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Vol. 6, No. 3, February 1980

Fabiana
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San Francisco
So light, it is almost inconceivable our specific beauty treatments can also be so densely rich.

Specifically, for the neck our beauty treatment is: Orlane: This rich, light liquid cream absorbs instantly, and works to keep your throat younger looking. And leaves no oily looking, or feeling, residue.

For the eyes:

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And for mature, prematurely aging or young skin of the body which needs to be pampered. Crème Hydratante Fluide: Our remarkable all-over moisturizer for even chapped or weathered skin. Leaves a delicate, silky matte finish.

Our specific beauty treatments are but one example of Orlane’s highly sophisticated skincare collection, which has been used, and advocated, by sophisticated

Frenchwomen for years. The entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.

And, of course, the ultimate in indulgence is the very relaxing, yet revitalizing facial you can experience at any Orlane Institut de Beauté. (There are over 70 Institutes in this country.)

Because having a little neck and smooth eyelids is an advantage beautiful women insist upon.

You know, all too well, which they are. The neck. The eyes.

But you may not know, there is a way to help these areas look as young as the rest of you.

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Our specific beauty treatments can help make the skin of the neck and the eyes more supple.

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But the ingredients are also incredibly light.

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Tratamientos Spécifiques de Beauté
A woman knows, the first areas to age are also the first areas people notice.

You know, all too well, which they are. The neck. The eyes.
But you may not know, there is a way to help these areas look as young as the rest of you.
The way is Orlane’s Tratamientos Spécifiques de Beauté—specific beauty treatments.

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And for the eyes.

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The American Conservatory Theatre

presents

A HISTORY OF THE AMERICAN FILM

by CHRISTOPHER DURANG

Directed by ALLEN FLETCHER

Scenery by KAREN SCHULZ

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Musical Arrangements by CONRAD SUSA

Songs by RICHARD HINDMAN

Sound by ALFRED TETZNER

with

Loretta LIBBY BOONE

Jimmy DANIEL DAVIS

Bette SUSAN E. PELLEGRINO

Hank THOMAS OGLESBY

Eve ELIZABETH HUDDLE

and also:

Michael O’Reily, a Silent Policeman, etc.
Clara Mortimer, a B-Girl, etc.
Allison Mortimer, Ma O’Reily, etc.
Edward Mortimer, Von Leffing, etc.
Abduhi, Victor Heinreed, etc.
Blessed Mother, Ma Joad, etc.
Mickey, Ferruchi, etc.
Viola, Piano Man, etc.
An Usher, Ticket Taker, etc.
An Usher, Make-up Man, etc.
An Usherette, the Silent Mother, etc.
An Usherette, Grandma Joad, etc.
Jack, Tom

Michael X. MARTIN

ANN HAZARD GILLESPIE

ANN LAWDER

WILLIAM McKEAGHAN

ROBERT WESTENBERG

MARIAN WALTERS

MARK HARELIK

ISIAH WHITLOCK, JR.

MATTHEW ARMOUR

DAVID PRATHER

LAURA KLEIN

KIMBERLY WILLIAMS

JOHN FLETCHER

THOMAS M. NAIHRWOLD

There will be one twelve-minute intermission.

understudies

Loretta—Janice Garcia; Jimmy—Jeff McCarthy; Bette—Barbara Dirkson; Hank—Mark Murphy, EveClara Mortimer—Heidi Helen Davis; Ma Joad/Blessed Mother—Bonnie Bowars; Allison Mortimer/Ma O’Reily—Candace Barrett; Jack—Peter Davies; Others—Bruce Williams, Scott Rhynes, Jeffrey Allin, Anne Lawder, Ann Hazard Gilliope.

Assistant to the Director: Edward Hambleton
A CRASH COURSE IN
MOVIE MADNESS

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, attended a middle school, and seemed aimed toward the priesthood. “I found that idea restless and calming, but I realized I was too young to make that kind of a decision and went to Harvard instead,” said Durang.

Durang attended both Harvard and Yale and spent many of his college days at the movies. 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. Having been a playwright in grammar school with “a child’s eye view of Broadway musicals,” Durang submitted some of his work to the prestigious Yale Drama School and was accepted in the playwriting program. Yale Repertory Theatre in 1974 presented the idioti Karamazov which Durang penned with Albert Inarurao. This devastating lunacy made short work of Dostoyevsky and firmly established Durang as a parody-satire comic of formidable stature.

A History of the American Film was first performed in a workshop production at the Eugene O’Neill Center in Waterford, Conn., during the summer of 1976. The play then made unique theatre history by experiencing an unprecedented “shored premiere” at three major regional theatres in spring of 1977; they took place at Hartford Stage in Connecticut, the Mark Taper Forum in Los Angeles and the Arena Stage in Washington, D.C. Like the movies that Durang was satirizing, the bright lights of Broadway called and the play subsequently received its New York debut in the spring of 1978.

Durang speaks with great comic clarity on his initial impressions and inspiration after seeing A Man’s Castle. “Tracy was a bum living in shantytown. Loretta Young was a tremendously pompous waif. She becomes pregnant. They’re forgiven because they’re so pure of heart just as later Bonnie and Clyde are forgiven because they’re so stupid at heart. I thought I would write my own hobo shantytown romance, and it began to spin off into satire. I suddenly realized the character called Rush could also be the girl in the Busby Berkeley movie who goes on when the star breaks her leg. Then I realized she could be everyone.”

The cast of characters in A History of the American Film 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 such other favorites as Lilian 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 incorrigible Rooster Cogburn. “His mouth always contains a cigarette.” The goat that stands in for the “Home of the Brave” and photojournalist Warshaw, 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’s a realistic editor of a local 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.

A.C.T. director Allen Fletcher believes the actors in his cast possess a unique chemistry for comedy which is derived from working together in repertory. Most commercial theatres would have to work with actors for months to arrive at the starting point from which A.C.T.’s cast has begun. As the assistant director, Jack Fletcher notes, “The humor barrier has been conquered before we even begin.” Allen Fletcher sees the first part of the play as making a funny and uncomfortable statement about the way the movies and society work together to make us the way we are. “We have come to the place where movies as art reflect the insanity in our society. A step beyond this play would be an experience like the film Apocalypse Now and this play may take the audience there. During many scenes the fact that in each time period, people view reality in a different way. At the end of the play, people see crazily because they themselves are out of focus. They’ve lost their precocious roles. They just don’t fit into the script anymore,” finalizes Fletcher.

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Bobby Riggs


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Chez Madame, 1441 North Broadway, Walnut Creek, 935-1732. Delightful small French restaurant, featuring rack of lamb and duckling in red wine sauce.

Enzo’s is a sleek new blue-carpeted chrome multi-leveled restaurant on podium level of Embarcadero III. Savor Tagliatelle Marinara and milk-fed veal. 391-5530.

Kant’s, 708 Grant Street, 982-2388. Award-winning Cantonese cuisine in luxurious Asian atmosphere. Peking duck is their specialty.

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by Charles Dickens

THE CRUCIFER OF BLOOD  
by Paul Giovanni

THE GIRL OF THE GOLDEN WEST  
by David Belasco

A HISTORY OF THE AMERICAN FILM  
by Christopher Durang

Opening March 18, 1980

PANTAGLIOZE  
by Michel de Ghelderode

Opening April 8, 1980

AH, WILDERNESS!  
by Eugene O'Neill

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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 cornerstone in an honor system that included everything from gambling to claimstaking. Only in the mid-1900s when the limits of the gold supply became apparent, did lawbreakers and lawbreakers set up their traditional patterns. In The Girl of the Golden West, the miners are outraged at the "Siddney 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 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 "Greever Law" was aimed primarily at the Mexican and South American miners who had successfully prospected for gold. Although 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 "unknown" 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 loaming 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 Clapp) 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 "Maribel witches," but she also describes one Indian girl of sixteen, "with those large, magnificently lustrous eyes, yet at the same time, soft eyes so common in novens, so rare in real life. She had shingly, like a dark beautiful spirit into the corner of the room. A fringe of sable jet swept heavily upward from her dusky cheek, after which, the richest crimson wave went like flashes of lightning. Her flexible lips curved slightly away from teeth like strips of cocoanut meat, with a mocking grace infinitely bewitching. The double-barreled attitude 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.

Composer Ronald McFarland offers the following note on the music used in this production:

"Although Stephen Foster never saw California's gold country, his melodies, particularly "O Susannah," were the anthems of the movement. Belasco actually included two of Foster's songs in Girl of the Golden West. I have tried to keep to this spirit by forming a musical ambiance, based on Foster's music, which reflects the taste of the period."

understudies

Jake Wallace—Robert Westenberg; Sonora Slim—Thomas Oglester; Trinidad Joe—Daniel Davis; Sidney Duck—William McKereghan; Billy Jackrabbit—Thomas M. Nahroth; Happy Halliday—Peter Donat; Handsome Charlie—Robert Westenberg; Nick—William Paterson; Jack Rance—Mark Halek; Ashley—Gerald Lancaster; The Girl—SueAnn E. Pellegrino; Davey—Van Hauman; Dick Johnson—Michael X. Martin; Jose Castro—Gerald Lancaster; Wowlie—Heidi Helen Davis; Bucking Billy—Iziah Whitlock, Jr.

Dedication: To Mrs. Ann Martin, a true lady of the Golden West, mentor, devotee of the writings of David Belasco.

