"With apologies to Gertrude Stein—there is a there, there!"

Everything you're looking for is There.

Costume designs for The Little Foxes by Carrie Robbins

THE LITTLE FOXES—AN AMERICAN CLASSIC

Lillian Hellman is one of America's most honored and notable dramatic authors and playwrights. Being born in New Orleans and later spending half of her school days in the South, the move gave Hellman added insight and inspiration in regard to writing The Little Foxes. After attending New York and Columbia Universities she began her professional career as a book reviewer and press representative before becoming a playwright for theatrical producer Herman Shumlin. Her initial success as a playwright came in 1934 when Shumlin produced her sensitive and controversial drama, The Children's Hour.

In Hellman's autobiographical book, Pentimento, she relates that The Little Foxes went through nine drafts before the final acting script was completed. In addition to her complex research on southern history, culture and economics, the personal inspiration for the play rested in her own family history. More recently the author mentioned that some family members wanted to go into the law courts and sue for libel when the play opened.

The Little Foxes is a story about greed within the Hubbard family. A tense battle for money results when the family decides to build a factory on their land to process cotton into cloth. Regina and her brothers Ben and Oscar are a set of grasping entrepreneurs who live during the industrial revolution in the changing times of the turn-of-the-century southern America. The Hubbards in their love of money and power completely disregard the consequences that will annihilate the few remaining shreds of family dignity and honor as well as the people they plot to exploit in obtaining their goals.

Hellman drew the characters of this play from her own family tree. Her mother was pictured as the helpless and gentle Birdie. Regina and Ben Hubbard were suggested by Hellman's grandmother and great uncle. Regina's teen-aged daughter, Alexandra, Hellman says was meant to be a "half-mocking" of the author herself. In researching the family history, Hellman became so intrigued with this material that she had initially wanted to compose a trilogy of dramas. However after writing Another Part of the Forest in 1946 (which Hellman also directed on Broadway), no other play was forthcoming. This last mentioned drama actually presents the Hubbard family history in the 1880s, one generation prior to The Little Foxes.

Hellman's friend and literary peer, Dorothy Parker, suggested the Biblical passage from the Song of Solomon 2:15 that became the title of the play. "Take us the foxes, the little foxes, that spoil the vine, for our vines have tender grapes." The analogy from this passage becomes clear in viewing the play. The Hubbard family are the foxes who want to ravage the land for their own monetary benefit; but it is not merely the aggressive characters being held up for audience inspection. Within the play Hellman notes that those who stand by and watch and let the foxes "eat the earth" are just as guilty by their complacency. Recalling that The Little Foxes was written in 1939 during the onset of World War II just after Hellman returned from Europe attending a theatre festival in Moscow and witnessing the Spanish civil war, it becomes obvious that the play took on a deeply personal and political meaning as well for the author. In a New York Times article ("Back of Those Foxes," 26 Feb. 1939) published just after the opening of the play Hellman offered the following comments about the dramatic style of the play. "If you believe, as the Greeks did, that man is at the mercy of the gods he might offend and who will punish him for the offense, then you write tragedy. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody's mercy, then you will probably write melodrama."

The action within the play presents a succession of crises, they are never fully resolved. The audience is kept in suspense to be amazed by a quick turn of the plot that only leads to another juncture. Hellman's dialogue for the play was greatly enhanced throughout all the script revisions for it was cut to the bare bones so that almost every line becomes vital to the audience and relates the actual working minds of the characters. Critics were quick to notice an Ibsen-like quality to Hellman's script as well as a likeness to Eugene O'Neill and his Mourning Becomes Electra.

A testimony to the dramatic integrity of The Little Foxes as an American classic is readily assessable when the play's 40-year history is reviewed. The play was one of the most popular works on Broadway during the 1938-39 season starring Tallulah Bankhead. The film version with Bette Davis in 1941 won nine Oscar nominations. It became a Mark Billingham open in 1949 titled Regina that enjoyed a successful run with the New York City Open. Mike Nichols staged an impressive revival at New York's Lincoln Center in 1967. After seeing this last production drama critics Walter Kerr and Edmund Wilson both penned love letter reviews ending with the hope that this production at Lincoln Center would lead to the founding of an American National Theatre in which The Little Foxes would be the first American classic play to be performed. Unfortunately the dream of the American National Theatre never materialized, but the American theatre-going public has decided for themselves that The Little Foxes is indeed an American classic.

Harbor Bay Isle

801 Island Drive • Alameda, CA 94501 • (415) 522-0409


Harbor Bay Isle Associates is a partnership of Doric Development, Inc., and Bay Farm, Inc. (a wholly owned subsidiary of Utah International, Inc.)
THE LITTLE FOXES—AN AMERICAN CLASSIC

Lillian Hellman is one of America's most honored and notable dramatic authors and playwrights. Being born in New Orleans and later spending half of her school days in the South made it quite easy for her to depict the Southern way of life with such vividness and precision. She is one of the few playwrights who have portrayed with such depth and accuracy the Southern way of life. Her plays are imbued with a sense of humor and pathos that make them timeless and relevant to this day.

In her autobiographical book, Pentimento, she relates the story of the Little Foxes. In 1934, when Shumlin produced her sensitive and controversial drama, The Children's Hour, Hellman's success as a playwright came to the stage. She had been writing for over ten years and had already written several plays, including The Little Foxes, a play that was well-received by the critics and the public.

The Little Foxes is a drama about greed within the Hubbard family. A tense battle for money results when the family decides to build a factory on their land to process cotton into cloth. Regina and her brothers Ben and Oscar are a set of grasping entrepreneurs who live during the industrial revolution in the changing times of the turn-of-the-century southern America. The Hubbards in their love of money and power completely disregard the consequences that will annihilate the few remaining shreds of family dignity and honor as well as the people they plan to exploit in obtaining their goals.

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THE AMERICAN CONSERVATORY THEATRE

presents

THE LITTLE FOXES

(1920)

by Lillian Hellman

Directed by TOM MOORE

"Take us the foxes, the little foxes, that spoil the vines; for our vines have tender grapes."

Scenery by RICHARD SEGER
Costumes by CARRIE ROBBINS
Lighting by RICHARD DEVIN
Musical Arrangement by LARRY DELINGER
Associate Director: EUGENE BARCONE

THE cast

Addie DELORES Y. MITCHELL
Cal ISIAH WHITLOCK, JR
Birdie Hubbard JOY CARLIN
Oscar Hubbard WILLIAM MCKEREGHAN
Leo Hubbard THOMAS OGLISBY
Regina Giddens ELIZABETH HUDDLE
William Marshall JOSEPH BIRD
Benjamin Hubbard MICHAEL WINTERS
Alexandra Giddens HEIDI HELEN DAVIS
Horace Giddens PETER DONAT

The scene of the play is the living room of the Giddens' house, in a small town in the South.

ACT I: The Spring of 1900, evening.
ACT II: A week later, early morning.
ACT III: Two weeks later, late afternoon.
There will be two ten-minute intermissions.

understudies

Oscar—Gerald Lancaster; Leo—Robert Westenberg;
Marshall—Sydney Walker; Ben—Raye Birk; Horace—Daniel Davis.
Cal—Jeffrey Allin; Regina—Barbara Dinkinson;
Birdie—Candace Barrett; Alexandra—Julie Garcia;
Addie—Bonnie Bowers.

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 928-9003 with their call services.

Credits: WILLIAM GANSLEN, MICHAEL PORTER, BOB ALAN for A.C.T. PHOTOGRAPHY.

Special Thanks: Score for Romeo and Juliet recorded at Filmways/Heider Recording, San Francisco, Frederickson Soundworks, Laurel Meats, Robert Mondavi Winery, Marin French Cheese Co., Monogram of California. Phyllis Corcoran, Margaret Dunn, Norma Johnson, Lynne Mackey, Maurice Pelinski, James Reeves, Eliza Zaffaroni for their contribution to the production of Romeo and Juliet. Debra Stein, Personal Assistant to Carrie Robbins, Margarita Delgado and Cynthia Devries in NYC.

**TICKET INFORMATION:** The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines’ Memorial Theatre shows are also available 90 minutes prior to curtain 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.

Some of the people we meet on planes become our friends for life.
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Some of the people we meet on planes become our friends for life.
An Elegant Celebration of Christmas

Christmas has become a very exciting time of year at the American Conservatory Theatre since that very special time in 1976 when Mrs. John A. Vietor first produced An Elegant Celebration of Christmas. This year you too can share in the excitement when for the fourth time An Elegant Celebration is presented from November 27 through December 9 at the Galleria Design Center. The California Association for A.C.T. will be in charge of the gala fund raising opening night festivities. Lita Vietor and Charlotte Maillard preside once again as co-chair-man, with Macy’s California, Bayview Federal Savings, Wardsuits and The Galleria Design Center sponsoring this Elegant Celebration.

An Elegant Celebration describes the collection of holiday table setting and Christmas trees that are designed by Bay Area hosts and hostesses, celebrities and designers from San Francisco, Los Angeles and New York. The settings and trees are on display throughout the designer showrooms and on all levels of the Galleria. For 12 days the public will be able to see this holiday treat and visit the 100 designer showrooms which are not generally open to the public. This year the opening night party takes place on Tuesday, November 27. The party will feature actors and students in costumes, carolers, mimes, string quartets, an enormous Christmas buffet, a whistle-blowing salsa band, ice skaters and artificial snow falling on the city of San Francisco’s tallest Christmas tree which reaches up to the fourth story of the Galleria’s spectacular roof.

A few of the highlights that you will see when you attend this year’s Elegant Celebration are Mrs. Clark Gable’s table, designed by Ron Collier, that includes personal items she collected with her husband. Mrs. George Lucas will present Christmas in a goldminer’s tent, depicting the early California Gold Rush days. Mrs. Gordon Getty and Mrs. Richard Freemon will do a lavish table with an opera theme for Luciano Pavarotti. Loretta Young’s Christmas will include a nostalgic setting designed to spotlight her film career. Merle Oberon, together with her designer, Fabrizio Mioni, will have a dazzling display utilizing many beautiful pieces she has acquired over the years. International designer, Mary McDonald, will be working in conjunction with the Quay Gallery of San Francisco to display some of her own personally designed art objects.

J. Victor Bergeron (Trader Vic) will have a Christmas composed of rocks, minerals and shells from his extensive collection. Mrs. Prentice Cobb Hale will again do an elegant table design with Tiffany’s, Mayor Diane Feinstein is designing a Chanukah table with decorator William Gaylord. Famed chef, James Beard, is preparing a smashing gourmet Christmas in the kitchen with Charles Gautreaux. Vincent Price has arranged to have the Cliff Hotel serve a real dinner to look-alikes of famous 1930s personalities. Mrs. Paul Arka of Carmel is presenting a unique disco-style Christmas. And Charles Schulz has designed a “Peanuts” Christmas, with a Snoopy tree and a Snoopy Santa. Over 100 different hosts and designers are combining their talents to surprise and delight the 30,000 people who are expected to attend the Elegant Celebration this year.

