner of the 1975 U.S. I.T.T. design competition in both scenery and costume, Olch has designed for the Pacific Conservatory of 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 Alcala Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Tall's Pally, Terra Nova and Diamond Souls. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Solari Theatre in Los Angeles. He will be designing Ghosts and Another Port of the Forest for the Intiman as well as being Associate Lighting Designer for all the productions.

RICHARD SIEGER (Set Designer) returns for a sixth season at A.C.T. Last year he was nominated for Buried Child, The Little Foxes and The Gift of the Girl West as The Winter's Tale, 5th of July. The Visit, Julius Caesar, Hotel, Lulu, The Matchmaker, The Bourgeois Gentleman, Oberkahn and Something's Afoot. What premiered at the Marine's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger has also created sets for the Broadway productions of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.
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For years inflation has steadily weakened the purchasing power of every cent you earn. Because of it, the American dollar, once the standard of the world, now buys less than half what it did only ten years ago. It must be stopped. But is there anything we—each one of us—can do to stop it?

Absolutely! But only if we're willing to make the necessary sacrifices, backed by an immediate and personal commitment.

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

We're asking you to join us in this citizens' crusade for two important reasons. First, inflation is not just an economic problem. It's also the result of our individual and collective expectations. Rethinking those expectations and deciding what personal sacrifices we're willing and able to make is essential. Second, we believe inflation is the most pressing national issue of our time and urgently requires action on the part of every individual and every segment of our society.

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

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

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