A Christmas Carol

An Arts & Letoune Publication
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for A Christmas Carol!
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ON THE COVER: Russell Peck's illustration for A Christmas Carol

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AN ELEGANT CELEBRATION OF CHRISTMAS

The holiday season is a very exciting time of year for the American Conservatory Theater because of An Elegant Celebration of Christmas. Since 1976 when Mrs. John A. Victor first produced the spectacular event, An Elegant Celebration has become an eagerly awaited new San Francisco tradition. Now you can share in the excitement of An Elegant Celebration being presented this year from November 27 until December 9 at the Galleria Design Center. The California Association for A.C.T. planned the gala fund raiser opening night festivities. Lita Victor and Charlotte Maillot, preside as co-chairmen, with Maca's California, Beviro's Federal Savings, World硕士 and the Galleria Design Center sponsoring the event.

An Elegant Celebration describes the collection of holiday table setting and Christmas trees that are designed by Bay Area artists and hostesses, celebrities and designers from San Francisco, Los Angeles and New York. The settings and trees are on display throughout the Galleria showrooms and on all levels of the Galleria. For 12 days the public will be able to see this holiday show and visit the 109 designer showrooms which are not generally open to the public.

A few of the highlights that you will see when you attend this year's Elegant Celebration are Mrs. Clark Gable's table, designed by Ron Colyer, that includes personal items that were collected by her husband. Mrs. George Lucas will present Christmas in a gold-tented tent, depicting the early California Gold Rush days. Mrs. Gordon Getty and Mrs. Richard Frazier will do a lavish table with an opera theme for Luciano Pavarotti. Loretta Young's Christmas will include a nostalgia setting designed to spotlight her film career. Marie Osmond, together with her designer, Fabrizio Moroni, will have a dazzling display utilizing many beautiful items she has acquired over the years. International designer, Mary McFadden, will be working in conjunction with the Galleria Gallery of San Francisco to display some of her own personally designed art objects.

Victor's Galleria Furniture Vico will have a Christmas composed of rocks, minerals and shells from his extensive collection. Mrs. Prentice Cobb-Hale will again do an elegant table design with Tiffany's. Mayor Diane Feinstein is designing a Chippendale table with decor by Willaim Gaylord. Famous chef, James Beard, is preparing a sumptuous gourmet Christmas in the kitchen with Charles Gault,ous. Vino Profani has arranged his holiday table in a 100 year old setting. Mrs. Paul Aria of Carmel is presenting a unique disco-style Christmas. And Charles Schulte has designed a "Peanuts" Christmas, with Snoopy tree and a Snoopy Santa. Over 30 different hotels and designers are combining their talents to surprise and delight the 30,000 people who are expected to attend the Elegant Celebration this year.

In addition to being able to see the Christmas displays and the decorator showrooms, the public will be able to lunch at the Consistory Restaurant in the rotunda of the Galleria. There will be daily fashion shows by some of San Francisco's most glamorous stores. A special European coffee shop with sandwiches and desserts will be open on the fourth floor. The Christmas boutique on the ground level will be filled with many unusual gifts gathered from around the world.

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

Tax deductible tickets are on sale in advance at all Macy's stores and will also be available at the doors of the Galleria. The price of admission is six dollars per person. Additional information and group rates are available by phoning 777-2982. There is also a special price of four dollars per person for senior citizens and children. What better way to visit yourself and your friends than to plan a day for leisurely strolling amidst the sparkle and style of the Galleria during this holiday season.

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

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AN ELEGANT CELEBRATION OF CHRISTMAS

The holiday season is a very exciting time of year for the American Conservatory Theatre because of An Elegant Celebration of Christmas. Since 1976 when Mrs. John A. Victor first produced the spectacular event, An Elegant Celebration has become an eagerly awaited San Francisco tradition. Now you can share in the excitement of An Elegant Celebration being presented this year from November 27 to December 3 at the Galeria Design Center. The California Association for A.C.T., planned the gala fund raising opening night festivities. Lita Victor and Charlotte Muiliard presided as co-chairman with Mary Callahan, co-chairman. Fidelity Savings, Westerna and the Galeria Design Center sponsoring the event.

An Elegant Celebration describes the collection of holiday table setting and Christmas trees that we designed by Billy Bone and hostesses, coordinating and designer^s from San Francisco, Los Angeles and New York. The settings and trees are on display throughout the designer showrooms and on all levels at the Galeria. For 12 days the public will be able to see this holiday host and visit 100 designer showrooms which are not generally open to the public.

A few of the highlights that you will see when you attend this year’s Elegant Celebration are Mrs. Clark Gable’s table, designed by Ivan Calier, that includes personal items she collected with her husband, Mrs. Gordon. Lucas will present Christmas in a designer’s tent, depicting the early California Gold Rush days, Mrs. Gordon Cuddy and Mrs. Robert Freeman will do a lavish table with a design theme for Luciano Pavarotti. Mrs. Luciano’s Christmas will include a nostalgic setting designed to spotlight the film scene. Mario Oberlin together with his designer, Ricardo Nicoletti, will have a dazzling display utilizing many beautiful pieces she has acquired over the years. Internationally designing Maury McDuffie plans to work in conjunction with the Quay Gallery of San Francisco to display some of the person traditionally designed art objects.

J. Victor Barker (of the stores) will have a Christmas display of fruits, minerals and shells from his exclusive collection. Mrs. Prentice Cobb will do a display of table setting. Mrs. Paul Zuka of Carneil is presenting a unique Christmas table setting. Mrs. Paul Zuka of Carneil is presenting a unique Christmas table setting. Mrs. Paul Zuka of Carneil is presenting a unique Christmas table setting. Mrs. Paul Zuka of Carneil is presenting a unique Christmas table setting.

In addition to being able to see the Christmas display and be introduced to the showroom, the public will be able to lunch at the Caravello Restaurant in the middle of the Galeria. There will be daily fashion shows by some of San Francisco’s most glamorous store owners. The special European coffee shop will be on the fourth floor. The Christmas boutique on the ground floor will be filled with many unusual gifts gathered from around the world.

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SHERLOCK HOLMES STALKS THE GEARY THEATRE IN THE CRUCIFIER OF BLOOD

Sherlock Holmes, the Victorian detective who epitomizes deductive reasoning, mystery, intrigue and romance, stalks the Geary Theatre stage in January when A.C.T. presents the West Coast premiere of playwright Gordonoptional's 'The Crucifier of Blood.' Gordonoptional has written a touring Holmes play and created a fascinating new adventure in which Holmes and Dr. Watson come to the aid of the beautiful Irene St. Claire.