In addition to being able to see the Christmas displays and the decorator showrooms, the public will be able to lunch at the Carasvanary Restaurant in the rotunda of the Galleria. There will be daily fashion shows by some of San Francisco’s most glamorous stores. A special European coffee shop with sandwiches and desserts will be open on the fourth floor. The Christmas boutique on the ground level will be filled with many unusual gifts gathered from around the world. Tax-deductible tickets are on sale in advance at all Macy’s stores and will also be available at the doors of the Galleria. The price of admission is six dollars per person. Additional information and group rates are attainable by phoning 771-3889. There is also a special price of four dollars per person for senior citizens and children. What better way to treat yourself and your friends than to plan a day for leisurely strollling amidst the sparkle and style of the Galleria during this holiday season.

Not a Scotch in the world can run with the White Horse.

White Horse Scotch.
A difference you can taste.
Bottled in Scotland. Enjoyed in 171 countries.

Mrs. John A. Vietor
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continued on page 11

Not a Scotch in the world can run with the White Horse.

White Horse Scotch.
A difference you can taste.
Bottled in Scotland. Enjoyed in 171 countries.
At a time when many people are fed up with the quality of new cars, 9 out of 10 people who buy new Volvos are happy. Having bought five Volvos, the man you see here is ecstatic.

He's Henry Clemons, an interior designer from Massapequa, New York, and he's been buying Volvos since 1969. He's managed to keep all his old Volvos in the family, giving one to his wife, and passing three others down to his sons.

Mr. Clemons estimates he's put a quarter of a million miles on the Volvos he's bought. He's constantly recommending them to friends and business associates. "I've probably sold thirty Volvos that way. My local Volvo dealer loves me!"

If you've never felt this kind of love for a car you've owned, consider a Volvo. Better to know one-fifth the happiness Mr. Clemons has known than never to know happiness at all.

VOLVO

A car you can believe in.
THIS MAN IS A GLUTTON FOR HAPPINESS.

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A car you can believe in.

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Ray Cooke
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(415) 595-1111

SAN FRANCISCO
Royal Motor Sales
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Smythe European Motors
5000 Stevens Creek Blvd.
(408) 244-9955

SAN MATEO
Burjicagro Volvo
825 N. San Mateo Drive
(415) 548-5412

SAN RAFAEL
Astor Motors
535 Francisco Blvd.
(415) 457-5810

SUNNYVALE
Royal Volvo
805 E. El Camino Real
(408) 735-7000

WALNUT CREEK
Lesner G. Lawrence
1659 S. Main Street
(415) 399-3233

Courtesy cable car shuttle service will again operate this year from the Union Square Macy's to the Galleria Design Center at 101 Kansas Street. This transportation service will be in effect during the 12 days of this special holiday and Christmas season spectacle.

In the first three years that Mrs. John A. Vietor has produced this event over 40,000 people have attended An Elegant Celebration and close to a quarter of a million dollars has been raised to help make up the difference between A.C.T.'s earned income and the annual deficit. The uniqueness of this event has generated national interest and extensive media coverage of the opening night gala. The holiday designs especially created for this event have attracted writers and photographers not only from the Bay Area, but also from such illustrious publications as Vogue, House and Garden, Architectural Digest and Designer's West, to merely name a few. The uniqueness and scope of this spectacular yule-time event is something that transcends and elevates everyone's holiday mood. Bay Area residents are indeed lucky to be able to share this experience not only with themselves, but also with the people of this country who only the opportunity to view the Elegant Celebration through photographs.

William Ball, A.C.T.'s general director, recently invited all the wonderful friends of A.C.T. to attend this inspired production of An Elegant Celebration of Christmas. Ball wished to thank all the brilliant designers, hosts and hostesses, and living supporters of A.C.T. who join their creative forces together for this event and observed, "This is a joyful Christmas event. You haven't really experienced Christmas in San Francisco, until you've experienced the Elegant Celebration".

The spectacular four-story Christmas tree at the Galleria.
A NOTE ON ‘ROMEO AND JULIET’

Romeo and Juliet is a touching, beautiful story that we can emphasize with because we have all undergone the emotions that these two young people, and many of the other characters, go through. It’s about first love, and the youth of Romeo and Juliet is essential to the story. Romeo thinks he has been in love, but that was only infatuation; Juliet is so young that she has only heard about love and romance second hand, she has never experienced anything like it before. The young lovers discover a love that is tender, honest and passionate; unfortunately, it’s a love that is too perfect and good to exist in a world of reality.

Thus, we have a sad, touching story of love on a collision course with the real world. But, Shakespeare also gives us a rather detailed picture of each side of the conflict. People sometimes only remember the lyrical beauty of the love scenes, but the playright is very precise in also showing us the unfriendly environment within which the young people’s emotions are struggling to exist. He gives us a very clear picture of a realistic society. The young lovers live in a world of loving but misunderstanding parents, with meaning friends, querulous servants, and day-to-day problems like illness, bad weather and faulty communications. The two sets of parents aren’t the sort that the young people can share their problems with, nor are their friends of much help. Friar Laurence means well and sees the love relationship as a way to mend the bitterness of the feud between the Montagues and the Capulets, but he is impractical and his interference usually does more harm than good.

This production emphasizes the fact that Shakespeare set his story in a recognizable, real world. It is a strong, vigorous world instead of just a pretty place, rather like paintings from the Italian Renaissance that convey surging, pulsating life. The spirit captured by the Flemish artist Breughel in his works from the same period are also appropriate for he details the quality of middle and lower class life in much the same way that Shakespeare does that Shakespe here in this script.

Although Romeo and Juliet is classified as a tragedy in the textbooks, it’s important to remember that this is one of Shakespeare’s earliest plays. By the classical definition of tragedy, we might better categorize the play as a sad story, bordering on melodrama. The characters are less intellectually complex and less psychologically motivated than are the people in the more mature tragedies like Macbeth, Hamlet and King Lear. This doesn’t mean they are less interesting or any less real; it simply means they are closer to simple, ordinary people.

To convey the essence of how quickly the action within this play takes place, it was important to edit some exposition and summation which are representative and cuts off the parts most appropriate to modern day audiences. We have tried to keep the story line clear and to retain in the verse both the emotional and physical images that Shakespeare develops so beautifully.
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Thus, we have a sad, touching story of love on a collision course with the real world. But, Shakespeare also gives us a rather detailed picture of each side of the conflict. People sometimes only remember the lyrical beauty of the love scenes, but the playwright is very precise in also showing us the unfriendly environment within which the young people’s emotions are struggling to exist. He gives us a very clear picture of a realistic society. These young lovers live in a world of loving but misunderstanding parents, well-meaning friends, querulous servants, and day-to-day problems like illness, bad weather and faulty communications. The two sets of parents aren’t the sort that the young people can share their problems with, nor are their friends of much help. Friar Laurence means well and sees the love relationship as a way to mend the bitterness of the feud between the Montagues and the Capulets, but his impracticality and insensitivity usually does more harm than good.

This production emphasizes the fact that Shakespeare set his story in a recognizable, real world. It is a strong, vigorous world instead of just a pretty place, rather like paintings from the Italian Renaissance that convey surging, pulsating life. The spirit captured by the Flemish artist Breughel in his works from the same period are also appropriate for he details the quality of middle and lower class life in much the same way that Shakespeare does that Douches does within this script.

Though Romeo and Juliet is classified as a tragedy in the textbooks, it’s important to remember that this is one of Shakespeare’s earliest plays. By the classical definition of tragedy, we might better categorize the play as a sad story, but since the characters are less intellectually complex and less psychologically motivated than are the people in the more mature tragedies like Macbeth, Hamlet and King Lear. This doesn’t mean they are less interesting or any less real; it simply means they are closer to simple, ordinary people.

To convey the essence of how quickly the action within this play takes place, it was important to edit some exposition and summation which are repetitive and drawn out for modern day audiences. We have tried to keep the story line clear and to retain in the verse both the emotional and physical images that Shakespeare develops so beautifully.

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AMERICAN CONSERVATORY THEATRE
1979-80 SEASON OF REPERTORY
ROMEO & JULIET
by William Shakespeare
BURIED CHILD
by Sam Shepard
HAY FEVER
by Noel Coward
Opening November 20, 1979
THE LITTLE FOXES
by Lillian Hellman
Opening December 3, 1979
A CHRISTMAS CAROL
by Charles Dickens
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THE CRUCIFER OF BLOOD
by Paul Giovanni
Opening February 5, 1980
THE GIRL OF THE GOLDEN WEST
by David Belasco
Opening February 26, 1980
A HISTORY OF THE AMERICAN FILM
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A NOTE ON 'BURIED CHILD'

Buried Child, written by Bay Area resident Sam Shepard, received its world premiere at San Francisco's Magic Theatre during the summer of 1978. It opened off-Broadway in New York to enthusiastic reviews, subsequently moving to a larger theater for an extended run. Buried Child was awarded the Pulitzer Prize for drama this year, in addition to winning the Village Voice Obie Award for its initial New York run.

Edward Hastings, who is directing this production for A.C.T., had admired the work of playwright Shepard for many years. "One of the points I have admired is that Shepard has a great ability to create an American mythology. His own heroes are cowboys, musicians, and most recently, farmers. These are true heroes of America. This playwright also has an uncanny ear for the idiosyncratic poetry of American speech. He is a poet in his choice of words, and he is most certainly a poet in his choice of stage images."

The idea of directing a play that deals with American myths greatly appeals to Hastings. "If myths are about origins, which they are, then in Shepard we have a playwright who explores the deepest truths in modern American life. This exploration touches me, and I believe it will touch an audience. Truth is a key-note which makes it possible to reach everyone in a theater audience."

The director believes that a myth is a universal statement. It can be mysterious, a myth is by nature a mystery, and that is one of the exciting things about Shepard's writing. All of Shepard's plays are mysterious, but in Buried Child the myth and mystery are unwound. Hastings continues. "A myth doesn't by necessity have to unravel a mystery of life, but it does have to present a metaphor for life which explains life in some magical way or manner."

Shepard's portrait of the American family in this play is amusing and bitter. Hastings recalls what Tolstoy implied about families: "Happy families are all alike; every unhappy family is unhappy in its own way."