THE AMERICAN CONSERVATORY THEATRE

preseets

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

Scenery by RICHARD SEGER

Costumes by ROBERT BLACKMAN

Lighting by DUANE SCHULER

Music by RONALD McFARLAND

Sound by ALFRED TETZNER

the cast

JEFF McCARTHY
BRUCE WILLIAMS
PETER DAVIES
JOSEPH BIRD
DOUGLAS CAPOZZALO
MARK MURPHY
LAWRENCE HECHT
SCOTT RHYNIE
SYDNEY WALKER
FRANK OTTWEILL
GERALD V. FINNEGAN
DANIEL L. VERDIN
STEVEN J. MARKUS
JOHN HUTTON
BRUCE TRACY
GARLAND J. SIMPSON, JR.
DANIEL KERN
JEFFREY ALLEN
MICHAEL WINTERS
BArBARA JACKSON
ANDY POLK
RICHARD DENISON
SABIN EPSTEIN
JANICE GARCIA
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.
A NOTE ON THE GIRL OF THE GOLDEN WEST

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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 "Cisgrer Law" was aimed primarily at the Mexican and South American miners who had already successfully prospected. 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 "unknown" 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 (fled 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 loaming Indian wilderness tactics, yet, the miners had no difficulty in dispossessioning the scattered Indian tribes from their own Sierra Mountain homelands.

The Letters of Dame Shirley (Louie Clapp) 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 "Indebted witches," but she also describes one Indian girl of sixteen, "with those large, magnificently lustrous, eyes that 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, after which, the rich crimson of her dress 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 attitude 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.

Composer Ronald McFarland offers the following note on the music used in this production:

"Although Stephen Foster never saw California's gold country, his melodies, particularly "Oh Susannah," were the anthems of the movement. Belasco actually included two of Foster's songs in Girl of the Golden West. I have tried to keep to this spirit by forming a musical ambiance, based on Foster's music, which reflects the taste of the period.

understudies

Jaye Wallace—Robert Westenberg; Sonora Slim—Thomas Oglestr; Trinidad Joe—Daniel Davis; Sidney Duck—William McKeonegan; Scotty—Professor; Ashby—Jack Jackson; The Girl—Susan E. Nelligan; Davey—Van Hausman; Dick Johnson—Michael X. Martin; Jose Castro—E. Gerald Lancaster; Wokiee—Helio Helen Davis; Bucking Billy—Isiah Whitlock, Jr.

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.

THE GIRL OF THE GOLDEN WEST (1890)

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 EPSITEN
Scenery by RICHARD SEGER
Costumes by ROBERT BLACKMAN
Lighting by DUANE SCHULER
Music by RONALD MCFARLAND
Sound by ALFRED TETZNER

the cast

JAKE WALLACE  JEFF MCCARTHY  BRUCE WILLIAMS
SONORA SLIM  PETER DAVIES
TRINIDAD JOE  JOSEPH BIRD
SIDNEY DUCK  BRIDGE CAPPOZAZO
PATRICIA, THE FAIR DEALER  MARK MURPHY
BILLY JACK RABBIT  LAWRENCE HECOT
HAPPY HALIL Day  SCOTT RHYNES
HANDSOME CHARLIE  SYDNEY WALKER
LIL KAREN  FRANK OTTWEILL
OLD MAN WATSON  GERALD V. FINNEGAN
PREDO  DANIEL L. VERDIN
BLOND HARRY  STEVEN J. MARKUS
TOMMY  JOHN HUTTON
BOCKSHOT  BRUCE TRACY
BLACK JACQUES  GARLAND J. SIMPSON, JR.
JACK RANCE, THE SHERIFF  DANIEL KERN
SCOTTY, THE DEPUTY  JEFFREY ALLEN
ASHBY, OF WELLS FARGO  MICHAEL WINTERS
THE GIRL  BARBARA JACKSON
DAVEY, THE PONY EXPRESS RIDER  ANDY POLK
DICK JOHNSON  RICHARD DENISON
JOSE CASTRO  SABIN EPSITEN
WOKIEE  JANICE GARCIA
BUCKING BILLY  JEFF MCCARTHY

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1075 California San Francisco for reservations 771-1140
‘IMAGES’ BEGINS NATIONAL TOUR AT A.C.T.’S MARINES’ MEMORIAL THEATRE

Images is a kaleidoscopic montage of music and light woven into a stunning theatrical framework which illuminates and celebrates the brilliant “Images” of France’s leading songwriter and performer, Serge Lama. Having recently premiered in Cleveland to rave reviews, Images is now playing at the Marines’ Memorial Theatre prior to national tour.

First France sent to America the musical magic and poetry of the brilliant Belgian composer and singer Jacques Brel. Now Images brings to San Francisco the Gallic sentiment and an expression of love and life that furthers the best tradition of international artists such as Piaf and Brel that have come to mean so much to all lovers of popular French music. This exciting and uniquely theatrical evening of 28 songs made famous by today’s most gifted French performer, Serge Lama, is presented in English by a trio of performers who have worked for five years to create these images of Lama.

Just as you first discovered the poignancy of music that can expand your emotional intensity by the sheer artistry of poetic lyrics, you will thrill to these songs that have broken European concert hall box-office figures and have soared on the French record charts. Serge Lama composeds songs of modern love and human feelings that transcend the ordinary mode of popular ballads. The 36-year-old Lama has frequently been compared to the late Jacques Brel, and Lama acknowledges that Brel was the major influence on his life’s work to date. But where Brel’s songs reflected a sense of protest against the tragedy of man’s sorrows and despair, Lama explores the vast colors of human emotional feelings without despair.

“As a singer I see myself as a mixture of Edith Piaf, Jacques Brel, Gilbert Becaud and Charles Aznavour, perhaps closest to Piaf as a realist. You might call me their natural son,” says Lama. “I was fascinated to hear my lyrics Americanized and sung in this show for the first time,” added Lama at the Images premiere in Cleveland.

Images is performed by David O. Frazier, Theresa Pitera and Cliff Bemis, an accomplished trio of actors who can sing and proved it by performing "Jacques Brel is Alive and Well and Living in Paris" in a record-breaking 600 shows that ran for more than five years in Cleveland. Performer Frazier worked for five years with Janine Barbier on the translations of the Lama songs assisted by Images director Joseph J. Garry, Jr. Musical director David Gooding relates, “French is the most difficult language to translate, considering notes and syllable count, of any of the standard languages.” Gooding had to re-adapt the songs in each case to fit the American lyrics.

The only Lama song to be previously used by an American performer was “La Chanteuse A Virgil Arms,” which became “She’s A Girl” as sung by Shirley MacLaine in her famous club act. Images was created through the accidental discovery of Lama’s music by Frazier and Garry when Janine Barbier came to visit them on a tiny isolated island in Northern Canada. Barbier brought with her a tape of a Lama recording in French. For fun, the trio began to translate the songs and became caught up in a five-year project that spanned two continents, the Caribbean, the Panama Canal and a bar of ill-repute in the Virgin Islands.

The result of all this travel and creative work is a theatrical collage of Serge Lama, his philosophy, his griefs, his joys, and his frustrations. The production reflects contrasts which laced the funny with the sad, the ironic with the sardonic, Images flows organically to piece together the facets of Lama as an artist, thinker and contemporary man. Lama is electric yet vulnerable, polished yet human. He has the unique capacity to stir an audience to laughter and tears. He brings pain and joy to the stage; he is sentimental and profound. His words reflect his life and his life reflects his words. Here are the images of Lama.
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"It's a Lovely Day" is a Lovely Day"

Images cast Cliff Bemis, Theresa Piteo and David O. Frazier

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NEWS & NOTES

The A.C.T. of Cooking
A.C.T.'s new cookbook—The A.C.T. of Cooking—is now available in the Geary Theatre lobby before each performance and during intermissions.

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 Bogart, Professor of Dramatic Art and past Chairman of the Dramatic Art Department at the University of California at Berkeley and Dr. Harriet Leve, 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 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 least 950-9900. Brochures for the Fourth Annual London Theatre Tour are also available upon request at the Geary Box Office.

A.C.T.'s Spring Prologues
Two Prologues, or informal discussions of plays in A.C.T.'s repertoire, are coming up this Spring and you won't want to miss them. Presented by the Friends of A.C.T. and the Junio League of San Francisco, Inc., these Prologues are free, open to the public and held at the Geary Theatre from 5:30 to 6:30 p.m.

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

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

For your convenience: DOCTORS may leave their seat location and the number 925-9903 with their call service.

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

Special Thanks: Score for Romeo and Juliet recorded at Filmways/Holder Recording, San Francisco. Laurel Meats, California Academy of Sciences, American Airlines, Robert Mondavi Winery, Marin French Cheese Co., Monogram of California, Phyllis Ccorcoran, Margaret Dunn, Norma Johnson, Lynne Mackay, Maurice Polanski, James Reeves, Erica Zaffarano for their contribution to the production of Romeo and Juliet. Debra Stein, Personal Assistant to Carrie Robbins, Margarita Delgado and Cyndy Devries in NYC; Herbert's Furs, 1275 Post St.

Ticket Information: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 10 a.m. to 8 p.m. for Sunday performances. Tickets to Mariners' Memorial Theatre shows are also available 90 minutes prior to curtain at the Mariners' 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 Mariners' Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T., (415) 771-3880.

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On Monday, March 17, Martin Eslin—scholar, theatre critic and professor of drama at Stanford University—will lead an informal discussion of Michel de Ghelderode's Pantagruel.

These informal discussions are a perfect way to augment your theatre-going experience.

TO THE AUDIENCE

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

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

For your convenience: DOCTORS may leave their seat location and the number 925-9903 with their call service.

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

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Bank of America is pleased to have provided A.C.T. with funding for "The Crucifer of Blood"
A NOTE ON THE CRUCIFIER OF BLOOD

When Paul Giovanni was directing at the Studio Arena Theatre in Buf-
falo, he was asked to stage a pro-
duction 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,
brair pipes, opium dens, deerstalker
hats, frock coats and general unspe-
cific evil,” states the playwright.
Giovanni based The Crucifier of
Blood upon the writing of Conan
Doyle, particularly The Sign of Four,
one of the early Sherlock Holmes
stories.