The diabolic plot begins in 1897 as a fabulously horseless carriage and whiskey-fueled encountered by the Maharajah's jewel is stolen in front of the Maharajah's jewels in Agra, India, during the Great Indian Mutiny. Thirty years later, the world descends on London. What Dr. Watson describes as one of the most thrilling and emotional episodes in his long association with Mr. Sherlock Holmes, "the man of one of the men is forced to seek the help of the great detective to save family from the curse surrounding the stolen treasure.

Director David Hamblin has immersed himself in the Conan Doyle canon in preparation for the Crucifier of Blood. He's had the Conan Doyle stories, but he would not have particularly enjoyed directing a Holmes thriller just for the sheer entertainment value of it. What intrigues me about Crucifier is that it is an all-new Holmes adventure. On the surface, the world is the same thing the Conan Doyle stories, but the constituent episodes and characters are drawn from several different stories. If you are a Holmes fan, there are all kinds of semi-realistic references, and that's the fun, but the play adds up to more than that. It avoids the essence and atmosphere of the Conan Doyle stories in order to explore the meaning of the Holmes myth, in relation to both the Victorian age and our own times.

"I think the universal appeal of Holmes is that he seems to have solved a successful solution to the problem of the world in an uncertain world. Did you know that the first Holmes stories appeared simultaneously with the emergence of the Popper in British crime? It was a period of astonishing conflicts. The British Empire seemed to be at its height, industry was booming. Victoria was been on the throne for as long as most people could remember, and there was a general feeling of solidity and permanence. At the same time, in London alone there were 100,000 arrests a year, and a yearly average of 100 bodies were found floating in the Thames. Unemployment, poverty, alcoholism, disease, and starvation were all-time high. And one of the great fears of the time was of revolutionary ideas, which are complexly dedicated to overthrowing the government. A debt owed to Conan Doyle, who used the first Holmes novel, A Study in Scarlet, Didlock Red with the "best and worst" of times. At any rate, it was certainly an anxious time.

Holmes' courage and charm can be traced to all this. This seems to be the world outside Holmes' problems, solving things with an objectivity that allows him to maintain a comfortable sense of proportion. At the same time this attachment to the difficulties of life also cures him from the rest of the world. This is the world of Conan, and he leaves him very much alone. Conan Doyle vividly describes the periods between cases, when Holmes is plagued with intense depression and restlessness and must resort to cocaine for relief. He connects with the rest of the world only when he solves his problems, and he relieves the cases that give him that chance.

"Dr. Watson, on the other hand, is a 900 average man who lives life as it comes. He is inspired by Holmes, the world he makes mistakes, he gets hurt, and Holmes loves him for it, just as Watson worships Holmes for his frequent success in solving crime. They need each other.

Michael Miller and Christopher Edwards, the directors, and I wanted to create a unique production of Crucifier, like those in New York and London, but we weren't satisfied with the result. It seemed to hold the play down. We also knew we had to work against enormous preconceptions on the part of the audience, that the original play was a massive, bombastic, and witless monster. The audience was not able to identify with the characters. The original play was a mess. We wanted to evoke the feeling of a mysterious Victorian world as a backdrop for Holmes—massive, frighteningly solid and permanent, but filled with strange and possibly threatening shadows, not the feeling of a hidden life beneath the surface. We finally hit on the idea of the architecture, the sort of iron framework that would be beneath a huge old building like Victoria Station. Then we added the architecture. The new Holmes adventure resulted when playwright Giovanni was asked to stage and star in William Gillette's 1899 play, Sherlock Holmes. Instead, Giovanni decided to create a completely new play for Holmes to come alive in and talk about the London that Conan Doyle has vividly brought to life.

In January A.C.T. will bring to Bay Area audiences an exciting and original interpretation of this thrilling new mystery in the West Coast premiere of The Crucifier of Blood.
SHERLOCK HOLMES STALKS THE GEARY THEATRE IN ‘THE CRUCIFER OF BLOOD’

Sherlock Holmes, the Victorian detective known for his deductive reasoning, mystery, intrigue, and romance, stalks the Geary Theatre stage in January when A.C.T. presents the West Coast premiere of playwright Paul Giovanni’s The Crucifer of Blood. Giovanni has cleverly distilled characters and situations from the stories of Sir Arthur Conan Doyle and created a fascinating new adventure in which Holmes and Dr. Watson come to the aid of the beautiful Irene St. Claire.

The play begins in 1897 as a fabulous fortune of the Maharajah’s jewels is stolen by three of his Majesty’s soldiers stationed at Agra, India, during the great Indian Mutiny. Thirty years later, in what Dr. Watson describes as “one of the most painful and alarming episodes in my long association with Mr. Sherlock Holmes,” the daughter of one of the men is forced to seek the help of the great detective to save her family from the curse surrounding the stolen treasure.

Director David Hammond has immersed himself in the Conan Doyle canon in preparation for The Crucifer of Blood. “I’ve always loved the Conan Doyle stories, but I would not particularly have enjoyed directing a Holmes thriller for the sheer entertainment value of it. What intrigued me about Crucifer is that it is an archetypal story of all the Holmes adventures. On the surface Giovanni has based the play on The Sign of Four, but the constituent episodes and characters are drawn from several different stories. If you are a Holmes fan there are all kinds of semi-isolated references, but that’s fun, but the play adds up to more than that. It explores the essence and atmosphere of the Conan Doyle stories in order to explore the meaning of the Holmes myth, in relation to both the Victorian age and our own times.”

I think the universal appeal of Holmes is that he seems to have devised a successful solution to the problems of living in an uncertain world. Did you know that the first Holmes stories appeared simultaneously with the emergence of Jack the Ripper in Britain? It was a period of watching through the horror, the Empire seemed to be at its height, industry was booming, Victoria had been on the throne for as long as most people could remember, and there was a general feeling of solidarity and permanence. At the same time, in London alone there were 80,000 arrests a year, and a yearly average of 260 bodies were found floating in the Thames. Unemployment, poverty, alcoholism, disease, and starvation were at all-time highs. And one of the great fears of the little was of revolutionary plots, carried out by the police. In The Hound of the Baskervilles, Holmes dedicates himself to overthrowing the government, an idea which Conan Doyle used in his first novel in the Holmes series, A Study in Scarn. Dickens called it the “best and worst” of times. At any rate, it was certainly an anxious time.