The director adds, "It may be tough for audiences to see quickly the universal significance in Shepard's unhappy family as presented in this play. But the author's use of myths and symbols that have formed the literature and the religions of man from the beginning of time leads the spectator (perhaps unconsciously) to a rich and personal theatrical experience. And Shepard besides makes you laugh."
A CHRISTMAS CAROL' SETS THE GEARY AGLOW

Like the spirit of Christmas past, Charles Dickens and A Christmas Carol return to the Geary Theatre as a special holiday treat for all to enjoy. Dickens' immortal celebration of the holiday season is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by firesides around the world for generations. A Christmas Carol sets the A.C.T. Geary Theatre aglow in the true holiday spirit and spreads seasonal warmth for the fourth consecutive year in a row.

Dickens originally envisioned his tale as an indictment of the ills and inequities of Victorian society. The extent to which this book actually promoted social reform cannot of course be measured; but if nothing else, A Christmas Carol revived the Yuletide ritual in England which had sadly declined in the depression and gloom of 1843.

As a major Victorian novelist Dickens may be more easily remembered as the author of David Copperfield, The Pickwick Papers and Oliver Twist; but the fact remains that Carol, which was written in only two weeks during 1843, might possibly be his most effective writing. The author was clearly animated by his deeply felt concern of the gloomy conditions which prevailed in London during his own lifetime. With feverish speed Dickens composed the events that were to open the heart of Ebenezer Scrooge to the true meaning of the Yuletide season. Possibly because of the haste with which the little holiday tale was written, this book remains one of the most cohesive and sustained efforts of the Dickensian canon.

A Christmas Carol, like Dickens' four other holiday books (The Chimes, The Cricket on the Hearth, The Battle of Life and The Haunted Man) is barely a true Christmas tale at all. Religion only plays a scant sideline part in these stories with the briefest references to the Birth of the Christmas Child. What Dickens did tap with his Carol book was a sense of spiritual exultation and material bounty which makes the story essentially a fable of the rebirth of the spirit and thus appropriate to the holidays.

A.C.T.'s festive adaptation of this Dickens classic is the result of the collaborative efforts of Dennis Powers and director Laird Williamson. This script emphasizes the human reality of Scrooge and his transformation. It is faithful to the original text and social conditions of Victorian England. Other stage productions of this same story have generally been sentimental to the point of cloyness, A.C.T.'s version seeks exuberant theatricality within a framework that is true to life and the moral verve of Dickens' intentions.

The story of the miser Scrooge and his miraculous change of heart results from the magical spirits of Christmas past, present and to come which almost literally manage to scare the very life out of Scrooge. This story carries a meaningful message to all people, for it proves that even someone with the coldest heart can be warmed and touched by the spirit of Christmas and moved to discover their better, but possibly hidden, self.

Sydney Vailer began playing Scrooge in 1977 and continues to share the role with William Paterson this season.

The director of this production, Williamson, relates, "We have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards—coffins of his memories, safes into which his feelings have long since retreated. He has constructed elaborate reminders for his life. Scrooge lives in a dead world of his own creation, he possesses an unfeeling heart, and thus epitomizes the indifference of his age.

Dickens hoped that he might be able to restore the milk of human kindness to his fellow peers. With A Christmas Carol, he not only gave the world a great piece of literature that relates the lost mythology of a season, but Dickens also resurrected the celebration of Christmas itself.

Enduring, colorful, populated with strikingly believable characters and spiced like a hearty seasonal punch, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is pleased to once more be presenting this enchanting and spirited "fireside rendition" of this sentimental Dickens novel. This production is made possible through the generous sponsorship of the Standard Oil Company of California.

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A CHRISTMAS CAROL’ SETS THE GEARY AGLOW

Like the spirit of Christmas past, Charles Dickens and A Christmas Carol return to the Geary Theatre as a special holiday treat for all to enjoy. Dickens’ immortal celebration of the holiday season is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by firesides around the world for generations. A Christmas Carol sets the A.C.T. Geary Theatre aglow in the true holiday spirit and spreads seasonal warmth for the fourth consecutive year in a row.

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William Paterson originated the role of the miserly Scrooge in 1978.

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(see page 31 for more information)
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Sun. - 3:00 & 7:30
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A NOTE ON 'HAY FEVER'

Noël Coward resolutely maintained the opinion that 'the principal purpose of theatre is entertainment,' and guest director Nagle Jackson also agreed with Coward and the ever popular Hay Fever has proved to be a crowd pleaser.

Hay Fever involves a very simple situation: four people are invited into a particularly uncomfortable milieu. All of these people are invited individually, but unwanted or unexpected by at least three of the four hosts. That's a funny place to start a play. That's as far as the plot goes in Hay Fever because it was one of those comic inspirations of the moment that Coward dreamed up.

Coward wrote this play in three days, if he had spent any more time on it, it wouldn't necessarily be funny. He might have complicated the comedy and gotten into much deeper water instead of concocting a soufflé. This may seem an overworked cliche to describe a comedy, but the simile is apt. The same burst of comic energy exists in the play that was obviously the force behind the writing of it.

Nagle Jackson, the director of Hay Fever, maintains that the comedy and all humor are based on fear. This play embodies that perfectly, because all four of the people visiting the Bliss family are instantly besieged by fear. They wonder why they're being treated so badly, and how will it happen next? All four of the hosts are also in fear of what the other family members are going to do. You have an atmosphere of rampant suspicion, frustration and deception. That's a perfect atmosphere for comedy.

Coward is a playwright renowned for his sophisticated comic style, but style does not exist by itself. It is the personality of an action; for there is no such thing as style as an abstract entity. It would be better to say that he was one of the most honest, realistic playwrights that ever wrote for the stage.

Coward also has a love for all his characters. Hay Fever was written after he was invited to spend a weekend with the actress Laurette Taylor and her playwright husband. Coward set out to write a funny play about the nudeness and bad manners. A lessor playwright would have made these host characters very unlikeable, as apparently they were. But Coward fell in love with these characters, so that after seeing Hay Fever the audience actually likes the eccentric Bliss family who are supposedly rude, terrible people. Actually, it's the visiting guests who appear artificial and rude, the Bliss family survive pleasantly in the audience's mind because we realize they are merely living up to the various social roles that are imposed on them.

Coward's craftsmanship as a writer is apparent from the first scene of Hay Fever. He cuts through the necessary exposition by presenting the Bliss family as very real and loving individuals. They are totally open and honest with one another. Coward introduces us to the whole family first and then brings in the outsiders, so that you have a strong base to make personal assessments about these people. You know these people, at heart, are very honest and eccentric. Coward takes great care that what the audience sees establishes the fact that these are believable people. This is the grand design of a master playwright and comedy writer who plots and plans his work with the artistry of a master chef creating a soufflé.

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After all, you belong at the Top.
Cocktail, Dinner nightly. Sunday brunch.

THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER
(1925)

by NOEL COWARD

Directed by NAQLE JACKSON

Associate Director: EUGENE BACONE
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by DIRK EPPENSON
Sound by TIMOTHY LANNAN

the cast
Simon Bliss MARK MURPHY
Sorel Bliss SUSAN E. PELLGRINO
Clara BONNIE BOWERS
Judith Bliss MARRIAN WALTERS
David Bliss WILLIAM PATERSON
Sandy Tyrell MICHAEL X. MARTIN
Myra Arundel BARBARA DIRKSON
Richard Greatham DANIEL DAVIS
Jackie Coryton LIBBY BOONE

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

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

There will be one fifteen-minute intermission.

understudies
Simon Bliss—Thomas M. Nuthwold, Sorel Bliss—Ann Hazard Gillespie
Clara—Delores Y. Mitchell; Judith Bliss—Candace Barrett
David Bliss—Michael Winters, Sandy Tyrell—Peter Davies
Myra Arundel—Heidi Helen Davis; Richard Greatham—Daniel Kern
Jackie Coryton—Janice Garcia.

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covering the birthplace of Berta Hummel

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The Winton Collection is privileged to offer the first gold-covered Christmas ornament in an exclusive limited edition, to commemorate the birthplace of the world famous Berta Hummel. This exquisite metal ornament was selected by Mrs. Victoria Hummel, mother of the late Berta Hummel.

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This charming Christmas ornament is the first in a series of ornaments to be envisioned by the heirs of Berta Hummel. It will become a treasured heirloom in your family and a unique and cherished gift for Christmas, 1979.
THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER

(1925)

by NOEL COWARD

Directed by NAQLE JACKSON

Associate Director: EUGENE BARONE

Scenario by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by DIRK EPPERSON

Sound by TIMOTHY LANNAN

the cast

Simon Bliss — MARK MURPHY

Sorel Bliss — SUSAN E. PELLEGRINO

Clara — BONNIE BOWERS

Judith Bliss — MARIAN WALTERS

David Bliss — WILLIAM PATERN

Sandy Tyrell — MICHAEL X. MARTIN

Mysa Arndt — BARBARA DICKSON

Richard Greatham — DANIEL DAVIS

Jackie Coryton — LIBBY BOONE

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

ACT I Saturday afternoon.

ACT II, Sc. 1 Saturday evening.

ACT II, Sc. 2 Sunday morning.

There will be one fifteen-minute intermission.

understudies

Simon Bliss — Thomas M. Nathwold; Sorel Bliss — Ann Hazard Gillespie; Clara — Delores Y. Mitchell; Judith Bliss — Candace Barrett; David Bliss — Michael Winters; Sandy Tyrell — Peter Davies; Mysa Arndt — Heidi Helen Davis; Richard Greatham — Daniel Kerr; Jackie Coryton — Janice Garcia.

The First Christmas Ornament

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commemorating the birthplace of Berta Hummel

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**American Conservatory Theatre**

**ROMEO AND JULIET,** by William Shakespeare
A deadly feud between two great families of Verona unleashes a tragic chain of circumstances on two passionate youngsters in Shakespeare's masterwork about youthful love.

**BURIED CHILD,** by Sam Shepard
A powerful contemporary myth explodes into action when the terrible secret an entire family has kept for years is inexorably unearthed amid a violent homecoming. Winner of the 1979 Pulitzer Prize.

**HAY FEVER,** by Noel Coward
One of last year's most popular shows, the famous comedy of bad manners about a lunatic weekend in the country returns for a second hilarious season.

**THE LITTLE FOXES,** by Lillian Hellman
In the classic American melodrama, a Southern family's lust for money and power symbolizes the passing of old values as the country entered a new century as a great industrial world power.

**A CHRISTMAS CAROL,** by Charles Dickens

**THE CRUCIFER OF BLOOD,** by Paul Giovanni
Sherlock Holmes and Dr. Watson return for the most thrilling adventure of their careers in the recent hit Broadway thriller based on the writings of Conan Doyle.