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 thou-
sand men, had conquered the coun-
try of India which had a population
of six hundred million. For the next
hundred years, the army of occupa-
tion consisted largely of native Indi-
ans, who were happy to serve the
British in return for food. Commis-
ions 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 vio-
lence. In 1857, the Enfield rifle of-
cially replaced the earlier muskets.
The Enfield utilized a cardboard car-
tridge, greased with a mixture of
cow and pig fat. Since the cow is
sacred to the Hindu and the pig con-
sidered unclean by the Muslim, the
entire native population was out-
raged. 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...
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THE AMERICAN CONSERVATORY THEATRE

presents

THE CRUCIFER OF BLOOD

1978

by PAUL GIOVANNI

Directed by DAVID HAMMOND

The production is supported in part by a grant from the Bank of America

Associate Director: JOHN FLETCHER

Sceney by MICHAEL MILLER

Costumes by CATHLEEN EDWARDS

Lighting by DIRK EPPERSER

Sound by ALFRED TEITZNER

The cast

Young Ross MARK HARELIK
Young St. Claire ROBERT WESTENBERG
Young Small MARK MURPHY
Durga Dass THOMAS M. NAHRWOLD
Wall Dad MICHAEL X. MARTIN
Mohammed Singh PATRICK WALKER
Lepier TIM BOISVERT
Mrs. Hudson ANNE COMBS
Upstairs Maid JILL HILL

The Baker Street Irregulars:
Wiggins MARK HARELIK
Straker ROBERT WESTENBERG
Murdick MARK MURPHY
Sherlock Holmes THOMAS M. NAHRWOLD
John H. Watson, M.D. MICHAEL X. MARTIN
Irene St. Claire ANNE COMBS
Binky Johnson JILL HILL
Footmen PATRICK WALKER

Major Alistair Ross, Ret. RAYE BIRK
Captain Neville St. Claire, Ret. WILLIAM PATERSON
Jonathan Small RAYE BIRK
Tonga PATRICK WALKER
Inspector Lestrade GERALD LANCASTER
Policemen NICHOLAS KALEDIN

Fung Tching MARSHALL WATSON
Limhouse Girls NICHOLAS KALEDIN

Tommy Smith JILL HILL
Scottie Smith MICHAEEL TULIN

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 Rhyme; Young Small—Jeff McCarthy;
Durga Dass/Wall Dad—Deborah Whitleock, Jr.
Sherlock Holmes—Richard Denison; Irene St. Claire—Donna Snow;
Binky Johnson/Mondecal Smith—Peter Donat; Major Ross, Ret.—Joseph Bird;
Capt. St. Claire, Ret.—Sydney Walker; Jonathan Small—Bruce Williams;
Inspector Lestrade—Lawrence Hocht

THE PERFECT ALIBI:

After the show cocktails at the S. Holmes Esq. Pub.

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 lfty view and elegant Victorian atmosphere, is the popular alibi Sherlock himself discovered. Stop by S. Holmes Esq. and win a pair of show tickets by winning our fabulous drawing to win a pair of show tickets. Last drawing 4-11-80.

Holliday, Show, Union Square, Sutter at Powell Sts. S.F. CA. Tele. 308-8900

Daniel Davis, Peter Donat, Susan E. Pelle- grino

Mark Harelik (knuckles), Mark Murphy, Robert Westenber
A NOTE ON THE LITTLE FOXES*

Peter Donal
Elizabeth Huddie
Heidi Helen Davis

(clockwise)
William McKerghan
Michael Winters
Thomas Oglesby
Joy Carin

Lillian Hellman is one of America’s most honored and notable dramatic authors and playwrights. Being born in New Orleans and later spending half of her school days in the South, no doubt gave Hellman added insight and inspiration in regard to writing The Little Foxes. After attending New York and Columbia Universities she began her professional career as a book reviewer and press representative before becoming a playreader for theatrical producer Herman Shumlin. Her initial success as a playwright came in 1934 when Shumlin produced her sensitive and controversial drama, The Children’s Hour. In Hellman’s autobiographical book, Pentimento, she relates that “The Little Foxes went through nine drafts before the final acting script was completed. In addition to her complex research on southern history, culture and economics, the personal inspiration for the play rested in her own family history. The Little Foxes is a drama about greed within the Hubbard family. A tense battle for money results when the family decides to build a factory on their land to process cotton into cloth. Regina and her brothers Ben and Oscar are a set of grasping entrepreneurs who live during the industrial revolution in the changing times of the turn-of-the-century southern America. The Hubbards in their love of money and power completely disregard the consequences of their actions upon the people and the land they plan to exploit. They carelessly plan to destroy the last remaining shreds of family dignity and honor to obtain their monetary goal.

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THE AMERICAN CONSERVATORY THEATRE

presents

THE LITTLE FOXES
(1930)

by LILLIAN HELLMAN

Directed by TOM MOORE

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

Associate Director: EUGENE BARCONE
Scenery by RICHARD SEGERS
Costumes by CARRIE ROBBINS
Lighting by RICHARD DEVIN
Musical Arrangement by LARRY DELINGER
Sound by ALFRED TETZNER

the cast

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

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

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

underscores

Oscar—Gerald Lancaster; Leo—Robert Westenberg;
Marshall—Sydney Walker; Ben—Raye Birk; Horace—Daniel Davis;
Cal—Jeffrey Allin; Regina—Barbara Dirickson;
Birdie—Candace Barrett; Alexandra—Janice Garcia;
Addie—Bonnie Bowen.
A NOTE ON THE LITTLE FOXES*

Peter Donal
Elizabeth Hudde
Heidi Helen Davis

(clockwise)
William McKerghan
Michael Winter
Thomas Ogresby
Joy Carlin

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AN EVENING WITH LILLIAN HELLMAN

The American Conservatory Theatre presents An Evening with Lillian Hellman at the Geary Theatre on Sunday, Feb. 24 at 7:30 p.m. In the tradition of previous celebrity evenings in which A.C.T. sponsored the appearances of such notable playwrights as Tennessee Williams and Tom Stoppard, this season A.C.T. is pleased to announce an anthology of the works of one of America's most honored and notable dramatic authors and playwrights, Lillian Hellman. A.C.T. is currently presenting Hellman's American classic drama of the South, The Little Foxes, as part of this season's Geary Theatre repertoire.

This unique tribute by A.C.T. to Lillian Hellman will provide a fascinating evening of theatre that none will want to miss. The master of ceremonies will be the distinguished theatre scholar, BBC radio drama producer, professor of drama at Stanford University, member of the Arts Council of Great Britain and dramaturg of the Magic Theatre, Martin Esslin. An anthology of Hellman's award-winning dramas and autobiographical prose will be performed by members of the acting company and students of the Conservatory. The evening is conceived and directed by David Hammond. Selections from Hellman's memoirs (Unfinished Woman, Pentimento and Scoundrel Time) and her plays (The Little Foxes, Another Part of the Forest, Watch on the Rhine, Toys in the Attic and My Mother, My Father and Me among others) will provide a stirring dramatic highlight for the evening.

Hellman will read from her own works to the audience, comment upon the works presented in dramatic form and engage in an audience discussion for the final part of the evening.

Tickets for An Evening with Lillian Hellman are available from the A.C.T. Geary Theatre box office. Prices range from $10 to $40 and tickets may be charged to Visa or Master Charge by phoning (415) 873-4440.
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A NOTE ON ‘ROMEO AND JULIET’

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

Thus, we have a sad, touching story of love on a collision course with the real world. But, Shakespeare also gives us a rather detailed picture of each side of the conflict. People sometimes only remember the lyrical beauty of the love scenes, but the playwright is very precise in also showing us the unfriendly environment within which the young people’s emotions are struggling to exist. He gives us a very clear picture of a realistic society. These young lovers live in a world of loving but misunderstanding parents, well-meaning friends, querulous servants, and day-to-day problems like illness, bad weather and faulty communications. The two sets of parents aren’t the sort that the young people can share their problems with, nor are their friends of much help. Friar Laurence means well and sees the love relationship as a way to mend the bitterness of the feud between the Montagues and the Capulets, but he is impractical and his interference usually makes more harm than good. This production emphasizes the fact that Shakespeare set his story in a recognizable, real world. It is a strong, vividly written world instead of just a pretty place, rather like paintings from the Italian Renaissance that convey surging, pulsating life. The spirit captured by the Flemish artist Brueghel in his works from the same period are also appropriate for he details the quality of middle and lower-class life in much the same way that Shakespeare does within this script.

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

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

THE AMERICAN CONSERVATORY THEATRE

presents

ROMEO AND JULIET

(c. 1596)

by WILLIAM SHAKESPEARE

Directed by ALLEN FLETCHER

This production is supported in part by a grant from the Shakes Corporation

Associate Director: JOHN FLETCHER
Scenery by RALPH FUNICELLO
Costumes by WARREN TRAVIS
Lighting by F. MITCHELL DANA
Music by LARRY DELINGER
Fight Sequences by DAVID L. BOUSHEY
Choreography by JOHN PASQUALETTI
Sound by CHARLIE RICHMOND

the cast

Escalus, Prince of Verona
Montague
Lady Montague
Romeo, their son
Benvolio, Montague’s nephew
Capulet
Lady Capulet
Juliet, their daughter
Tybalt, Lady Capulet’s nephew
Nurse to Juliet
Mercutio, a kinsman of the Prince and a friend of Romeo
Paris, a young nobleman
and kinman of the Prince
Friar Laurence

RICHARD DENISON
SCOTT RHYNE
SUSAN E. PELLEGRINO
THOMAS M. NAHRWOLD
JEFFREY ALLIN
MICHAEL WINTERS
DELORES Y. MITCHELL
JULIA FLETCHER
MARK MURPHY
ANNE LAWDER

Daniel Davis
Daniel Kern
William McKereghan

presenters of the story

ROBERT WESTENBERG
MICHAEL X. MARTIN
MARK HAREL
ISIAH WHITLOCK, JR.
GERALD LANCASTER
PETER DAVIES
THOMAS OGLESBY

(the Troubadour)
(Sarastro, a Capulet servant)
(Gregory, a Capulet servant)
(Balthasar, a Montague servant)
(a Constable, an Apothecary)
(a Constable, Friar John)
(Peter, a Capulet servant)

other presenters,
representing townspeople, beggars, party-guests, servants, and officers:
BARBARA BRIDGES, DOUGLAS CAPOZZALO, MARIE CHAMBERS,
MELINDA DEANE, GERALD V. FINNEGAN, LYDIA HANNIBAL,
THOMAS P. HARRISON, JOHN HUTTON, MATT MCKENZIE,
STEVEN J. MARKUS, STACY RAY, BRUCE TRACY,
DANIEL VERDIN

SCENE: Verona and Mantua

There will be one twelve-minute intermission.

understudies

Escalus—Lawrence Hecht; Montague—Allen Fletcher;
Lady Montague—Barbara Dirickson; Romeo—Mark Murphey;
Benvolio, Troubadour—Jeff McCarthy; Capulet—William Paterson;
Lady Capulet—Janice Garcia; Tybalt—Mark Harelik;
Nurse—Bonnie Bowers; Mercutio—Daniel Kern; Paris—Robert Westenberg;
Friar Laurence—Gerald Lancaster; Sampson, Gregory; Abraham;
Balthasar—John Fletcher; Constables, Apothecary—David Hammond;
Friar John—Frank Ottwell; Peter—Sabin Epstein.