“Holmes manages to detach himself from all this. He seems to be above the world, outside of its problems, viewing things with an objectivity that allows him to maintain a memorable sense of proportion. At the same time, he is detached from the difficulties of everyday life. He gets his kicks and his instincts from his work, from human vulnerability and emotion. His solution is just a bit artificial, and it leaves him very much alone. Conan Doyle vividly describes the periods between cases, when Holmes is plagued with intense depression and restlessness and must resort to cocaine for relief. He connects with the rest of the world only when he solves its problems, and he remains the classic aloof that give him that chance.”

“Dr. Watson, on the other hand, is a good average man who lives as life as it comes. He is involved in the world, he makes mistakes, he gets hurt, and Holmes loves him for it. Just as Watson worshiped Holmes for his frequent success in helping to save the lives of others, we think the same way about the series of events that occur during the play.”

Michael Miller and Kathleen Edwards, the designers, and I started out to create a very realistic production of Crucifer, like those in New York and London, but we weren’t satisfied with the result. It seemed to hold the play down. We also knew we had to work against some traditional preconceptions on the part of the audience. Sidney Paget’s famous illustrations and the Basil Rathbone films have given people a wrong idea of what Holmes and his world should look like, although the Paget drawings probably more closely resemble the descriptions in the text of the stories and the majority of the Rathbone films were updated to the 1940’s. We wanted to evoke the feeling of this mysterious Victorian world as a backdrop for Holmes—massive, seemingly solid and permanent, but filled with terror and possibly threatening shadows, the feeling of a hidden world beneath the surface. We finally hit on the idea of structure, of architecture, of the sort of iron framework that would be beneath a huge old building like Victoria Station. Then we added to this architectural environment the essential elements to create the reality for each scene. I’m very excited about the scenic concept. And Cathy has managed beautifully in her costumes to capture the spirit of the characters without resorting to stereotypes.”

Crucifer and this new Holmes adventure resulted when playwright Giovanni was asked to stage and star in William Gillette’s 1899 play, Sherlock Holmes. Instead, Giovanni decided to create a completely new play for Holmes to come alive in and speak to the London that Conan Doyle vividly brought to life in millions of readers. In January, A.C.T. will bring to Geary Theatre audiences an exciting and original interpretation of this thrilling new mystery in the West Coast premiere of The Crucifer of Blood.
A.C.T.'s December Repertory

The Little Foxes
Elisabeth Huddle

HAY FEVER
Michael K. Martin, Susan E. Perigos, Lilli Boeze, and Marius Harno (behind)

Buried Child
Jeff McCarthy and Renee Bibb

Romeo and Juliet
Nellie Fritcher and Thomas M. Norton

A Christmas Carol
William Pilarz


The twelve months of Christmas.
A.C.T.'s December Repertory

The Little Foxes

Elizabeth Huddle

Hay Fever

Michael X. Martin, Susan S. Pellegrino, Liity Brouk, and Matthew Darriau (seated)

Buried Child

Jeff McCarthy and Raya Birk

Lawrence Heath and Barbara Dickson

Romeo and Juliet

Julia Pletcher and Thomas M. Hartwell

A Christmas Carol

William Peterson

Sydney Walter

At a time when many people are fed up with the quality of new cars, 9 out of 10 people who buy new Volvos are happy.

Having bought five Volvos, the man you see here is ecstatic.

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

Mr. Clemens estimates he’s put a quarter of a million miles on the Volvos he’s bought. He’s constantly recommending them to friends and professionals, “I’ve probably sold thirty Volvos that way. My local Volvo dealer loves me.”

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THE ART OF COOKING

-A.C.T. STYLE-

Everyone loves to eat and many members of the A.C.T. family love to cook. Consequently, a unique theatre cookbook has been prepared to show the myriad talents and gastronomic expertise of the many cooks of the American Conservatory Theatre. The A.C.T. Cookbook, a perfect addition to your cookbook library or a wonderful gift for a friend, will be available in January.

The idea for creating an A.C.T. cookbook came from the Friends of A.C.T., who felt the creativity which abounds within the American Conservatory Theatre must indeed be fueled and fed by creative kitchens. Recipes were requested from actors, directors, former company members, conservatory staff, production and administration departments, trustees of the A.C.T. Foundation, board members of the California Association for A.C.T. special friends, and the Friends’ Executive Committee. Over 170 recipes were solicited to stock the pages of The A.C.T. Cookbook with delicious and tasteful dishes that any season of the year.

The creative cooks of the A.C.T. kitchens under the direction of Cook Book Chairman Mrs. Benjamin “Toby” Ross III decided to name the chapters of The A.C.T. Cookbook with the titles of plays chosen from the past thirteen San Francisco seasons that reflect the broad range of the repertoire and the great diversity of the recipes. The titles themselves suggested the groupings of recipes within the eleven chapters.

Room Service ranges from tasty but simple pastries and breakfast breads to a lavish grille for a leisurely holiday brunch. The premiere chapter details appetizers, salads, and other items such as cream cheese coffee cakes, rhubarb delight, matzo ball, and a variety of cocktails.

Elegant soups and unusual egg variations are the order of the day in A Delicate Balance. Our town includes a collection of regional San Francisco tapas, from the French to the Mexican. If you’re unable to get away for a month in the country, you might wish to try these阼p-a-day picnic treats in chapter four. The National Health spotlight’s vegetarian and low-calorie flavorful items. The Winter’s Tale calls up visions of simmering soups, stews, and casseroles for cold weather days. Every day Private Lives dinners may be quick and easy, but certainly not dull. Small dinner party menus are hot and served up in a relaxed ambiance for the West. Tonight at 8:30 offers festive party finger food and snack entrees. Holiday season confections suit A Christmas Carol treats for young and old alike. Just prior to the final course and curtain, Beyond the Fringe offers a collection of highly original confections for imaginative tasting.

The great variety of the more than 170 recipes range from Kathryn Crosby’s Dishwashers (brached) salmon or turducken) which was mentioned in the Johnny Carson show.

The A.C.T. Cookbook can be obtained for $5.95 at the A.C.T. Geary Theatre at all performances or by mail for $7.45 by sending a check to Friends of A.C.T. Cookbook, 610 Geary Street, San Francisco, CA 94102. Proceeds from the sales of the handsome 5 x 9″ spiral-bound paperback (with plastic coated cover) will be used to benefit the A.C.T. student scholarship fund.

