Fortunately, Mumm's the word in Cognac, too.

Mumm Cognac. An elegant cognac created in the same tradition as Mumm Champagne.

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macy's

THE GEARY THEATRE RESTORATION

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

San Francisco Chronicle
January 9, 1910

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

In June A.C.T. received the good word from the James Irvine Foundation of San Francisco that they were making a contribution of $500,000 towards the restoration of the theatre. This was followed by a contribution of $100,000 from the S.H. Cowell Foundation. Both grants will be applied to the $1.5 million capital fundraising campaign that A.C.T. launched officially on August 14, 1980. The fundraising and restoration activity will span three years, with final work on the Geary scheduled for completion in the summer of 1982. All restoration has been scheduled in order to avoid conflict with A.C.T.'s repertory season.

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

The Geary Theatre opened its doors to enthusiastic local reviews on January 10, 1910 as the Columbia Theatre. "Perhaps there have been bigger weeks theatrically in the history of San Francisco, but none before or since," said the Chronicle. We will be pleased to see that history in full bloom and in all its splendor in 1982.

The wines judged

Our '77 was judged best among 27 fine Gewürtzraminer. We think our '78 is even better.

When ten editors of the respected newsletter "Wine Line, International" compared American Gewürtzraminer in a blind tasting, they rated The Monterey Vineyard's '77 best.

The wines judged

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Now comes our '78 and we feel it's very good.

Cool Monterey County

Truly spectacular Gewürtzraminer needs an extremely cool climate and long growing season. Our area—Upper Monterey County—has the cooler climate and the longest, slowest growing season of any wine region in California. So our grapes mature slowly and develop the expansive flavor and soft perfume that mark a classic Gewürtzraminer.

The great white wine area

Upper Monterey County is widely recognized as California's great white wine area. And more and more wine lovers are discovering that The Monterey Vineyard produces this unique region's most extraordinary white wines.

It only happens in Monterey.

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night polish

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The Geary Theatre opened its doors to enthusiastic local reviews on January 10, 1910 as the Columbia Theatre. "Perhaps there have been bigger weeks theatrically in the history of San Francisco, but certainly none more eventful than that of the opening of the new Geary Theatre. The respond of the public was a climax to the grandeur and splendor of the occasion. The entire city was aglow with excitement and enthusiasm." In the days that followed, the Geary swiftly became the talk of the town. Patrons were dazzled by the theatre's magnificent interior, which included a grand marble staircase, a crystal chandelier, and a stage that could accommodate the largest of productions.

In the years that followed, the Geary Theatre continued to be a center of cultural activity in San Francisco. It was used for a variety of purposes, including film screenings, concerts, and vaudeville shows. In 1959, the Geary was purchased by the Actors' Equity Association and underwent a major renovation, which included the addition of a new stage and the removal of some of the original architecture.

In 1973, the Geary Theatre was purchased by the American Conservatory Theatre (A.C.T.), a non-profit organization dedicated to the production of classical and contemporary plays. A.C.T. has since restored the theatre to its former glory, using a combination of historical research and modern technology. The result is a stunningly beautiful playhouse that continues to attract audiences from all over the world.

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THE GEARY THEATRE RESTORATION

Similar to the one beginning today, but no one has yet been found who remembers it. Built in the aftermath of the great earthquake, which wiped out virtually all of San Francisco's great theatres, the Geary was designed by Bliss and Faville, architects who ranked among the foremost of their day.

In the years following the opening, the management of the Columbia was to continue to strengthen the theatre's reputation by presenting outstanding companies and performers of an international calibre. Included in their ranks were Sarah Bernhardt, Nazimova, and native daughter, Isadora Duncan. These years also saw the ascendency of motion pictures. By 1927, there were nearly one hundred movie theatres scattered throughout the city, with the Columbia as the only San Francisco theatre offering legitimate drama.

Following management changes between 1924 and 1928, the theatre was briefly known as the Wilkes and then as the Lario. On February 6, 1928, the theatre opened under the name 'Geary' with Pauline Frederick in her starring vehicle, 'The Scarlet Woman.' From that date the Geary Theatre's chronicle of legendary performances has grown more illustrious with each passing year.

A partial listing of the best known performers on its stage includes Edward G. Robinson, Basil Rathbone, Ethel Barrymore, Alexander Woollcott, Ethel Waters, Boris Karloff, Paul Robeson, José Ferrer, Alfred Lunt and Lynn Fontanne, Katherine Cornell, Cornelis Ota Skinner, and Dame Judith Anderson.

In 1967, the Geary became the home of the American Conservatory Theatre. It seemed fitting that the stage upon which A.C.T. has built its international reputation has been the Geary's, thereby continuing seventy years of theatrical excellence within this distinguished building. As a critic noted so aptly in 1918: "More than any other institution it reflects the life and character of a city, and perhaps this is particularly true of San Francisco, most famous of all the sister cities, the one who always wears flowers in her hair, although her tired feet trail through hot ashes."

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

The Keepers

Of the Ornsay Light
Take a day or two off each week.
But haven't had a night out since 1857.

The good things in life stay that way.
Dewar's® never varies.
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The Dewar Highlander

White Label
Dewar's Blended Scotch Whisky

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The Keepers of the Ornsay Light take a day or two off each week. But haven't had a night out since 1857.

The good things in life stay that way. Dewar's® never varies. Authentic. The Dewar Highlander.

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AMERICAN CONSERVATORY THEATRE
1980-81 SEASON OF REPERTORY

William Shakespeare's
MUCH ADO ABOUT NOTHING
Closing February 6

Henrik Ibsen's
GHOSTS
Closing January 31

Noel Coward's
HAY FEVER
Closing January 10

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

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

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

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

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

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

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

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There are over 3000 imported whiskies in America. Only one can be the best-seller. That's VO. There are a reason why.

Enjoy our quality in moderation.

MUCH ADO ABOUT NOTHING

Directed by JERRY TURNER

THE AMERICAN CONSERVATORY THEATRE

CAT

AUTOCRAT: DOUGER

EUGENE BARONE

DIRECTOR

THOMAS BARTON

MUSIC

C. W. CAMPBELL

LIGHTING DESIGN

JACOBY BEECHER

PRODUCTION DESIGN

JOHN B. WILKINSON
There are over 3000 imported whiskies in America. Only one can be the best-seller. That’s VO.
There’s a reason why.
Taste!

More VO is bought than any other imported distilled spirit in America. More than any Scotch, Canadian, Rum, Gin, Vodka, Tequila. You name it. Enjoy our quality in moderation.