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**GROUP DISCOUNTS 77%**

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American Conservatory Theatre

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*Low-priced preview

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**News & Notes**

**Experienced Cookie-Bakers Needed**
Each year A.C.T. sponsors in conjunction with the San Francisco Commission on the Aging the Annual Christmas Treat, an afternoon of free entertainment and refreshments provided by the entire A.C.T. company for over a thousand senior citizens. Thousands of cookies are needed to be handed out during the joyful Yuletide event and volunteer cookie-bakers are urgently needed. If you’d like to join the A.C.T. family in the fun and warm feelings of baking cookies for this special day, please contact the Friends of A.C.T.

**TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN UP IN THE LOBBY OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.**

**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 Merleth Meacham at 771-3880.

**WANTED: A Pair of Strong Legs & A Beam of Optimism**

A.C.T. needs volunteers to assist professional ushers and teachers at its weekly student matinee performances.

The bad news: You must arrive at 12:30 p.m. and usually stay until after the curtain (about 4:30 p.m.), generally you’re on your feet a lot and must be able to make several treks to the gallery.

**The good news:** You get a free seat for the performance and are invited to stay for the post-play discussion session. For further information, call the Friends of A.C.T. at (415) 771-3880.

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

**A.C.T. AND THE BAY AREA SHAKESPEAREAN RENAISSANCE**

This fall the American Conservatory Theatre has several events in progress to augment the Shakespearean Renaissance in the Bay Area generated by the arrival of the exciting exhibit from Washington, D.C.’s Folger Shakespeare Library: Shakespeare, the Globe and the World.

Exploring separate areas of Shakespearean stage production, two more free interpretive lecture-demonstrations and a full Shakespearean stage production will be presented each twice for two hours in Morrison Auditorium at the California Academy of Sciences.

The series continues this month on Thursday, November 1st at 7 p.m., where A.C.T.’s costume designer and former company actor Paul Shearer presents “Shakespeare’s Stage.” Shearer will explore with his audience the beauty and uniqueness of Shakespeare’s verse, with particular attention given to its rhythmic and rhetorical structure. He will demonstrate, with audio participation, the transition between reading and speaking Shakespeare. Emphasis will be placed upon those particular plays and texts being played in the Folger Exhibit. Shearer will present his lecture again on Saturday, November 3rd at 1 p.m.

The concluding part of Shakespeare Lives will be given on Thursday, December 6th at 7 p.m. when four A.C.T. advanced acting students will demonstrate the process of translating Shakespearean scenes from script to stage. A.C.T.’s executive director and dean of students Edward Hastings leads this demonstration by outlining the process of preparation necessary for a Shakespeare production. This program will proceed from the first reading of a text through scanning, character development, period and style interpretation, structure and sequencing. This demonstration will also address the question: “What does Shakespeare himself tell us about producing his plays?” This final episode of the Shakespeare Lives series will be repeated on Saturday, December 2nd at 1 p.m.

These special lecture-demonstrations are made possible by a grant from the National Endowment for the Humanities. For further information on other events surrounding Shakespeare, the Globe and the World call 221-4214.

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**John Warren Travis**

**Costume Designs**

**November 11 - 28, 1979**

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The series continues this month on Thursday, November 1st at 7 p.m. when A.C.T.'s scenography teacher and former company actor Paul Shenar presents Speaking of Shakespeare. Shenar will explore with his audience the beauty and uniqueness of Shakespeare's verse, with particular attention given to its mythic and rhetorical structure. He will demonstrate, with audience participation, the transition between reading and speaking Shakespeare. Emphasis will be placed upon those particular plays and texts displayed in the Folger Exhibit. Shenar will present his lecture again on Saturday, November 3rd at 1 p.m.

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These special lecture-demonstrations are made possible by a grant from the National Endowment for the Humanities. For further information on other events surrounding Shakespeare, the Globe and the World call 221-4214.

John Warren Travis
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November 11-28, 1979

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EMLYN WILLIAMS TO APPEAR IN 'DYLAN THOMAS GROWING UP' AT MARINES' Barielle

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EMLYN WILLIAMS brings another of his famed solo performances to San Francisco when Dylan Thomas Growing Up opens at the A.C.T.'s Marines' Memorial Theatre as a special holiday treat for two weeks beginning Dec. 26. Like his Charles Dickens which Williams has performed to acclaim all over the world, Dylan Thomas Growing Up has become something of a theatre legend over the past 20 years. Williams took part in the first stage production of Dylan Thomas' Under Milkwood and since that time he has come to realize how that poet had been veering toward the theatre and how—he had lived—the theatre might have been enriched by his talents.

It then became the actor's conviction that he should weave together from Dylan Thomas' other works, as he had from Dickens', a theatrical entertainment. Williams first appeared as Dylan Thomas Growing Up to enormous critical acclaim at the Globe Theatre in London during 1956. Two years later the show opened at the Longacre Theatre in New York with similar success. Subsequently, Williams has returned to Dylan Thomas every few years between plays, films and publications of his own books. He has presented this production throughout the United States, Canada, Europe, Africa, New Zealand, Australia and the U.S.S.R.

Emlyn Williams has been an international celebrity since 1935 when he wrote and starred in what has become a classic of contemporary theatre, Night Must Fall, in which he chilled and captivated audiences in both London and New York. Nine years later, he firmly established his reputation as a playwright with The Corn Is Green. He starred on the London stage with Sybil Thomalik in this production which was later moved to New York with Ethel Barrymore and finally turned into the popular film starring Bette Davis. It was during 1950 that Williams happened to read a biography of Charles Dickens and realized that the riches of the written word could be channelled into a special stage medium. After a year of adaptation and study, he presented his first solo performance. Emlyn Williams as Charles Dickens. At this point of his career he had never appeared alone on the stage (which should give some idea of how adventurous this project was to undertake). The results of this adventure were so filled with startling success, that Williams found himself a pioneer in the line of one person entertainments. Last year a third "solo performance" was created by Williams called The Playboy of the Weekend World; a collection of monologues based on the writings of H. H. Munro (Saki). Williams' other acting activities have covered a wide field from seasons at Stratford-upon-Avon (Shylock, Iago, Angelo), to New York as Sir Thomas More in A Man For All Seasons and the Pope in The Dep- ury. London audiences have viewed his adaptation and performance in A Month in the Country (with Ingvar Bergman and Michael Redgrave) and The Master Builder (first with Michael Redgrave and Maggie Smith, then with Laurence Olivier and Joan Plowright). He has published three best-selling books, George and Emlyn (both autobiogra- phies) and Beyond Belief, a study of murder. Williams is currently preparing the book and lyrics of Spring, a musical based on one of his plays.

Dylan Thomas Growing Up presents selections from such works by Thomas as Quite Early One Morning, Portrait of the Artist as a Young Dog, A Prospect of the Sea and Return Journey.

An Evening with QUENTIN CRISP

The Naked Civil Servant

Quentin Crisp, author of the extraordinary autobiography that inspired the acclaimed television drama, The Naked Civil Servant, appears at the Marines' Memorial Theatre, November 13 through 18.

An adult evening of particularly incisive, acerbic wit which offers an illuminating session of survival tactics for life that are spiced with great humor and humanity. An Evening with Quentin Crisp brings the original naked civil servant to San Francisco for his first stage appearance. Crisp has been described as the special guest star of his own life and now you can learn why this statement is true. His stage appearances in New York and on the East Coast have drawn capacity audiences. The reviews glow with an inner spirit of individuality and professionalism that are a fitting tribute to Crisp and to his own personal courage and love for life.

The two-part entertainment begins with interpretative readings of selections from The Naked Civil Servant. Crisp first regales the audience with episodes from his book which describe the life of an open homosexual living in England in times when it was not wise nor fashionable to be gay. After an intermission during which Crisp hob-nobs with the audience and signs books in the theatre lobby, he returns to the stage to answer any questions which the audience members can submit in writing or ask in person. This scintillating session sparkles with Crisp’s own personal magnetism and astutely witty, instantaneous, commentary that never fails to captivate audience members.

Clive Barnes in The New York Post said, “It is certainly theatrical. . . . It is almost heart-rendingly enjoyable. It is fun. It is positive. It is a survival kit for people . . . . ‘Walter Kerr, New York Times, proclaims, ‘He’s an ingratiating chap. We like him, nod at his aphorisms and grin at his silliness. He can be quite funny and quite pertinent!’ Charles Ryavec, Hollywood Reporter, adds, ‘An immensely entertaining evening.’

Presented by the American Conservatory Theatre in association with Hillard Elkins, Martin Erichsinn and Bill Sargent, the San Francisco engagement of An Evening with Quentin Crisp is not to be missed.
EMLYN WILLIAMS TO APPEAR IN 'DYLANTHOMAS GROWING UP' AT MARINES'

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Dylan Thomas Growing Up presents selections from such works by Thomas as Quite Early One Morning, Portrait of the Artist as a Young Dog, A Prospect of the Sea and Return Journey.
A.C.T. BRINGS THE BRITISH AMERICAN REPERTORY COMPANY TO SAN FRANCISCO

The British American Repertory Company makes its West Coast debut at A.C.T.'s Marines Memorial Theatre on Tuesday, Nov. 27. The month-long premiere engagement will include three weeks of Tom Stoppard's Dirty Linen and New Found Land, and for the final week the West Coast premiere of Stoppard's latest comedy, Dogg's Hamlet, Cahoot's Macbeth, which just opened in New York to rave reviews.

The establishment of B.A.R.C. represents modern theatre history in the making and signals a milestone in Anglo-American cultural relations and amity. B.A.R.C. is the result of Ed Berman, the moving force behind the Inter-Action Trust, working with both the American and British Actors' Equity Associations. The two Equities which represent actors on either side of the Atlantic Ocean, have played a key role in the establishment of this unique repertory company, the first of its kind. The company consists of six British and six American actors, as well as two stage managers from both countries. In the past only noted stars of the theatre were occasionally allowed dispensation from the Equity regulations regarding foreign actors working in each country; stars were sometimes allowed to perform for a limited time in noted roles that they had originally created. This gesture by the two Equity unions establishes the first attempt to break the time restriction barriers on actors performing in another country.

B.A.R.C. is the brain child of Ed Berman, an American, who now lives in London and runs Interaction, a community service with extensive theatre operations such as The Almost Free Theatre in Soho which fostered the original London success of Stoppard's Dirty Linen & New Found Land. Thus the connection is established between Stoppard and B.A.R.C. and one can readily see why this popular British playwright's comedies were chosen to be presented as the first offering of this international troupe.

In spring of this year B.A.R.C. began its tour of Great Britain and presented these Stoppard comedies to sold out houses throughout the entire tour. During the American tour, B.A.R.C. is performing in only four American cities: Washington, D.C., New York, Boston and San Francisco. After the four week San Francisco engagement, B.A.R.C. will travel to Australia.