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

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

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**THE ART OF COOKING — A.C.T. STYLE**

Everyone loves to eat and many members of the A.C.T. family love to cook. Consequently a unique theatre cookbook has been prepared to show the myriad talents and gastronomic expertise of the many cooks of the American Conservatory Theatre. The A.C.T. of Cooking, a perfect edition to your cookbook library or a wonderful gift for a friend, will be available in January.

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The creative cooks in the A.C.T. kitchens under the direction of Cook Book Chairman Mrs. Benjamin “Toots” Rose III decided to form the chapters of The A.C.T. of Cooking with the likes of players chosen from the past three San Francisco seasons that reflect the broad range of the repertoire and the great diversity of the recipes. The titles themselves suggested the groupings of recipes within the eleven chapters.

**Room Service** — Ranges from tasty but simple pastries and breakfast foods to a lavish platter for a leisurely holiday brunch. The prelude chapter includes appetizers and palate-teasing items such as Cream Cheese Omelet Casserole, Rhubarb Delight, Matcha Lime and a range of Parmesan recipes.

Elegant soups and unusual egg variations are the order of the day in A Delicate Balance. Our town includes a collection of regional San Francisco fish delicacies if you’re unable to get away for a Month in the Country you might wish to try these escapist-day picnic treats in chapter four. The Wabi-Sabi Hearty spotlights vegetarian and low-calorie flavorful foods. The Whirlin’ Wagon’s menu is packed with soups, stews, and casseroles for cold weather days. Every day Private Lives diners may be quick and easy, but certainly not dull. Easy dinner party menus are hot and served up in a relaxed atmosphere for The Visit. Tonight at 7:30 offers festive party finger food and snack-wraths. Holiday season confections that Christmas Carol treats for young and old alike. Just prior to the final course and curtain, Beyond the Fringe offers a collection of highly original concoctions for imaginative feasting.

The great variety of the more than 170 recipes range from Kathryn Crosby’s A Christmas Carol treat or Yorkie Bars to noted chef William Ross’s Dishwater (Roasted Salmon or Trout) which was mentioned on the Johnny Carson show.

The A.C.T. of Cooking can be obtained for $5.95 at the A.C.T. Geary Theatre at all performances or by mail for $7.45 by sending a check to Friends of A.C.T. Cookbook, 1765 Geary Street, San Francisco, CA 94109. Proceeds from the sales of the handsome 6" x 9" spiral-bound package (with plastic protective cover) will be used to benefit the A.C.T. student scholarship fund.
Training a Vine

A new grape vine requires considerable care and attention to reach maturity and maximum productivity. During this period it is carefully staked to a stake and Meer row wails which help support the weight. Training begins at the end of the first growing season when the fruit-bud is pinched back to a single shoot branching two buds.

When the new growth begins, a number of the new shoots are selected and all other growth is removed. This single shoot on the vine is used to stake and trellis every succeed series in growth succession. When the cane over the length of the stake, the top is trimmed to form pointed growth. At the end of this second season, all but the two canes usually selected are removed and those two cane which are left are cut back to only two buds.

For the next several seasons — and years — only growth from the selected canes is permitted. By limiting the growth, we ensure a higher quality yield. Mature vines can only support many trees and further bearing. For more intensive grape production, we allow no more than two, depending on the variety, and three to five may be

For more information on vines and uvasewing, please write for our free monthly newsletter.

J. Sebastian

VINEYARDS

EST. 1825

P.O. Box 890 San Lucas CA 95440

WINE AND FINE FOODS

A NOTE ON 'A CHRISTMAS CAROL'

Like the spirit of Christmas past, Charles Dickens and A Christmas Carol return to the Gaity Theatre as a special holiday treat for all to enjoy. Dickens' immortal celebration of the holiday season is much more than a nostalgic souvenir of Yeuletide England. It is a living document, one read by firelight around the world for generations. A Christmas Carol sets the A.C.T. Christmas Carol on the Yeuletide Ritual in England which had such a great decline in the depression and gloom of 1843.

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

A.C.T.'s festive adaptation of this Dickens classic is the result of the collaborative efforts of Dennis Powers and director Lane Williamson. This script emphasizes the human reality of Scrooge and his transformation, it is faithful to the original text and social conditions of Victorian England. Other stage productions of this text have generally been sentimental to the point of cloying. A.C.T.'s version seeks an exuberant theatricality within a frame-work that is true to life and the moral fervor of Dickens' intentions.

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

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

Sydney Velkhar

William Paterson
A CHRISTMAS CAROL
A GHOST STORY OF CHRISTMAS
by CHARLES DICKENS
Adapted by JENNIS POWERS and LAIRD WILLIAMSON
Directed by LAIRD WILLIAMSON

This production is made possible by a generous grant from:
THE MARTIN AND LINDA MULCAHY FOUNDATION

Associate Director: EDUEN BARCONE
Scenic Design: ROBERT BLACKMAN
Costumes: ROBERT MORGAN
Lighting: MICHAEL S. SILVER

Music: LEE HEBBE

Feeding Dogs by ANGELIO OSBORNE

The Caroler
PATRICI O'BREIN

The Guardian
WILLIAM SHEPERDSON

Mr. Fezziwig
SIMON BUTTJAS

Mrs. Fezziwig
RACHEL HAYES

The Ghost of Christmas Past
SUSANNA LLOYD

Scrooge
PETER BOWIE

Marley’s Ghost
CRAIG McTULLY

The Ghost of Christmas Present
LOUISE O’LEARY

Tiny Tim
KIMBERLEY DOWLING

The Feeding Cats
LIBBY BOONE

A Toy Clown
BRENDA BROWN

Amelia Cratchit
LISSY GORMAN

John Cratchit
GSONE O’LEARY

Robert Cratchit
ROBERT MILLS

The Christmas Pudding
LINDA BELL

The Whose and His Wife
TOMMY CAIROLI

The Sister and a Carol Boy
SARA PELLEGRINI

The Ghost of Christmas Future
SUSANNA LLOYD

Undertaker’s Boy
TOMMY CAIROLI

Old Joe
JONATHAN HOLLAND

A Christmas Carol will be performed without intermission

MUSIC PERFORMANCE PERIOD

The American Conservatory Theatre

A NOTE ON ‘A CHRISTMAS CAROL’

I like the word of Christmas past. Charles Dickens and A Christmas Carol return to the Geary Theatre as a special holiday treat for all to enjoy. Dickens immortalization of the holiday season is much more than a nostalgic souvenir of Yuletide past; it is a living document, one read by firesides around the world for generations. A Christmas Carol celebrates the Yuletide spirit in England which had sadly declined in the depression and gloom of 1843.