THE AMERICAN CONSERVATORY THEATRE
presents
MUCH ADO ABOUT NOTHING
(c. 1599)
by WILLIAM SHAKESPEARE
Directed by JERRY TURNER
This production is made possible in part by a generous grant from the Wells Fargo Foundation.
Associate Director
Scenery by
Costumes by
Lighting by
Music by
Choreography by
Sound by
Hairstyles by
EUGENE BARCONE
RICHARD SEGGER
MICHAEL OUCH
DIRE EPPESON
TODD BARTON
SUSAN ALLELUCLA
ALFRED TETZNER
RICK ECHOLS
CAST
Leonato, Governor of Messina
Beatrice, his niece
Don Pedro, Prince of Arragon
Benedick, a Lord
Claudio, a Lord
Balthasar, a servant to Don Pedro
Don John, bastard brother of Don Pedro
Confidants of Don John
Conrade
Orochico
Attending on Hero
Margaret
Ondana
Dogberry, an Official
Verges, an Official
Friar Francis
Scot
Musicians, Servants and Watchmen
SYDNEY WALKER
BARBARA DIRCKSON
JULIA FLETCHER
GARLAND J. SIMPSON
JOSEPH BIRD
LAWRENCE HECHT
MARK MURPHY
NICHOLAS KALEIDIN
MARSHALL WATSON
JOHN HUTTON
MATT MCKENZIE
BRUCE WILLIAMS
DELORES Y. MITCHELL
LAURA KLEIN
WILLIAM PATRISON
WILLIAM MCKERRUGHAN
THOMAS HARRISON
GARLAND J. SIMPSON
JANE JONES, MARIANO DI MARCO
DANIEL RENNER, RANDALL RICHARD, CARL K. TURNER

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

There will be one twenty-minute intermission.
A NOTE ON MUCH ADO ABOUT NOTHING

One of Shakespeare's most delightful comedies, Much Ado About Nothing explores the absurdity and reality of love's noble agencies, misunderstandings, joys and sacrifices. Shakespeare proves once again that the pursuit, the siege and the surrender in the merry art of courtship was as enticing then as it is today. We meet, we woo, we win — such is the very stuff of life.

Barbara Orchiston and Mark Murphy.

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

"The best summation for this play is in Benedick's line 'Man is a giddy thing.'" commented Turner. "The play is one of wit, that is to say of precision of language, but it has a strong undercurrent of force, and it manages to achieve a happy blend of elegance and silliness that appeals to our sense of balance while it tickles our ribs. Shakespeare is concerned with love, friendships, loyalties, humor and humor. The characters in this play are real fellows, thus the audience can identify with them. Shakespeare uses us a lovely celebration of the varieties of human experiences."

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THE AMERICAN CONSERVATORY THEATRE

presents

GHOSTS

(by HENRIK IBSEN)

Translated and Directed by ALLEN FLETCHER

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

Associate Director
JANICE GARCIA

Scenery by
RALPH FRIEDELLO

Costumes by
MARTHA BURKE

Lighting by
JAMES SALK

Sound by
ALFRED TETZNER

Hairstyles by
RICK ECHOLS

CAST

Fru Helene Alving, widow of Captain Alving.
ANNE LAWDER
Late Court Chamberlain
THOMAS OGLESBY
Osvald Alving, her son, a painter
DANA ELCAR
Pastor Mauders
RAYS BIRK
Engstrand, a carpenter
JILL HILL
Regine Engstrand, in service with Fru Alving

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

There will be two ten-minute intermissions.

UNDERSTUDIES

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

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How to turn an ordinary occasion into something special.
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Which is often, Piper Heidsieck Champagne.
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Republic Airlines has acquired Hughes Airwest. And quite simply, that means we're now joining all of America together. East Coast to West, Canada to Mexico and the Caribbean...we fly to more cities than any other U.S. airline.

Republic has carried millions of passengers billions of miles during the past 30 years, and now travelers in the West can discover the same dependable, thoughtful service.

You get single-airline service to more cities right now. So you can enjoy the convenience of flying the same airline all the way. As time goes by, we'll be improving our schedules...with more nonstops and more single-plane service. So as we change, you change planes less.

JOINING MORE OF AMERICA THAN ANY OTHER AIRLINE.

Obviously, these changes won't take place overnight. But change they will.

In the meantime, you may still see hints of Hughes Airwest. A yellow plane, a sign, an old ticket jacket. It's a big job changing one airline into another. It takes time. You know what it's like to paint a house or even a room. Well, try a fleet of airplanes for size!

Just keep in mind, from now on whenever you do see the name Hughes Airwest, you're actually looking at Republic Airlines.

The next time you're headed our way, join us on Republic. We can show you America from coast-to-coast...and a lot of places in between. Just call your travel agent and say you want to fly Republic Airlines. Or call Republic any time.

A NOTE ON GHOSTS

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

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

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

Ghost remains one of Ibsen's most essential and important literary masterpieces. It is a drama with such terrifying implications that it still possesses the power to freeze the blood.

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Joining More of America Than Any Other Airline.

Obviously, these changes won’t take place overnight. But change they will.

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A NOTE ON GHOSTS

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

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

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

Ghosts remains one of Ibsen's most essential and important literary masterpieces. It is a drama with such terrifying implications that it still possesses the power to freeze the blood.

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BEEFEATER London Distilled Dry Gin

100% grain neutral spirits.

corporation Inc.
THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

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

CAST

Simon Bliss MARK MURPHY
Sorel Bliss JULIA FLETCHER
Clara DEBORAH SUSEL
Judith Bliss MARRIAN WAUTERS
David Bliss WILLIAM PATerson
Sandy Tyrrell NICHOLAS KALEDIN
Myra Arundel LAURA KLEIN
Richard Grechtam BYRON JENNINGS
Jachie Croyton JANICE GARCIA

The action of the play takes place in the Blissers’ house at Cookham in June.

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

There will be one fifteen-minute intermission.

UNDERSTUDIES
Simon Bliss—Richard Grechtam—Thomas Oglesby; Sorel Bliss—Stacy Ray; Clara—Penelope Court;
Judith Bliss—DeAnn Mains; David Bliss—Michael Winters; Sandy Tyrrell—Lawrence Hocht;
Myra Arundel—Barbara Drickson; Jackie Croyton—Jill Hill

Are you ready for
an Alfa Romeo?

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

Sheila C.

Bill R.

When I was 25 I was really the perfect wife, the perfect mother and the perfect homemaker. “I drove a great big station wagon. “Well, I’m no longer 25 and I’m no longer anyone’s wife—my kids are grown and have kids of their own and I have a career.” “And that station wagon is just a rusted memory.” “You know what I did? I went out and bought myself an Alfa Romeo Spider.” “It’s red and it’s got a convertible top and sometimes when I pass those ladies in their huge station-wagons full of kids, and dogs, and groceries I wave—and say to myself, there but for the grace of my Alfa go I.”

Ray R.

“But then I got married and Jennifer arrived a year later; two years after that, Robert.” “My dream of owning an Alfa gave way to the reality of a mortgage, dentist’s bills, and college tuition.” “But now Jennifer is married and has a Jennifer of her own, Robert Junior is through law school.” “And this 50 year old kid went out and bought himself an Alfa Romeo Spider.” “Do I love my Alfa as much as I thought I would? Well, It’s a dream come true.”

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Ray R.

I limped through college and graduate school with one cramped used car after another. "But now that I've got a grown up job with grown up responsibility, I thought I'd treat myself to a brand new car. "Well, at first, I thought the world had passed me by—all those cars were so boring! "Then I discovered the Alfa Spider. First of all, it's a convertible! And most of all it's an Alfa Romeo. "What a machine! "Today when I leave the office after all those meetings, my hair cut short, necktie in place, I'll jump into my very own Alfa Romeo Spider. "You know, all that college was worth it."
A NOTE ON HAY FEVER

Cool moonlit terraces, beautifully groomed women, men in white dinner jackets, sparkling repast, perfect manners and somewhere a little orchestra playing a haunting tune—that is the image conjured up by the magic of Noel Coward’s name. Not so in Hay Fever that bright durable classic of a weekend in the country. The behavior—in words of one character—is “dignatical,” the breakfast haddock, “disgusting,” and every one has a perfectly beady time of it, except the audience, which is in for an evening of endless joy. With this in mind, ACT returns the perennial crowd-pleaser to the repertory for its third season.

