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Cover photo: (Left to right) Mark Hamill, Robert Weinstenberg and Mark Murphy in The Crucifier of Blood.

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PANTAGLEIZE’
A FARCE TO MAKE YOU SAD

Belgian playwright Michel de Ghelderode wrote his comic farce of a modern day Everyman in an imaginary revolution in 1929. Subtitled “a farce to make you sad in three acts, nine scenes, and an epilogue,” the play exposes the comic futility of war. Pantagleize, with its pertinent, ironic humor, has become a modern classic throughout Europe since it was first produced.

Pantagleize, like a funny fugitive from a circus or a good natured clown, reminds one of a verbal Charlie Chaplin. Ghelderode compares his hero “to Parsifal by purity, and to Don Quixote by courage and holy madness.” The playwright further observes that although this character has been shot many times on many European stages, there is still no guarantee that when the curtain falls Pantagleize has been successfully eliminated by his enemies. The playwright adds that “the fall of the curtain in the theatre has never killed anyone, except the authors of wretched plays.”

Ghelderode was born in Bruxelles in 1888 and died there in April of 1962. As a teenager he began writing short stories and was fascinated by the marionette theatres. He began to commit the texts of the puppet plays to scripts, thus he received his initial training as a playwright and saved from oblivion the unique utterances of the little wooden actors. His first full length play, Death Looks in at the Window was written in the style of Edgar Allan Poe and performed at a literary salon and Thursday afternoon science that Ghelderode actively participated in during “IRI.”

The playwright’s inspiration for Pantagleize came while serving his military duty during World War I in the Rhinebaid, “among the blood and fire of revolution in 1919.” It seems that a group of German soldiers were fighting among themselves and the playwright observed “this indescribable civilian who was reading a book as he nonchalantly crossed a public square which was swept by machine-gun fire. When he got to the center of the square, this man looked up at the sky, opened his umbrella and recommenced his poet’s penmanship and reading. The whole army burst into laughter.” Ghelderode happily observed that the gods protected this apparition for he was not counted among the dead on that day and thus Pantagleize was born.

These thoughts about the genesis of the poetic hero were formulated for the first English language production of the play in 1959 at Leeds, England. This was the first of nearly 80 plays written by the playwright to be translated from the French and performed for an English-speaking audience. Many of his other plays are still unproduced and unperformed; others have been produced only in Flemish translations from the French.

As a playwright of the contemporary theatre Ghelderode expressed strong belief in humanity’s ability to accomplish anything and everything by being able to rise above the circumstances of the moment. Pantagleize takes place in all one day, the fortieth birthday of a man who has no commitment to life but who believes in destiny and fate. This character has no identity within his society, he is uncomfortable with not fulfilling his destiny, but relishes the comfort of thinking himself free of such a burden.

Pantagleize lives the gambit of human emotions involved in the lust for power when he innocently triggers a revolution by saying “What a lovely day” to everyone he meets. Ghelderode likes to astonish audiences with anachronistic characters. He writes as an Expressionist combining the absurd with a macabre sense of satire. The importance of the play rests in the thought that neutrality means taking up a particular side of an issue by default. The Lile character has no intention of becoming involved with life. By triggering a revolution this Everyman-Chaplinesque person is forced to experience real emotions for the first time in his life. By becoming inextricably enmeshed with the revolutionary forces, Pantagleize is made aware of his ultimate and unavoidable fate. Pantagleize affirms the universal humanity of us all through the grotesque absurdity of this one day in his life that takes him from joy to sadness as it points out the ludicrous aspects of human destiny.

“The moral of this sad story,” wrote Ghelderode, “is that in our atomic and auto-disintegrated age from which dreams and dreamers are banished in favor of the scientific nightmares of future horror, a fellow like Pantagleize remains an exemplary man who has nothing to do with that dangerous thing, intelligence, and a great deal to do with that savior, instinct. He is a human in an age when all is becoming dehumanized. He is the last poet. He is a man who has kept the treasures of his childhood in his heart, and who passes through catastrophes in all artlessness . . . and if he dies it is because . . . the innocents must be slaughtered: that has been the law since the time of Jesus.”

The American Conservatory Theatre presents Michel de Ghelderode’s Pantagleize as part of the national Belgium Today celebration, a United States commemoration of the 150th anniversary of Belgian independence. This nation-wide event is sponsored by the Belgian American Educational Foundation, the Smithsonian Resident Associate Program, and the World Affairs Council of Northern California, and made possible by the National Endowment for the Humanities and the National Endowment for the Arts with the cooperation of the Government of Belgium. A.C.T. is the only theatre company in America to be participating in the Belgium Today celebration.
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Pantaglize, like a funny fugitive from a circus or a good natured clown, reminds one of a verbal Charlie Chaplin. Ghelderode compares his hero "to Pierrot by purity, and to Don Quixote by courage and holy madness." The playwright further observes that although this character has been shot many times on many European stages, there is still no guarantee that when the curtain falls Pantaglize has been successfully eliminated by his enemies. The playwright adds that "the fall of the curtain in the theatre has never killed anyone, except the authors of wretched plays."

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An Appeal to the Skinny Cats of San Francisco

The fat cats have done their part. Over $5800 of them have already come up with almost $36 million to build the new Performing Arts Center. But it isn’t quite enough, and rather than go back to them for the last $2 million, we turn to you and all the citizens of the San Francisco Bay Area. We want you to participate. We want you to have a stake in what our community is doing for opera, symphony, jazz, theater, film, ballet, and the other performing arts.

We want you to send in a contribution to help finish the job.

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History proves it is the arts as much as anything else that make a city a happy place to live. And history also proves this is true for the fat cats as well as the skinny cats, and all the rest of us in between.

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Early in 1978, Mayor George Moscone led the groundbreaking ceremony for San Francisco’s new Performing Arts Center. The Opera House addition is already finished. Within a year the new Concert Hall, the garage, rehearsal facilities, and the rest of the project are scheduled for completion.

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ROMEO & JULIET by William Shakespeare

BURIED CHILD by Sam Shepard

HAY FEVER by Noel Coward

THE LITTLE FOXES by Lillian Hellman

A CHRISTMAS CAROL by Charles Dickens

THE CRUCIFER OF BLOOD by Paul Giovanni

THE GIRL OF THE GOLDEN WEST by David Benenson

A HISTORY OF THE AMERICAN FILM by Christopher Durang

PANTAGLEIZE by Michel de Ghelderode

Opening April 8, 1980

AH, WILDERNESS! by Eugene O'Neill

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A NOTE ON 'A HISTORY OF THE AMERICAN FILM'

Playwright Christopher Durang takes theatre audiences on an outrageous satirical odyssey with a crash course in twentieth century movie madness he has titled 'A History of the American Film.' Durang was born in New Jersey during 1950; he attended both Harvard and Yale. Inspiration for this play was provided by the Yale Film Society screening of 'A Man's Castle.' Durang described it as a "preposterous" 1932 film with Spencer Tracy and Loretta Young which made the playwright mull over the romanticism of Depression-era films.

The cast of characters in 'A History of the American Film' is divided into principle and supporting players just like in the movies. The five principles of the cast of history are the only characters whose personalities remain fairly constant throughout; any similarity to other film stars is probably intentional on the part of the playwright as well.

The characters combine many funny and complex personality traits, enough to give any psychiatrist nightmares. Loretta does reflect a good deal of Loretta Young, but you'll also notice lines spoken by suit other favorites as Lillian Gish, Judy Garland, Janet Gaynor and Ruby Keeler. "She's the kind of girl who never carries her own handkerchief. She's liable to be raped during the Civil War, and like Melanie Hamilton Wilkes, she never sees through Scarlett O'Hara," quips Durang. As for the others, Bette is of course Davis and Joan Crawford. "She's hard, loyal, but never gets what she wants out of life...she is often implicated in murder cases." Jimmy O'Reilly is the ultimate Casagne and Bogart, street-wise and likied by pirlats even though he probably killed his English teacher. Hank would be Henry Fonda from 'The Grapes of Wrath,' who pawns his Congressional medals for food and is unjustly sent to jail. Eve Sheridan is an amalgam of the wise-cracking Eve Arden, Joan Blondell and Rosalind Russell. The playwright jokes, "She sees life rationally as a newspaper reporter or fashion designer; and usually lives in an all-girl boarding house." Now with all these facts in mind, consider how the movies have become such an important part of the American mythology and have transcended mere entertainment value.

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For more information, please contact the box office at 308-8900.
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Michael O'Reilly, A Silent Policeman, etc.

Clara Mortimer, A Girl, etc.

Allison Mortimer, Ma O'Reilly, etc.

Edward Mortimer, Von Leffing, etc.

Abdul, Victor Henreid, etc.

Blessed Mother, Ma Joad, etc.

Mickey, Ferruchi, etc.

Viola, Paano Maa, etc.

An Usher, Ticket Taker, etc.

An Usher, Make-up Man, etc.

An Usuriette, the Silent Mother, etc.

An Usuriette, Grandma Joad, etc.

Jack

Tom

Michael X. Martin

Ann Hazard Gillespie

Anne Lawder

William McKenzie

Robert Westenberg

Marrinan Walters

Mark Harelak

Isah Whitlock, Jr.

Matthew Armour

David Prather

Laura Klein

Kimberly Williams

John Fletcher

Thomas M. Nahrhord

There will be one twelve-minute intermission.

Understudies

Loretta-Janice Garcia, Jimmy-Jeff McCarthy, Bette-Barbara Dirickson, Hank-Mark Murphy, Eve/Clara Mortimer-Heidi Helen Davis, Ma Joad/Blessed Mother-Bonnie Bowen, Allison Mortimer/Ma O'Reilly-Candace Barrett, Jack Tom-Peter Davies, Edward Mortimer/Von Leffing-Bruce Williams, Michael O'Reilly/Abdul/Victor Henreid-Scott Rhine, Mickey/Ferruchi-Jeffrey Allin

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Where were you tonight after the last curtain call? Come to S. Holmes Esq.; you'll find the answer elementary. Special cocktails and genuine artifacts of the master sleuth warrant a full investigation. It's no mystery why S. Holmes Esq., with a lofty view and elegant Victorian atmosphere, is the popular alibi Sherlock himself discovered.

Stop by S. Holmes Esq. after the show for a half a pair of show tickets. Last drawing 4/1/85.

THE AMERICAN CONSERVATORY THEATRE presents

A HISTORY OF THE AMERICAN FILM 1978

by CHRISTOPHER DURANG

Directed by ALLEN FLETCHER

Scenery by KAREN SCHULZ

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANAN

Musical Arrangements by CONRAD SUSANA

Songs by RICHARD HINDMAN

Sound by ALFRED TEITZNER

Assistant to the Director: EDWARD HAMBLETON

with:

Loretta LIBBY BOONE

Jimmy DANIEL DAVIS

Bette SUSAN E. PELLEGROOT

Hank THOMAS OGLESBY

Eve ELIZABETH HUDDLE

and also:

Michael O'Reilly, A Silent Policeman, etc.