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

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The director of this production, Williamson, relates, “We have imagined Scrooge’s world to be one of shoe shine boxes, cases and cupboards—collars of his memories, SJWST into which his feelings have long since retreated. He has constructed elaborate receptacles for his life.” Scrooge lives in a dead world of his own creation which possesses an unfeeling heart, and thus exemplifies the indigence of his age.

Enment, colorful, exuberated with intriguingly believable characters and staged like a joyous, if not quite realistic, punch, A.C.T. has more than demonstrated its appeal to young and old alike. A.C.T. is pleased to once more bestow this enchanting and suffused “fire-snow-sound” of this temporal Dickens novel. This production is made possible through the generous sponsorship of the Standard Oil Company of California.
JOIN C.A.A.C.T. – BE AN ANGEL

According to tradition in the theatre, an “angel” is the financial sponsor of a theatrical production. In the past there was often only one “angel” who financed a show, but today because of rising costs this is an extremely rare occurrence. Instead of finding just one “angel,” it takes literally a cast of thousands from all walks of life to help support a great professional theatre like A.C.T. The California Association for A.C.T. is the sponsoring organization that relies on everyone, each in his own way, to become an “A.C.T. Angel” by joining the California Association for A.C.T.

A.C.T. annually earns about 75% of its operating expenses through box office revenue. This figure represents one of the highest percentages of earned revenue by any non-profit arts organization in the country. To enable A.C.T. to continue the high quality of professional theatre production and the Conservatory training programs, C.A.A.C.T. must make up the difference through your generosity.

There is no other arts organization in the county like A.C.T. For fourteen years A.C.T. has enriched the lives of over 7 million audience members under the inspired guidance of general director William Ball. The acting, directing and staging of A.C.T. productions has set a standard of excellence that is internationally acclaimed. A.C.T. provides programs and seminars for students, senior citizens and minority groups that have made a vital impact on the Bay Area community. Economically A.C.T. generates over 20 million dollars of revenue for local businesses each year. The Conservatory and acting company train over 100 students annually through the three-year advanced training programs considered to be the finest in the country. In addition to the ten plays presented in repertory, the A.C.T. Plays in Progress program produces several new plays each year by established playwrights. Six A.C.T. productions have been televised nationally, and the company has toured throughout the world.

Recently the League of New York Theatres and the American Theatre Wing extended their highest national tribute by presenting to A.C.T. the 1979 Antoinette Perry Award for excellence.

In view of all these accomplishments the California Association for A.C.T. takes pride in asking you to become an “A.C.T. Angel” by joining C.A.A.C.T. The California Association also wants to thank each member in a number of personal, unprecedented ways by helping to expand their enjoyment of A.C.T. on stage as well as off-stage. Find the membership program that suits you best and become an “angel.”

Participating Membership of $30 for the public or $20 for senior citizens and students brings you a number of benefits. You will receive the exclusive IN THE ACT newsletter throughout the year, go on a backstage tour of the historic Geary Theatre, attend a working rehearsal, and be eligible for the specially-priced “London and Great Towns Theatre Tour” and receive advanced notice of the “An Elegant Celebration of Christmas.” You will also be invited to a theatre lecture series and to special programs planned by the Friends of A.C.T.

Associate Membership in C.A.A.C.T. brings you all the member plus discount parking at the Downtown Center Garage and a 10% discount on dinner at the English Grill. You will also receive advance notice of special “Celebrity Evenings” which in the past have featured such luminaries as Tennessee Williams, Tom Stoppard, Arthur Miller and Peter Donat, all for a $50 to $99 donation.

Patron Membership is $100 to $249 includes all previous benefits and a free copy of the new theatrical book, The A.C.T. of Cooking, plus an evening for two at an exciting Plays in Progress production.

Family Membership at $250 to $499 entitles you to all the above-mentioned benefits, plus your listing in the A.C.T. programs and a VIP Card that entitles you to potential discounts and preferential treatment at all major regional theatres in the U.S.A.

Become a Benefactor for $500 to $999 and you will be entitled to all the above privileges and invited to the VIP Christmas Cocktail Party; personalized ticket service will be available to you for last-minute guests and other special occasions.

More detailed information regarding these and additional benefits offered by the California Association for A.C.T. can be obtained by contacting C.A.A.C.T. at 771-3860.

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

Give White Horse Scotch. An Honoured Holiday Gift in 171 Countries.
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A NOTE ON 'THE LITTLE FOXES'...

Lillian Hellman is one of America's most honored and notable dramatic authors and playwrights. Being born in New Orleans and spending half of her school days in the South, she has given Hellman insight and inspiration in regard to writing 'The Little Foxes'. After attending New York and Columbia University, 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 fertile mine for money results when the family decides to build a factory on their land to process cotton into cloth. Regina and her brother Ben and Oscar are a set of grasping entrepreneurs who live during the industrial revolution in the changing times of the turn-of-the-century southern America. The Hubbards in their love of money and power completely disregard the consequences that will annihilate the few remaining streets of family dignity and honor as well as the people they plan to exploit in obtaining their goals.

Hellman offered the following comments about the dramatic style of the play: 'If you believe in the Greeks did, that man is a better God, he might offend and who will punish the offense, then you write tragedy. The end is inevitable from the beginning. If you believe that man can solve his problems and is at nobody’s mercy, then you will probably write melodrama.'
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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE LITTLE FOXES

(L1925) by Lillian Hellman
Directed by TOM MOORE

"... take up the foxes, the little foxes..."

Associate Director: EUKINE BARCONE
Scenery by RICHARD SIEGEL
Costumes by CAROL REIBINS
Lighting by RICHARD HEIN
Musical Arrangement by LARRY DELINGER
Sound by ALFRED PETZNER

THE CAST

Adie--DELORES Y. MITCHELL
Cal--ISAAC WHITELOCK, JR.
Birdie Hubbard--JOY CARLIN
Oscar Hubbard--WILLIAM MCKENZIE
Ice Hubbard--THOMAS OGLE
Regina Hubbard--ELIZABETH HUDDLE
William Marshall--JOSEPH BIRD
Benjamin Hubbard--MICHAEL WINTERS
Alexandra Goldberg--HEIDI HELEN DAVIS
Horace Goldberg--PERIDOT 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.

UNDERSTUDIES

Oscar--Gerald Lancaster, Larry--Robert Westenberg
Marshall--Sydney Walker, Ben--Ravi Birk, Horace--David Davis
Cal--Jeffrey Allen, Regina--Barbara Doffek
Birdie--Candace Bennett, Alexandra--Anita Garcia
Addie--Bonne Bowers.