The slim plot was inspired by a weekend spent with Laurette Taylor, her playwright husband Harley Manners and Miss Taylor’s two precocious children. During his first New York visit, Coward was a frequent guest in their demi-Gothic edifice on Riverside Drive. Miss Taylor was, according to Coward, “frequently blunter to the point of embarrassment. Her humor was quick as lightning and she could pounce from a great height with all the swift accuracy of a pelican diving into the seas, seldom failing to snap some poor fish.”

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

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

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

THE CASE OF THE DANCING DEER

“Mere scrush! Are you daft?” railed my round-faced MacBerth. “I want Glenfiddich!” The steward shrugged an apology. It seemed the celebrated single malt from the valley of the deer was not on our itinerary.

“No Glenfiddich!” moaned Mac. Then a sly grin danced upon his lips. “A temporary dilemma—and purely academic!” he winked, bolting from the carriage. An hour passed without his return; I ventured off in pursuit.

In the corridor I encountered an odd chap clutching a sheepskin pouch. From the clinking sound he made as he passed, I judged his bag to be full of bottles. And if my ears didn’t deceive me, triangular bottles at that.

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

“My suspicions aroused, I trailed the fellow into a private car. Only to be startled by a troop of sprightly stags. Professor Dandel’s Dancing Deer, read a dangling banner. I promptly made tracks for the door.

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

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We also have three weekly flights to Glasgow and two weekly nonstops to Manchester in the summer. All from our very own terminal in New York's Kennedy Airport (we are, as you know, the only foreign airline who can make that claim). And don't forget our convenient Shuttle service to Belfast, Edinburgh, Glasgow and Manchester.

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Bon Weekend!

NOTE ON THE TROJAN WAR WILL NOT TAKE PLACE

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

As in the Homeric legend,Paris of Troy has seized Helen, wife of the Spartan Menelaus and that most beautiful of all mythical women. The Greeks, even at the moment, approach Troy in their warships, demanding her return. Troy may surrender Helen, or they may fight what we in the audience know as a war that demolished their civilization.

Giraudoux turns a blinding spotlight on human nature as the Trojans debate the abstracts of war versus peace. For Hector, war is “the most surd and hypocritical way of making men equals.” For the Trojan king Priam, war is the necessary catalyst which makes “this dull and stupid business we call life suddenly leap into flame and justify itself.” To the Greek Ulysses, there is “a kind of permission for war which can only be given by the world’s mind and atmosphere.”

As La Guerre de Troie n’a pas lieu, the comedy was first produced in Paris in 1920. Christopher Fry’s English translation, Tiger at the Gates, was the outstanding success of the 1963-64 London and New York seasons.

The American Conservatory Theatre’s new production uses the Fry translation, but has restored Giraudoux’s original title: “We all have tigers at our gates and wherever we choose to place them,” says Jack O’Brien who directs the play for A.C.T. “It isn’t just a symbolic tiger, the spirit of war; it is a lot of other things as well. That is why we have been taking the tiger out of the title — to remove it from our inspection, to pull down the image of the gate, and the fancy symbolic people. These are glasses, these are glazes on the surface of what basically is a very deep mirror.”

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

The following notes have been transcribed from an interview with O’Brien on his highly relevant interpretation of The Trojan War Will Not Take Place.

The play was written just before the Second World War. The political climate was changing. The stage was already on the move. Giraudoux was very much aware, very tied into his time. We have a marathonic period in history — here — the people with their couturier dresses and elegant cocktail parties, and chamber ensembles going on in the background.

It is not so very different from what is going on now, here in our own country. We look terrific, we talk a terrific game, we are terrific. We are into good lives, simple but expensive lifestyles. This city is a perfect cathedral of that American dream ethic. We’re having a wonderful time — and down the road in Fidel Castro.

In the play, we hear the Trojans debating, sometimes with real purpose, passion and elegance, about the virtue of war versus peace. This debate seems a bit peculiar. They are obsessed with the beauty of Helen the way we are obsessed with whatever last comes out way from time to time. What personality happens to grab the public imagination, we immediately dress like her or her, talk like her or her — whatever that may be. We are enormously attracted by these kinds of values.

Then suddenly, two people, Ulysses and Ajax, walk on stage, and we know they are going to win the war, because they have to win the war, because it is necessary for them. And suddenly all sorts of stories tumble together in your head. But one of the phrases that keeps coming in is: “Those of us who do not read history are doomed to repeat it.”

Here we have a perfect example of a society at the end of their flowering, at their most elegant, their most attenuated, their most sophisticated, their most developed, their most appreciative, quarrelling over the relative virtues of this grape versus that grape, while destiny is thumping at the door. It’s a cruel lesson.

Right now, we are in a particularly manic period, a kind of trend, the impact of artifice on our public consciousness and our aesthetic consciousness is enormous and troublesome in a sense. We flirt daily with unspoken, important issues: the reinstatement of the draft, the election, this cauldron of activity that is going on in the Middle East, political unrest in Poland. These are economic ramifications affecting the entire globe. Are we not, in fact, quite a bit like the Trojans, sitting here in our ivory tower, having a late lunch and wondering if that color really does become one? And suddenly, we find out that other people have stronger values — determining values.

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

Meanwhile, somebody else is hungry. Somebody else needs oil. And some of us will debate humanistically and sincerely the relative merits of whether you should have the oil or I should have the oil. And then, somebody will come and take it, very often while we are talking.

That is a lesson we need to hear right now. The Trojan War Will Not Take Place is a powerful and amusing exemplification of what have ever been. This is happening to us. And we are all gods and goddesses, we are all sorts of stories, well known, well educated, sensitive. We are Americains. What we continually must remind ourselves of is that we can also hurt and bleed and suffer. And if we are not responsible for these things, then we are surely well. This is the historical record of one more people who sleep too late in the morning.
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Right now, we are in a particularly manic-depressive period, whether it be social or political. At some point, the impact of artifice on our public consciousness and our aesthetic consciousness is enormous and troublesome in a sense. We flit daily with every moosy important issue and the instantaneous nature of the media, we are not in fact, quite a bit like the Trojans, sitting here in our ivory towers, having a late lunch and wondering if that color really does become one? And suddenly, we find out that other people have stronger values - determining values.

In the debate between Ulysses and Hector, Ulysses makes it very clear that the development of nations in terms of their destinies may be somewhat outside the scope of those who think they should win and those they think should lose. It is time now for the Greeks to assume the position that has been forever occupied by the Trojans - to keep perspective and objectivity.

Meanwhile, somebody else is hungry. Somebody else needs oil. And we are not going to debate humanistically and sincerely the relative merits of whether you should have the oil or I should have the oil. And then, somebody will come along and take it, very often while we are talking.