Clara Mortimer, A Girl, etc.

Allison Mortimer, Ma O'Reilly, etc.

Edward Mortimer, Von Leffing, etc.

Abdul, Victor Henreid, etc.

Blessed Mother, Ma Joad, etc.

Mickey, Ferruchi, etc.

Viole, Paano Maa, etc.

An Usher, Ticket Taker, etc.

An Usher, Make-up Man, etc.

An Usuriette, the Silent Mother, etc.

An Usuriette, Grandma Joad, etc.

Jack

Tom
P.I.P. PREMIERES TWO NEW PLAYS IN MARCH

The American Conservatory Theatre's Puts in Progress presents two new shows during March. The intimate 49-seat Playroom at 500 Geary St. hosts William Harrar's Waiting for Godiva from March 3 to 15, followed by Richard Hobson's The Overland Rooms from March 17 to 28. Each play is performed eight times with at least one matinee. Each performance is followed by an audience discussion with the playwright. Harrar's Waiting for Godiva is directed by Peter Donat. The play is set in Salt Lake City and the Mojave Desert and concerns the plight of a recently divorced woman with two seven-aged children. Roberta Jones faces both fantasy and reality which fuse together in a blinding flash as she tries to sort out her life and progress into the future. As her life is thrown into transition because of her divorce, Roberta must learn to cope with Indians in the desert, a roving husband and the local, sharkish real estate lady who attempts to kick everyone out of the crumbling house. Roberta ends up hitch-hiking to Las Vegas with her rambunctious children in an outrageous situation and finally that brings to mind Alice Doesn't Live Here Anymore.

The performance schedule for Waiting for Godiva includes evening shows at 8:00 p.m. on March 3, 6, 10, 12, 13, an 8:30 p.m. curtain on March 15 (the final performance) and Saturday matinees at 2:30 p.m. on March 8 and 15.

Hobson's The Overland Rooms is directed by Sabin Epstein. The play relates details about a run-down, walk-up hotel in the American Northwest that is used as a bordello. The permanent residents are the proprietress, Granada Wells, and her severely withdrawn 30-year-old son, Howard. Set in the 1960s, the action begins with the arrival of a "new girl in town" named Baby. Another new arrival is Sawdust Kelley, who everybody thought had been killed in World War II.

The performance schedule for The Overland Rooms includes evening shows at 8:00 p.m. on March 17, 18, 20, 24 and 26; 8:30 p.m. curtain on March 22 and 28 (the final performance) and a Saturday matinee at 2:30 p.m. on March 22.

Tickets reservations and additional information can be obtained by calling the A.C.T. Geary Theatre box office at 673-6440. Tickets for these world premiere performances are priced at $4. All the plays in the P.I.P. series are given full productions in the Playroom and are cast with members of the A.C.T. acting company and advanced students from the Conservatory.

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 note 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 (listed on the Mayor and City's Board of Supervisors.)
• For your convenience: DOCTORS may leave their seat location and the number 929-9903 with their call services.

CREDITS: WILLIAM GANSLEN, MICHAEL PORTER, ROSS ALAN for A.C.T. PHOTOGRAPHY.

Special Thanks: Laurel Meats, California Academy of Sciences, American Airlines, Robert Mondavi Winery, Marin French Cheese, Co., Mockingbird of California, Herbert's Furs, 1275 Post St., Brunhilde Armour—The Costume Studio, Salad Costumes—Herman George Costumes, Michael Becker, painter, Terese De Chilliis, dye painter, Nancy Sebby, seamstress, Harry Rolt, milliner, Frank Minici, costume accessories, Louisa Kouyounjadian, finisher, Rondi Hilstrom Davis, assistant cutter.

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 also open 12 to 6 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 schedule) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T., (415) 771-3680.

The American Conservatory Theatre is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.
P.I.P. PREMIERES TWO NEW PLAYS IN MARCH

The American Conservatory Theatre's Plays in Progress series presents two new shows during March. The intimate 49-seat Playroom at 450 Geary St. hosts William Harrar's Waiting for Godiva from March 3 to 15, followed by Richard Hobson's The Overland Rooms from March 17 to 28. Each play is performed eight times with at least one matinee. Each performance is followed by an audience discussion with the playwright.

Harrar's Waiting for Godiva is directed by Peter Donat. The play is set in Salt Lake City and the Mojave Desert and concerns the plight of a recently divorced woman with two teen-aged children. Roberta Jones faces both fantasy and reality which fuse together in a blinding flash as she tries to sort out her life and progress into the future. As her life is thrown into transition because of her divorce, Roberta must learn to cope with Indians in the desert, a roving husband and the local, shankish real estate lady who attempts to kick everyone out of the crumbling house. Roberta ends up hitch-hiking to Las Vegas with her rambunctious children in an outrageous situation and finds that brings to mind Alice Doesn't Live Here Anymore.

The performance schedule for Waiting for Godiva includes evening shows at 8:00 p.m. on March 3, 6, 10, 12, 13, an 8:30 p.m. curtain on March 15 (the final performance) and Saturday matinees at 2:30 p.m. on March 8 and 15.

Hobson's The Overland Rooms is directed by Sabin Epstein. The play relates details about a run-down, walk-up hotel in the American Northwest that is used as a bordello. The permanent residents are the proprietress, Granada Wells, and her severely withdrawn 30-year-old son, Howard. Set in the 1960s, the action begins with the arrival of a "new girl in town" named Baby. Another new arrival is Sawdust Kelley, who everybody thought had been killed in World War II.

The performance schedule for The Overland Rooms includes evening shows at 8:00 p.m. on March 17, 18, 20, 24, 26; 8:30 p.m. curtain on March 22 and 28 (the final performance) and a Saturday matinee at 2:30 p.m. on March 22.

Tickets reservations and additional information can be obtained by calling the A.C.T. Geary Theatre box office at 673-6440. Tickets for these world premiere performances are priced at $4. All the plays in the P.I.P. series are given full productions in the Playroom and are cast with members of the A.C.T. acting company and advanced students from the Conservatory.

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

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

For your convenience: DOCTORS may leave their seat location and the number 029/9903 with their call services.

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

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SPONSORS—TAKE A BOWL!

The American Conservatory Theatre is unique among its peers in the nonprofit theatre world. A.C.T. is the only true revolving repertory company in the U.S. and is the only professional company with its own Conservatory dedicated to training the next generation. Yet there is another aspect of A.C.T. that sets it off not only from other theatres in this country, but also from all other cultural institutions in the Bay Area: 82% of A.C.T.’s operating expenses are covered by earned income.

As is the case with all non-profit organizations, A.C.T. must close the “earnings gap” with tax-deductible grants and contributions from the private sector and the government. For A.C.T. and its affiliated fundraising organization, the California Association for A.C.T., the current fiscal year’s funding goal is $1,337,000 to be raised both locally and nationally. Grants from the Federal government, California Arts Council and the City of San Francisco Hotel Tax Fund amount to 40% of the funding goal.

More than $800,000 will be raised locally from individuals, corporations and foundations by C.A.A.C.T. Reflecting on this funding task, Robert M. Linkquist, Executive Director of C.A.A.C.T., commented that the Theatre is supported each year by its many loyal contributors whose donations, both large and small, help further the goal of perpetuating the excitement and quality of A.C.T.’s productions at the Geary Theatre.

In this repertory season A.C.T. is especially fortunate to have four of its major productions partially underwritten by corporate or foundation grants. The BankAmerica Foundation’s contribution is to help meet the costs of The Crucifer of Blood, Romeo and Juliet was made possible in part by a grant from the Shaklee Corp., Chevron (Standard Oil of California) was the initial underwriter of A Christmas Carol, the Ford Motor Company of Northern California, in commemoration of the “Belgium Today” celebration, is helping defray the production costs of Pantoja; and, the San Francisco Foundation has made a significant contribution to two productions—The Girl of the Golden West and Pantoja.

A.C.T. and C.A.A.C.T. would like to take this opportunity to offer thanks to the corporations who so generously support the Theatre’s work, with special thanks to the San Francisco Foundation. The San Francisco Foundation is a public and community foundation which administers the trusts of others. They are single-mindedly dedicated to furthering the public good in the five-county Bay Area by making significant contributions in such areas as medical research, education, senior citizen needs and the arts. For 31 years the Foundation’s contributions have far outweighed their reputation. They purposefully keep a low profile, but as the result of a recent bequest the San Francisco Foundation has grown from one of the largest foundations in the Bay Area to one of the largest nationwide.

Special recognition is also in order for the more than 3,000 Bay Area residents who annually become members of C.A.A.C.T. in support of San Francisco’s Tony Award-winning resident theatre company, the American Conservatory Theatre. These members make contributions ranging from $20 to well over $1,000. Every contribution is significant and each contributor is equally important. The gifts from foundations, corporations and individuals all say the same thing, “A.C.T., I believe in you.” And, in return, to all of those who have made their annual contribution to A.C.T., C.A.A.C.T. extends a warm and hearty “Thank You.” Applause, applause, applause!
SEE US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE:

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2811 Shattuck Avenue
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Hayward Auto Imports
2000 Mission Blvd
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Los Gatos Daimler-Volvo
1586 Los Gatos Blvd
(408) 358-1981

OAKLAND
Bay Chrysler
2811 Broadway
(415) 891-2555

OAKLAND
Continental Volvo, Inc.
4030 East 14th Street
(415) 532-3778

PALO ALTO
Palo Alto Chrysler-Plymouth-Volvo
4190 El Camino Real
(415) 493-1160

SAN CARLOS
Premier Volvo
241 El Camino Real
(415) 795-1111

SAN FRANCISCO
Royal Motor Sales
280 S. Van Ness
(415) 628-2171

SAN JOSE
Seelye European Motors
5050 Stevens Creek Blvd.
(408) 246-0995

SAN MATEO
Hurgtage Volvo
825 N. San Mateo Drive
(415) 386-6412

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WALNUT CREEK
Leslie G. Lawrence
1639 N. Main Street
(415) 939-3333

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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 Clemens, 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. Clemens 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 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. Clemens has known than never to know happiness at all.

A car you can believe in.
RARE CUISINE. WELL DONE.

NEWS &

EVENING PROGRAMS

The Friends of A.C.T. will be presenting a series of three exciting evening programs designed to increase your appreciation of theatre and to enlighten audiences about the theatre as a whole. The series of fascinating, informal talk programs is currently being planned for the evenings of Saturday, March 11, 1989.