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A NOTE ON ‘ROMEO AND JULIET’

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

THE GIRL OF THE GOLDEN WEST
By David Belasco
Experience this moving, romantic drama of love and adventure in a glamorous setting as one of America's greatest playwrights brings his masterwork to life.

ROMEO AND JULIET
By William Shakespeare
Final Peril—Feb. 29
A deeply moving tale of love and passion as two star-crossed lovers fight against all odds to be together.

THE LITTLE FOXES
By Lillian Hellman
Final Peril—Feb. 18
A gripping drama about family and betrayal as the Foiles family faces the consequences of their actions.

A CHRISTMAS CAROL
By Charles Dickens
Closed December 26
A heartwarming tale of redemption and the true meaning of the holiday season.

A HISTORY OF THE AMERICAN FILM
By Christopher Durang
Lively and informative account of the rise and fall of the American film industry.

PANTAGRUELE
By Michel de Ch还不redef
The witty and satirical comedy of a medieval knight as he navigates the court of a king.

AH, WILDERNESS!
By Eugene O'Neill
A tragic story of a family and their struggle to survive in the harsh wilderness.

HAY FEVER
By Noel Coward
Closed January 5
A witty and humorous play about a man who must perform a series of incredible acts to save his life.

BURIED CHILD
By Sam Shepard
Closed January 16
A powerful and thought-provoking drama about family secrets and the consequences of the past.

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THE CRUCIFER OF BLOOD
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Enjoy the exciting melodrama of life in a sagacious California gold mining camp set against a supernatural Western romance and the tale of a notorious outlaw redeemed by the love of a good woman.

ROMEO AND JULIET
by William Shakespeare Final Peri.-Feb. 29
A deeply felt between the two great inheritors of Verona unleashes a tragic chain of circumstances on two passionate youngsters in Shakespeare's masterpiece about youthful love.

THE LITTLE FOXES
by Lillian Hellman Final Peri.-Feb. 18
In the America of the Roaring Twenties, a Southern family's lust for money and power symbolizes the growing gap of old values as the country entered a new century in a great industrial power.

A CHRISTMAS CAROL
by Charles Dickens
Closed December 26

A HISTORY OF THE AMERICAN FILM
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AH, WILDERNESS!
by Eugene O'Neill
The warm, loving comedy of American family life makes the repertory on its 1920s production, widely acclaimed as one of A.C.T.'s all-time best.

HAY FEVER
by Noel Coward
Closed January 5

BURIED CHILD
by Sam Shepard
Closed January 16

Barbara Distinckson in The Girl of the Golden West

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IN REPERTORY FEBRUARY - MAY

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Fri. & Sat. 8:30 p.m.: $12, $11, $8, $5.50
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THE ELEPHANT MAN’S MRS. KENDAL

Playwright Bernard Pomerance epitomized the lives of many famous Victorian women into the role of the actress, Mrs. Madge Kendal, for his Tony Award-winning The Elephant Man which opens at the Geary on June 3. Carole Shelley, who created the role of the ill-fated British actress who befriends John Merrick (the “Elephant Man”), won a Tony for her portrayal of the famed Mrs. Kendal. In real life Madge Kendal toured England and America and was made Dame Commander of the British Empire in 1926 as a tribute to her acclaimed talents. Shelley offered the following thoughts on how a modern day actress brings her predecessor to life and how she plays the first nude scene of her career at the same time.

“When I first read the script,” relates Shelley, “what fascinated me was the transition of Mrs. Kendal who undergoes a metamorphosis. Here was the beautiful, elegant woman, who starts superficial, untrusting and flippan, who then matures into a grand woman before your eyes. I’ve only 12 pages of dialogue, and I must say I’m most pleased for recognizing this role to be something extraordinary.

Initially Mrs. Kendal comes to visit the elephant man as a courier. She hides behind a cowardly shield of wit and epigrams until she comes to recognize Merrick as a kindred spirit. Shelley continues, “I think he allows her to disclose something of herself. I choose to think of Merrick as ugly on the outside and beautiful on the inside, while she is exactly the opposite. Their confronting one another is the broadest of mirror images. Mrs. Kendal notes in the script, ‘He is almost like me, a serious artist in his way.’ Through the deep friendship that results between them, his inevitable sexual isolation leads her to movingly bare her breasts to him so that he may see what a woman looks like.

“When I read, ‘She starts to undress,’ I was overwhelmed and moved to tears,” says Shelley. “Usually when I read a script with a nude scene in it, I close it and call my agent to say, ‘No thanks.’ But this was so right, so appropriate for the character, I went.”

“When I got to this nude scene in rehearsal, I was absolutely sick with fear. I’d never done anything like that, and even though it was the first time I’d found a play in which I thought the undressing was integral, I was, I tell you, sick with fear. And then I thought, well why shouldn’t Mrs. Kendal be sick with fear? She’s never done this before either. So I managed the scene. The physical nudity of this short and beautiful scene in which she allows Merrick to see the only naked woman he will ever see in his lifetime is performed with the actress’s back to the audience, so none are likely to be offended by this scene.

“I suppose one brings things to a role that one doesn’t even know about. Mrs. Kendal has to deal with Merrick as though he’s not grotesque.” Shelley lets the audience witness the somber, human being whose deepest needs she can never really fulfill. In tribute to her own acting talent, Shelley was awarded the Tony last year for outstanding performance by an actress in a Broadway play.

Tickets for the West Coast premiere of The Elephant Man are available from the A.C.T. Geary Theatre Box office.
The Elephant Man's Mrs. Kendal

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WILLIAM B. BOARDER (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a design-er, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekov’s little-known Nevsky in an offshore production that won the Obie and Vernon Rice Drama Desk Awards in 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington D.C.’s Arena Stage, San Diego’s Old Globe Theatre, and Stras- ford Festival, as well as staging several operas for San Francisco’s Opera and the San Francisco Opera Chorus. In 1965, his offshore production of Under Milkwood won the Lola D’Annunzio and Outer Critics Circle Awards. In 1962, his production of Six Characters in Search of an Author and another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festi- val, he returned to New York to write the libretto for an opera, Natalia Petrova, with music by Holley, based on A Month in the Country. In 1964, he directed the first, and only, version of August Strindberg’s Miss Julie at the Actors’ Studio in New York. He also produced and directed for 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 Our Town were seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays for the In Progress program devoted to the production of new writing. Hastings was the original director of the company’s presentation of The Boys of the Community, The Ruling Class, Desire Under the Elms, Annie, Fremont, Our Town, Peer Gynt and The Master Builder. DAVID MARMADUKE (Resident Direct- or) and now in his third season with A.C.T., has served as asso- ciate and developmental director for the company’s past presen- tations of The Boys of the Community, The Ruling Class, Desire Under the Elms, Peer Gynt and directed the revival of Ab- deen’s Town. As Associate Conservatory Director and instructor in acting for A.C.T.’s Advanced Train- ing Program, he also directed studio productions of A.H. Wilderness.

Anatol, All’s Well That Ends Well, The Three Sisters, A View from the Bridge, The Winter’s Tale, Uncle Vanya, Yegor Bulchov, A Midsummer Night’s Dream, The Cherry Orchard, Liliom, and The Beggar’s Opera, in addi- tion to directing the Plays in Progress productions of Where Do the Ele- phants Go? And This Evening’s Per- formances. He has also directed for the Lincoln Center Student Program and the Pacific Conservatory of the Performing Arts, has staged opera produc- tions for the San Francisco Opera Spring Opera, the Aspen Music Festi- val, the Tanglewood Festival, and the Carmel Bach Festival, and has taught and directed for the Juilliard School, the University of Washington, and the State University of New York. He is a member of the Board of Directors of Lincoln Center. His directorial debut in New York was The Beggar’s Opera and holds a Master of Fine Arts degree from the Carnegie-Mellon Drama School.

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WHO'S WHO AT A.C.T.

WILLIAM BARRY (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespeare festivals across the country. Ball made his New York directorial debut with Chekov's little-known Ivanov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards in 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's Old Globe Theatre, and the Seattle Repertory Theatre, as well as staging several operas for Michael Tilson Thomas. His 1963 off-Broadway production of Under Milkwood won the Lola D'Amunno and Outer Critics Circle Awards. In 1962, his production of Six Characters in Search of an Author won another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, Natale Petronio, with composer Claudio Holby, based on A Month in the Country. In 1964, he directed The Tempest for the Stratford Festival. His move to San Francisco, with his multiple award and grant and an NBC-RCN Direct-Orator of the Fellowship. Among the plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Cat on a Hot Tin Roof, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentilhomme and The Winter's Tale at the University of California. Directing three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Association, Cyrano de Bergerac, The Crucible, The Tempest, the Shew, the Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentilhomme and The Winter's Tale at the University of California. Directing three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Association, Cyrano de Bergerac, The Crucible, The Tempest, the Shew, the Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentilhomme and The Winter's Tale at the University of California. Directing three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Association.