That is a lesson we need to hear right now. The Trojan War Will Not Take Place is a powerful and poignant indication of what has ever been. This is happening to us. And we are all gods and goddesses, we are all gods and goddesses, we are all gods and goddesses. We are all gods and goddesses. We are all gods and goddesses. We are all gods and goddesses.
**NEWS & NOTES**

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

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

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

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

**TO THE AUDIENCE**

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

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

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

DOCTORS may leave their seat location and the number 928-5963 with their call services.

**CREDITS:** Dennis Anderson, Edward Bennett, William Gansler, Larry Merzkle and Ron Schell for A.C.T. photography.

**SPACIAL THANKS:** Marie Hamilton, seamstress; Loutis Kosyamtiam, hair finisher; Leo Menconi, assistant milliner; Mary Zimmer, I.S.W., Lesley Nicholson, I.S.W.

**TICKET INFORMATION:**

The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. through first intermission of the evening performance Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. On evenings when there is no performance, the Box Office closes at 6 p.m. Tickets to Maritime's Memorial Theatre shows are available at the Geary Box Office until 2 hours prior to curtain; they will then be available at the Maritime Memorial Theatre Box Office. For additional information call 673-0440.

**SPECIAL DISCOUNT RATES**
Special student matinee ticket prices are also available at some of the companies participating in this promotion. These prices are limited to groups of 25 or more at both the Geary and Maritime's Memorial Theatres. Special student matinee tickets listed on regular schedules are also offered to groups of 10 or more. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3800.

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

Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. DOCTORS may leave their seat location and the number 928-5983 with their call services.


SPECIAL THANKS: Mauna Hamilton, seamstress; Louris Kosuyanjian, hand finisher; Leo Menconi, assistant milliner; May Zimmer, I.S.W.; Lesley Nicholas, I.S.W.

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

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

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A CHRISTMAS CAROL

A.C.T.'s CHRISTMAS TREAT

I n a production rich as the Cratchit's plum pudding and spicy as a bowl of holiday punch, the American Conservatory Theatre once again presents that heart-bleeding, all-American legend, Charles Dickens' A Christmas Carol.

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

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

A.C.T.'s festive adaptation of the classic is the result of the collaborative efforts of Dennis Powers and director Lloyd Williams, who have preserved Dickens' language and the spirit of the original with loving care, while adding rich
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dimensions of glittering theatricality. All the beloved characters from the tale appear as miraculously as if conjured up by the three Spirits of Christmas who visit Scrooge. We see good Bob Cratchit and his brood step out of the pages – and the jolly Fezziwigs, old Jacob Marley, Mrs. Dilber and her rauco-

ous cronies, little Fan, Dick Wilkins, Topper, Bello and Tiny Tim, waving his little crutch and crying out "God bless us, everyone."

But above all, the adaptation preserves the wonder of Scrooge’s conversion: "In this production," comments William, "we have imagined Scrooge’s world to be one of shut-up byres, cases and cupboards – coffins of his memo-

ries, safes into which his feelings have long since retreated. Fragments of the past are lodged in sealed keepsake box-

es. His heart confides in no one."

During Scrooge’s journeys with the Ghosts, "the locks and latches on the compartments of his memory spring open," Williamson continues. "He is awed, moved, stirred by natural feel-
ings he has denied for a long, long time. The marvelous joys, laughter and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most
dreaded fear: a loveless and lonely death. It is at the moment when he is face to face with his imminent death that Christmas happens. Out of the darkest dark comes the renewal of the light, Scrooge is reborn."

Sentimental to a fault, A Christmas Carol is also sentimental to a virtue. Certain-
ly, no one before or since has captured the essence of Christmas as did Dick-

ens. At this festive time of the year, A.C.T. is pleased to share his glorious celebration of the season’s joys with its audience.
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A.C.T. INITIATES INTERPRETED SERIES FOR THE HEARING-IMPAIRED

In a continuing effort to bring the magic of live theatre to more of the Bay Area community, the American Conservatory Theatre adds a special series of performances this 35th anniversary season which will be interpreted for the deaf and hard of hearing. These plays chosen for the series are Noel Coward's sparkling Play On!, Lilian Heilman's powerful drama The Little Foxes, and that best loved of all Christmas stories, Charles Dickens's A Christmas Carol.

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

A.C.T. has been fortunate in securing the services of Mrs. Audree Norton as a consultant in the program. A founding member of the National Theatre of the Deaf, she is Coordinator of the Center for the Hearing-Impaired at Otterbein College. Last month, Mrs. Norton and A.C.T.'s General Director William Hall met with leaders of the Bay Area deaf community to discuss ways and means to better implement the pilot season.

As a result, A.C.T. has installed the necessary teleprompter equipment so that the hearing-impaired may make their own reservations by calling TTY, 415-775-5653. A special section of the ticket offering maximum visibility will be reserved for the deaf audience.

Interpreter for the A.C.T. program is Steven Frolich Rudser, considered one of the finest in the country, well known to deaf audiences in and around the Bay Area. Rudser is one of ten people in the nation who holds a Special Certificate in sign language interpreting from the Registry of Interpreters for the Deaf. He is on the faculties of the University of California San Francisco Center on Deafness where he teaches sign language and the Vista Community College.

Dates for the series are A Christmas Carol on December 2, Play On! on January 6, and The Little Foxes on April 28.
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Welcome Back!

William Ball (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York theatrical debut with Chekhov's little-known Ivanov in an off-Broadway production that won the Otho and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lulu D’Ammatino and Outer Circle Critics Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, he returned to New York to write the libretto for an opera, Natalie Perimmis, with composer Lee Hoby, based on A Month in the Country. In 1964, he directed Tartuffe and Hero in Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation doctoral grant and an NBC- RCA Director’s fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Othello, Macbeth, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Cesar and Cleopatra, The Conqueror, Cenina de Borjon; The Double, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumers, Iguana, The Bourgeois Gentleman and The Winter’s Tale. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a “best director” nomination by the Television Critics’ Circle. He also works as a teacher in A.C.T.’s Conservatory program. As co-founder and General Director of A.C.T. he also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

Who’s Who At A.C.T.

Deb Sorensen in THE IMPORTANCE OF BEING ERNEST

Deb Sorensen in THE IMPORTANCE OF BEING ERNEST

Bay Meadows in THE VISIT

Ray Borelli in THE VISIT

Doris Eckel in UNTITLED CHAMPIONSHIP SEASON

Doris Eckel in UNTITLED CHAMPIONSHIP SEASON

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Deborah Saade in THE IMPORTANCE OF BEING ERNEST

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JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as Producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway productions. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a Director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Conference of General Managers and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. He is a consultant for the U.S. Department of Labor and was recently appointed a member of the Board of Directors of the Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the United States. Last year he completed his sixty-sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., whose productions of Chekhov's Uncle Vanya 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 Players in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Quaintessence of Margery Kempe, Epigram for George Dillon and directed the national touring company of Oliver. He has served as guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference. He directed the Square Valley Community of Writers. He staged the American production of Sir Michael Redgrave in the world premiere of People, directed the Australian premiere of The Visit and, at A.C.T., the English-language premiere of the hit Soviet play Valentin and Valentina.