A.C.T.'s San Francisco performances are being presented under the auspices of the American Conservatory Theatre who have introduced three of Stoppard's former works to the Bay Area during past theatre seasons. A.C.T. audiences will recall popular repertory productions of Rosencrantz and Guildenstern are Dead (1969-68), Jumpers (1974-75) and Travesties (1976-77, 1977-78). Stoppard has also been a frequent Bay Area visitor to A.C.T. when his shows have been in production at the Geary Theatre.

Dirty Linen and New Found Land have been described as "the happiest 85 minutes in the West End" by the London Evening News. Stoppard wrote outrageous farcical satire into both these plays that jokes fun at the English, their language, Parliament and the sex scandals that were reported within those hallowed halls of government. In the very middle of Dirty Linen, the playwright takes a brief respite from his playful jousts with British tradition and launches an attack upon America in New Found Land. This short play is a hilarious travel poster monologue on America. B.A.R.C. will perform these plays for the first three weeks of their San Francisco visit.

Stoppard's very latest comedies, Dogg's Hamlet, Cahoot's Macbeth recently had their American premiers in New York and the critics roared with delight. These plays represent a swing back to Stoppard's first collaborator, William Shakespeare, who supplied the original idea that the modern playwright used when composing Rosencrantz and Guildenstern are Dead. Dogg's Hamlet was originally conceived to be staged on top of a London bus, it is a 15-minute condensation of Shakespeare's Hamlet (with a twist naturally) based on an old vaudeville act in which odd words are substituted for normal language.

Cahoot's Macbeth is Stoppard's tribute to Czechoslovakian playwright Pavel Kohout who was recently ousted and exiled from his homeland. It seems that Kohout staged a 75-minute livingroom version of Shakespeare's Macbeth in defiance of an edict preventing Czech citizens from working in the theatre. In Stoppard's version of this story, an official Inspector from another Stoppard play, The Real Inspector Hound, appears in tandem with the moving man character from Dogg's Hamlet. Ed Berman, the director of these plays and B.A.R.C. admits, "The first play can be done without the second, but the second cannot be done unless you've seen the first one first!" You won't want to miss these West Coast premieres performances by the British American Repertory Company.
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Dirty Linen and New Found Land have been described as "the happiest 85 minutes in the West End" by the London Evening News. Stoppard wrote outrageous farcical satire into both these plays that poke fun at the English, their language, Parliament and the sex scandals that were reported within those hallowed halls of government. In the very middle of Dirty Linen, the playwright takes a brief respite from his playful jousts with British tradition and launches an attack upon America in New Found Land. This short play is a hilarious travel poster monologue on America. B.A.R.C. will perform these plays for the first three weeks of their San Francisco visit.

Stoppard's very latest comedies, Dogg's Hamlet, Cahoot's Macbeth recently had their American premieres in New York and the critics roared with delight. These plays represent a swing back to Stoppard's first collaborator, William Shakespeare, who supplied the original idea that the modern playwright used when composing Rosencrantz and Guildenstern are Dead. Dogg's Hamlet was originally conceived to be staged on top of a London bus, it is a 15-minute condensation of Shakespeare's Hamlet (with a twist naturally) based on an old vaudeville skit in which odd words are substituted for normal language.

Cahoot's Macbeth is Stoppard's tribute to Czechoslovakian playwright Pavel Kohout who was recently ousted and exiled from his homeland. It seems that Kohout staged a 75-minute livingroom version of Shakespeare's Macbeth in defiance of an edict preventing Czech citizens from working in the theatre. In Stoppard's version of this story, an official inspector from another Stoppard play, The Real Inspector Hound, appears in tandem with the moving man character from Dogg's Hamlet. Ed Berman, the director of these plays and B.A.R.C. admits, "The first play can be done without the second, but the second cannot be done unless you've seen the first one first." You won't want to miss these West Coast premieres performance by the British American Repertory Company.
PLAYS IN PROGRESS AT A.C.T.

A.C.T. will soon begin the eighth season of the Plays in Progress series. Five world premiere productions will be presented during this next year in the Playroom at 450 Geary St. Theatre lovers who seek the adventure of viewing plays by promising new voices in the theatre will not want to miss the chance to see A.C.T. company actors performing in the intimacy of this 48-seat theatre. Each of these plays will be performed ten times during their scheduled runs. Information and ticket reservations may be obtained by contacting the Geary Theatre box office at (415) 861-6440.

A.D. Playwrights Festival is written by Seattle playwright Barry Pritchard and is directed by A.C.T. actress Joy Carroll. This P.I.P. show runs from Jan. 4 through 19th and tells the wacky story of a strange homecoming as a son visits his two old vaudeville performing parents.

Waiting for Godiva comes from Canada and is written by former San Franciscan William Harras. The slightly surreal fusion of fantasy and reality involves the plight of a woman who is trying to save her marriage, children and husband from the rigors of a divorce. Set in Salt Lake City, this show will be performed from March 10 through 22.

The last two shows for the series will be playing in rotating repertory from May 1 until 24. The first of these shows to open will be two original one-act plays by San Francisco playwrights. The titles of these two works will be announced when the final selections are made by the P.I.P. selection committee. The final play of the series is The Road written by Northern Californian Ralph Bourne and will be directed by A.C.T. actor Raye Birk. This mixture of humor and seriousness concern seven traveling encyclopedia salesmen and their experiences on the road. The Road was originally presented as a staged reading last season and the playwright has expanded and reworked the script to what promises to be an exciting evening.

During the past seven seasons that the Plays in Progress series has been an active entity of A.C.T., 42 new plays have been produced. Many of these original works have been opted for performance by other major theatre companies, performed for television, sold to motion picture studios or produced in New York or on university campuses across the country. Between 700 to 1,000 original scripts are submitted to A.C.T. each year for production in the series. All of these scripts are read and only the most promising scripts are selected for production. The promise of the playwright and his potential for development is the primary concern of this program. The playwrights will be in residence for four weeks of rehearsal and performance to refine the scripts.

An important part of this series is the open audience discussion which follows each performance of the plays. These information sessions involving audience, cast, director and playwright have proved by the past track record of the plays presented in this series to be a vital experience serving to promote the growth of theatre in America.

You can share in this rich and rewarding theatrical adventure by contacting the Geary Theatre box office and reserving your tickets for these world premiers plays.
PLAYS IN PROGRESS AT A.C.T.

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The Day Roosevelt Died was written by Seattle playwright Barry Pritchard and is directed by A.C.T. actress Joy Carlin. This P.I.P. show runs from Jan. 4 through 19th and tells the wacky story of a strange homecoming as a son visits his two old vaudeville performing parents.

Waiting for Godiva comes from Canada and is written by former San Franciscan William Harrar. The slightly surreal fusion of fantasy and reality involves the plight of a woman who is trying to save her marriage, children and husband from the rigors of a divorce. Set in Salt Lake City, this show will be performed from March 10 through 22.

The last five shows for the series will be playing in rotating repertory from May 1 until 24. The first of these shows to open will be two original one-act plays by San Francisco playwrights. The titles of these two works will be announced when the final selections are made by the P.I.P. selection committee. The final play of the series is The Road written by Northern Californian Ralph Bourne and will be directed by A.C.T. actor Raye Birt. This mixture of humor and seriousness concern seven traveling encyclopedia salesman and their experiences on the road. The Road was originally presented as a staged reading last season and the playwright has expanded and reworked the script into what promises to be an exciting evening.

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Richard Denison and Heidi Helen Davis in the 1978-79 P.I.P. production of Mark Costaz's Sleeping Warrior.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known Yenov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, St. Louis's American Shakespeare Theatre, as well as staging several operas for the New City Opera. His 1969 off-Broadway production of Under Milkwood won the Lola D'Amnuziel and Outer Circle Critics' Awards. In 1972, his production of Six Characters in Search of an Author proved another multi-award winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, Natalie Petrowna, with composer Lee Holly, based on A Month in the Country. In 1984, he directed Tartuffe and Hamlet at the Shakespeare Theater in Lincoln Center, then traveled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, which presented him with an honorary doctorate degree last May, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCAC Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Dedalus Rex, Three Sisters, The Tempest, Rosenkranz and Guildenstern Are Dead, Caesar and Cleopatra, The Con- tractor, Cyran o de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumppers, Equus, The Bourgeois Gentelman and The Winter's Tale. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and general director of A.C.T., he also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing last June.

JAMES B. McKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1963 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the West Coast Company Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. He is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatre of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his fifth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director) was a founding member of A.C.T. whose productions of Charlie's Aunt and Our Town were seen during A.C.T.'s first two seasons. He has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Saintliness of Margaret Kenney for George Gibson and directed the national touring company of Oliver! He has served as a guest director at colleges and regional theatres and for three summers as a resident director.

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ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hostage, Antony and Cleopatra, Othello, Paradise Lost, Hamlet VII, The Laramie Project, Holiday, THE HUT and BALTIMORE, The Miser, The Ruling Class, Absurd Person Singular, Heartbreak House, the world premiere of Tennessee Williams' This Is (An Entertainment) and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as A.H. Wildness, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Yiddish plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

NAGLE JACKSON (Guest Director). Artistic Director for McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct Hay Fever. As a resident director at A.C.T. from 1967 to 1970, he staged such works as Little Murderer, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the recent productions of Travesties and The National Health. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Direc-tor's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of Volpone, Pericles and Richard III. Jackson recently directed Romeo and Juliet for The Acting Company and wrote At This Evening's Performance, which was presented as part of last season's Plays In Progress series.

TOM MOORE (Resident Director) is best known as the director of Grease, now in its eighth year on Broadway which on Dec. 8 becomes the longest running show in Broadway history, and the Broadway musical Over Here with the Andrews Sisters for which he received a Tony nomination. His most recent production was the critically acclaimed revival of Once on a Life-time staged on Broadway for Circle-in-the-Square. Moore began his association with A.C.T. directing the West Coast premiere of Jules Feiffer's Knock Knock, and last year directed the Feydeau farce, Hotel Paradiso. Other productions include Our Town at the Williamstown Theatre Festival in Massachusetts, Once on a Lifetime at the Arena Stage in Washington, D.C. and Loot at the Tyrone Guthrie Theatre in Minneapolis. Moore was welcomed to Andromeda off-Broadway, and his film Journey won two major international film awards. As artistic director of the Peterborough Players in New Hampshire, he directed You Can't Take It With You and The Hostage. Moore has lectured at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. Moore is a gradu-ate of the Yale School of Drama. He most recently directed Hay Fever at the Williamstown Theatre Festival.

THE ACTING COMPANY

["I studied in A.C.T.'s Advanced Training Program prior to joining the Company.