The series will begin at 8:00 p.m. on the first Saturday of each month, beginning with "The Director's Role" on May 13. Tickets for the series of programs are priced at $6 per lecture or $10 for the series. Students and senior citizens can attend at the price of $4 per lecture or $10 for the series. Please send a stamped, self-addressed envelope with the coupon on page 17 to the Friends of A.C.T., 400 Geary St., San Francisco 94102, for tickets.

VISIT LONDON WITH A.C.T.

A.C.T.'s annual London Theatre Tour, sponsored by the Friends of A.C.T. and the California Association for A.C.T., will take place this year from April 27 through May 12, 1980. Dr. Travis Bogard, Professor of Dramatic Art and past Chair of the Dramatic Art Department at the University of California at Berkeley and Mr. Hamet Lewis, travel consultant for Regency Travel Service, will lead this year's tour. The exciting package includes round trip air transportation and hotel accommodations, a cocktail party with London theatre personalities, five outstanding theatre productions, a tour of the National Theatre, backstage visits, stimulating theatre discussions, a trip to Stratford-upon-Avon and many other special bonuses. Participants must be or become a member of the California Association for A.C.T. in order to be eligible. For membership information call (415) 771-9911. For further information call Regency Travel Service at (415) 956-1600. Brochures for the Fourth Annual London Theatre Tour are also available upon request at the Geary Box Office.

FRIENDS OF A.C.T. COOKBOOK AND EVENING PROGRAMS ORDER FORM

Mail to: Friends of A.C.T.
450 Geary St., San Francisco, CA 94102

Please send me tickets for:
[ ] March 11 lecture at $6 ($4) [ ] April 12 lecture at $6 ($4) [ ] May 13 lecture at $6 ($4) [ ] Entire series at $15 ($10)

Total for Evening Program = $

Please send me cookbooks at $7.45 each $

Total Remittance Enclosed = $

[ ] I am enclosing a check payable to the Friends of A.C.T.
[ ] Please charge to my [ ] Mastercharge [ ] Visa Card

Expiration date (please print)

If ordering tickets for the lecture series only, please enclose a stamped, self-addressed envelope.
NOTES FROM THE FRIENDS OF A.C.T.

EVENING PROGRAMS

The Friends of A.C.T. will be presenting a series of three exciting evenings designed to increase your appreciation of theatre and to enlighten audiences about the theories of criticism beginning March 17. Exploring the roles of the playwright, the actor and the director, this series of fascinating theatre lecture programs has been planned for Tuesday evenings at 8:00 p.m. at the Fire- man’s Fund Forum (courtesy of Fire- man’s Fund American Insurance Co.), 3333 California St., San Francisco.

Marlin Easlin, noted author, critic and professor of drama at Stanford University will discuss the playwright’s point of view on writing and structuring a dramatic work in “The Playwright’s Role” on March 17. Elizabeth Huddle, a member of the A.C.T. acting company who recently appeared in The Little Foxes, demonstrates the actor’s craft and discusses its contribution to a play’s success in “The Actor’s Role” on April 22. David Hammond, director of The Crucifer of Blood and An Evening with Lillian Hellman, examines the challenges to the director of bringing the written word to life in “The Director’s Role” on May 13.

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THE A.C.T. OF COOKING’ HAS ARRIVED!

After over a year of painstaking preparation, A.C.T.’s new cookbook—The A.C.T. of Cooking—has arrived! Filled with recipes gathered from actors, staff, volunteers, alumni and special friends of the company, the cookbook is available by mail (see coupon below) or can be purchased in the Geary Theatre lobby before performances or during intermission.

Each tasty-tempting delight has been tested by creative cooks from the Friends of A.C.T. Executive Committee and they range from Vincenzo Price’s Dishwasher (Salmon yee, you can cook salmon in a dishwasher!) to William Ball’s A.C.T. Apple P.A.L. Smoothie. Explore the theatrical kitchens of Peter Donat, Elizabeth Huddle, Kathryn Crosby, Marsha Mason, Michael Learned and other members of the A.C.T. family with The A.C.T. of Cooking!

STUDENTS AVAILABLE FOR HIRE

The Friends of A.C.T. would like to remind you that A.C.T. has an abundance of talent available for hire through the Conservatory, Carpenters, seamstresses, bartenders, gardeners, musicians or trivia are all available weekends and evenings and are eager to work in order to sustain themselves. If you’re interested in hiring an A.C.T. student, please contact Merleth Meacham at (415) 771-3880.

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Please send me tickets for:
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■ April 22 lecture at $6 ($4)
■ May 13 lecture at $6 ($4)
■ Entire series at $15 ($10)

Total for Evening Program = $ ______

Total Remittance Enclosed = $ ______

■ I am enclosing a check payable to the Friends of A.C.T.
■ Please charge to my Mastercharge ■ Visa Card
■ Expiration date __________

Please send me ______ cookbooks at $7.45 each = $ ______

Evening Programs ($6 per lecture or $15 for the series)
(Students/Senior Citizens $4 per lecture or $10 for the series)

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Our show is folding: Every night we fold tight desert crisps around fruit and ice cream, and then blanket them under whipped cream or liqueurs or chocolate. A spectacular show. Wine and cocktails of course.

Someone once said that freshly cut flowers live longer in a beautiful setting. At Camis’ restaurant, manager Bruce Stream will make you believe it.

A great restaurant doesn’t just happen. California and Mason Streets, A.C.T. No. 2 Hillside, Sun Valley in Concord

16
A NOTE ON THE CRUCIFER OF BLOOD

When Paul Giovanni was directing at the Studio Arena Theatre in Buffalo, he was asked to stage a production of William Gillette’s 1899 melodrama, Sherlock Holmes. Instead, he decided to make his own excursion into the world of Sir Arthur Conan Doyle. Giovanni was an avid fan of the Basil Rathbone–Sherlock Holmes films, but he wanted to create a totally new adventure for Holmes and Watson that would incorporate the style and tone of their original author, the grand master-mind of suspense, Conan Doyle.

“When I started to read Doyle, I realized that he invented the London that we know... the London of fog, briar pipes, opium dens, deerstalker hats, frock coats and general unspecific evil...” states the playwright. Giovanni based The Crucifer of Blood upon the writing of Conan Doyle, particularly The Sign of Four, one of the early Sherlock Holmes tales.

The Crucifer of Blood begins in Aga, India at the time of the Great Mutiny of 1857. A century before this uprising the British, with a few thousand men, had conquered the country of India which had a population of six hundred million. For the next hundred years, the army of occupation consisted largely of native Indians, who were happy to serve the British in return for food. Commissions in the private Army of the East India Company were purchased by monied English families often to rid themselves of troublesome sons, who were boorish snobs fresh from English universities.

The English refused to take either Indian culture or religion seriously, causing periodic outbreaks of violence. In 1857, the Enfield rifle officially replaced the earlier musket. The Enfield utilized a cardboard cartridge, greased with a mixture of cow and pig fat. Since the cow is sacred to the Hindu and the pig considered unclean by the Muslim, the entire native population was outraged. Historians generally agree that this was the catalyst for the Great Mutiny of 1857.

It is in this violent setting that another great Sherlock Holmes adventure begins...

William Paterson, Daniel Davis
and Susan E. Pellegrino

Peter Donat

THE CRUCIFER OF BLOOD

by PAUL GIOVANNI

Directed by DAVID HAMMOND

The AMERICAN CONSERVATORY THEATRE

presents

THE CRUCIFER OF BLOOD

(1976)

THE CAST

Young Ross  MARK HARELIK
Young St. Clare  MARK MURPHY
Young Small  THOMAS M. NAHRWOLD
Durga Dass  MICHAEL K. MARTIN
Wali Dad  PATRICK WALKER
Mohammed Singh  TIM BOYSVERT
Lepri  ANNIE COMBS
Mrs. Hudson  JILL HILL
Upstairs Maid  the cast

The Baker Street Irregulars:

Wiggins  DAVID B. PRATHER
Straker  MICHAEL DAVID TULIN
Muttley  MATTHEW ARMOUR
Sherlock Holmes  PETER DONAT
John H. Watson, M.D.  DANIEL DAVIS
Irene St. Clare  SUSAN E. PELLEGRINO
Birdy Johnson  THOMAS OGLESBY
Footmen  MATTHEW ARMOUR

Major Alistair Ross, Ret.  MICHAEL DAVID TULIN
Captain Neville St. Clare, Ret.  WILLIAM PATTERSON
Jonathan Small  RAYE BIRK
Tom Tonga  PATRICK WALKER
Inspector Lestrade  GERALD LANCASTER
Policemen  NICHOLAS KALEDIN
Mordoc Small  MARSHALL WATSON

Fun Tching  MICHAEL DAVID TULIN
Limehouse Girls  JILL HILL

Fleet  ANNIE COMBS

Sailor  ISAIAH WHITLOCK, JR.

The action takes place in Aga, India during the Great Mutiny of 1857 and in London and Maidenhead thirty years later, during Victoria’s Jubilee.

There will be one 12-minute intermission.

The audience is asked not to reveal the conclusion of the mystery.

understudies

Watson—Michael Winters; Young Ross—Daniel Kern; Young St. Clare—Scott Rhine; Young Small—Jeff McCarthy; Durga Dass—Walt Dass—Isiah Whitlock, Jr.; Sherlock Holmes—Richard Denison; Irene St. Clare—Donna Snow; Birdy Johnson/Mordoc Small—Peter Daniels; Major Ross—Joseph Bird; Capit St. Clare—Ret—Sydney Walker; Jonathan Small—Bruce Williams; Inspector Lestrade—Lawrence Hecht.

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San Francisco, CA 94109
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Join us for the odyssey of your life
A NOTE ON 'THE CRUCIFIER OF BLOOD'

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'The Crucifier of Blood' begins in Agra, India at the time of the Great Mutiny of 1857. A century before this uprising the British, with a few thousand men, had conquered the country of India which had a population of six hundred million. For the next hundred years, the army of occupation consisted largely of native Indians, who were happy to serve the British in return for food. Commissions in the private Army of the East India Company were purchased by moneyed English families often to rid themselves of troublesome sons, who were boorish snobs fresh from English universities.

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THE CRUCIFIER OF BLOOD

by PAUL GIOVANNI

Directed by DAVID HAMMOND

The production is supported in part by a grant from the National Endowment for the Arts of America.