JAMES B. McKEEN (Executive Director) is a director, producer, and producer of the Seattle Repertory Theatre. Among the 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 Dutch Civic Theatre.

ALLEN FLETCHER (Conservatory Director) is an artistic director of the Seattle Repertory Theatre. Among the 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 Dutch Civic Theatre.

Allen Fletcher has directed the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premier of HOT L. BALTIMORE, and at A.C.T. the English-language version of The Hit Soviet play Valentina.

TOM MOORE (Resident Director) is best known as the director of Grease, now in its eighth year on Broadway, which opened on Dec. 8, 1971, in New York. His most recent production was the acclaimed revival of Tennessee Williams' This Is an Entertainment and Desire Under the Elms, which opened May 11, 1978. Of the two plays selected to tour the Soviet Union as part of the U.S.-S.S.R. Cultural Exchange Program as well as A.F. Wilderness, which toured Hawaii and Japan, Fletcher has also translated and directed numerous ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

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THE ACTING COMPANY

[*] studied in A.C.T.’s Advanced Training Program prior to joining the Company.

JEFFREY ALLIN [*] was seen last season in The Visit and A Month in the Country. He has performed a variety of Shakespearean productions in five different roles in five different productions at the Oregon Shakespearean Festival, and appeared at Shakespeare Under the Stars, the Arizona Theatre Company and the University of Arizona Summer Repertory Theatre. 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 Northwestern and the University of Minnnesota, and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespearean Festival, he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Much Ado About Nothing. And in Venice and Thomas Moore in A Man For All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Cassius in Julius Caesar, Rodrigo in Othello, Boniface in Hotel Paradiso, the Schoolmaster in The Visit and Dr. Stiglitzky in A Month in the Country.

CANDACE BARRETT directs the Young Conservatory in addition to appearing with the company. At A.C.T. she appeared in Pulitzer’s The Visit and The Visit in the Country. She has also appeared in The Cherry Orchard, False Prophets, The Visit in Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen in The Visit and in A Month in the Country.

LIBBY BOONE [*] who joined the company two seasons ago, last year as Jackie in Hay Fever. She appeared in Hay Fever, in A Month in the Country, and in Ah, Wilderness! at A.C.T. She appeared in her first season at A.C.T., at Allied Hanover College in Santa Maria, California. Last season she was seen in Heartbreak House and The Visit on the Art Center.

JOSEPH BIRD, now in his 10th season with A.C.T., made his Broadway debut in You Can’t Take It With You. He appeared in 10 off-Broadway productions. A featured actor in 17 APA Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Cukor and Jesse Royce Landis and the APA-Phoenix Eastern University Tour of The Midsummer Night’s Dream and Evita. He appeared for three seasons with San Diego’s Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.

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THE ACTING COMPANY

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RAYE BIRK came to A.C.T. six seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota and took acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth. Shylock in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Cassius in Julius Caesar, Rodrigo in Othello, Boniface in Hotel Paradiso, the Schoolmaster in The Visit and Dr. Stigleopp in The Month in the Country.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Juliet of the Community, Hoarrost, Street Scene, This is (An Entertainment), Equus, Valentin and Valentino, All the Way Home, The National Heath, Peer Gynt, A Christmas Carol and The Visit. She has studied at Northwestern University and taught children’s theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Vanya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet.

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LIBBY BOONE [*] who joined the company for two seasons ago, appeared last year as Jackie in Hay Fever, in A Month in the Country and in Ah, Wilderness! She played in three productions at P.C.P.A. this past summer, including the role of Ophelia in Allen Fletcher’s production of Hamlet. Her past credits at A.C.T. also include roles in The National Heath as Nurse Sweet, All the Way Home, A Christmas Carol and the Plays in Progress production of Afternoon of a Vegan.

BONNIE BOWERS [*] now in her first season at A.C.T., studied at Allan Hancock College in Santa Maria, California. Last season she was seen in Heart’s House and The Visit on the A.C.T. Geary Theatre stage. During the last four years she has appeared in thirty-five productions at the Pacific Conservatory of the Performing Arts in Santa Maria. These P.C.P.A. productions included Ah, Wilderness!, The Winter’s Tale, As You Like It, The Usher, Glory of Morrissey Hall, and Candide.

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

PETER DAVIES [*] in his third year with the acting company, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, he participated in national and college theatre. In Medea: A New Cycle at the Kennedy Center for the Performing Arts in Washington, D.C. At the Old Globe Theatre, San Diego he was seen in Hamlet. The Taming of the Shrew and Timon of Athens during the 1977 season. A.C.T. credits in shows include A Christmas Carol, Hotel Paradiso, 5th of July, The Visit and the N.E.T. production of The Taming of the Shrew.

DANIEL DAVIS is in his sixth season with A.C.T. This past summer he won audience and critical acclaim for his performance as Hamlet, under Allen Fletcher’s direction, in which he played the title role in Othello, in addition to [...].

HEIDI HELEN DAVIS [*] joined the company two seasons ago and has appeared in A.C.T.’s productions of Peer Gynt, Othello, Julius Caesar, Hotel Paradiso, Christmas Carol, Absurd 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 Sakim in Titus of the August Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI. Part Three. His A.C.T. credits include The Winter’s Tale, A Christmas Carol and The Visit.

BARBARA DIRKSONC [*] joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, The Hot, Bally-More, The House of Bernarda Alba, The Cherry Orchard, The Play of the Country, Jumpers, Street Scene, The Matchmaker, General Gorgeous, Peep Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, Absurd Person Singular, Davenports, 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 Gentleman (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, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House and Equus. His films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and an upcoming thriller with Richard Harris.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tartuffe for the Oregon Shakespearean Festival and Boys and Dolls at 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 Shenandoah 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 Consrers and assists in technical capacities. He has studied acting at the Juilliard School in New York, University of 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 Oscar's production of Hamlet with Daniel Davis and as Isabella in Ring Around the Moon under the direction of Leland Williams. While in training at A.C.T. she appeared as Betty Parris in The Crucible and Sharon in the P.I.P. production of Hagar's Children.

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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 Sakima in Tempest of the August Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Steakhouse in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three. His A.C.T. credits include The Winter’s Tale, A Christmas Carol and The Visit.

BARBARA DIRKSON [*] 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 Gorgeous, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, Absurd Person Singular, Paeans, 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 Shay.

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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, Valentina and Valentina, The Winter's Tale and Ah, Wilderness! At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory, Summer Congress and directs student projects for the Advanced Training Program.

ANN HAZARD GILLESPIE [*] joins the A.C.T. company this season after studying at Yale University and at the National Theatre Institute in the O'Neill Theater Center, Waterford, Connecticut. While in the A.C.T. Advanced Training Program she appeared as Polly Peachum in The Beggar's Opera, Isabella in Measure for Measure, Amya in The Cherry Orchard and Kathy in Mo-Moonchilren. 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 HARELIK was born in Hamilton, Texas, and studied at the University of Texas at Austin. Before joining the A.C.T. 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 in Santa Rose, Xerogos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Other, A Christmas Carol, Valentina and Valentina, Julius Caesar, The National Health and The Visit.

ELIZABETH HUDDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grushe in The Caucasian Chalk Circle. This is her eighth season at A.C.T., where her roles have included Banks in Cyrano de Bergerac, Suzie in THE HOT L BALTMore, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in This Is An Entertainment, Joan in Knock Knock, Marcella 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.J. production of Jack Gilhooley'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 person to receive an M.F.A. in Acting from A.C.T. He also holds a B.S. in psychology from the University of Oregon. He was First Narrator in Ben Jonson's Beatrice and Benedict, which was directed by Seiji Ozawa for the San Francisco Operatic Symphony. At A.C.T. he has appeared as Leonato in The Winter's Tale, Ebene in Desire Under the Elms and Arnold in The Circle. He has also toured with the company to both Russia and Japan. Other A.C.T. credits include The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, The Merry Wives of Windsor, Peer Gynt, Other, The Masterbuilder, The Geogis Gentleman, Julius Caesar, All the Way Home and 5th of July.

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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, Valentina and Valentina, The Winter's Tale and Ah, Wilderness! At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory, 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 Theatre Institute in the O'Neill Theater Center, Waterford, Connecticut. While in the A.C.T. Advanced Training Program she appeared as Polly Peachum in The Beggar's Opera, Isabella in Measure for Measure, Amya in The Cherry Orchard and Kathy in Moonchildren. During the summer Gillespie performed at the Pacific Conservatory of the Performing Arts. She was the recipient of the Alma Brooks Walker Scholarship while in training at A.C.T.

MARK 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 Summer Repertory Theatre in Santa Rosa, the Xerogos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentina and Valentina, Julius Caesar, The National Health and The Visit.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grushe in The Caucasian Chalk Circle. This is her eighth season at A.C.T., where her roles have included The Country Wife, La Ronde, Fanny, The Matchmaker, the Countess in The Woman in Black, The Importance of Being Earnest and Miss Julie. She also directed the Rent production of Jack O'Hagan's Afternoon in the Garden, recently appointed to the grants panel of the NEA, she compiled her first film, Pilgrim, Farewell this summer.

DANIEL KERN [*] was the first person to receive an M.F.A. in Acting from A.C.T. He also holds a B.S. in psychology from the University of Oregon. He was First Narrator in Ben Jonson's Beaute and Benedict, which was directed by Seiji Ozawa for the San Francisco Symphony. At A.C.T. he has appeared as Leonard in The Winter's Tale, Eleven in Desire Under the Elms and Antony in The Merry Wives of Windsor. He has also toured with the company both in the United States and Japan. Other A.C.T. credits include The Tempest, The Cherry Orchard, Cyrano de Bergerac, The Merry Wives of Windsor, Peer Gynt, Othello, The Master Builder, The Grotesque 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 Southern Methodist University and an M.A. in directing from Humboldt State University. Lancaster has also appeared at the Grand Com-

ARIEL PARKINSON 3 February thru 1 March Paintings, Drawings and Costumes, Masks, Set Studies for past performances of the SAN FRANCISCO BALLET and the SAN FRANCISCO OPERA.
ed Festival at Quaal-aw-loo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Moon in the Coun-
try, Ah, Wilderness!, The Circle, and The Visit. He also teaches the tech-
niques of stage combat for the Con-
servatory.