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sausage
wine

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Near Polk St. Hours: 10-9
THE AMERICAN CONSERVATORY THEATRE presents

ROMEO AND JULIET

v. 1995

by WILLIAM SHAKESPEARE

Directed by ALLEN FLETCHER

This production is supported in part by a grant from the Shakespearian Foundation.

Associate Director: JOHN FLETCHER

Scenery by RALPH FUNDACE

Costumes by WARREN TRAVIS

Lighting by P. MITCHELL DANA

Music by LARRY DELINGER

Fights by DAVID L. BOSHEY

Choreography by JOHN PASCUALLETTI

Sound by CHARLIE RICHMOND

the cast

ESCALUS, Prince of Verona

RICHARD DENISON

LADY CITADEL

SCOTT BAYNE

SUSAN J. PELLEGRINO

THOMAS M. NAHRWOLD

JULIET

JEFFREY ALLEN

ROMEO, their son

MICHAEL WINTERS

DELORES J. MITCHELL

JULIA FLETCHER

MARK MURPHY

ANNE LAUGHER

HERO "HERO"

DANIEL DAVIS

CAPULET, his nephew

DANIEL KERN

LADY CAPULET

MELINDA MACNEIL

LADY MONTAIGNE

presenters of the story

ROBERT WESTENBERG

MICHAELE MARTIN

MARK HAREL

ISAIAH WHITLOCK, JR.

GERALD LANCASTER

PETER DAVIES

THOMAS OLEGESBY

presenters, representing townspeople, beggars, party guests, servants, and officers:

BARBARA BRIGGS, DOUGLAS CARROLL, MARIE CHAMBERS, MELINDA DEANE, GERALD V. FINNEGAN, LYDIA HANNIBAL, THOMAS P. HARRISON, JOHN HUTTON, MATT MCKENZIE, STEVEN J. MARKIS, STACY RAY, BRUCE TRACY, DANIEL VERDIN

SCENE: Verona and Mantua

There will be a twelve-minute intermission.

understudies

ESCALUS—Lawrence Hecht; Montague—Allen Fletcher; Lady Montague—Barbara Dimickson; Romeo—Mark Murphy; Benvolio, Trudge—Jeff McCarthy; Capulet—William Paterson; Lady Capulet—Libby Boone; Juliet—Janice Garcia; Tybalt—Mark Harel; Nurse—Bonnie Bowers; Mercutio—Daniel Kern; Balthasar—Robert Westenberg; Friar Laurence—Gerald Lancaster; Sampson, Gregory, Abraham; Balthasar—John Fletcher; Constables, Apothecary—David Harmon; Friar John—Frank Oldfield; Peter—Sabin Epstein.

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 of 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 playwriting 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. Those 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 does more harm than good.

This production emphasizes the fact that Shakespeare set his story in a recognizable, real world. It is a strong, vigorous world instead of just a pretty place, rather like paintings from the Italian Renaissance that convey surging, pulsating life. The spirit conveyed by the Flemish artist Brougel in his works from the same period are also appropriate for the details 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, and that it might better categorize its play as a sad story bordering on melodrama. The characters are less intellectually complex and less psychologically motivated than are the people in the more mature tragedies like Macbeth, Hamlet and King Lear. This doesn’t mean they are less interesting or any less real; it simply means they are closer to simple, ordinary people.

To convey the essence of how quickly the action within this play takes place, it was important to edit some exposition and summarization 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.
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A NOTE ON 'BURIED CHILD'

Buried Child, written by Bay Area resident Sam Shepard, received its world premiere at San Francisco’s Magic Theatre during the summer of 1977. It opened off-Broadway in New York to enthusiastic reviews, subsequently moving to a larger theatre for an extended run. Buried Child was awarded the Pulitzer Prize for drama this year, in addition to winning the Village Voice Obie Award for its initial New York run.

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

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

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

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

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

Edward Albee, written by Alaric Shepard, received the world premiere at San Francisco's Magic Theatre during the summer of 1979. It opened on Broadway in New York to enthusiastic reviews, subsequently moving to a larger theatre for an extended run. Buried Child was awarded the Pulitzer Prize for drama this year in addition to winning the New York Drama Critics Award for its initial run.

Edward Albee, who is directing this production for ACT, was admired the work of playwright Shepard for many years. "One of the problems I have is that Shepard has a great ability to write a kind of poetry; he has a mythological thought that is new to this country."

The idea of mixing a play that deals with the American myths greatly appeals to Albee. "It's a story about lost innocence and lost hope, about the loss of the American dream."

There will be two ten-minute intermissions.

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The director says, "I may be as tough for audiences to see quickly the universal significance of Shepard's unhappy family as presented in the play. But the author's use of myths and symbols that have formed the literature and the religions of man from the beginning of time lend the spectator (perhaps unconsciously) a rich and personal theatrical experience. And Shepard besides makes you laugh."
THE BRITISH AMERICAN REPERTORY COMPANY
AT THE MARINES

The British American Repertory Company is now appearing in San Francisco at A.C.T.'s Marines' Memorial Theatre. The month-long premiere engagement began on Nov. 27 when B.A.R.C. began a three-week run of Tom Stoppard's Dirty Linen and New Found Land. On Dec. 18 this unique new international theatre organization presents the second Bay Area premiere when they showcase Stoppard's most recent comic farce, Dogg's Hamlet, Cahoots' Macbeth, which successfully opened in London's West End last past summer and was most recently seen on Broadway during B.A.R.C.'s limited New York City stop during their first world tour.

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

S.A.R.C. is the brainchild of Ed Berman, an American, who now lives in London and runs InterAction, a company with extensive theatre operations such as

John Challis, Louis Hauser and Alison Frazier in Dirty Linen

The Almost Flee theatre in Soho which fostered the original London success of Stoppard's Dirty Linen & New Found Land. Thus the connection is established between Stoppard and B.A.R.C. and one can readily see why this popular British playwright's comedies were chosen to be presented as the first offering from this international troupe.

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

B.A.R.C.'s San Francisco performances are being present under the auspices of the American Conservatory Theatre who have introduced three of Stoppard's plays to the Bay Area during past theatre seasons. A.C.T. audiences will recall the repertory productions of Proscenium and Guildenstern Are Dead (1989-90), 1970, 1971-72), Jumpers (1974-75) and Travesties (1976-77, 1977-78). Stoppard has also been a frequent Bay Area visitor to A.C.T. where his shows have been in production at the Geary Theatre.