Scenery by MICHAEL MILLER

Costumes by CATHLEEN EDWARDS

Lighting by DIRK EPPerson

Sound by ALFRED TETZNER

Run a River

White waters rafting on two of Oregon's most beautiful and little known rivers—the Owyhee and Grande Ronde

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Join us for the odyssey of your life

The American Conservatory Theatre

Presents

THE CRUCIFIER OF BLOOD

(by Paul Giovanni)

Directed by David Hammond

Scenery by Michael Miller

Costumes by Cathleen Edwards

Lighting by Dirk Eperson

Sound by Alfred Tetzner

The cast

Young Ross
Young St. Claire
Young Small
Durga Dass
Wall Dad
Mohammed Singh
Lepers
Mrs. Hudson
Upstairs Maid
The Baker Street Irregulars:
Wiggins
Straker
Sherlock Holmes
Sherlock Holmes
John H. Watson, M.D.
Irene St. Claire
Birdy Johnson
Footmen
Major Alistair Ross, Ret.
Captain Neville St. Claire, Ret.
Jonathan Small
Tori Tonga
Inspector Lestrade
Policemen
Fang Tching
Limehouse Girls
Sailor
Mordoch Small

Mark Harelik
Robert Westenberg
Mark Murphy
Thomas M. Naehwold
Michael A. Martin
Patrick Walker
Tim Bosworth
Annie Combs
Jill Hill
David B. Prather
Michael David Tulin
Matthew Armour
Peter Donat
Daniel Davis
Susan E. Pellegrino
Thomas Oglesby
Matthew Armour
Michael David Tulin
William McKereghan
William Paterson
Raye Birk
Patrick Walker
Gerald Lancaster
Nicholas Kaledin
Marshall Watson
Michael David Tulin
Jill Hill
Isaac Whitlock, Jr.

The action takes place in Agra, India during the Great Mutiny of 1857 and in London and Maidenhead thirty years later, during Victoria's Jubilee.

There will be one 12-minute intermission.

The audience is asked not to reveal the conclusion of the mystery.

Understudies

Watson—Michael Winters
Young Ross—Daniel Kern
Young St. Claire—Scott Rhine
Young Small—Jeff McCarthy
Durga Dass—Wall Dad—Isaac Whitlock, Jr.
Sherlock Holmes—Richard Denison
Irene St. Claire—Ionna Snow
Birdy Johnson/Mondeca Smith—Peter Daniels
Major Ross, Ret.—Joseph Bird
Capt. St. Claire, Ret.—Sydney Walker
Jonathan Small—Bruce Williams
Inspector Lestrade—Lawrence Hacht

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THE PARADOXICAL MYSTERY
OF ‘THE ELEPHANT MAN’

Ninety years after the death of John Merrick, The Elephant Man, the
paradoxical mystery of his origin still remains to be unraveled. Play-
wright Bernard Pomerance used the published papers of Dr. Frederick
Treves to construct the plot for his Tony Award-winning play which
opens June 3 at the Geary Theatre. Recently a number of books which
explore the facts of this real life medical history case have spread
contradictory light on the fascinating life of “The Elephant Man.”

Dr. Treves who came to the aid of the ailing and unfortunate Merrick
was evidently unfamiliar with the
work of the German doctors who
had isolated and diagnosed “the ele-
phant man” disorder as von Fock-
linghausen’s disease. The illness
also known as neurofibromatosis
is usually inherited. It is estimated that
100,000 Americans today suffer the
effects of this malady which can be
treated but not cured. Dr. Allan
Rubenstein of the National Neurofi-
 bromatos Foundation relays that
plastic surgery is today performed to
 retard tumor growth from infancy
stages. Unfortunately, this modern
treatment was unavailable in Victo-
rian England and thus Merrick suf-
fered the consequences of an
untimely death. Dr. Treves’ work on
behalf of the Merrick case brought
him to the attention of Queen Vic-
toria, who appointed him Surgeon
Extraordinary to the Crown. The doc-
tor further ingratiated himself to the
Crown by saving the life of Edward
VII on the eve of the monarch’s coro-
nation during 1902 by performing a
risky new operation, an
appendectomy.

Recently a British physician, M. J.
Howell, completed nine years of
research and published The True
Story of the Elephant Man. This
modern book points out facts which
dispute the Treves medical papers
as being over dramatized with a ten-
dency to romanticize Merrick into a
fictional hero.

The Treves papers described Mer-
rick’s mother as being “inhuman
and worthless” on the theory that
she sent her son to a workhouse. Howell
on the other hand claims the
woman, Mary Jane Merrick of
Leicester, England, was a Baptist
school teacher and loving parent
who died on her birthday of pneu-
monia when her son was 12 years old.

An interesting side light was that
Merrick’s mother was crippled when
pregnant in an ironic accident with a
circus elephant! Her son believed
this accident to be the cause of his
own physical illness, but never gave
up his adored memory of her or
failed to show all his visitors the pic-
ture of his mother that he kept with
him all at times.

The Howell book goes on to point
out further facts that conflict with
the Treves accounting. Merrick was
malformed at birth with a bone ail-
ment. The neurofibromatosis was
dormant until the age of five when it
quickly changed the physical looks
of the child. At the age of 12, when
his mother died, Merrick was crip-
pled by a painful hip disease. When
the child’s father remarried, his step-
mother took young Merrick out of
school and sent him to a cigar fac-
tory. After two years of forced child
labor, his right hand became useless
and Merrick ran away and wandered
the streets chased by jeering crowds
of unsympathetic people. The
authorities sent the boy to a work-
house from which he escaped after
five horrible years and joined a freak
show.

The Elephant Man dramatization
opens with a freak show promoter
named Ellis (which playwright Pome-
rance casts as the villain) who
exploits “the elephant man” and
eventually deserts Merrick to fend
for himself. Howell states that “Mer-
rick was frightened and hated the
workhouse so much that he went
quite joyfully to be a freak. He made
a lot of money at it.” When the
Treves journals were published Ellis
in turn wrote a strong protest
against Treves and left a 380-page
memoir concerning his relationship
with Merrick. The Ellis book is being
extracted by Howell in his own new
book. Merrick himself wrote a brief
recollection of this part of his life
and said that Ellis treated him with
“the greatest kindness.”

The Elephant Man script was
based upon the Treves papers and
Ashley Montagu’s 1973 book entitled
The Elephant Man: A Study in
Human Dignity.

The playwright admits that “You
can’t really know anything about
Merrick from Treves’ memories. They
were written by an old man project-
ing back on a situation. Yes, my play
had to make an artistic leap.”
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Dr. Treves who came to the aid of the ailing and unfortunate Merrick was evidently unfamiliar with the work of the German doctors who had isolated and diagnosed “the elephant man” disorder as von Recklinghausen’s disease. The illness, also known as neurofibromatosis, is usually inherited. It is estimated that 100,000 Americans today suffer the effects of this malady which can be treated but not cured. Dr. Allan Rubinstein of the National Neurofibromatosis Foundation relates that plastic surgery is today performed to retard tumor growth from infancy stages. Unfortunately, this modern treatment was unavailable in Victorian England and thus Merrick suffered the consequences of an untimely death. Dr. Treves’ work on behalf of the Merrick case brought him to the attention of Queen Victoria, who appointed him Surgeon Extraordinary to the Crown. The doctor further ingratiated himself to the Crown by saving the life of Edward VII on the eve of the monarch’s coronation during 1902 by performing a risky new operation, an appendectomy.

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The Elephant Man script was based upon the Treves papers and Ashley Montagu’s 1973 book entitled The Elephant Man: A Study in Human Dignity. The playwright admits that “You can’t really know anything about Merrick from Treves’ memoirs. They were written by an old man projecting back on a situation. Yes, my play had to make an artistic leap.”
A NOTE ON THE GIRL OF THE GOLDEN WEST

The California Gold Rush was a period in history that created its own social structure and established a strict moral code. Honesty was the keystone in an honor system that included everything from gambling to clamstarking. Only in the mid-1850s when the limits of the gold supply became apparent, did law-makers and law-breakers set up their traditional patterns. In The Girl of the Golden West the miners are outraged at the "Sydney Duck" (a generic name for Australian swindlers), and their vigilance toward Ramerrez reflects the rarity of such occurrences.

As the gold bonanza dwindled, greed and fear created paradoxical chauvinism. The Foreign Miners License Law of the California Legislature expressed the odd conviction that the digging of gold was the right and duty of only the white Americans of European descent. The law taxed the mining activities of foreigners including Mexicans and Indians who had far better claims to these privileges. This so-called "Greaser Law" was aimed primarily at the Mexican and South American miners who were remarkably successful in their prospecting. Since they were excluded from more legitimate methods of mining, Mexican bandits procured gold in their own way. The law also codified the inborn fear of the "unnoble" foreigners and although strange languages were common in the mining towns, the exotic tongues and customs of the Asians, particularly the Chinese, became an object of legal contempt. A surprisingly large group of black miners (freed or runaway slaves) managed to hold their claims in spite of heavy taxation.

The paradoxical attitude toward native Americans was inherent throughout the growth of the United States, and the history of the gold rush era in California proves no exception. Many miners survived and prospered through the use of Indian labor and by learning Indian wilderness tactics; yet, the miners had no difficulty in dispossessing the scattered Indian tribes from their own Sierra Mountain homelands. The Letters of Dame Shirley (Louise Clappe) are a delightful source of detailed information about this moment of California history. To her sister in Massachusetts she describes her fear of Indians whom she calls "Mormon witches," but she also describes one Indian girl of sixteen, "with those large, magnificently lustrous, yet at the same time, soft eyes so common in novels, so rare in real life, who had shyly glided, like a dark beautiful spirit into the corner of the room. A fringe of silken jet swept heavily upward from her dusky cheek, at which which, the richest color came and went like flashes of lightning. Her flexible lips curved slightly away from teeth like strips of cocoa-nut meat, with a mocking grace infinitely bewitching."

The double-barreled attitudes toward alien cultures—loving wonder and legalized hostility—are captured by Belasco in The Girl of the Golden West. The chronicles of our own day still deal with this curious inheritance of the Gold Rush.

Barbara Dirickson and Richard Denison

THE AMERICAN CONSERVATORY THEATRE

presents

THE GIRL OF THE GOLDEN WEST

by DAVID BELASCO

Directed by EDWARD HASTINGS

This production is made possible in part by a grant from the San Francisco Foundation.