NAGLE JACKSON (Guest Director) is the Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to the Bay to direct Hay Fever. Following the success of Hay Fever he staged it for the Royal Pencacuma Playhouse in Palm Beach, Florida, and at the McCarter Theatre with Celeste Holm in the leading role. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Jacob and His Struggle Against the Rambos, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the
Hot L Baltimore, and at A.C.T. the English-language premiere of the hit Soviet play Valentin and Valentina.

ALLEN FLETCHER (Consortium/Director) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of them as Resident Director and Director of the training program and two as Artistic Director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hostage, Antigone and Oedipus, Othello, Paradise Lost, Hud, and the recent Helen of Troy, The Last Heiress, The Hot L Baltimore, The Mower, The Ruling Class, Abundant Person Singular, Heartbreak Hotel, Romeo and Juliet. A History of the American Film, the world premiere of Tennessee Williams’ This is My Entertain- ment and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Wild, Wild, Wilderness, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt and The Master Builder.

NAGLE JACKSON (Guest Director) Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to direct Hap Feuer. Following the success of Hap Feuer he staged it for the Royal Penrnanca Playhouse in Palm Beach, Florida, and at the McCarther Theatre with Celeste Holm in the leading role. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Boxes and His Struggle Against the Fates, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the
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The Acting Company

Joey Bird, now in his 11th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in All My Sons on Broadway. Bird toured in The Shaw Or with George C. Scott and Victor Garber for the P.A. Phoenix Repertory Theatre in New York, and then toured the Netherlands and in Canada. He appeared in America in the role of the title character in House of Games, a role he played in the London production of The Master of Disguise. Bird also appeared in the movie The Green, directed by Mike Nichols.

Ray Birk came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at the University of Southern California. He performed at the Actors' Playhouse in Chicago, the Pioneer Theatre Company in Salt Lake City, and the Oregon Shakespeare Festival. Birk also directed the world premiere of Will Grady's production of the play The Doctor's Wife. Birk's directing credits include The Comedy of Errors, The Taming of the Shrew, and The Merry Wives of Windsor. He is a member of the Actors' Equity Association.

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

JERRY TURNER (Guest Director), a Westerner by birth and choice, has been Producing Director of the Oregon Shakespearean Festival since 1977. He recently directed Richard III, Coriolanus, Timon of Athens, Measure for Measure, Night of the Plague, and Mother Courage. He has a special interest in Scandinavian drama and has translated Miss Julie, Deadlock, Brand, and Wild Duck and directed the last three. His academic career spans more than 17 years and he holds a PhD. He has taught at the University of Arkansas, Washington State University, Humboldt State University and the University of California at Riverside.

JACK O’BRIEN (Guest Director) returns to A.C.T. to direct The Trojan War Will Not Take Place. His past assignments for the company have been The Importance of Being Earnest, You Can’t Take It with You, and Man and Superman, and he also saw the world premieres of The Selling of the President done here. The musical he wrote with jazz man Bob James, A graduate of the University of Michigan, O’Brien is a product of Ellis Barish’s A.P.A. Repertory Company and spent the first six years of his professional life working with that troupe. He has worked extensively in regional theatres around the country, principally the Old Globe for whom he has staged A Comedy of Errors, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, Hamlet, A Midsummer Night’s Dream, and last season’s Romeo and Juliet. In Florida, Illinois, for whom he did The Tavern with Brian Bedford. The Westwood Playhouse; the Heroes with Murray McChargue; The Alhambra, A Man for All Seasons with Charles Hart; and the Studio Arena in Buffalo, where he just mounted the world premiere of Mark Berman’s Lady of the Dunes, under the auspices of his Associate Artists. Director of John Houseman’s Acting Company in the early ’70s, he did productions of The Orchestra, Beckett’s Play, and Satyagraha’s The Time of Your Life. Active on the opera stages of the country as well, O’Brien has staged The Magic Flute for San Francisco Opera, Traviata for Santa Fe, Street Scene for The New York City Opera, The Impressario and Abu Hassan for The Washington Opera and Aida, Cecil Feist Zazu and Porgy and Bess for the Houston Grand Opera. O’Brien and Bev won Mr. O’Brien a Tony nomination for Best Direction of a Musical in 1972 on Broadway. For PBS Television, he has directed The Time of Your Life, Neil Simon’s The Good Doctor, and last season’s The Most Happy Fella, which also ran on Broadway last year. His next assignment will be to direct Madame Mason at Mary Stuart in a new translation for the Ambassdor Theatre in Los Angeles next Spring.

THE ACTING COMPANY

JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway productions. A featured actor in 37 A.P.A. Phoenix Repertory productions in New York, he charted Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jose Royce Landis and the A.P.A. Phoenix Eastern University tour of The Miracle. Bird is the director for San Diego’s Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BBK came to A.C.T. seven years ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and attended acting at the 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 Rosencrantz and Guildenstern. In the Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Duroy in Epson, Henry Carr in Travesties, Causius...
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Penthouse is the Vocal Coach for the A.C.T. company as well as an assistant to the Advanced Training Program and the Summer Training Congress. In the past three seasons it has appeared in all the Bay Area. The Manager is the lead in "A Month in the Country," the leading role in "Outrage."
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MARK HARELLI was born in Hamil-
ton, Texas and studied at the University of Texas in Austin. Before joining the A.C.T. acting company, he performed for over 20 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season, he appeared in the Choral of Blood and A History of the American Film.

THOMAS HARROW (*1) joins the A.C.T. acting company after appearing on the Geysers stage in Romeo and Juliet. He is a Wildman and Fool. His previous performances include Iago in Private Lives and Trafalgar in The Juggler. He studied ballet with Eugene Steifler and Ian MacNeil and he also served as a scenery consultant in ballet at the University of Texas. He appeared with Mickey Rooney in The Garrick Grandslam. Other roles include Pym in The Tempest and The Frogs in Waiting for Godot.

LAWRENCE LEIGHT (*1) in his seventh season with the company. He has previously worked with the summer repertory theater in Santa Rosa, Sonoma Performing Company, the Main Shakespearian Festival, the Grand Comedy Festival and the Company Theatre of Berk-
ye. In A.C.T. of The National Theater's Christmas Carol The Visit, Robert Child The Girl of the Golden West and most recently on tour in The Bay Area.

JILL HILL (*1) joins A.C.T. after receiv-
ing her B.F.A. in theater and film from Deni-
more University. She has studied in London with Michael MacGowan, and with the RADA, and with the English Speaking Theatre in Copenhagen, Denmark.

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Under Millwood, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventeenth Doll, Oh Man, Oh Women, The Dumb Waiter and Poo. To be Good. His movie and TV acting credits are many and lately he has also been producing and directing.

**JOHN FLETCHER** joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coordinator and is an acting instructor for the Advanced Training Program. He has also directed Heartbreak House, Ah, Wilderness! and Romeo and Juliet. He has studied acting at the Juilliard School in New York, film making at New York University and film at the San Francisco Art Institute.

**JULIA FLETCHER** (*Juliet*) last season after working as an A.C.T. stage manager for three years on 17 shows and as a stage reader for the Plays in Progress series for one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player in All's Well That Ends Well and as Isabelle in Ring Around the Moon under the direction of Laird Williamson. This past summer she taught acting in the Summer Training Congress.