JEFFREY ALLIN"] was seen last sea-son in The Visit and A Month in the Country. He has per-formed a variety of roles in five differ-ent Shakespearean productions at the Oregon Shakespear-ean Festival, and appeared at Shake-

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Candace Barrett directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pilars of the Community, Hoaryo, Street Scene, This Is an Entertainment, Equus, Valentine and Valentia, All the Way Home, The National Health, Peck Gyn, A Christmas Carol and the Visit. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Vanya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

Joseph Bird, now in his 10th 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 APA Phoenix Repertory Productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the APA Phoenix Eastern University Tour of The Misanthrope and Exit the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

Raye Bird came to A.C.T. five 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. He was The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Casius in Julius Caesar, Rodrigo in

Catherine Boniface in Hotel Paradiso, the Schoolmaster in The Visit and Dr. Shipley in A Month in the Country.

Libby Boone, who joined the company two seasons ago, appeared last year as Jo in Hay Fever, in A Month in the Country and in A Midsummer Night's Dream. She played several productions at A.C.T. this past summer, including the role of Ophelia in Hamlet and the role of Titania in A Midsummer Night's Dream and also appeared in The Visit. Her past credits include roles in The National Health as Nurse Sweet, All the Way Home, A Christmas Carol and the Plays in Progress production of Afternoon in Vegas.

Bonne Bowers, now in her first season at A.C.T., studied at Allan Hancock College in Santa Maria, California. Last season she was seen in Heartbreak House and The Visit on the A.C.T. Geary Theatre Stage. During the last four years she has appeared in thirty-five productions at the Pacific Conservatory of the Performing Arts in Santa Maria. These P.C.P.A. productions included A Midsummer Night's Dream, The Winter's Tale, As You Like It, The Utter Gloria of Morrissey Hall and Candide.

Joy Carlin graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 24 productions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gatherer by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's Mackerel for the Berkeley Stage Company.

Peter Davies, in his third year with the acting company, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Davies participated in the National College Theatrical Exchange.
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Cilhelo, Boniface in Hotel Paradiso, the Schoolmaster in The Visit and Dr. Shipley in A Month in the Country.

LIBBY BOONE** who joined the company two seasons ago, appeared last year as Julie in Hay Fever, in A Month in the Country and in The Visit. She played Amalia in Three Pines productions at A.C.T. this past summer, including the role of Ophelia in The Winter's Tale and the title role in A Midsummer Night's Dream. In November she will play the title role in The Winter's Tale.

BONNIE BOWERS**, now in her first season at A.C.T., studied at Aillan Hancock College in Santa Maria, California. Last season she was seen in A Month in the Country and The Visit on the A.C.T. Geary Theatre stage. During the last four years she has appeared in thirty-five productions at the Pacific Conservatory of the Performing Arts in Santa Maria. These P.C.P.A. productions included And This Is My Beloved, The Winter's Tale, And You Like It, The Lute Song and Cymbeline.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 24 productions. Other directing credits include The New Boy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gatherer by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's Mackerel for the Berkeley Stage Company.

PETER DAVIES** in his third year with the company, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Davies participated in the National College Thea...
tre Festival, appearing in Medea: A
Noh Cycle at the Kennedy Center for the Performing Arts in Washington,
D.C. At the Old Globe Theatre, San
Diego, he was seen in Hamlet, The
Taming of the Shrew and Timon of
Athens during the 1977 season. A.C.T.
credits in shows include A Christmas
Carol, Hotel Paradise, 5th of July, The Visit and the N.E.T. production of
The Taming of the Shrew.

DANIEL DAVIS is in his sixth season
with A.C.T. This past summer he won au
daience and critical acclaim for his per-
formance as Ham-
et, under Allen Flet-
cher’s direction, at the
P.C.P.A.Solvang
Theaterfest. Davis has appeared in
many productions on and off Broad-
way. He played opposite Katharine
Hepburn in the national touring com-
pany of Coco. He has performed ex-
tensively with major regional theatres
in the United States and Canada, in-
cluding the Stratford, Ont. and
Stratford, Conn. festivals. He has per-
formed roles in twenty-six of Shake-
peare’s plays. His roles at A.C.T. in-
clude Iago in Othello, Martin Dysart in
Equus, Brutus in Julius Caesar, Sid-
ney in Absurd Person Singular. Aco-
lucys in The Winter’s Tale, Richard in
Hamlet and Uncle Sid in Ab, Wilder-
ness!, and the title role in Peer Gynt,
among others.

HEIDI HELEN DAVIS [* joined the com-
pany two seasons ago and has ap-
ppeared in A.C.T.’s productions of Peer
Gynt, Othello, Julius Caesar, Hotel
Paradise, A Christmas Carol, Absurd
Person Singular, A Month in the Coun-
try and Heartbreak House.

RICHARD DENISON [* was born and
raised in Toronto. Active in the theatre
while still a high school student, Den-
ison’s early roles included Tom in The
Glass Menagerie, Jesus and Judas in
Godspell, Jeremy in The Zoo Story, and
Sam in Tashkent of the August Moon.
With the Oregon Shakespearean
Festival in Ashland, his assign-
ments ranged from the Knights in Antony and Cleopatra to Lucullus in
The Taming of the Shrew to First Mur-
derer in Richard III, as well as roles in
A Moon for the Misbegotten and
Henry VI, Part Three. His A.C.T. credits
include The Winter’s Tale, A Christmas
Carol and The Visit.

BARBARA DRICKSON [* joined A.C.T.
five years ago and has appeared in
Cyrano de Bergerac, THE HOT L. BALTI-
MORE, The House of Bernarda Alba, The
Cherry Orchard, Pillars of the Com-
munity, Jumpers, Street Scene, The
Matchmaker, General Gorgeous, Peer
Gynt, Equus, Man and Superman, A
Christmas Carol, The Bourgeois Gen-
diemen, The Master Builds, Absurd
Person Singular, Travesties, All the
Way Home, A Month in the Country,
The Circle, 5th of July, and Hay Fever.
She has also worked in television and
was seen as Rosalind in As You Like It
with the Marin Shakespeare Festival.
She performed with Sada Thompson at
the Westport Country Playhouse in
Stary.

PETER DONAT has appeared at A.C.T.
for eleven seasons. His Broadway ap-
ppearances include The Chinese Prime
Minister, The Entertainer and The First
Gentleman (Theatre World Award, best
featured actor). He spent six seasons
with the Stratford Canada Shake-
peare Festival and has starred on
American TV. His appearances here
include Hadrian VII, The Merchant of
Venice, An Enemy of the People, Man
and Superman, Cyrano de Bergerac,
The Master Builder, A Month in the
Country, Heartbreak House and Equus.
His films include Godfather II, The
Hindenburg, A Different Story, F.I.L.T.,
The China Syndrome, and an upcom-
ing thriller with Richard Harris.

SABIN EPSITN directed The Cherry
Orchard for the New Zealand Drama
School, Tartuffe for the Oregon Shake-
pearean Festival and Guys and Dolls
at U.C. San Diego during the 1977–78
season. He has been a Guest Director
and actor with the Squaw Valley Writ-
ers Conference, the Utah Shakespearean
Festival, the Cafe La Mama in New
York, the Traverse Theatre in Scotland and the Mickey Theatre in
Holland. He is an associate director
with the A.C.T. company, teaches Acti-
vation and directs student projects for
the Advanced Training Program.
He directed the plays Sheep in Un-
common Women and Uncommon Others
at P.C.P.A. this past spring, The Merry
Wives of Windsor in Utah this past
summer and most importantly associ-
ated producer of the Plays in Progress
program.

JOHN FLETCHER joins the A.C.T. act-
ing company this season after being
associated with A.C.T. for five years.
He now serves as Conservatory Coor-
dinator and teaches acting in the Sum-
mer and Fall Training Congress and
assists in technical capacities. He has
studied acting at The Juilliard School in
New York, film making at New York
University and film at the San
Francisco Art Institute. This sea-
son he will be teaching first year ac-
ting and directing student projects in
the Conservatory. He is currently com-
pleting work on a 16 mm feature film
about actors looking for work in Holly-
wood.

JULIA FLETCHER [* joins the acting
company this sea-
son after working as
an A.C.T. stage man-
ger for three years on
17 shows and as a play reader for
the Plays in Progress
series for one year.
This summer she appeared at the
Pacific Conservatory of the Perfor-
mation in Santa Maria, as the Player
Queen in All’s well and in the produc-
tion of Hamlet with Daniel Davis and
as Isabelle in Ring Around the Moon
under the direction of Laid William-
son. While in training at A.C.T. she ap-
ppeared as Betty Prans in The Crucible
and Sharon in The Pi in the P. P. produc-
tion of Hagar’s Children.

JANICE GARCIA returns to A.C.T. for
her fourth season. She toured in Ab,
Wilderness! during A.C.T.’s tour of Ha-
ki and Japan and has been seen here in
The Merry Wives of Windsor, Peer
Gynt, Equus, A Christmas Carol, Val-
entin and Valentina, The Winter’s Tale
and AB, Wilderness! at San Jose State
University. She received her Master
of Arts degree in Theatre Arts and has
been both voice and speech at the
University of San Francisco. She has
also taught in the Young Conserva-
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woman knows a suit should look like she just put
it on...she has to look her
best no matter what the demands.”

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HELGA HOWIE IS GOING TO WORK WITH YOU. 140 MAIDEN LANE, SAN FRANCISCO 956-6400
tre Festival, appearing in Medea: A
Noh Cycle at the Kennedy Center for the
Performing Arts in Washington, D.C. At the Old Globe Theatre, San
Diego, he was seen in Hamlet, The
Taming of the Shrew and Timon of
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Carol, Hotel Paradise, 5th of July, The
Visit and the N.E.T. production of
The Taming of the Shrew.

DANIEL J. DAVIS is in his sixth season
with A.C.T. This past summer Mr.
D. Davis was in Hamburgh in the national touring com-
pany of Coco. He has performed ex-
tensively with major regional theatres in the
United States and Canada, including the Stanford, Ont. and
Stratford, Conn. festivals. He has per-
formed roles in twenty-six of Shake-
peare’s plays. His roles at A.C.T. in-
clude Iago in Othello, Martin Dysart in
Equus, Brutus in Julius Caesar, Sidney
in Absurd Person Singular, Auk-
lycus in The Winter’s Tale, Richard in
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RICHARD DENISON [*] was born and
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cluded Tom in The Glass Menagerie, Jesus and Judas in
Godspell, Jerry in The Zoo Story, and Saloni in Teach Me to Love of the August
Moon. With the Oregon Shakespearean Festival in Ashland, his assign-
ments range from the Knight in Arthur, and Cleopatra to Lucullus in
The Taming of the Shrew to First Mur-
derer in Richard III, as well as roles in
A Moon for the Misbegotten and
Henry VI, Part Three. His A.C.T. credits
include The Winter’s Tale, A Christmas
Carol and The Visit.