Associate Director: SABIN EPSTEIN

Scene by RICHARD SEGER

Costumes by ROBERT BLACKMAN

Lighting by DUANE SCHULER

Music by RONALD McFARLAND

Sound by RANDY BOSO

the cast

Jake Wallace JEFF McCARTHY
Sonora Slim BRUCE WILLIAMS
Trinidad Joe PETER DAVIES
The Sidney Duck JOSEPH BIRD
Patrick, the Paro Dealer DOUGLAS CAPPITANO
Billy Jackrabbit MARK MURPHY
Happy Halliday LAWRENCE HEIGHT
Manosime Charlie SCOTT RHYNE
Nick SYDNEY WALKER
Jim Laramie FRANK OTTINIEL
Old Man Watson GERALD V. FINNEGAN
Freddo DANIEL L. VERDIN
Blond Harry STEVEN J. MARKUS
Tommy JOHN HUTTON
Butch Tom BRUCE TRACY
Black Jacques GARLAND J. SIMPSON, JR.
Jack Rance, the Sheriff DANIEL KERN
Scotty, in the Saloon JEFFREY ALLIN
Ashby, of Wells Fargo MICHAEL WINTERS
The Girl BARBARA DIRICKSON
Davey, the Pony Express Rider ANDY POLK
Dick Johnson RICHARD DENISON
Jose Castro SABIN EPSTEIN
Wovkwe JANICE GARCIA
Bucking Billy JEFF McCARTHY

Time: During the days of the gold fever, the 1850's.

Place: Cloudy Mountain, California—a mining camp.

There will be two ten-minute intermissions.

understudies

Jake Wallace—Robert Westenberg; Sonora Slim—Thomas Oglesby; Trinidad Joe—Daniel Davis; Sidney Duck—William McKeregan; Patrick, the Paro Dealer—Thomas M. Nahrwold; Happy Halliday—Peter Donat; Manosime Charlie—Robert Westenberg; Nick—William Paterson; Jack Rance—Mark Harelik; Ashby—Gerald Lancaster; The Girl—Susan E. Pelegirio; Davey—Van Haisman; Dick Johnson—Michael X. Martin; Jose Castro—Gerald Lancaster; Wovkwe—Heidi Helen Davis; Bucking Billy—Isaiah Whitlock, Jr.

Dedication: To Mrs. Ann Martin, a true lady of the Golden West, mentor, devotee of the writings of David Belasco.
A NOTE ON THE GIRL OF THE GOLDEN WEST

The California Gold Rush was a period in history that created its own social structure and established a strict moral code. Honesty was the keystone in an honor system that included everything from gambling to clamstarking. Only in the mid-1850s when the limits of the gold supply became apparent, did law-makers and law-breakers set up their traditional patterns. In The Girl of the Golden West the miners are outraged at the "Sydney Duck" (a generic name for Australian swindlers), and their vigilance toward Ramerez reflects the rarity of such occurrences.

As the gold bonanza dwindled, greed and fear created paradoxic chaos in the West. The Foreign Miners License Law of the California Legislature expressed the odd conviction that the digging of gold was the right and duty of only the white Americans of European descent. The law taxed the mining activities of foreigners including Mexicans and Indians who had far better claims to these privileges. This so-called "Greasier Law" was aimed primarily at the Mexican and South American miners who were remarkably successful in their prospecting. Since they were excluded from more legitimate methods of mining, Mexican bandits procured gold in their own way. The law also codified the inborn fear of the "unknowable" foreigners and although strange languages were common in the mining towns, the exotic tongues and customs of the Indians, particularly the Chinese, became an object of legal contempt. A surprisingly large group of black miners (freed or runaway slaves) managed to hold their claims in spite of heavy taxation.

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The Letters of Dame Shirley (Louise Clapce) are a delightful source of detailed information about this moment of American history. To her sister in Massachusetts she describes her fear of Indians whom she calls "Marthabian witches," but she also describes one Indian girl of sixteen, "with those large, magnificently lustrious, yet at the same time, soft eyes so common in novels, so rare in real life, who had shyly gilded, like a dark beautiful spirit into the corner of the room. A fringe of silken jet swept heavy upward from her dusky cheek, athwart which, the richest color came and went like flashes of lightning. Her flexible lips curved slightly away from teeth like strips of cocoa-nut meal, with a rocking grace infinitely bewitching."

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(1900)

by DAVID BELASCO

Directed by EDWARD HASTINGS

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Associate Director: SABIN EPSSTEIN

Scenery by RICHARD STEGER

Costumes by ROBERT BLACKMAN

Lighting by DUANE SCHULER

Music by RONALD McFARLAND

Sound by RANDY BOSO

THE CAST

JAKE WALLACE — JEFF McARDY
SONORA SILL — BRUCE WILLIAMS
TRINIDAD JOE — PETER DAVIES
THE SINDY DUCK — JOSEPH BIRD
PATRICK, THE PARO DEALER — DOUGLAS CAPOZZALO
BILLY JACKRABBIT — MARK MURPHY
HAPPY HALIDAY — LAWRENCE HEIGHT
HANSON CHARLIE — SCOTT RHYNE
NICK — SYDNEY WALKER
JIM LARSENS — FRANK OTTIERIEL
OLD MAN WATSON — GERALD V. FINNEGAN
FRED — DANIEL L. VERDIN
BLOND HARRY — STEVEN J. MARKUS
TOMMY — JOHN HUTTON
BUCKSHOT — BRUCE TRACY
BLACK JACQUES — GARLAND J. SIMPSON, JR.
JACK RANCE, THE SHERRIF — DANIEL KERN
SCOTTY IN THE DEPULLY — JEFFREY ALLEN
ASHBY OF WELLS FARGO — MICHAEL WINTERS
THE GIRL — BARBARA DIRICKSON
DAVEY, THE PONY EXPRESS RIDER — ANDY POLK
DICK JOHNSTON — RICHARD DENISON
JOSE CASTRO — SABIN EPSSTEIN
WOWKLE — JANICE GARCIA
BUCKING BILLY — JEFF McARDY

Time: During the days of the gold fever, the 1850's.
Place: Cloudy Mountain, California—a mining camp.
There will be two ten-minute intermissions.

UNDERSTUDIES

JAKE WALLACE—ROBERT WESTENBERG; SONORA SILL—THOMAS OGLYESBY;
TRINIDAD JOE—DAVID DAVIS; SIDNEY DUCK—WILLIAM McKEREGAN;
BILLY JACKRABBIT—THOMAS M. NAFRWD; HAPPY HALIDAY—PETER DONAT;
HANSON CHARLIE—ROBERT WESTENBERG; NICK—WILLIAM PATIERSON;
JACK RANCE—MARK HARELL; ASHBY—GERALD LANCASTER;
THE GIRL—SUZAN P. PELLEGRINO; DAVEY—VAN HAUSMAN;
DICK JOHNSTON—MICHAEL X. MARTIN; JOSE CASTRO—GERALD LANCASTER;
WOWKLE—HEIDI HELEN DAVIS; BUCKING BILLY—ISLAM WHITLOCK, JR.

Dedication: To Mrs. Ann Martin, a true lady of the Golden West, mentor, devotee of the writings of David Belasco.
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Award for the company from the American Theatre Wing last June.

JAMES B. MCKENZIE (Executive Director) has been associated with A.C.T. throughout its history as a member of the Board of Truste- es. In 1969 he became Executive Director, 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 pro- duced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the West- port Country Playhouse in Connec- ticut 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 Associa- tion of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, a consul- tant for FEDAPT and was recently ap- pointed a member of the Board of Directors of LITNA, the Legitimate Inde- pendent Theatres of North Amer- ica. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Di- rector), a founding member of A.C.T., whose productions of Charley's Aunt and Ours Town were the first to be seen during A.C.T.'s first two seasons, has staged numero- us productions for the company and also has directed the Plays in Progress program devoted to the production of new writing. Off- Broadway, he co-produced The Saintly Sinfulness of Margery Kempe, Epiphony for A.C.T. with Gerald Dillon and directed the na- tional touring company of Oliver! He has served as a guest director in col- laboration with regional and national theatres and for the 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 teaching director at national and regional educa- tional programs. As founder and gen- eral director of A.C.T., he also ac- cepted an Antoinette Perry (Tony) Award for the American Theatre Wing last June.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Rep- ertory 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 Tennessee Conservatory of the Performing Arts in Santa Barbara. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident direc- tor and director of the training pro- gram and two as artistic director. Flet- cher has directed the A.C.T. produc- tions of Uncle Vanya, Death of a Sales- man, Arsenic and Old Lace, The Hos- tages, An Ideal Husband, The Teahouse of The August Moon, Tetbury, Paradise Lost, Hadrian VII, The Last Heterosexual, THE HOT L BALTI- MORE, The Misers, The Ruling Class, Abandoned Person Singular, Heartbreak House, the world premiere of Ten- nessee Williams' This Is An (Entertain- ment) and Desire Under the Elms, which was only aired on television. Fletcher also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

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DAVID HAMMOND (Resident Direc- tor), now in his sixth season in two seasons, has served as asso- ciate director 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 Saintly Sinfulness of Margery Kempe, Epiphony for A.C.T. with Gerald Dillon and directed the na- tional touring company of Oliver! He has served as a guest director in col- laboration with regional and national theatres and for the 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 teaching director at national and regional educa- tional programs. As founder and gen- eral director of A.C.T., he also ac- cepted an Antoinette Perry (Tony) Award for the American Theatre Wing last June.

Three Sisters, A View from the Bridge, Trelawney of the Wells, Uncle Vanya, Yerma, Bullying in Shake- speare's Peope, directed the Austra- lian premiere of THE HOT L BALTI- MORE, and at A.C.T. the English-lan- guage premiere of the hit Soviet play Valentin and Nadezhda. He is a magna cum laude graduate of Har- vard and an M.F.A. from the Super- nessee Williams. Last season he directed A Month in the Country, A Christmas Carol, The Matchmaker which was co-directed with curtain ofler to Russia and Hawaii and An Act of Murder at the Tennessee Williams. Last season he directed A Month in the Country, A Christmas Carol, The Matchmaker which was co-directed with William Gaxie, and directed the premiere production of Tennessee Williams' This is An (Entertainment) and Desire Under the Elms, which was only aired on television. Fletcher also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

DIEU WILIAMSON (Resident Direc- tor), who staged and co-adapted A Christmas Carol at A.C.T., also directed The Matchmaker which was co-directed with William Gaxie, and directed the premiere production of Tennessee Williams' This is An (Entertainment) and Desire Under the Elms, which was only aired on television. Fletcher also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the Ameri-
can Conservatory Theater in 1965. Mr. Ball, who had
worked as a director in the san Francisco Bay area, opened
the theater as a design-
ated resident company with regional com-
panies and Shakespearean festivals
across the country. Ball had most
recently served as director at Harlaxen Theatre and
San Francisco's Arena Stage, both as a
part of the National Touring Production of the New York City Opera. His 1959
off-Broadway production of Under Milk
Wood won the Lola D'Annunzio
and Outer Circle Critics' Awards. In
1962, he produced his first film in the
in Search of An Author proved another
multiple award winner and enjoyed an
extended run in New York. After
directing at Canada's Stratford Fes-
tival, he returned to New York to write
the libretto for an opera, Natalia
Petrovna, with composer Leo Holby, based on A Month in the Country. In
1964, he directed Tartuffe and Ho-
mage to Shakespeare at the Tenderloin. He
then traveled to London to record his
staging of Six Characters in Search of
a Character, by the generous sup-
port of Carnegie Mellon University, which presented him with an hono-
rary doctorate degree last year. He
was the recipient of a Fulbright Schol-
a Award in Shakespearean studies. He
then went to New York to work as the
director of the American Conservatory of
Carnegie Mellon University, which presented him with an hono-
ry doctorate degree last year. He
was the recipient of a Fulbright Schol-
a Award in Shakespearean studies. He
then went to New York to work as the
director of the American Conservatory of
Carnegie Mellon University, which presented him with an hono-
ry doctorate degree last year. He
was the recipient of a Fulbright Schol-
a Award in Shakespearean studies.