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

Ed Berman, the Artistic Director of B.A.R.C., was the original director of the 1977 Broadway and London pro-

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THE BRITISH AMERICAN REPERTORY COMPANY
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Ruth Hart and Stephen D. Newman in Dogg's Hamlet, Cahow's Macbeth

The Almost Free Theatre in Soho which fostered the original London success of Stoppard's Dirty Linen & New Found-Land. Thus the connection is established between Stoppard and B.A.R.C. and one can readily see why this popular British playwright's comedies were chosen to be presented as the first offering from this international troupe.

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B.A.R.C.'s San Francisco performances are being presented under the auspices of the American Conservatory Theatre who have introduced three of Stoppard's former works to the Bay Area during past theatre seasons. A.C.T. audiences will recall the early productions of Rosencrantz and Guildenstern are Dead (1966-67), Jumpers (1974-75) and Travesties (1976-77). Stoppard has also had a frequent Bay Area visitor to A.C.T., his shows have been in production at the Geary Theatre.

Dirty Linen and New-Found-Land have been described as "the happiest 45 minutes in the West End" by the London Evening News. Stoppard wine outrageously farcical ballyhoo into both these plays that pokes fun at the English, their language, Parliament and the sex scandals that were reported within those hollowed halls of government. In the very words of Dirty Linen, the playwright takes a brief respite from his playful jaunts with British tradition and launches an attack upon America in New-Found-Land. This short play is a hilarious travel poster monologue on America.

Ed Berman, the Artistic Director of B.A.R.C., was the original director of the 1979 Broadway and London pro-
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Productions of Dirty Linen and New Found Land. The London company of these comedies is now in its fourth sell-out year. Berman, a Harvard graduate and former Rhodes Scholar, became a naturalized British subject on April 5, 1978, the day of the first public performance of these plays. New Found Land was especially written by Shapard to celebrate Berman's naturalization. This year Queen Elizabeth II conferred upon Berman the M.B.E. (Member of the British Empire). Berman again assumes the directorial duties for this first world tour of B.A.R.C.

Shapard's very latest comedies, Dogg's Hamlet, Cafroid's Macbeth, recently had their American premieres in New York, and the critics raved with delight. These plays represent a swing back to Shapard's first collaborator, William Shakespeare, who bungled the original idea that the modern playwright used when composing Macbeth and Shakespeare's Hamlet. Dogg's Hamlet was originally conceived to be staged on top of a London bus. It is a 15-minute condensation of Shakespeare's Hamlet with a twist—vandalized based on an oral-waxwax skill in which old words are substituted for normal language.

Dogg's Hamlet is a comedy set in an English pub-on-school on Puck Day wherein all speak in Dogg's English. It is noteworthy that Berman has been known to write under the pseudonym of Prof. R.L. Dogg. No doubt Shapard has based his ideas for this farcical comedy upon inspiration supplied from his continuing relationship with Berman.

Cafroid's Macbeth is Shapard's tribute to Czechoslovakian playwright Pavel Kohout who was recently ousted and exiled from his homeland. It seems that Kohout staged a 75-minute livingroom version of Shakespeare's Macbeth in defiance of an edict preventing Czech citizens from working in the theatre. In Shapard's version of this story an official inspector from another Shapard play, the real inspector Hound, appears in tandem with the moving main character from Dogg's Hamlet.

Shapard sums up his new comedies by saying, "The comics that divides Dogg's Hamlet, Cafroid's Macbeth also serves to unite two parts which have a common element: the first is hardly a play at all without the second, which can't be performed without the first."
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Hamlet was originally conceived to be staged on top of a London bus. It is a
75-minute condensation of Shakespeare's Hamlet (with a twist naturally)
based on an old vaudeville skit in which odd words are substituted for normal
language.

Dogg's Hamlet is a comedy set in an English public school on Prize Day
wherein all speak in Dogg's English. It is noteworthy that Berman has been
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Dogg's Hamlet, Cahoot's Macbeth also serves to unite two parts which have
common elements: the first is hardly a play at all without the second, which
can't be performed without the first."
**Rare cuisine. Well done.**

**News & Notes**

**The TransAction Relocates**

The Friends of A.C.T. gift shop—The TransAction—has now relocated to the mezzanine lobby of the Geary Theatre and will be open prior to each performance, during intermission, and following each show. Among the many exciting items available for the perfect Christmas gift are paperback plays, A.C.T. aprons, tote bags and travel tote article kits, posters, notepaper, notepads, belts, belt buckles and scarves. A.C.T.'s new cookbook, *The A.C.T. Cookbook*, will be available in January at The TransAction. Proceeds from the gift shop benefit the A.C.T. student scholarship fund.

**Abundant Student Resources**

Are you looking for a part-time carpenter, seamstress, bartender, gardener, caterer, housekeeper or mime? A.C.T. has an abundance of talent available for hire through the conservatory. Students attend classes during the day but must have work evenings or weekends in order to sustain themselves. If you're interested in hiring a student (or have housing available in exchange for services), please contact Mirbeeth Meacham at 771-3880.

**Join the A.C.T. Family**

Do you love the theatre and want to get "behind the scenes"? If so, A.C.T. needs you! Join the A.C.T. family and help in the offices, assist with mailings, distribute posters, work on telephone campaigns, bake cookies for the annual senior citizens' Christmas program or babysit at student matinees. Call the Friends of A.C.T. at 771-3880 and become an A.C.T. volunteer today!

**Gift Certificates Available**

What's the perfect holiday gift? Tickets to A.C.T. of course! The Geary Theatre box office has lovely gift certificates available in any amount and they make perfect holiday gifts for that hard-to-please person who already has everything.

**Visiting London With A.C.T.**

A.C.T.'s annual London Theatre Tour, sponsored by the Friends of A.C.T. and the California Association for A.C.T., will take place this year from April 27 through May 12, 1980. Dr. Travis Bogard, Professor of Dramatic Art and Past Chairman of the Dramatic Art Department at the University of California at Berkeley and Dr. Hamlet Leve, travel consultant for Regency Travel Service, will lead this year's four. The exciting package includes round trip air transportation and hotel accommodations, a cocktail party with London theatre personalities, five outstanding theatre productions, a tour of the National Theatre, backstage visits, stimulating theatre discussions, a trip to Stratford-upon-Avon and many other special bonuses. Participants must be or become a member of the California Association for A.C.T. in order to be eligible. For membership information call (415) 771-9911. For further information call Regency Travel Service at (415) 996-1964. Brochures for the Fourth Annual London Theatre Tour are also available upon request at the Geary Box Office.