BARBARA DRICKSON [*] joined A.C.T.
eight years ago and has appeared in Cy-
Cano de Bergerac, THE HOT L. BALTI-
MORE, The House of Bernarda Alba, The
Cherry Orchard, Pillars of the Com-
Obadiah, Jumpers, Street Scene, The
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Gynt, Equus, Man and Superman, A
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was seen as Rosalind in As You Like It
with the Marin Shakespeare Festival.
She performed with Sadie Thompson
at the Westport Country Playhouse in
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featured actor. He spent six seasons
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New York University and film at the
San Francisco Art Institute. This sea-
son he will be teaching first year act-
ing and directing student projects in
the Conservatory. He is currently com-
pleting work on a 16 mm feature film
about actors looking for work in Holly-
wood.

JULIA FLETCHER [*] joins the acting
company this sea-
son after working as an
A.C.T. stage manager for three years on 17 shows and as a play
reader for the Plays in Progress
series for one year. This summer she appeared at the Pacific Conservatory of the Per-
forming Arts in Santa Maria, as the
Player Queen in All’s Well, Production of
Hamlet with David Davis and as
Isabelle in Ring Around the Moon
under the direction of Laind William-
son. While in training at A.C.T. she ap-
ppeared as Betty Parra in The Crucible
and Sharon in The Pi.P. Production of
Hagar’s Children.

JANICE GARCIA returns to A.C.T. for
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been seen here in The Merry Wife
of Windsor, Peer
Gynt, Equus, A Christmas Carol, Val-

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Wilderness! at San Jose State University she received her Mas-

ter of Arts degree in Theatre Arts and
has taught voice and speech at the
University of San Francisco. She has
designed the Young Conserva-

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ANN HAZARD GILLESPIE[1] joined the A.C.T. acting company this season after studying at Yale University and at the National Theater Institute at the O'Neill Theater Center, Waterford, Connecticut. While in A.C.T. Advanced Training Program she appeared as Polly Peachum in The Beggar’s Opera, Isabella in Measure for Measure, Anya in The Cherry Orchard and Kathy in Moonchildren. During the summer Gillespie performed at the Pacific Conservatory of the Performing Arts. She was the recipient of the Alma Brooks Walker Scholarship while in training at A.C.T.

MARK HARELKIN is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Barbara, with Xeresco Performing Company, The Martin 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 Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentin and Valentina, Julius Caesar, the National Health and The Visit.

ELIZABETH HUDDE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Gruska in The Casus-Belli Chalk Circle. This is her eighth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Sube in THE HOT L. BALT MORE, Mrs. Maurant in STREET SCENE, Dolly in The Matchmaker, the Countess in This Is (An Entertainment), Joan in Knock Knock, Marcelle in Hotel Paradiso, Natalya in A Month in the Country and Claire Zachanassian in The Visit among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the PILP production of Jack Gilhooly’s Afternoon in Vegas. Recently appointed to the grants panel of the N.E.A., she completed her first feature film, Pilgrim, Farewell this summer.

DANIEL KERN[1] was the first person to receive an M.F.A. in Acting from A.C.T. He also holds a B.S. in psychology from the University of Oregon. He was First Narrator in Bérlioz’ Requiem in Benedict, which was directed by Seiji Ozawa for the San Francisco Symphony. At A.C.T. he has appeared as Leontes in The Winter’s Tale, Eben in Desire Under the Elms and Arnold in The Circle. He has also toured with the company to both Russia and Japan. Other A.C.T. credits include The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, The Merry Wives of Windsor, Peer Gynt, Othello, The Master Builder, The Bohemian Gentleman, Julius Caesar, All the Way Home and 5th of July.

GERALD LANCASTER came to the company two seasons ago from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from South ern Methodist University and an M.A., in directing from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Qual-a-wa-a Totem. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Month in the Country. Ah, Wildness!, The Circle, and The Visit. He also teaches the techniques of stage combat for the Conservatory.

ANNE LAUDER, an original member of the Actor’s Workshop, was graduated from Stanford University. In New York, she studied movement with Ka- tya Dobakova and phonetics with Alice Horvitz. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep. and was a Resident Artist at P.C.P.A. in Santa Maria, Solvang, where she appeared in Ah, Wildness! and Showboat in the summer of 1977 and Ring Round the Moon in Hamlet this past summer. In her two seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba. Tonight at 8:30, You Can’t Take It With You, Pillars of the Community, This Is (An Entertainment), Peer Gynt, Equus, Man and Superman, Valentin and Valentina, The Master Builder, All the Way Home, Ah, Wildness!. Heartbeat House and A Month in the Country. Her film credits include John Korty’s award winning The Music School.

MICHAEL X. MARTIN is now in his second season with A.C.T., having appeared in The Winter’s Tale, Ah, Wildness!, A Christmas Carol and The Visit. At the Pacific Conservatory of the Performing Arts his credits include The Front Page, A View From the Bridge, The Alcestiad, Star Child, Woodwind of Chattlet and Showboat. While apprenticing at California Actor’s Theatre in Los Gatos, he acted in Henry IV, Henry V, William Shakespeare’s 10-Show Grand Central, and the U.S. premiere of Wild oats. Martin is a San Jose native and graduate of the University of Santa Clara where he appeared in many student productions.

JEFF MCCARTHY[1] studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California and makes his debut with the A.C.T. acting company this season. While in Santa Maria he has appeared as Skip Hampton in Irwin Hauptman’s Lavery Obeidante, Lopakin in The
Outside It's Beverly Hills.

ANNA HAZARD GILLESPIE[1] joins the ACT acting company this season after studying at Yale University and at the National Theatre Institute at the O'Neill Theater Center, Waterford, Connecticut. While in the ACT Advanced Training Program she appeared as Polly Peachum in The Beggar's Opera, Isabella in Measure for Measure, Anya in The Cherry Orchard and Kathy in Moonchildren. During the summer Gillespie performed at the Peace Conservatory of the Performing Arts. She was the recipient of the Alma Brooks Walker Scholarship while in training at ACT.

MARK HARELICK was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the ACT acting company this season he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California.

LAWRENCE HECHT[1] is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Fe, New Mexico, and Kogojos Performing Company, the Martin 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 ACT in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentin and Valentina, Julius Caesar, the National Health and The Visit.

ELIZABETH HUDDE 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 eighth season at ACT, where her roles have included the Duenna in Cyrano de Bergerac, Suzie in HOT L Baltimore, Mrs. Maturin in Street Scene, Dolly in The Matchmaker, the Cowess in This Is (An Entertainment), Joan in Knock Knock, Marcela in Hotel Paradiso, Natalya in A Month in the Country and Claire Zachanassian in The Visit among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the PIP production of Pride and Prejudice and the first feature film, Pilgrim, Farewell this summer.

DANIEL KERN[1] was the first person to receive an M.F.A. in Acting from ACT. He also holds a B.S. in psychology from the University of Oregon. He was First Narrator in Berlioz' Requiem for Benedict, which was directed by Seiji Ozawa for the San Francisco Symphony. At ACT, he has appeared as Leontes in The Winter's Tale, Eben in Desire Under the Elms and Arnold in The Circle. He has also toured with the company to both Russia and Japan. Other ACT credits include The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, The Merry Wives of Windsor, Peer Gynt, Othello, The MasterBuilder, The Bourgeois Gentleman, Julius Caesar, All the Way Home and Sif Egyptians.

GERALD LANCASTER came to the company two seasons ago from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from Southern Methodist University and an M.A. in direction from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Qual-a-za and his ACT credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Month in the Country, Ah, Wildness!, The Circle, and The Visit. He also teaches the techniques of stage combat for the Conservatory.

ANNE LAWDER, an original member of the Actor's Workshop, was graduated from Stanford University in New York, she studied movement with Ka- lya Delakova and techniques with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep and was a Resident Artist at P.C.P.A. in Santa Barbara. While she appeared in Ah, Wildness! and Showboat in the summer of 1977 and Ring Round the Moon and Hamlet this past summer. In her ten seasons at ACT, she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillars of the Community, This Is (An Entertainment), Peer Gynt, Equus, Man and Superman, Valentin and Valentina, The Master Builder, All the Way Home, Ah, Wildness!, Heartbreak House and A Month in the Country. Her film credits include John Korty's award-winning The Music School.

MICHAEL X. MARTIN is in his second season with ACT, having appeared in The Winter's Tale, Ah, Wildness! A Christmas Carol and The Visit at the Pacific Conservatory of the Performing Arts. He also appears as a guest artist with the company at the Festival Theatre, The Bridge, The Alcestiad, Star Child, Mose Walker of Character and Showboat. While appearing at California Actor's Theatre in Los Gatos, he acted in Henry IV, Henry V, William Shakespear's Save Grant Central, and the U.S. premiers of Wild Milos. Lyon is a San Jose native and graduate of the University of Santa Clara where he appeared in many student productions.

JEFF MCCARTHY[1] studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California and makes his debut with the ACT acting company this season. While in San Francisco he appeared as Skip Hampton in Luanna Hampton, Laverty Oberlander, Lopakin in The

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ANNE LAWDER

ANNE LAWDER

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Cherry Orchard and Paroles in Alf’s Wait That Ends Well. At the Pic-A-Pa, he was seen as Tony in West Side Story and as Vadagondi in The Tavern. At Theater by the Sea in New Hampshire he performed the roles of Trotter in The Mousetrap and Bobby in Company. He participated in the American Theater Festival in Great Britain and a U.S.O. tour of the Orient. While in training at A.C.T. he was recipient of an Alma Brooks Walker Scholarship.

WILLIAM MCKEAN joined the company two seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Miss8申し込み, Sandor Turai in The Play’s the Thing, the Marquis de Sade in MaratSade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House and The Visit.

Delores Y. Mitchell joined the A.C.T. acting company three seasons ago and has appeared in Man and Superman, Valentin and Walinda, Peer Gynt, Equus, All the Way Home, The National Health, The Winter’s Tale, Ah, Wilderness!, The Visit, Hotel Paradiso and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Summer Training Congress.

MARK MURPHY, now in his third season at A.C.T., is a graduate of Baylor University, Texas. He was seen here as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, 5th of July, and The Visit. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD appeared last season in The Winter’s Tale, The Circle, The Visit and as Richard in Ah, Wilderness!, which he previously performed during A.C.T.’s tour of Hawaii and Japan. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candide, The Maidwoman of Chalot, The Utter Glory of Morrissey Hall and Allen Fletcher’s Ah, Wilderness! In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

THOMAS OGLIBY joined the company two seasons ago and was seen in Julius Caesar, The Master Builder, A Christmas Carol, Ah, Wilderness!, A Month in the Country and The Visit. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTILIE 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 Solovitch Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in
Cherry Orchard and Parolles in I'll Walk That Ends Well. At the RCFA, he was seen as Tony in West Side Story and as the Vagabond in The Tavern. At Theater by the Sea in New Hampshire he performed the roles of Trotter in The Mousetrap and Bobby in Company. He participated in the American Theater Festival in Great Britain and a U.S.O. tour of the Orient. While in training at A.C.T. he was recipient of an Alma Brooks Walker Scholarship.