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

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

**THOMAS HARRISON** (*Romeo*) joins the A.C.T. acting company after appearing on the Geary stage in Romeo and Juliet, Ah Wilderness! and Parnassus. His student productions include Private Lives and Treploy in The Seagull. He studied ballet with Eugene Savin and Igor Youskevitch and he also served as a fellow in Russian at ballet at the University of Texas. He appeared with Mickey Rooney in Three Cheers for the Blinder. Other roles include Stephen Ryder in When You Comin' Back Red Ryder? Lucky in Winning for God, Malcolm in Macbeth and Tom in Glass Menagerie. In addition, he was a T.C.G. National Finalist this past spring. His film credits include Piranha. His second love is in professional landscaping.

**LAWRENCE HECHT** (*Juliet*) is now in his seventh season with the company. He has performed or directed with Summer Repertory Theatre in Santa Rosa, Xeroxagon Performing Company, the Marin Shakespearean Festival, the Grand Comedy Festival and the Company Theatre of Berkley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West and most recently on tour in Bay Fever.

**JILL HILL** (*Juliet*) joins A.C.T. after receiving her B.F.A. in theatre and film at Denver University, Ohio. She has studied in London with Michael MacGowan from R.A.D.A. and has worked with the English Speaking Theatre in Copenhagen, Denmark. She
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was seen last season on the Geary stage
in The Octor of Blood. She played the
role of "Girl" in The Hot L Baltimore
and Hotel in Pinter's The Roast at the South-
california Conservatory Theatre.

She was also seen in student productions
as the "Girl" in The Hot L Baltimore.

She was in The Royal Family, Joan La Pas-
celle in Henry IV, Part I and Natalia in
Three Sisters. This summer at the West-
craft Stage in Dallas, she appeared as
Lady Teinde in School for Scandal and
Blanche in The Taming of the Shrew.

ELIZABETH HUDDLE made her pro-
fessional debut at
New York's Lincoln Center Repertory
in the title role of The
Country Wife and as
Cruel in The Concen-
tration Camp Circle. This
is her sixth season at
A.C.T. where her roles have included the
Dressa in Cyrano de Bergerac, Suze in
The Hot L Baltimore, Mrs. Mauve in
Street Scene, Dolly in The Matchmaker,
the Countess in The Importance of
Being Earnest, Joan in Knock Knock, Marcelle in
Hotel Paradiso, Natalia in The Month in the
Country, Claire Zachanassian in The Visit
and Regina in The Little Foxes among oth-
ers. She has appeared as a guest artist with the
Oregon Shakespearean Festival playing Cleopatra in Antony and Cleop-
tera and directing A Streetcar Named De-
 sire and Miss Julie. She also directed the
P.L.P. production of Jack Gilford's
Afternoon in Paris. Her first feature
film, Image, Farewell was invited to the
Venice Film Festival this summer.

JOHN HUTTON [*] received his B.F.A.
from Ithaca College, New York before enter-
ing A.C.T. He has been seen on the Geary
stage in Roman and Juliet and The Girl of
the Golden West. Stu-
dent productions at
A.C.T. include Vestrucci in Three Sisters and
Herbert Doan in The Royal Family.
This past summer he appeared in Our
Town and The Board at the Oregon Repere-
tory Theatre in Eugene.

JOHANNA JACKSON [*] studied at the
Pacific Conservatory of the Performing
Arts where she also performed in Member
of the Wedding, Shawl-
boat and most recent-
ly Death of a Salesman
and The Journey. She
joins A.C.T. this season as a Journeymen,
having appeared on the Geary stage last
season in Pindaristic.

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Annie Laidner, an original member of the Actor's Workshop, was graduated from Stanford University. In New York, she starred in several plays with Harry Shearer and toured with The Kate Mason. She also appeared in the film "The Great Gatsby."
BYRON JENNINGS joins A.C.T. this season having performed in the Oregon Shakespearean Festival, Mark Taper Forum, and Old Globe Theatre, California Actors Theatre and the Actors Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in the title roles in Richard III, Sherlock Holmes, Loesser in The Winter's Tale and Trigorin in The Seagull.

NICHOLAS KALENOV (*) joins the A.C.T. acting company this season after studying at Rowan College, Brunswick, Maine and Tufts University in London, England. He studied with E. Martin Browne and Anthony Comish, born and raised in Lexington, Massachusetts. He has performed at the Theatre at Monmouth, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in Midsummer Night's Dream, Erso in安东尼 and Cleopatra, Ford in King Lear, Antigonus in The Taming of the Shrew, and Joseph in School for Scandal. At the University of Illinois, he played in The Seagull and in Richard III.

LAURA KLEIN (*) joins the A.C.T. acting company this season after studying at the College of Santa Fe, where she played opposite Greg Garson and Sylvio Sedley. As a member of the Green Garter Theatre Company, she has worked in collaboration with playwright Preston James on A Place in the Middle East. Last season she was seen as the silent mother in A History of the American Film. While in A.C.T.'s Advanced Training Program, her roles included Arriana in The Servant of Two Masters, and Cleo in Equus. Mr. Blake's summer she played Beatrice in the V.T.A. production of Much Ado About Nothing at the Paul Mellon Visiting Theatre. She also appeared in the film version of Much Ado About Nothing and in the television play, The Early Bird.

ANNE LAWDER, an original member of the Actor's Workshop, was graduated from Sarah Lawrence College and is a member of the Los Angeles Theatre. She has studied in New York and in New Orleans and in New York. She has studied with Kaye Delakova and speech with Alice Newman. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist at Santa Barbara/Santa Barbara. She has performed at the new TV film A Christmas Story in December.

MATT McKENZIE (*) was seen this past summer at Hartnell's Western Stage performing in The Taming of the Shrew as and Joseph in School for Scandal. At the University of Illinois, he played in The Seagull and the title role in Richard III. Last season he was seen in the student projects of Dr. Armit in Uncle Vanya and Rich in Richard III.

WILLIAM MCKEENBERG joined the company three years ago in All's Well at the Milwaukee Repertory Theatre. Where he was seen as Tobias in A Delicate Balance, John Tarleton in Much Ado About Nothing at the Paul Mellon Visiting Theatre. She also appeared in the film version of Much Ado About Nothing and in the television play, The Early Bird.
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DeAnn Means, a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons, returns after an absence. Her early A.C.T. roles include Miss Alice in Man and Superman, Polly Garter in Under Milkwood, Viola in Twelfth Night and Diana, in New York, she was again seen as In Ashland and Tinny Alice as well as in Ashland and One Flew Over the Cuckoo’s Nest and A Sound of Silence, she recently co-starred with Jerry O’Connell in the New York production of The Life of Wenceslas, she was seen in And Miss Reardon Drinks Little and the recent West Coast premiere of Richard Wilbur’s translation of Molieres The Learned Ladies. A guest artist at leading American regional theaters, Means has also made many television appearances including the Public Theater’s production of Under Milkwood, such series as Beacon Hill, Rawhide, and Two Men and a Baby. The Molly Malone.


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MARK MURPHY, now in his fourth season at A.C.T. is the Director of the Vocal Programme at the University of Texas. He has been seen in The National Health, Ab- bandoned, The Time of Your Life, and in the National Tour of The Caucasian Chalk Circle. He is the artistic director of the San Francisco Opera Workshop and has appeared in the world premieres of Verdi’s La Traviata andComposer Mink address.