ANNE LAWER, an original member of the Actor's Work-
shop, was graduat-
ed from Stanford Univer-
sity. In New York she studied movement with Ka-
tya Delakova and phonetics with Alice Herms. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at P.C.P.A. in Santa Maria/Solvang where she appeared in Ah, Wilderness! and Showboat in the summer of 1977 and Ring Round the Moon and Hesdier this past summer. In her ten seasons at A.C.T. she has performed in A Doll's House, The House of Ber-
nard Aris, Tonight at 8:30. You Can't Take It With You, Pillars of the Com-
munity, This Is an Entertainment, Peer Gynt, Equus, Man and Super-
man, Valentin and Valentina, The Mas-
er Builder, All the Way Home, Ah, Wil-
deress!, 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 ap-
peared in The Winter's Tale, Ah, Wil-
deress!, 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 Alchemist, Star Child, Madwoman of Chaillot and Show-
boat! While apprenticing at California Actor's Theatre in Los Gatos, he acted in Henry IV, Henry V, William Hamil-
tons's Save Grand Central, and the U.S. premiere of Wild oats. Martin is a San Jose native and graduate of the Uni-
versity of Santa Clara where he ap-
peared 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 season. While in training with A.C.T. he has appeared in The Time of Your Life, the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and ap-
peared as the Narrator in the Playhouse production of The Visit. He is a graduate of the University of Southern California and is a member of the Actors' Equity Association.

WILLIAM MCKEREGHAN joined the company two seas-
sions ago after nine seasons at the Mil-
waukee Repertory Theatre where he was seen as Tobias in A Delicate Bal-
cance, John Tariot in Miss Sterling, Sander Turji in The Play's the Thing, the Marquis de Sade in Mars/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 company three seas-
ses ago and has ap-
ppeared in Man and Superman, Valentin and Valentina, Peer Gynt, Equus, All the Way Home, The Na-

tional Health, The Winter's Tale, Ah, Wilderness!, The Visit, Hotel Para-
diso and as Mrs. Crotch in A Christ-
mas Carol. Mitchell studied 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 Ore-

gon 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 Berkeley University, Texas. He was seen here as Ken in The Na-
tional Health, Geor-

grey in Absurd Per-
sion Singular and in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Whinery, The King of New York, the Oregon Shakespearean Festival in in Indian, Juno and the Paycock and Last Meeting of the Kellis, White Magnolica. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Ear-

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eddy Festival at Qual-a-woo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Mother in the Country, Ah, Wilderness!, The Circle, and The Visit. He also teaches the techniques of stage combat for the Conservatory.

ANNE LAWDER, an original member of the Actor's Workshop, was graduated from Stanford University. In New York she studied movement with Kaya Delakova and phonetics with Alice Hermes. She sang with the N.Y.C. Opera Chorus, appeared with the Seattle Rep, and was a Resident Artist at P.C.P.A. in Santa Maria/Solvang where she appeared in Ah, Wilderness! and Showboat in the summer of 1977 and Ring Round the Moon and Hamelet 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, Valentin 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 K. 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 Alchemist, Stal 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 39'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 A.C.T. this season in The Winter's Tale. While training with A.C.T. he has appeared in Skip Hampton in Luanne Hampton Laverty Oberlander, Lopakini in The Cherry Orchard and Porlaitou in All's Well That Ends Well. At the P.C.P.A. he was seen as Tony in West Side Story and as the Voice in P. D. Haring's The Theatre by the Sea in New Hampshire and he played the roles of Trotter in The Mousetrap and Bobby in Company. He participated in the American Theater Festival in Great Britain and a U.S.O. tour of the Orient. While in training at A.C.T. he was recipient of an Alma Brooks Walker Scholarship.

WILLIAM MCKEREGHAN joined the company two seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, Jone, John Tari Ron. In Misalliance, Gandor Turin in The Play's the Thing, the Marquis de Sade in MarseSade, 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 company three seasons ago with A.C.T., having 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. Crotch in A Christmas Carol. Mitchell studied 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, Geofrey in Absurd Person Singular and in Julius Caesar, A Christmas Carol, Hotel Paradiso, The White A. S. K. 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 New Theatre in Hawaii, in Indians, Juno and the Paycock and Last Meeting of the Kipruskius, White Magnolias. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD [*] appeared last season in The Winter's Tale, The Circle, The Visit and as Richard in Ah, Wilderness!, which he previously performed at 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 Story 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 O'GILSEY [*] joined the company two seasons ago and was seen in Julius Caesar, The Master Builder, A Christmas Carol, Ah, Wilderness!, A Month in the Country and The Visit. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. He received his Bachelor of Arts degree at the New York State College of Ceramics.

FRANK O'TIWELL has served the company as its teacher of the alexandcr and acting since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Sokolov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York, in addition to Alexandering "A.C.T.'s actors, O'tiwell 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.

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WILLIAM PATERSON has been a professional 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 twenty 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 Vanderhof in You Can’t Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Oliver Chapman-Orney in The Pickle, Ronald Brewster-Wright in Absurd Person Singular and Captain Stotz in Heartbreak House.

SUSAN E. PELLEGRINO[1] who came from Baltimore, Md., is now in her fourth season with A.C.T. She was seen last year in The Winter’s Tale, as June in The Secret Diary of Sorel in Hay Fever. Other A.C.T. productions include Jane in Absurd Person Singular, Gwendolyn in Tryst, The Master Builder, A Christmas Carol, Peer Gynt, Valen- tin and Valentino, The Taming of the Shrew and Desire Under the Elms. She has acted with the Pacific Conservatory of the Performing Arts in Santa Maria and was seen in the title role of Gypsy, as Teresa Winkie in The Beetle of Montgomery Hall, Snowboat and The Ballad of the Sad Cafe. She has studied at California State University, S.F. and City College of San Francisco.

SCOTT RHYNE attended the Juilliard Workshop for High School Students at Saratoga Springs, New York, and obtained 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 prior to joining A.C.T. this season.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. 80% of Mr. Walker’s professional career has been spent with repertory companies. Trained in Jasper Deeter at the 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 Reperto- rie in the 1960’s and 1970’s. He joined A.C.T. in 1974 and has been seen in all of the O’Neill Festival’s. Adirondack’s, Roundabout’s The Old Globe and many others. He played Duke, Pedant in A Midsummer Night’s Dream and the title role in Shaw’s Pygmalion, and was seen as a guest artist at the Oregon Shakespearean Festival. His credits include: Peer Gynt, Pygmalion, The Winter’s Tale, A Christmas Carol and the Visit. His roles at the Pacific Conservatory of the Performing Arts over the past three summers have included: Yutz in Purlie, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over the Cuckoo’s Nest. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State Uni- versity.


MARRIAN WALTERS, in her sixth sea- son with A.C.T., has appeared in over 50 productions. Since her arrival here, she has been seen in numerous productions, including: The Tender Trap on Broadway and Plaza Suite at Duney Lake Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT L, BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. A native of Montana, her film credits in- clude Petula, Built It 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 new shop at Pier 39.

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in San- ta Maria and his recent appearance as Nat Miller in Ah, Wilderness! at the American Shakespearean Festival. He is also the New York Gallery, Quality Silk & Dry Cleaners.

ROBERT WESTENBERG[1] 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.

ISAIAH WHITLOCK, Jr.[1] was recently seen as Weston Hurlie 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 includ-
WILLIAM PATerson has been a professional actor for over thirty years. He has appeared frequently on TV and made live national tours with his two original one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes. In his twenty 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 Vanderhoof in "You Can’t Take It With You", George Moore in "Jumpers", Ebenezer Scrooge in "A Christmas Carol", Olaf Champion-Cheney in "The Miracle", Ronald Brewster-Wright in "Absurd Person Singular" and Captian Shotten in "Heartbreak House".

SUSAN E. PELLEGRINO, who comes from Baltimore, Md., is now in her fourth season with A.C.T. She was seen last year in "The Winter's Tale", as June in "Juliet in July" and Sorel in "Hay Fever". Other A.C.T. productions include Jane in "Absurd Person Singular", Gwenloyn in "Travesties", "The Master Builder", "A Christmas Carol", Peer Gynt, "Valentin and Valentina", The Taming of the Shrew and "Desire Under the Elms". She has acted with the Pacific Conservatory of the Performing Arts in Santa Maria and was seen in the title role of Gypsy, as Teresa Wrinkie in "The Utter 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 RHyne attended the Juilliard Workshop for High School Students at Saratoga Springs, New York and obtained his B.F.A. degree from the State University of New York at Purchase, New York. He appeared at the American Shakespeare Festival, Stafford, Connecticut in "Julius Caesar" and "The Tempest" under the artistic direction of Gerald Freedman prior to joining A.C.T. this season.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. 80% of Mr. Walker's professional career has been spent with repertory companies. Trained at Jasper Deeter at the 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 seen in many others' "Pillars of the Community", "Horatio", "The Ruling Class", "Tiny Alice", "The Matchmaker", Peer Gynt, "Oedipus", "Knock", "Kloch", "Travesties", "The Circle", "Hotel Paradise", "National Health", "A Christmas Carol", "The Winter's Tale" and "The Visit".

MARRIAN WALTERS, in her sixth season with A.C.T., has appeared in over 500 productions (300 of which were opposite Bernard Hughes) including the Tender Trap on Broadway and Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT L. BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. A native of Montana, her film credits include Petula, Built It and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Roe and other exclusive designs available only at their elegant new shop at Pier 39.