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

DELORES Y. MITCHELL[1] joined the A.C.T. acting company three seasons ago and has appeared in Man and Superman, Valentia and Valentia, Peer Gynt, Equus, All the Way Home, National Health, The Winter's Tale, Ah Wilderness! The Visit, Hotel Paradiso and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Congress.

MARK MURPHREY, now in his third season at A.C.T. is a graduate of Baylor University, Texas. He was seen here as Ken in The National Health, Geoffrey in Abundant Person Singular and in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, 5th of July, and The Visit. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Taming of the Shrew, and A Christmas Carol. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD[1] appeared last season in The Winter's Tale, The Circle, The Visit and as Richard in Ah Wilderness! which he previously performed during A.C.T.'s tour of Hawaii and Japan. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candido, The Madwoman of Chaillot, The Utter Glory of Morrissey Hall and Allen Fletcher's Ah Wilderness! In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

THOMAS OGLESBY[1] joined the company two seasons ago and was seen in Julius Caesar, The Master Builder, A Christmas Carol, Ah Wilderness!, A Month in the Country and The Visit. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

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New York. He appeared at the American Shakespeare Festival, Stratford, Connecticut, in Julius Caesar and The Tempest under the artistic direction of Gerald Freedman prior to joining A.C.T. this season.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. 80% of Mr. Walker’s professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Moyal, Pa. in the 1940’s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950’s, the APA and Lincoln Center Repertoires in the 1960’s and 1970’s. He joined A.C.T. in 1974 and has been seen with us in (among others) Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter’s Tale and The Visit.

MARIANN WALTERS, in her sixth season with A.C.T., has appeared in over 50 productions (300 of which were opposite Barnard Hughes) including The Tender Trap on Broadway and Plaza Suite at Drury Lane Playhouse. 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. A native of Montana, her film credits include Petulia, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe line of exclusive designs available only at their elegant new shop at Pier 39.

ROBERT WESTENBERG was born in Miami Beach and attended California State University at Fresno before coming to A.C.T. He has just finished his second season at the Pacific Conservatory, and now is working on the set of "Design for Living" at the San Diego Repertory Theatre. He is directing "You Can’t Take It With You" at the San Diego Playhouse this fall.

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ISIAH WHITLOCK, JR. [*] was recently seen as Weston Hurley in 5th of July. His other credits at A.C.T. include The Winter's Tale, A Christmas Carol and The Visit. His roles at the Pacific Conservatory of the Performing Arts over the past three summers have included Gllow in Purle, Walter Younger in A Raisin in the Sun, and Scianten in One Flew Over The Cuckoo's Nest. The South Bend, Ind., 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 two seasons ago and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health, Ah, Wilderness! A Month in the Country and The Visit. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddleson, as well as in Henry VI. Part II (Warwick) and Sweet Eros.

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in Ah, Wilderness! Ripper 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, Travesties, The Winter's Tale, Ah, Wilderness!, Heartbreak House and The Visit.

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DESIGNERS

MARTHA BURKE (Costume Designer) returns to A.C.T. for her second season, having designed 5th of July last season. This summer she designed The Four Poster for the Walnut Creek Repertory Theatre. Her past credits include HMS Pinafore and Romeo and Juliet for the Santa Barbara Repertory Theatre and Cabaret: Play It Again, Sam; Sherlock Holmes and Promises, Promises for San Francisco State University, winning the San Francisco Light Opera Award for Costume Design in 1976 for The Lion in Winter. She has also designed the Fifth of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

F. MITCHELL DANA (Lighting Designer) returns for his eighth season at A.C.T. Romeo and Juliet marks his 50th production here, where his designs include Cyrano de Bergerac, The Taming of the Shrew: This Is (An Entertainment), A Christmas Carol, The Visit and the Russian tour. In Los Angeles, Dana has worked at the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, Stratford Festival, Ontario, Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, MacArthur Theatre, Pittsburgh Civic Light Opera and the BAM Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. Between shows, Dana lives in New York City with his wife and son and designs for TV.

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 five seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knocks, Travesties, All the Way, The National, Health, 5th of July and Hay Fever. He was associate lighting for the A.C.T. Composer's Forum Theatre at the de Talley in Paris and the New England Dance Company in Boston. Epperson also spent eight seasons with P.C.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Out Door Theatre at the Old Globe in San Diego.

RICHARD DEVIN (Lighting Designer) has seven productions at A.C.T. prior to this season including Hotel Paradiso, The Bourgeois Gentilhomme and A.H. Wilderness! He toured with the company two summers ago, designing two productions in Hawaii and Judith Ivey's design for nine regional theatres, Devin filled the New York Chelsea Theatre production of The Contract, later seen on PBS television. At the Williamsburg Playhouse he designed more than 35 productions as both lighting designer and general manager including Cyrano de Bergerac, Arturo Ui and The Fall. For Seattle Repertory Theatre he designed Equus, Anna Christie, Rue de L'Amour and many others and he teaches design and technical production at the University of Washington School of Drama.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for seven seasons, designing 15 productions including A.H. Wilderness!, Heartbreak House, Hay Fever and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Taming of the Shrew and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus. Stoops to Conquer and Love on the Run at the Guthrie Theatre in Minneapolis. The importance of Being Earnest. Travesties. The Winter Dancers. Dus. Fish, Sat and Mr. and Mrs. at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

ROBERT MORGAN (Costume Design) is now in his fifth season at A.C.T., having created costumes for 21 productions here, including Hay Fever. Arturo Ui, The Master and Margarita, Tiny Alice, Equus, General Gorge, The Joy of Performing, Street Scene, Jumpers, Broadway Travesties, Man and Superman and A Christmas Carol. He has also designed costumes for the Guthrie Theatre's Courtyard Festival, the San Diego Old Globe Theatre's Hamlet and A Midsummer Night's Dream. Morgan teaches costume design at San Francisco University of California at Berkeley, has a B.A. from the University of Wisconsin, a B.F.A. from Stanford University. When not in San Francisco, he lives in Vermont with his wife, an attorney.

CARRIE ROBBINS (Costume Designer) joins A.C.T. this season to design The Little Foxes. She has received two Tony nominations for Grease and Over Here, two Drama Desk Awards and is listed in the current Who's Who of American Women. She currently heads the costume design department at New York University. On Broadway her past credits include all companies of Grease, with Maureen Stapleton, Truckers with both Larry Bryggman and many others. She has designed six shows for the Chelsea Theatre Center, nine shows for Judie Lemmerman's Center, and for the New York Shakespeare Festival and the Guthrie. Most recently she costumed the Mark Taper Forum's Tempest with Anthony Hopkins, and St. Joan with Robert Maxwell at the Seattle Rep. She designed Rip Van Winkle at The Arena stage with Tom Sturges' play starring Beverly Sills and for the Hamburg State Opera in West Germany, she is a Phi Beta Kappa with a M.F.A. degree from Yale University School of Drama.

RICHARD SEGER (Set Design) returns for a fifth season at A.C.T. and for his 16th year having designed The Winter's Tale, 5th of July and The Visit as well as Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentilhomme, One-Third and Something's Thee. That's the 36.4-foot, which premiered at the Marines Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Los Angeles Turn of the Century production of Butterflies are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, L. O. W. Post Classic Theatre, New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

WARREN TRAVIS (Costume Design) designed the sets and costumes for a new play The Trouble With Everything by Paul Green at the Master Taper Forum in Los Angeles. It will have its New York premiere at the Phoenix Theatre under the direction of Alan Schneider. He designed the setting for the Chicago's A Midsummer Night's Dream. Morgan teaches costume design at San Francisco University of California at Berkeley, has a B.A. from the University of Wisconsin, a B.F.A. from Stanford University. When not in San Francisco, he lives in Vermont with his wife, an attorney.

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RALPH FUNKHELLO (Set Designer) has been a resident designer at A.C.T. for seven seasons, designing 15 productions including Ah, Wilderness!, High Fever and The Gable House. Funkelho has also been resident scenic designer at the Pacific Conservatory of Perform Arts for four seasons, his designs including The Winter’s Tale, The Women, Hamlet and Civic Light. In recent seasons he designed sets for Doctor Faustus, Snoop’s to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travels, The Winter Dancers, Dus, Fish, Stas and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

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CARRIE ROBBINS (Costume Design) joins A.C.T. this season to design The Little Foxes. She has received two Tony nominations for Grease and Over Here, two Drama Desk Awards and is listed in the current Who’s Who of American Women. She currently head the costume design department at New York University. On Broadway her past credits include all companies of Grease, All My Sons, Porgy and Bess, Diva, The Tin Men, Promises Promises for San Francisco State University, winning a California Light American College Theatre Festival Award for Costume Design in 1976 for The Lion in Winter. She has also designed Dark of the Moon for A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

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Merrick, the famed "elephant man" of Victorian London, who was rescued
from the world of sideshow exhibition by a leading surgeon of the day.
Ironically, in Treves' hospital he becomes a darling of society, spending his
final years receiving the elite of London from his room. Among those eminent
Victorians who came to know Merrick is the famed actress Mrs. Kendal, who
brings warmth and humanity to the freak "elephant man." Philip Anglim and
Carole Shelley are pictured above in the roles they originated on Broadway as
Merrick and Mrs. Kendal.

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A.C.T. subscribers and patrons are currently being offered an exclusive opportunity to purchase tickets prior to public announcement of the show. Either mail the coupon below with a stamped, self-addressed envelope to A.C.T.'s Geary Theatre box office at 450 Geary St., San Francisco 94102, or phone (415) 673-6440 and charge your tickets to Visa or Master Charge ($1 service charge per phone order). Don't miss this exciting opportunity for choice seats to Broadway's biggest hit yet!!

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NEWS TO TALK ABOUT!
PRACTICAL LAW FOR THE BUSINESSMAN

Our firm provides legal assistance for entrepreneurs and for small to medium business operations. Having an attorney in your corner can be the wisest business investment you can make to help you make money, and keep it.

Beyond formal legal procedures we can provide special counsel to businesses who:

- Have or wish to start their own business;
- Require public or private financing;
- Syndicate a real estate, or oil and gas; and
- Require a professional review of proposed investments.

Wish to apply legal tax avoidance methods

(some little known);

Believe they have been taken advantage of in an investment situation; or

Desire a trouble-shooter to deal with governmental agencies.

We are lawyers for businesses who do not want to pay high legal fees, who want their phone calls returned quickly, and who want to be treated with efficiency. If we sound like the right legal firm for you, please give us a call. We can help.

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