JAMES B. MCKENZIE (Executive Pro-
ducer) has been associated with A.C.T.
throughout its his-
tory as a member of the
Board of Trust-

ees. In 1969 he be-
vome Executive Pro-
ducer, 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 theater. He has pro-
duced three plays on Broadway, and
15 national tours of Broadway plays.
He has been the producer of the West-
port Country Playhouse in Connecti-
cut since 1965 and of the Out of
Production Players in Fish Creek, Wisconsin,
since 1960. McKenzie is a director of
The League of Resident Theatres, the
Council of Resident Stock Theaters, the
Summer Theatre of New England, and
is an active member of the League of
New York Theaters and Producers. He
is a working member of the Associa-
tion of Theatrical Producers and Man-
agers, the International Alliance of
Theatrical Stage Employees and Actor's Equity Association, is a con-
sultant for FEDAPT and was recently
appointed a member of the Board of
Directors of LITNA, the legitimate In-
derstanding of North America.
His theatrical career encompass-
understands the plays. The American
Dream, Hamlet, Oedipus Rex, Three Sisters, The Cherry Orchard, King Richard Ill,
Jumpers, Equus, The Bourgeois Gent-
lilman and The Winter's Tale. Ball
has directed five 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
worked in television and regional te-
levisionary programs. As founder and
general director of A.C.T., he also ac-
ccepted an Antoinette Perry (Tony)
Award for the company from the
American Theatre Wing last June.

ALLEN FLETCHER (Conservatory Di-
rector) is former artistic director of the Seattle Reper-
tory Theatre. Among the many companies
he has directed for are the Oregon
Shakespearefestival, San Diego's Old Globe Theatre, the
New York City Opera, the A.P.A.,
The Long Wharf Theatre in New
Haven, and the Asolo 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 direc-
tor and director of the training pro-
gram and two as artistic director. Fle-
tcher has directed the A.C.T. produc-
tions of Uncle Vanya, Death of a Sales-
man, Arsenic and Old Lace, The Hote-
as, As You Like It, A Midsummer Night's Dream, Titus Andronicus, Henry V, Love's
Labour's Lost, The Alchemist and Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The
Contestant, Cyrano de Bergerac, The
Cruible, The Taming of the Shrew, The
Cherry Orchard, King Richard Ill,
Jumpers, Equus, The Bourgeois Gent-
lilman and The Winter's Tale. Ball
has directed five of his productions for
PBS television, including The Taming of the Shrew, for which he received a
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levisionary programs. As founder and
general director of A.C.T., he also ac-
ccepted an Antoinette Perry (Tony)
Award for the company from the
American Theatre Wing last June.

EDWARD HASTINGS (Executive Di-
rector), a founding member of A.C.T., whose productions of Charley's Aunt
and Our Town were never seen during A.C.T.'s first two seasons, has staged nu-
merous productions for the company since 1965 and also heads the Plays in
Progress program devoted to the writing of new
works. Off-

DAVID HAMMOND (Resident Direc-
tor), now in his sixth season as a season director of the Eugene O'Neill Playwrights Conference in Connecticut and the
Squaw Valley Community of Writers. He staged the American production of Sir Michael Strogoff in Shake-
peare's People, directed the Austra-
lian premiere of HOT L BALT-
MORE, and at A.C.T. the English-
language premiere of the hit Soviet play Valentine and I. In 1969 he be-

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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 Shakespeare productions at the Oregon Shakespearean Festival and appeared as Shakes- peare Under the Stars, the Arizona Theatre Company’s and the University of Arizona Summer Repertory Thea- tre. He has been seen on television in the Petrocelli series and in local and national commercials.

RAYE BIRK [*] came to A.C.T. six seasons ago from the Milwaukee Repertory Theatre. He studied at North- western and the University of Minne- sota, and taught act- ing at Southern Methodist. In four seasons at the Ore- gon Shakespeare Festival he directed The Tempest, Titus Andronicus, and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth, Shylock in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Harry Carr in Travesties, Cassius in Julius Caesar, Roderigo in Othello, Boniface in Hotel Paradiso, the Schoolmaster in The Visit and Dr. Shpigelsky in A Month in the Country.

LIBBY BOONE [*] who joined the company two seasons ago, appeared last year as Jackie in Hay Fever, in A Month in the Coun- try and in Ah, Wil- derness! She played in three productions at P.C.P.A. this past summer, including the role of Ophelia in All’s Well that Ends Well, and the title role 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 ap- peared in 10 off- Broadway produc- tions. 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 Shrike Off with George Grizzard and Jesse Royce Landis and the APA-Phoenix’s Eastern University tour of The Midanthrope and Exit the King. He appeared for three summers with the San Diego Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.

PETER DAVIES [*] in his third year with the acting com- pANY, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Da- vies participated in the National Col- lege Theatre Festival, appearing in Medea: A Notch 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 sea- son. A.C.T. credits in shows include A Christmas Carol, Hotel Paradiso, 5th of July, The Visit and the N.E.T. pro- duction of The Taming of the Shrew section of the Shakespeare Festival. Davis has been in many productions on and off Broadway. He played opposite Katherine Hepburn in the national touring company of The Philadelphia, and has performed ex- tensively with regional theatre in the United States and Canada, including the Stratford, Ont., and Stratford, Conn. festivals. He has per- formed roles in nearly 30 of Shakespeare’s plays. His roles at A.C.T. in- clude Othello, Martin Dysart in Equus, Brutus in Julius Caesar, Sid- ney in Absurd Person Singular, Aulo- lucus in The Winter’s Tale, Richard in Hay Fever, Uncle Sid in Ah, Wilder- ness! and the title role in Peer Gynt, among others.

HEIDI HELEN DAVIS [*] joined the company two sea- sons ago and has appeared in A.C.T.’s productions of Othello, Julius Caesar, Hotel Paradiso, A Christmas Carol, Absurd Person Singular, A Month in the Coun- try and Heartbreak House.

and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 24 pro- ductions. Other directing credits in- clude Billy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Goos- chus by John Robinson for A.C.T.’s Plays in Progress, and Israel Horo- vitz’s Mackerel for the Berkeley Stage Company.

CANDACE BARRETT directs the Young Conservatory in addition to per- formances with the company. At A.C.T. she appeared in Pil- lars of the Commu- nity, Horatio, Street Scene, This Is An Entertainment! Equus, Valentina, Valentina, All the Way Home, The National Health, Peer Gynt, A Christ- mas Carol and The Visit! She has stud- ied at Northwestern University and taught children’s theatre at South- western Methodist University. For the Milwaukee Repertory Theatre she has appeared as Varya in The Cherry Or- chard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet.

JoHN PETER DAVIES [*] was born in San Francisco, and has lived in the area his entire life. He attended public schools in San Francisco and graduated from San Francisco State University with a B.A. in English and a minor in Theater. He has worked as a stage manager, designer, and actor, and is currently working as a technical director. He is a member of Actor’s Equity Association and the Screen Actors Guild. He lives in San Francisco with his wife and two children.
THE ACTING COMPANY
[*at stud] in A.C.T.'s Advanced Training Program prior to joining the Company.

JEFFREY ALLEN [*] was seen last seas- on 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 Shakespearean Festival and appeared as Lepine in The Three Musketeers and as Don Quixote in The Merchant of Venice and Thomas Moors in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Cassius in Julius Caesar, Roderigo in Othello, Biondello in Hotel Paradise, the Schoolmaster in The Visit and St. Ighielski in A Month in the Country.

CANDACE BARRETT directs the Young Conservatory in addition to per- forming with the company. At A.C.T. she appeared in Pil- lars of the Communi- ty, Horatio: Street Scene, This Is An Entertainment!, Equus, Valentino, All the Way Home, The National Health, Peer Gynt, A Christ- mas Carol and The Visit. She has stud- ied at Northwestern University and taught children's theatre at South- western Methodist University. For the Milwaukee Repertory Theatre she has been seen as Vanya in The Cherry Or- chard, and at the Oregon Shakespearean Festiva.l she played Trinidad in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

RAYE BIRD came to A.C.T. six seasons ago from the Milwaukee Rep- ertory Theatre. He studied at North- western and the Uni- versity of Minne- sota, and taught act- ing at Southern Methodist. In four seasons at the Ore- gon Shakespearean Festival she directed The Tempest and A Midsummer Night's Dream, and played the roles of Hamlet and Macbeth, Shylock in The Merchant of Venice and Thomas Moors in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Cassius in Julius Caesar, Roderigo in Othello, Biondello in Hotel Paradise, the Schoolmaster in The Visit and St. Ighielski in A Month in the Country.

LIBBY BOONE [*] who joined the company two seasons ago, appeared last year as Jackie in Hay Fever, in A Month in the Coun- try and in Ah, Wil- derness! She played in three productions at F.C.P.A. this past summer, includ- ing the role of Ophelia in Allid Flet- cher's production of Hamlet. Her past credits at A.C.T. also include roles in The National Health as Nurses Sweet, All the Way Home, A Christmas Carol and The Visit in Progress production of Afternoons in Vegas.

BONNIE BOWERS [*] now in her first season at A.C.T. studied at Allan Hancock College in Santa Maria, Califor- nia. 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. produc- tions included Mrs. Cushing in The Writer's Tale, As You Like It, The Ugly Sister of Morrissey Hall and Candida.

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 produc- tions. 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's 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.

and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 24 pro- ductions. Other directing credits include The Belfry by Barbara Keiler, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gonz- achus by John Robinson for A.C.T.'s Plays in Progress, and Israel Horo- vitz's Mackerel for the Berkeley Stage Company.

PETER DAVIES [*] in his third year with the acting com- pany, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Da- vies participated in the National Col- lege Theatre Festival, appearing in Medea: A Neo 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 sea- son. A.C.T. credits in shows include A Christmas Carol, Hotel Paradise, 5th of July, The Visit and the N.E.T. pro- duction of The Taming of the Shrew.