ROBERT WESTENBERG, 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.

ISAIAH WHITLOCK, Jr. was recently seen as Weston Hurley in "5th of July". His other credits at A.C.T. include "The Winter's Tale", "A Christmas Carol" and "The Visit". His roles at the Pacific Conservatory of the Performing Arts over the past three summers have included Gitlow in "Purlie", Walter Younger in "A Raisin in the Sun" and Scapin in "One Flew Over the Cuckoo's Nest". The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State University.

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

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in San John, where he was 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 Gynt". Winters is a graduate of Northwestern University in Illinois. A project director for A.C.T.'s Advanced Training Program, he was seen on the Geary stage in "The Master Builder", "The Circle", "A Christmas Carol", "Hotel Paradise", "The National Health", "Travesties", "The Winter's Tale", "Ah, Wilderness!", "Heartbreak House" and "The Visit".

*Currently on leave of absence.

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

The American Conservatory Theatre's Plays in Progress series presents two new productions during the month of March. The intimate, 49-seat Playroom at 450 Geary St. first hosts a San Francisco playwright who now resides in Canada and presents William Harrar's Waiting for Godiva from March 1 to 6, followed by Richard Hobson's The Overland Rooms from March 17 to 28. Each play will be performed eight times during its scheduled run which also includes at least one matinee for each play. Performances of these new plays are followed by an audience discussion of the work with the playwright, director and cast of the show.

Former San Franciscans William Harrar recently completed The Overland Rooms. His first play, The Dancing Bear Routine, was originally produced at the Square Valley Community of Writers Conference in 1977. This play was later optioned and performed in the Bay Area by the Berkeley Stage Company. Harrar has recently completed his first novel and another new play, Bobby Kennedy Night. The premiere production of Harrar's Waiting for Godiva is directed by A.C.T. company member Peter Donat who is currently appearing in The Little Foxes and as Sherlock Holmes in The Crucifer of Blood.

Waiting for Godiva is set in Salt Lake City and the Mojave Desert and concerns the plight of a recently divorced woman with two teenage 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 roaming husband and the local, sharkish real estate lady who attempts to kick everyone out of their crumbling house. Roberta ends up hitchhiking to Las Vegas with her teenagers and children in an outrageous situation and finale 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, 5, 10, 12, 13 and 27; an 8:30 p.m. curtain on March 16, the final performance and Saturday matinees at 2:30 p.m. on March 5 and 19.

The Overland Rooms is a new play by Richard Hobson whose first play with A.C.T., Memphis, was recently seen Off-Broadway in New York City. Hobson has composed incidental music and written lyrics for regional theater productions of Brecht on Bleiet and Of Mice and Men. He is the recipient of a contributing American Society of Composers and Publishers (ASCAP) Award for his work in musical theater. Hobson's most recent work, a play with music, is about John Brown's wife and is titled The Wife of Osborne Brown. The premiere production of The Overland Rooms is directed by Sabin Epstein, associate director for A.C.T. and RTP.

The Overland Rooms is a play about a rundown, walk-up hotel in the American Northwest that's used as a bordello. The permanent inhabitants of the Overland are the proprietress, Grandad Wells, and her severely withdrawn 30-year old son, Howard. Set in the 1930s, the action begins with the arrival of a "new girl in town" named Sally. Another new arrival is Sawdust Kelley, who everybody thought had been killed in World War II and happens to be a rather close friend of Grandad.

In the intervening years since Sawdust Kelley took to the road after the war, both Grandad and Howard have built up their own elaborate fantasies of what the real man actually was like. Complications pop up almost as fast as the characters enter because in his own mind Howard has idealized the chance for the deterioration of the Overland as being entirely due to the disappearance of Kelley. Grandad is faced with the problem of telling Howard the truth of his own birth.

Playwright Hobson has composed music for The Overland Rooms that incorporates the use of a one-woman-chorus who sings the songs and comments upon the action of the play. This role is not a character in the play, but represents a resonant tribute to the traditional function of the chorus as found in the early Greek drama and in some of Shakespeare's plays. This technique also reflects the important contribution of music to American culture.

The performance schedule for The Overland Rooms includes evening shows at 8:00 p.m. on March 17, 19, 23, 24 and 26; 8:30 p.m. curtains 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 673/4445. Tickets for these world premier 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.
P.L.P. PREMIERES TWO NEW PLAYS IN MARCH

The American Conservatory Theatre's Plays in Progress series presents two new productions during the month of March. The intimate, 49-seat Playroom at 450 Geary St. first hosts a San Francisco playwright who now resides in Canada and presents William Harrar's 'Waiting for Godiva' from March 3 to 18, followed by Richard Hobson's 'The Overland Rooms' from March 17 to 28. Each play will be performed eight times during its scheduled run which also includes at least one matinee for each play. Performances of these new plays are followed by an audience discussion of the work with the playwright, director and cast of the show.

Former San Franciscan William Harrar recently completed 'The Overland Rooms. His first play, 'The Dancing Bear Routine,' was originally produced at the Square Valley Community of Writers Conference in 1977. This play was later optioned and performed in the Bay Area by the Berkeley Stage Company. Harrar has recently completed his first novel and another new play, 'Dobby Kennedy Night.' The premiere production of Harrar's 'Waiting for Godiva' is directed by A.C.T. company member Peter Donat who is currently appearing in 'The Little Foxes' and as Sherlock Holmes in 'The Crucifer of Blood.'

'Waiting for Godiva' 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 learns to cope with Indians in the desert, a roving husband and the local, shamanistic real estate lady who attempts to kick everyone out of their crumbling house. Roberta ends up hitch-hiking to Las Vegas with her two precocious children in an outrageous situation and finale that brings to mind Alice in Wonderland.

The performance schedule for 'Waiting for Godiva' includes evening shows at 8:00 p.m. on March 3, 8, 10, 12, 15 at 8:30 p.m. curtain on March 10 (the final performance) and Saturday matinees at 2:30 p.m. on March 4 and 19.

'The Overland Rooms' is a new play by Richard Hobson whose first play with (PIE) Memphis was recently seen Off Broadway in New York City. Hobson has composed incidental music and written lyrics for regional theater productions of 'Brzech on Brecht and Olave and Max.' He is the recipient of a contributing American Society of Composers and Publishers (ASCAP) Award for his work in musical theatre. Hobson's most recent work, a play with music, is about John Brown's wife and is titled 'The Wife of Osborne, Minnesota.' The play follows the adventure of a young woman who is run off by a man named Henry after being jilted.

'The Overland Rooms' is a play about a rundown, walk-up hotel in the American Northwest that is used as a border. The permanent inhabitants of the Overland are the proprietress, Granada Wells, and her severely withdrawn 30-year-old son, Howard. Set in the 1930s, the action begins with the arrival of a 'new girl in town,' named Saphy. Another new arrival is Sawdust Kelley whom everybody thought had been killed in World War II and happens to be a relative of Granada.

In the intervening years since Sawdust Kelley took to the road after the war, both Granada and Howard have built up their own elaborate fantasies of what the real man actually was like. Complications pop up almost as fast as the characters enter because in his own mind Howard has anticipated the possibility of the deterioration of the Overland and as being entirely due to the disappearance of Kelley. Granada is faced with the problem of telling Howard the truth of his own birth.

Playwright Hobson has composed music for 'The Overland Rooms' that incorporates the use of a one-woman chorus who sings the songs, and comments upon the action of the play. This role is not a character in the play, but represents a renaissance tribute to the traditional function of the 'chorus' as a character in the play, and to the established traditions of music and drama. The musical technique also reflects the important contribution of music to American culture.

The performance schedule for 'The Overland Rooms' includes evening shows at 8:00 p.m. on March 17, 18, 20, 24, 26, 28, 30; 2:30 p.m. curtain on March 19 (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 673-4442. Tickets for these world premiere performances are priced at $4. All the plays in the P.L.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.
DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas 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, Calif. 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 Holiday Hotel, A Doll’s House, You Can’t Take It With You, The Miser, The Three Penny Opera and Pell Gymn.

F. MICHHELL DANIA (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’s Bowl in Hollywood, the Orpheum and the Greek. His lighting has been seen at the Seattle Repertory Theatre, the Manitoba Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He recently designed for the Goodman Theatre, McCarter Theatre, the La Jolla Light Opera and the BAM Theatre Company in New York City. His Broadway credits include Sweeney Todd directed by Stephen Porter, Liviu Ciulei and Tom Moore. Between shows, Dana lives in New York City with his wife and son and designs for TV.

RICHARD DEVIN (Lighting Designer) designed last season’s Hotel Paradise, The Master Builder and Julius Caesar, as well as The Bourgeois Gentleman the season before. He found with the company last summer, designing two productions in Hawaii and Japan. Lighting designs include Mayakoba Estate, 15 productions for eight regional theaters, Devin lit the New York Chelsea Theatre production of The Caucasian Chalk Circle, a production in 35 productions as both lighting designer and general manager including Cyrano de Bergerac, The Taming of the Shrew, The Visit, Hamlet and Guys and Dolls. In recent seasons he designed settings for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dus, Fish, Slas and Vi at the Mark Taper Forum, and the Taming of the Shrew for PBS television.

MICHAEL MILLER (Set Designer) joined A.C.T. as a designer in residence in the 1977-78 season. This season he designed the costumes for The Crucifer of Blood. Miller earned his B.F.A. degree from Southern Illinois University in Ashland, Oregon, and his M.F.A. from the University of Washington in Seattle. For Seattle’s Intiman Theatre he designed scenery for Ghosts and The Loves of Cass McMillan.