WILLIAM PATTERSON has devoted his long acting career largely to the resident theatres. He spent at least part of every season in San Francisco and he was a member of the Bay Area Dramatists. He has appeared in films and in various national tours with his original one-man show, Oracle. Salignac’s tie is truly rich on flavor, with natural herbs, spices, and a bit of love.

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Repertory Season 1981
January - May
War Memorial Opera House
STACY BAY (*), a native of Montana, is a member of the A.C.T. acting company this season and will be teaching voice in the Advance Training Program. She has been active in the theater world for many years, having performed in various productions across the country. She is currently appearing in the musical *Hair* at the Orpheum Theatre in San Francisco.

GARLAND J. SMITH (*), a graduate of the University of California, Berkeley, and a former member of the A.C.T. ensemble, has been active in the theater world for many years. He currently appears in the play *The Seven Deadly Sins* at the San Francisco Playhouse. He is also a member of the A.C.T. acting company and has been involved in numerous productions across the country.

DEBORAH SULLIVAN (*), a former member of the A.C.T. ensemble, returns to the company after a year away. She has been active in the theater world for many years, having performed in various productions across the country. She currently appears in the play *The Skin of Our Teeth* at the San Francisco Playhouse. She is also a member of the A.C.T. acting company and has been involved in numerous productions across the country.

SANDY WALKER (*), a native of Montana, is a member of the A.C.T. acting company this season. She has been active in the theater world for many years, having performed in various productions across the country. She currently appears in the play *The Glass Menagerie* at the San Francisco Playhouse. She is also a member of the A.C.T. acting company and has been involved in numerous productions across the country.

FRANK SAVINO (*), a native of Montana, is a member of the A.C.T. acting company this season. He has been active in the theater world for many years, having performed in various productions across the country. He currently appears in the play *The Glass Menagerie* at the San Francisco Playhouse. He is also a member of the A.C.T. acting company and has been involved in numerous productions across the country.

BRUCE WILLIAMS (*), a native of Montana, is a member of the A.C.T. acting company this season. He has been active in the theater world for many years, having performed in various productions across the country. He currently appears in the play *The Glass Menagerie* at the San Francisco Playhouse. He is also a member of the A.C.T. acting company and has been involved in numerous productions across the country.

The exhibit will also feature: 3 Paintings, the artist's newest suite of 10 color lithographs.
STACY RAY (*†) joins the A.C.T. acting company this season and will be teaching Voice in the Advance training Program. Although her family roots are in Georgia, she spent time in Florida and North Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in Romeo and Juliet as Paris and in Othello as Iago. Her A.C.T. student casts in the recent productions of Othello and Romeo and Juliet as well as performing in Oto- nato de la Montagner’s A Trick of the Tail and Thelma’s Café as well as performing in Oto- nato de la Montagner’s A Trick of the Tail and Thelma’s Café as well as performing in Oto- nato de la Montagner’s A Trick of the Tail and Thelma’s Café. She has also performed in The Three Hills in Connecticut. Her roles as an M.F.A. student include Juliet Cavendish in The Secret Diary of a Chambermaid, Astrid in Three Sisters, the Nurse in Romeo and Juliet, and in Uncle Vanya. On the Geary Stage she was seen in Romeo and Juliet.

RAY REINHARDT, who celebrated A.C.T.’s 25th anniversary last year, stars in A Relaxing Tour of Russia as Empress Tzara in Andy Tennant’s new play Under the Skin. It is known to San Franciscans as the lead in Cyranos the Misfit, Stanley in A Streetcar Named Desire, Andy Wyle in South and Astrid in Uncle Vanya. He has appeared on Broadway in The Lavey in Tiny Alice, which he recreated with A.C.T. away from the Geary stage, he has performed Shakespeare’s King Lear, Dam Kerrigan in The Gentleman’s Shir, and an Evening of Comedy at Sovranan Winery. His television credits include Hawaii 5-O, Nichols, Arnie, Gunsmoke and several award-winning programs. He has acted with the San Francisco Opera in Richard Strauss’ Ariadne and Nosse.

FRANK SAYNO, an M.F.A. at the Goodman Theatre of Chicago where he was an acting partner in ten productions, where he worked at the C.B.E.D. and various theatres acting and directing. He began his Broadway career as a standby for Big Top and has since appeared in a long list of Broadway and Off-Broadway credits ranging from Harvey Burston in Room Service, Jason in Medea and in a number of Off-Broadway productions, including Chief Bromley in One Flew Over the Cuckoo’s Nest to name a few. His TV credits range from Soap Opera to Kojak to The Connoisseur. He has been a guest on a number of major television series in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON (*†) graduated from Grand Valley State College, Michigan, prior to joining A.C.T. He has performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Geary stage he has been seen in The Girl of the Golden West and Porttugeese.

DEBORAH SUESS returns to A.C.T. having been seen at the Bay Area Stage Company, the Theatre of Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the 1982 hit film Tessa: a Riddle and June 19, 1983. She is presently on staff at Mills College, U.C. Berkeley, A.C.T. and is a voice and speech consultant in private practice in the Bay Area. She is a founding partner in Philo Video Productions.

SYDNEY WALKER is a veteran of 30 years of stage, film and television work. Eighty percent of Ms. Walker’s professional career has been spent with the Playhouse Repertory Company and the National Repertory in the 1960s, the APA and Lincoln Center Repertories in the 1970s and 1980s. He joined A.C.T. in 1974 and has been seen in A Room in the House of the Dead, A Midsummer Night’s Dream, The Comedy of Errors, The Taming of the Shrew, A Midsummer Night’s Dream, The Comedy of Errors, The Taming of the Shrew, Much Ado About Nothing and Rosencrantz and Guildenstern Are Dead.


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Michael Winters came to A.C.T. as a stage scenic artist after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appeared as Nin Million in the Westend's success, The Maharajah of Chittock 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 designer in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, A Midsummer Night's Dream, House, The Visit, Romeo and Juliet, The Little Foxes, Porgy and Bess and The Oddball Golden War.

Designers

MARTHA BARKE (Costume Designer) currently works as a costume designer at American College Theatre Festival where he designed several productions for the New York City, Boston and Chicago Opera companies as well as the New York City and London California Fringe. His recent credits include Romeo and Juliet and the Odyssey festival for Two Worlds. His new designs for the New York City, Boston and Chicago Opera companies, including The Circle, A Christmas Carol, A Midsummer Night's Dream and Oedipus Tyrannus, have been widely admired. His designs for the Odyssey festival for Two Worlds, including Porgy and Bess, have received critical acclaim. He is currently the designer for the upcoming production of The Odyssey at the Odyssey Festival for Two Worlds.

Davy Epperson (Lighting Designer) received his B.F.A. in scenic design from the Yale School of Drama and is currently the Lighting Designer for the Yale Repertory Theatre. A designer with over twenty years of experience, Epperson has designed lighting for productions of Peer Gynt, Knickerbocker Holiday, A Midsummer Night's Dream and the Troll King in Peer Gynt. Epperson is also known for his work with the Insight Theatre Company and has designed lighting for productions of and director of the Odyssey Festival for Two Worlds. He is currently a principal designer for the Odyssey Festival for Two Worlds.