DANIEL DAVIS is in his sixth season with A.C.T. This past summer he won au- dience and critical acclaim for his per- formance as Henry Ham- let, under Allen Flet- cher's direction, at the Seattle Repertory Theatre. Davis has appeared in many productions on and off Broadway. He played opposite Katherine Hepburn in the national touring company of The Man Who Came to Dinner with Sally Kellerman, and is also credited in films with Mrs. Cushing in The Writer's Tale, As You Like It, The Ugly Sister of Morrissey Hall and Candida.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School with George Grizzard and Jesse Royce Landis and the APA-Phoenix's 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.

Heidi Helen Davis [*] joined the company two sea- sons ago and has appeared in A.C.T.'s production of Dr. Jekyll and Mr. Hyde, Othello, Julian Caesar, Hotel Paradise and A Christmas Carol, Abused Person Singular, A Month in the Country and Heartbreak House.

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RICHARD DENISON [*] was born and raised in Toronto. Active in the theatre while still a high school student, Denison’s early roles included Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Sakini in Twelfth Night of the August Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Scourthazer in Antony and Cleopatra to Lucinello in The Taming of the Shrew to First Murderer in Richard III, as well as roles in The Tempest and Hamlet in the 1977–78 season. He has been a Guest Director and actor with the Squaw Valley Writers 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 Acting and directs student projects for the Advanced Training Program. He directed the musical Shemeshabash and Uncommon Women and Others at P.C.P.A., this past spring. The Merry Wives of Windsor in Utah this past summer and most importantly associate producer of the Plays in Progress program.

BARBARA DIRICKSON [*] joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, The Hot L Baltimore, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgias, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentilhomme, The Master Builder, 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 Shy.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tartuffe for the Oregon Shakespearean Festival and G Joyce and Dolls of U.C. San Diego for the 1977–78 season. He has been a Guest Director and actor with the Squaw Valley Writers Conference, Utah Shakespearean Festival, 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 Acting and directs student projects for the Advanced Training Program. He directed the musical Shemeshabash and Uncommon Women and Others at P.C.P.A., this past spring. The Merry Wives of Windsor in Utah this past summer and most importantly associate producer of the Plays in Progress program.

JOHN FLETCHER joins the A.C.T. acting company this spring after being associated with A.C.T. for five years. He now serves as Conservatory Coordinator and teaches acting in the Summer and Fall Training Conference 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 season he will be teaching first year acting and directing student projects in the Conservatory. He is currently completing work on a 16 mm feature film about actors looking for work in Hollywood.

JULIA FLETCHER [*] joins the acting company this season 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 Performing Arts in Santa Maria, as a Player in Shakespeare’s The Merchant of Venice. Her directing credits include As You Like It, A Christmas Carol, A Midsummer Night’s Dream and Tartuffe. She appeared at the Marin Shakespeare Festival in Twelfth Night and The Winter’s Tale. This summer she has been a staff member at the A.C.T. in Summer Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, and as an A.C.T. volunteer. She has appeared in numerous television and film roles.

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

LAWRENCE HECHT [*] is now in his sixth season with the company. He has performed or directed with the San Francisco Opera, The Grand Opera Theatre, Summer Repertory Theatre, Santa Rosa, Xeregos Performing Company, the Marin Shakespeare Festival, and the Grand Comedy Festival and the Company under his direction. He is a graduate of the University of California, Berkeley. He continues to serve as an acting instructor and project director for A.C.T. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, and Shy. He has appeared in numerous television and film roles.

ANN HAZARD GILLESPIE [*] joins the A.C.T. acting company after her fourth season. She toured in A.H. Wilderness during A.C.T.’s tour of Hawaii and Japan, and has appeared in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Jekyll and Hyde in the United Kingdom. She has appeared in The Winter’s Tale and A.H. Wilderness in the United States. In addition, she has appeared in the Pacific Conservatory, Summer Congress and directs student projects for the Advanced Training Program.
RICHARD DENISON[*] was born and raised in Toronto. Active in the theatre while still a high school student, Denison's early roles included Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Babkin in Twelfth Night of the August Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Scrothay in Antigonus and Cleopatra to Lucullus in Timon of Athens, III, 1. Three. His A.C.T. credits include The Winter's Tale, A Christmas Carol and The Visit.

BARBARA DIRICKSON[*] joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, The Hot L Baltimore, The House of Bernard Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gouverneur, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, Absurd Person Singular, Travesties, All the Way Home, A Month in the Country, The Circle, 5th of July, 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 Shy.

PETER DONAT has appeared at A.C.T. for eleven seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentlemen (Theatre World Award best featured actor). He spent six seasons with the Stratford Canada Shakespeare 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, Cyrus 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.S.T., The China Syndrome, and an upcoming thriller with Richard Harris.

SABIN EPESTI directed The Cherry Orchard for the New Zealand Drama School, Tartuffe for the Oregon Shakespearean Festival and Guys and Dolls of U.C. San Diego during the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley Writers 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 acting and directs student projects for the Advanced Training Program. He directed the musical Shenendoah and Uncommon Women and Others at P.C.P.A., this past spring. The Merry Wives of Windsor in Utah this past summer and most importantly associate producer of the Plays in Progress program.

JOHN FLETCHER joins the A.C.T. acting company this season after being associated with A.C.T. for five years. He now serves as Conservatory Coordinator and teaches acting in the summer and fall training programs and assists in technical capacities. He has studied acting at The Juilliard School in New York, filmmaking at New York University and film at The San Francisco Art Institute. This season he will be teaching first year acting and directing student projects in the Conservatory. He is currently completing work on a 16 mm feature film about actors looking for work in Hollywood.

JULIA FLETCHER[*] joins the acting company this season 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 Performing Arts in Santa Maria, as the Player Queen in All’s Well that Ends Well and as Isabelle in As You Like It. At A.C.T. she appeared as Caution in The Crucible and Sharon in Pippin, P.E. production of Hagar's Children.

JANICE GARCIA returns to A.C.T. for her fourth season. She toured in Ah, Wilderness! during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Vel entino and Valentina, The Winter's Tale and A.C.T.'s production of The Good Woman of Sete. At State University she received her Master of Arts degree in Theatre Arts and has Master's voice and work at SF State University. She has also taught in the Conservatory, Summer Congress and directs student projects for the Advanced Training Program.

ANN HAZARD GILLESPIE[*] joins the A.C.T. acting company this season after studying at Yale University and at the National Theater Institute in The O'Neill Theater Center, Waterford, Connecticut. While in the A.C.T. Advanced Training Program she appeared as Polly Peschum in The Beggar's Opera, Isabel in Measure for Measure, Anya in The Cherry Orchard and Kate in The Moonlight. 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 HARELICH was born in hamilton, Texas, and studied at the University of Texas at Austin. Before joining the A.C.T. acting company this season he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California.

LAWRENCE HECHT [*] is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre at Santa Rosa, Xoregos Performing Company, the Marin Shakespearean Festival and the Grand Comedy Festival and the Company. He is currently associate director with the company, he continues to serve as an acting instructor and project director with the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello.

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ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grusha in The Caucasian Chalk Circle. This is her eighth season of A.C.T. where her roles have included the Duenna in Cyrano de Bergerac, Suzie in THE HOT L. BALTIMORE, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in The Beggar’s Opera (An Entertainment), Joan in Knock Knock, Marcelle in Hotel Paradise, 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 P.S. Production of Jack Gilbertley’s Afternoons in Vegas. Recently appointed to the grants panel of the NEA, she completed her first feature film, Pilgrim, Farewell this summer.

DANIEL KERN [*] was the first woman 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 Berlioz’ Beatrice and 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 Circus. 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 Bourgeois 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 Southwestern Methodist University and a B.A. in directing from Humboldt State University. Lancaster has also appeared at the Grand Comedians Festival at Quail-a-Wa-lou. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Month in the Country, Ah, Wilderness!, The Circle and The Visit. He also teaches the technique 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 Kayta Delakova and phonetics with Alice Hennes. 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/Golway where she appeared in Ah, Wilderness! and Showboat in the summer of 1977 and Ring Round the Moon and Hamlet this past summer. In her ten 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, valentine and valentina, The Master Builder, All the Way Home, Ah, Wilderness!, Heartbreak 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, Wilderness!, 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, Madwoman of Chaillot and Showboat. While apprenticing at California Actor’s Theatre in Los Gatos, he acted in Henry IV, Henry V, William Hamilton’s Save Grant 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 [*] 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 evening. While in training with A.C.T. he has appeared as Skip Hampton in Luanne, Hampton Laverty Oberlander, Lopakin in The
A Christmas Carol, Valentine and Valentinia, 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 Caucasian Chalk Circle. This is her eighth season at A.C.T. where her roles have included the Duenna in Cyrano de Bergerac, Suzie in THE HOT L BALTIMORE, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in this A (An Entertainment), Joan in Knock Knock, Marcella 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 P.L.P. production of Jack Gilhooley’s Afternoons in Vegas. Recently appointed to the grants panel of the N.E.A., she completed her first feature film, Pilgrim, Farewell this summer.

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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 Coast Repertory and a B.A. in directing from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Qual-a-wa-loo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Month in the Country, Ah Wilderness!, The Circle, and The Visit. He also teaches the techniques of stage combat for the Conservatory.

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Michael X. Martin is now in his second season with A.C.T., having appeared in The Winter’s Tale, Ah Wilderness! and 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, Madam of Chaillot and Showboat. While apprenticing at California Actor’s Theatre in Los Gatos, he acted in Henry IV, Henry V, William Hamilton’s Save 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 [*] 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 evening. While in training with A.C.T. he has appeared as Skip Hampton in Lusanne Hampton Laverty Oberlander, Lopakin in The
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WILLIAM MCKEREGHAN

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

DELORES Y. MITCHELL

joined the A.C.T. acting company three seasons ago and has appeared in Man and Superman, Saint Joan, Peer Gynt, Equus, All the Way Home, The National Health, The Winter’s Tale, Ah, Wilderness! The Visit, Hotel Paradiso and as Mrs. Elganchi 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 at A.C.T.’s Summer Training Congress.

MARK MURPHEY

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, Geoff 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 Shakespearen Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indiana, 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 Ear-

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 Candida, The Madwoman of Chaillot, The Litter 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 OGLIBSY

joined the company two sea-
sons ago and was seen in Julius Caesar, The Master Builder, A Christmas Carol, Ah, Wilderness! The Visit, and as the Master Builder in the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts in his off-Broadway credits, including The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTWELL

has served the company as its teacher of the Alex-
ander Technique since the Conserva-
tory’s beginning in 1965 in Pittsburgh. He was graduated from the Canadian Art Theatre School in Montreal, the Vera Borodina Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexanderizing” A.C.T.’s actors, Ottwell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard, Julius Caesar, A Christmas Carol, and The Visit.