ROBERT MORGAN (Costume Designer) has created the costumes for seven seasons at A.C.T., having created costumes for 19 productions here, including the Pillow’s Bachelor Bait, Timbuktu, A Little Night Music, The Merry Wives of Windsor, Desire Under the Elms (she also designed the costumes) and The Matchmaker, The Yip Yip Yaphank and the Hawaii tours with Man and Superman, Bourgeois Gentilhomme, 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 EPPELSON (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 has designed lighting for the productions of Pell Gymn, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July and Santaland, which has done lighting for the Philadelphia Composers Forum at the Theatres de la Ville in Paris and the New England Dance Company in Boston. Eppeerson also spent eight seasons with P.C.F. in San Maria and designed 23 productions for the Oregon Shakespeare Festival in Ashland as well as serving as lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. In the past year, he has designed for several productions including A Christmas Carol, The Visit as well as Julius Caesar, Hotel Paradise, The Matchmaker and The Bourgeois Gentleman, Othello, and Something’s Afoot, which premiered at the Eugene O’Neill Memorial Theatre and went on to Broadway. He has designed several sets for the Shakespeare Festival in Washington, D.C. and created several sets for the Broadway productions at the Lincoln Center. However, his credits include numerous productions at The City College of New York, Van Damme College, Stony Brook University and the Westpark Playhouse in Westpark, Conn., and the Coconut Grove Playhouse in Miami, Fl.

WARREN TRAVIS (Costume Designer) recently designed the sets and costumes for a new play The Trouble With Everything by Peter DiTanno at the Mark Taper Forum in Los Angeles. It will have its New York premiere this fall at the Phoenix Theatre under the direction of Alan Schneider. He designed the setting for Gunpowder’s The Madman of Chalet du Moulin, a production at the Courtyard with the Victoria of the Performing Arts and sets and costumes for George Tabori’s Hotel Game at the Berkeley Stage. When the Smithsonian organized its touring exhibition of Scrooge, A Christmas Carol, A.A. Travis’ work was included. He is on the staff of A.C.T. and works at Berkeley designing for the Zellerbach Theatre in Chicago and has worked for the Huntington Opera, The Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he designed a production of Sleeping Beauty for the Stuttgart Ballet and worked in various companies including Princeton Ballets. On Broadway Schuler’s designs included lighting for Isaac Singer’s Thefts and Her Demon.

KAREN SCHULZ (Set Designer) joins A.C.T. this season to design History of the American Film. She designed the Edinburgh premiere of Charles Marowitz’ Martha Graham which opened at the Richmond Theatre Royal in London and the New York Shakespeare Festival, Liviu Ciulei’s production of The Inspector General for Circle In The Square, the revival production of Broadway, Tom Moore’s Hay Fever for the Williamsburg Shakespeare Festival, and the New York production of Winter Dancers. A Yale graduate, Schulz has worked extensively for Ming Cho Lee. Currently she is designing Ann Colman’s new play Put Them All Together.

RICHARD SEGER (Set Designer) returns for a fifth season at A.C.T., last year having designed The Birthday’s Tale, 5th of July and The Visit as well as Julius Caesar, Hotel Paradise, The Matchmaker and The Bourgeois Gentleman, Othello, and Something’s Afoot, which premiered at the Eugene O’Neill Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Seger also has created sets for the Broadway productions at the Lincoln Center. His other credits include numerous productions at The City College of New York, Van Damme College, Stony Brook University and the Westpark Playhouse in Westpark, Conn., and the Coconut Grove Playhouse in Miami, Fl.

CARRIE ROBBINS (Costume Designer) joins A.C.T. this season to design The Little Fores. She has received awards for Grease and Over Here, two Drama Desk Awards and is listed in the current Who’s Who of American Fashion. She currently heads the costume design department at Northwestern University. On Broadway her past credits include all companies of Grease, the Andrew Sisley’s Happy End, George Abbott’s Broadway, The Secret Affairs of Mildred Wilder with Maureen Stapleton, Truck Load directed by Patricia Birch and various productions designed and directed by Liviu Ciulei. She shows for the Chicago Theatre Center, nine shows for Juliet Irving at Lincoln Center, and for the New York Shakespeare Festival in the Guthrie. Most recently she has designed the Mark Taper Forum’s Tempest with Anthony Hopkins, and St. Joan with Roberta Maxwell at the Seattle Rep. She designed Rigoletto for Sarah Caldwell in Bos, Jan showing Bernadette Melori and for the Hamburg State Opera in West German. She also designed for and its design for and its design for and its design for and its design for and its design for and its design for and its design for and its design for and its design for and its design for and its design for and its design for
DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas 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, Calif. 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 Miser, The Threepenny Opera and Pearl 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 Milk Train Goes to Kansas, and Candlelight Farms Inn. Dana has worked at the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic, and the San Francisco Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has worked frequently for Goodman Theatre, McCarter Theatre, Theater J, Light Opera and the BAM Theatre Company in New York City; his Broadway credits include directions by Stephen Porter, Lui Ciulei, and Tom Moro. Between shows, Dana lives in New York City with his wife and son and designs for TV.

RICHARD DEVIN (Lighting Designer), designed last season's Hotbed Paradise, The Master Builder and Julius Caesar, as well as The Bourgeois Gentleman the season before. He found the company last summer, designing two productions in Hawaii and Japan. Lighting Designer for regional theaters, Devin lit the New York Chelsea Theatre production of The Contractor, later seen on PBS television. At the Williamsford Theatre, he designed 15 productions in the 35 productions as both lighting designer and general manager including Cyrano de Bergerac, The Taming of the Shrew, and After the Fall. Currently he works as a designer with the Seattle Repertory Theatre, and teaches design and technical production at the University of Washington School of Drama.

CATHLEEN EDWARDS (Costume Designer) returns to A.C.T. for her ninth season as a costume designer and director of the non-repertory costume design, designing the costumes for The Crucible of Blood. For the past few years she has also been one of the costume designers of the San Francisco One-Act Theatre Company. Last season she worked for the California Actors Theatre directing The Play Is the Thing. She was 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. Last December and the Hawaii tours with Man and Superman, Bourgeois Gentilhomme, 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 has designed lighting for the productions of Pearl Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July and Hay Fever Hour. He has also 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. in Santa Maria and designed 23 productions for the Oregon Shakespeare Festival in Ashland as well as touring lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

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

MICHAEL MILLER (Set Designer) joined A.C.T. as a designer intern in sceneries during the 1977-78 season. This season as a design associate he has created the scenery for The Crucible of Blood. Miller earned his B.F.A. from Otis College of Art and Design in Torrance, Calif. and his M.F.A. from the University of Washington in Seattle. For Seattle's Intiman Theatre he designed the scenery for Ghosts and The Loves of Cass McFadden.

ROBERT MORGAN (Costume Designer) returns for his seventh season at A.C.T., having created costumes for 19 productions here, including The Devil's Disciple, The Heiress, Dracula, Equus, General Gourgeous, The Rounders, The Kathryn Theatre, Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet and A Midsummer Night's Dream. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and a scholarship from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

CARRIE ROBBINS (Costume Design) joins A.C.T. this season to design The Little Foxes. She has received an Award for Excellence in Costume and Over Here, two Drama Desk Awards and is listed in the current Who's Who in American Theater. She currently heads the costume design department of Stanford University. On Broadway her past credits include all companies of Grease, the Andrews Sisters, The Singer's Wife, Happy End, George Abbott's Broadway, The Secret Affair of Mildred Wisne with Marlene Dietrich, Todd Caudle, directed by Patricia Birch and the current run of A Chorus Line. Robbins designed the shows for the Chelsea Theatre Center, nine shows for Julie Irving at Lincoln Center, and for the New York Shakespeare Festival and the Guthrie. Most recently she costumed the Mark Taper Forum's Tempest with Anthony Hopkins, and St. Joan with Roberta Maxwell at the Seattle Rep. She designed Rock by Sarah Caldwell in Bos. She has also designed for the Hamburg State Opera in West Germany. She designed Aida with Beta Kappa with a M.F.A. degree from Yale University School of Drama.

DUANE SCHULER (Lighting Designer) designed the scenery for The Girl of the Golden West. He was the resident scenic designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over forty productions. He also designed the lighting for the Cincinnati Playhouse in the Park, Arena Stage and Milwaukee Rep. For three seasons Schuler has been the lighting designer for Lyric Opera of Chicago and has worked for the Houston Grand Opera, The Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he designed a production of Sleeping Beauty for the Stuttgart Ballet and worked for the San Francisco Ballet and Princeton Ballets. On Broadway Schuler has designed lighting for Isaac Singer’s Tevula and Her Demon.

KAREN SCHULZ (Set Designer) joins A.C.T. this season to design History of the American Film. She designed the Empire premiere cold war thriller Martha Grahame which opened at the Rapid Transit Company Theatre, London. Last season she designed the premiere of Thomas Bab's Taken in Marriage at the New York Shakespeare Festival, Liviu Ciulei's production of The Inspector General for Circle in the Square, the revival production of Broadway, Tom Moore's Hay Fever for the Williamsburg Festival and the New York production of Winter Dancers. A Yale graduate, Schulz has worked extensively for Ming Cho Lee. Currently she is designing Ann Collett's new play Put Them All Together.

RICHARD SEGER (Set Designer) returns for his fifth season at A.C.T., last year having designed The Winter's Tale, 5th of July and The Visit as well as Julius Caesar, Hotel Paradise, The Matchmaker, and The Taming of the Bourgeois Gentleman, Othello, and Something's Afoot, which premiered at the City College of New York Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway productions of butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westsport College Playhouse in Westport, Conn., and the Coconut Grove Playhouses in Miami, Fl.

WARREN TRAVIS (Costume Design) designed the sets and costumes for a new play The Trouble With Every-One by Paul Dohre for the Mark Taper Forum in Los Angeles. It will have its New York premiere this fall at the Phoenix Theatre under the direction of Alan Schneider. He designed the setting for Groucho's The Madonna of the Menotti's Arabesque at the Chinese Opera of New York, the victory of the Performing Arts and sets and costumes for George Tabori's Beatrix Game at the Berkeley Stage. When the Smithsonian Institute's tour exhibit of Set Design for the American Theatre, A Travels work was included. He is on the staff of the famed costume house of Berlioz designing for the Zeiller- Backh. Theatre.
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