Robert Fletcher (Costume Designer) has designed numerous scenic and costume designs for over twenty Broadway shows, including A Chorus Line, The Secret Garden, and others. His recent credits include the design of the costumes for the Broadway revival of A Chorus Line, the design of the costumes for the Broadway revival of The Secret Garden, and the design of the costumes for the Broadway revival of The Sound of Music. He recently designed the costumes for the Broadway revival of A Chorus Line, the design of the costumes for the Broadway revival of The Secret Garden, and the design of the costumes for the Broadway revival of The Sound of Music.
MICHAEL WINTERS came to A.C.T. three seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appeared as Nat Miller in A.H. Weidman's "Regrettley in The Mushroom of Chichil". Bottom in "A Midsummer Night's Dream" and the Troll King in "Poor Yogi". Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in "The Master Builder". The Circle, A Christmas Carol, Hotel Paradiso, The National Health, Travesties, The Winter's Tale, A.H. Weidman's "Heartbreak House", The Visit, Romeo and Juliet, The Little Foxes, Pandagezetti and The Girl of the Golden West.

DRICK EPPERSER (Lighting Designer) received his B.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for the productions of Peer Gint, Knock Knock, Travesties, All the Way, Has Feast The Crucifier of Blood, Pandagezetti and Buried Child. Epperson also spent eight seasons with P.C.A. in Santa Marta and designed 23 productions for the A.C.T. and as well as being lighting consultant for the outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

ROBERT FLETCHER (Costume Designer) has designed scenery and costumes for over 20 Broadway shows as well as the Stratford, Conn. and Stratford Festival, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Joffrey Ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, A Christmas Carol, and A A Christmas Carol at the A.C.T. with John Lithgow as Scrooge. His future include Paramount's "Star Trek". The Mother with Ringstar. He is currently designing sets and costumes for Hugh Leonard's new play at the A.C.T. for Broadway.

RALPH FUNDICIOLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 21 productions including A.H. Weidman's "Heartbreak House", the Winter's Tale, Hamlet and the Don Quixote and Dolls. In recent seasons he designed sets for Dorecto Fontan, She Shoops for a Cup at the A.C.T., and La Ronde at Trinity University in San Antonio. "The Importance of Being Earnest". Travesties, The Winter Dancers, The Visit, Peer Gint and 1839 at the Mark Taper Forum, and "The Tempest" for the Shakespeare Festival in P.S.B. on television. Last season Fundicillo designed the two opening productions of the new Denver Center for the Performing Arts and has just finished work on the Broadway production of Division Street.

ROBERT MORGAN (Costume Designer) now in his ninth season at A.C.T. has created costumes for 21 company productions. His costumes for A Man For All Seasons at the Ahmanson Theatre were
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Recently honored with a Los Angeles Drama Critics Circle award. He was designed for the Gotham Theatre in Minneapolis and continues his association with both San Diego's Old Globe Theatre and P.C.P.A. in Santa Maria. This season his work will be seen at the Buffalo Studio Arena Theatre and the McCarter Theatre in Princeton. Mr. Morgan resides in Vermont's Mount Greylock with his wife Wendy, an attorney.

MICHAEL OLICH (Costume Designer) designed costumes for A.C.T.'s production of Buonaparte last season. All M.F.A. graduate (Carthage College) over the years, he is an actor/designer of costumes and scenery. Devices will be two instances at How-ard's Alley Theatre, where he has returned since as part of the design group's several seasons. For the last three years he has taught art design at the University of Santa Clara. A winner of the 1975 U.S. I.C.T. design competition in both scenery and costumes, Olich has designed for the California Conservatory of the Performing Arts, the Illinois Institute, the Wolf, Laken Shakespeare Festival and the Oregon Shakespeare Festival.

JAMES SALE (Lighting Director) has spent the last three years in the Alaska Symphony Theatre where he designed the lighting for numerous shows including House of Baka, Tutsi's, Fools: Time, Now and Diamond Star. Other credits include shows at the Benjaman Theatre in Seattle, California, Asia's Theatre and the Wolf Theatre in Los Angeles. He is now designing Oedipus and A New Port for the West End Theatre, a new theater in the San Francisco area. This season as well as being Associate Lighting Designer for A.C.T., this season as well as being Assistant Lighting Designer for all the productions.

RICHARD SIEGER (Set Designer) returns for a sixth season of A.C.T. last year having designed Apollo's Child, The Little Prince and The Girl of the Golden West as well as The Winter's Tale and A Midsummer Night's Dream. This season he is designing A Midsummer Night's Dream, which is presented by the Madonna Memorial Theatre and goes on to Broadway. A graduate of Chicago's School of Art Institute, Sieger also created sets for the Broadway productions of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country, Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.
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recently honored with a Los Angeles Drama Critics' Circle Award. He has designed for the Guthrie Theatre in Minneapolis and continues his association with both San Diego's Old Globe Theatre and F.C.P.A. in Santa Maria. This season his work will be seen at the Buffalo Studio Arena Theatre and the McCarter Theatre in Princeton. Mr. Morgan resides in Vermont's northeast kingdom with his wife Wendy, an attorney.

MICHAEL OLICH [Costume Designer] designed costumes for A.C.T.'s production of Pantovola last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes and scenery for two seasons at Humber's Alley Theatre, where he has returned since as guest designer several times. For the last three years he has taught scene design at the University of Santa Clara. A winner of the 1973 U.S.ITT design competition in both scenery and costumes, Olch has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespearean Festival and the Oregon Shakespeare Festival.

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

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

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JAMES B. MCKENZIE
Executive Producer
EDWARD HASTINGS
Executive Director
ALLEN FLETCHER
Conservatory Director

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RICHARD WILKINS
JUNE BRADY
LUKE COPPER
SUSAN WALTERS
DAVID EDELSTEIN
SARA MILLER
MARGARET JOHNSON
JAMES HARRIS
JIM LYNCH
TOM ATKINS
THOMAS MCDONALD
BRADLEY SCHWARTZ
JORDAN SHERMAN
MARIO CASTELLANO
MICHAEL WELLS
SARAH FAULKNER
NICK CICCIAN
MATT MCCRAY
PATRICIA MERRIAM
JULIETTE GLANZMAN
SARAH JORDAN
KATHERINE MILLER
JUDY MCGREGOR
MEGAN GRAY
TAYLOR HARRIS
KATRINA MURPHY
KATIE NUNLEY
BRADLEY MACK
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PAUL NELSON

CONSERVATORY
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LUCY HAMMAR
MATT MONTGOMERY
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CYNTHIA CLARK
GREG JONES
TAYLOR MILLER
BRANDON SARICK
JACK WOOD
RACHEL SHARPE
LUCAS WATSON
JENNIFER HEPNER
LINDA FOSTER
BRENDAN DUFFY
NATHAN LEE
JIM LYNCH
TOM ATKINS
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BRIAN COCHRAN
GAIL MILLER
CRAIG REISER
DAVID LOGAN
STEVEN PETERS
BEN BLOCK
MARTIN MILLER
LUIS ESPINOSA
LINDA MULLIN
LINDA WILKINS
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NANCY SKILES
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