WILLIAM PATERSON

has been a pro-

fessional actor for over thirty years. He has appeared frequently on TV and made five national tours with his two original one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes. In his twelve years with A.C.T. he has played major roles including Kit Carson in The Time of Your Life, Caesar in both Caesar and Cleopatra and Julius Caesar, Grandpa Vander-


SUSAN E. PELLEGRINO

who came from New York City’s Playhouse, Md., is now in her fourth season with A.C.T. She was seen last year in The Winter’s Tale, as June in 5th of July and as Kate in The Tempest. Much Ado About Nothing and Measure for Measure.

Other A.C.T. productions include Jane in Absurd Person Singular, Gwendolyn in Travesties, The Master Builder, A Christmas Carol, Peer Gynt, Valen-
tin and Valentina, The Taming of the Shrew and Desire Under the Elms.

She has acted with the Pacific Con-

servatory of the Performing Arts in Santa Maria and was seen in the title role of Gypsy, as Teresa Winkle in The Litter Glory of Morrissey Hall, Showboat and The Ballad of the Sad Cafe. She has studied at California State University (S.F.) and City College of San Francisco.

SCOTT RYHNE

attended the Juilliard Workshop for High School Students at Saratoga Springs, New York and ob-
tained his B.F.A. degree from the State University of New York at Purchase, New York. He appeared at the American Shakespeare Festival, Stratford, Connecticut, in Julius Caesar and The Tempest under the artistic direction of Gerald Freedman and prior to joining A.C.T. this season.

SYDNEY WALKER

is a veteran of 35 years experience in live and television work. 86% of Mr. Walker’s professional career has been spent with repertory companies trained by Jas-

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Cherry Orchard and Paroles in Ali’s Well That Ends Well. At the P.C. P.A., he was seen as Tony in West Side Story and as the Vagabond in The Tavern. At Theatre by the Sea in New Hampshire he performed the roles of Trotter in The Mousetrap and Bobby in Company. He participated in the American Theatre 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.

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DELORES Y MITCHELL [‘i] joined the company three seasons ago and has appeared in Man and Superman, Valentin and Valentina, Peer Gynt, Equus, All the Way Home, The National Health, The Winter’s Tale, Ah Wilderness!, The Visit, Hotel Paradiso and as Mrs. Dratchit 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 Indiana, 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 Ear- nest and Ghosts.

THOMAS M. NAHRWOLD [‘i] 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 Madwoman of Chaillot, The Litter Glory of Morissette Hall and Allen Fletcher’s Ah Wilderness! In San Diego, Nahrowl 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.

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WILLIAM PATERSIM has been a pro- fessional actor for over thirty years. He has appeared frequently on and off Broadway and has won both a Geni- e and an Emmy for his role in the film Broken Arrow. He has written and directed several plays including The Go-Between, which won the Drama Desk Award for Best New Play and has been produced in New York and London. He is a member of the Actors’ Equity Association and the American Federation of Television and Radio Artists. He is also a member of the American Guild of Producers and Directors.

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Hedgerow Theatre of Moylan, 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 Repertoire 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 Paradise, The National Health, A Christmas Carol, The Winter's Tale and The Visit.

MARION WALTERS, in her sixth season with A.C.T., has appeared in over 500 productions (200 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. BALSAM 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 and other exclusive designs available only at their elegant 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 of the Performing Arts in Santa Maria. This is his first season with the acting company.

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 inculded Gilflow in Fufille, Walter Younger in A Raisin in the Sun, and Scanteen in Ole Frew Over The Cuckoo's Nest. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State University.
Hedgerow Theatre of Moylan, 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 Repertories in the 1960's and 1970's. He joined A.C.T. in 1974 and has been with us in (among others) Pillars of the Community, Horatio, The Ruling Class, Tiny Aias, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, The Circle, Hotel Paradiso, The National Heath, A Christmas Carol, The Winter's Tale and The Visit.

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‘AH, WILDERNESS!’ RETURNS TO THE REPERTORY

It is with good reason that the most frequently produced Eugene O’Neill play during the last four decades in the United States has been the only comedy he ever wrote, Ah, Wilderness! This popular comedy about American family life at the turn of the century returns to the repertory beginning next month.

O’Neill himself had a great many things to say about the lighter and more sentimental side of his nature which was illuminated in Ah, Wilderness! "My purpose was to write a play true to the spirit of the American large small-town at the turn of the century. Its quality depended upon atmosphere, sentiment, an exact evocation of the mood of a dead past. To me, the America which was (and is) the real America found its unique expression in such middle class families as the Millers, among whom so many of my own generation passed from adolescence into manhood. It’s the way I would have liked my own boyhood to have been," said the only American playwright to win the Nobel Prize for Literature.

"I have a deep personal affection for the play," continues O’Neill, "a feeling toward it that is quite apart from any consideration of it as a piece of dramatic writing by me as a playwright. Only once before, in the case of Desire Under the Elms, has a plot idea come to me so easily. ... I wrote Ah, Wilderness! more easily than I have written any other of my works. It’s such a simple little play, its whole importance and reality depend on its conveying a mood of memory in exactly the right illuminating blend of wistful grin and lump in the throat."

The director of the production, Allen Fletcher adds, "Ah, Wilderness! is an autobiographical play, as many of O’Neill’s plays are. It’s set in a place where O’Neill actually lived, and the leading character, Richard, is based on memories of his own youth, combined with those of other people. As some critics and scholars have observed, it’s a kind of flip side of the coin to his major tragedy, A Long Day’s Journey Into Night. In other words, this is a cheerful view of life during the same time period."

Fletcher sums up his feelings for this American classic with these thoughts. "The thing that attracts me most to this play is the warmth and beauty of the family relationships. It’s charming to see a play in which people have such compassion for one another, they are very secure. Socially, the turn of the century wasn’t an untroubled time, but the side of life O’Neill is picturing is untroubled. We all remember a life that was sort of like that, a life nicer and warmer than the life that actually happened."

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ATTENTION, A.C.T. SUBSCRIBERS

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BRUCE WILLIAMS [*] who studied at the University of Texas, joined the company two seas- sons ago and ap- peared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Para- diso, The National Health, Ah, Wilder- ness!, A Month in the Country and The Visit. He appeared at the Oregon Shakespearean Festival for two sum- mer seasons.

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conser- vatory of the Per- forming Arts in San- ta Maria where he taught and directed as well as appearing as Nat Miller in Ah, Wilderness!, Rap- picker in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gyn. Winters is a graduate of Northwestern University in Illinois. A project direc- tor in A.C.T.'s Advanced Training Pro- gram, he was seen on the Diary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradise, The National Health, Travels, The Wrin- ker's Tale, Ah, Wilderness!, Heart- break House and The Visit.

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DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas at Austin and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of Performing Arts in Santa Maria, Cal. During his seven seasons at A.C.T., Blackman's designs have included scenery for The Circle, Cyrano de Bergerac, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for Hotel Paradise, A Doll's House, You Can't Take It With You, The Miller's Tale, The Threepenny Opera and Peer Gynt.

F. MITCHELL DANA (Lighting Designer) returns for his eighth season with 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, Manito Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He designed extensively for the Santa Fe Opera and was the scenic designer for the New York City Opera's production of Don Giovanni. His work includes L'Amour de Loin, Nixon in China and Janowitz Loos, Trust, The 13th Inc., McCall's Real Estate, Inc., Merrill, Lynch, Pierian, Pierce & Samuel S. F. Smith. He is a member of the American Society of Lighting Designers, American Society of Theatre Contractors, Visual Effects Society, Stage Management Guild and Society of Lighting Designers. Dana is a New York City resident and has a home in New Canaan, Conn. Dana has designed for the San Francisco Opera, Opera Pacific, Fabulous Fables, Inc. and the Civic Light Opera as well as many Bay Area Broadway shows. Dana is the founder and president of Dana Studio, Inc. Dana has designed for the San Francisco Opera, Opera Pacific, Fabulous Fables, Inc. and the Civic Light Opera as well as many Bay Area Broadway shows. Dana is the founder and president of Dana Studio, Inc.

CATHLEEN EDWARDS (Costume Designer) returns to A.C.T. for her ninth season as a costume designer and non-repertory costume designer, designing the costumes for The Crucible of Blood. For the past year she has also been one of the costume designers for the San Francisco Opera One-Act Theatre Company. Last season she worked for the California Actors Theatre designing the costumes for The Visit. She was tour wardrobe head for A.C.T.'s U.S.S.R. State Department tour of Desire Under the Elms (she also designed the costumes) and The Matchmaker and the Hawaii tours with Man and Superman, Bourgeois Gentleman, Cyrano de Bergerac, The Taming of the Shrew and The Cherry Orchard. Since the inception of A.C.T.'s Plays in Progress series she has helped design five seasons (20 productions) of original works to help create the program's conceptual design.

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 Knock, Travesties, All the Way Home, The National Health, 5th of July and Hay Fever. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent eight seasons with P.C.P.A.

Costume designs for The Girl of the Golden West by Robert Blackman

Set design for The Girl of the Golden West by Richard Segar

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The American Conservatory Theatre

The American Conservatory Theatre (ACT) is located in the heart of San Francisco's North Beach neighborhood, and is one of the nation's preeminent non-profit theatres. The company was founded in 1967 by J. Frank Dobie and is known for its innovative and thought-provoking productions. ACT is dedicated to creating and presenting a wide range of theatrical works, from classic to contemporary, with a focus on emerging and established artists.

The American Conservatory Theatre Capital Campaign

In 2017, ACT launched a capital campaign to raise $20 million to support the company's artistic and educational programs. The campaign was led by the Dalí Foundation, a private non-profit organization dedicated to the preservation and presentation of the works of Salvador Dalí. The campaign ultimately exceeded its goal, raising over $22 million and allowing ACT to complete its renovation of the building and expand its educational offerings.

The American Conservatory Theatre's Impact

ACT's impact extends beyond its production of live theatre. The company's education programs reach thousands of students and teachers each year, offering a range of workshops, classes, and professional training opportunities. ACT is also committed to supporting and mentoring emerging artists, providing them with the tools and resources they need to succeed in the industry.

The American Conservatory Theatre's Future

ACT continues to push the boundaries of theatrical expression, and is committed to creating a diverse and inclusive community for artists and audiences alike. With its history of innovation and commitment to excellence, ACT is poised to continue to be a leader in the world of live theatre for years to come.
There may still be places on earth where Grand Marnier isn't offered after dinner.