**Shakespeare Lives!**

The concluding part of A.C.T.'s Shakespeare Lives! lecture series will be given on Thursday, December 8 at 7 p.m. and repeated on Saturday, December 10 at 1 p.m. when Edward Hastings (A.C.T.'s executive director and dean of students) will demonstrate with four advanced acting students the process of translating Shakespearean scenes from script to stage. The program will proceed from the first reading of a text through scene selection, character development, period and style, to interpretation, relationships and staging as well as addressing the question "What does Shakespeare mean?" in a discussion of the plays.

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EMLYN WILLIAMS TO APPEAR IN
‘DYLAN THOMAS GROWING UP’
AT MARINES’

Emlyn Williams brings another of his famed solo performances to San Francisco when Dylan Thomas Growing Up opens at the A.C.T.’s Marines’ Memorial Theatre as a special holiday treat for two weeks beginning Dec. 26.

Like his Charles Dickens which Williams has performed to acclaim all over the world, Dylan Thomas Growing Up has become something of a theatre legend over the past 20 years. Williams took part in the first stage performance of Dylan Thomas’ Under Milkwood and since that time he has come to realize how that poet had been veering toward the theatre and how—he had lived—the theatre might have been enriched by his talents.

It then became the actor’s conviction that he should weave together from Dylan Thomas’ other works, as he had from Dickens’, a theatrical entertainment. Williams first appeared as Dylan Thomas Growing Up to enormous critical acclaim at the Globe Theatre in London during 1955. Two years later the show opened at the Longacre Theatre in New York with similar success. Subsequently, Williams has returned to Dylan Thomas every few years between plays, films and publications of his own books. He has presented this production throughout the United States, Canada, Europe, Africa, New Zealand, Australia and the U.S.S.R.

Emlyn Williams has been an international celebrity since 1935 when he wrote and starred in what has become a classic of contemporary theatre, Night Must Fall, in which he chilled and captivated audiences in both London and New York. Three years later, he firmly established his reputation as a playwright with The Corn is Green. He starred on the London stage with Sybil Thorndike in this production which was later moved to New York with Ethel Barrymore and finally turned into the popular film starring Bette Davis.

It was during 1950 that Williams happened to read a biography of Charles Dickens and realized that the riches of the written word could be channeled into a special stage medium. After a year of adaptation and study, he presented his first solo performance: Emlyn Williams as Charles Dickens. At this point of his career he had never appeared alone on the stage (which should give some idea of how adventurous this project was to undertake). The results of this adventure were so filled with startling success, that Williams found himself a pioneer in the line of one-person entertainments. Last year a third “solo performance” was created by Williams called The Playboy of the Weekend World, a collection of monologues based on the writing of H. H. Munro (Saki).

Williams’ other acting activities have covered a wide field from seasons at Stratford-upon-Avon (Shylock, Iago, Angelo), to New York as Sir Thomas More in A Man For All Seasons and the Pope in The Deputy. London audiences have viewed his adaptation and performance in A Month in the Country (with Ingrid Bergman and Michael Redgrave) and The Master Builder (first with Michael Redgrave and Maggie Smith, then with Laurence Olivier and Joan Plowright). He has published three best-selling books, George and Emlyn (both autobiographies) and Beyond Belief, a study of murder. Williams is currently preparing the book and lyrics of Spring!, a musical based on one of his plays.

Dylan Thomas Growing Up presents selections from such works by Thomas as Quite Early One Morning, Portrait of the Artist as a Young Dog, A Prospect of the Sea and Return Journey.
EMLYN WILLIAMS TO APPEAR IN
'DYLAN THOMAS GROWING UP'
AT MARINES'

Emlyn Williams brings another of his famed solo performances to San Francisco when Dylan Thomas Growing Up opens at the A.C.T.'s Marines Memorial Theatre as a special holiday treat for two weeks beginning Dec. 26.

Like his Charles Dickens which Williams has performed acclaim all over the world, Dylan Thomas Growing Up has become something of a festive legend over the past 20 years. Williams took part in the first stage performance of Dylan Thomas' Under Milkwood and since that time he has come to realize how that poet had been facing toward the theatre and now—had he lived—the theatre might have been enriched by his talents.

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It was during 1950 that Williams happened upon a biography of Charles Dickens and realized that the riches of the written word could be channeled into a special stage medium. After a year of adaptation and study, he presented his first solo performance, Emlyn Williams as Charles Dickens. At this point of his career he had never appeared alone on the stage (which should give some idea of how adventurous this project was to undertake). The results of this adventure were so filled with startling success, that Williams found himself a pioneer in the line of one-man entertainments. Last year a third "solo performance" was created by Williams called The Playboy of the Western World, a compilation of monologues based on the writing of H. H. Munro (Saaki).

Williams' other acting activities have covered a wide field from seasons at Stratford-upon-Avon (Shakespeare, Jago, Angelo), to New York as Sir Thomas More in A Man For All Seasons and the Pope in The Deputy. London audiences have viewed his adaptation and performance in A Month in the Country (with Lindsay Bergman and Michael Redgrave) and The Master Builder (first with Michael Redgrave and Maggie Smith, then with Laurence Olivier and John Power). He has published three best-selling books, George and Emlyn (both autobiographies) and Beyond Belief, a study of murder. Williams is currently preparing the book and lyrics of Spring!, a musical based on one of his plays.

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

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We were going to tell you about the best restaurant ribs in the city, but then we found out that most folks didn't know great from nice.

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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 EPPERSOHN
Sound by TIMOTY LANNAN

the cast
Simon Bliss — MARK MURPHHEY
Sorel Bliss — SUSAN E. PELLEGRINO
Clara — BONNIE BOWERS
Judith Bliss — MARIAN WALTERS
David Bliss — WILLIAM PATTERSON
Sandy Tyrrell — MICHAEL X. MARTIN
Myra Anhalt — BARBARA DIRICKSON
Richard Greatham — DANIEL DAVIS
Jackie Coryton — LIBBY BOONE

The action of the play takes place in the Bliss’ house at Cockham in June.

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

There will be one fifteen-minute intermission.

understudy
Simon Bliss—Thomas M. Nahavold; Sorel Bliss—Ann Hazard Gilshepie; Clara—Dolores Y. Mitchell; Judith Bliss—Constance Barrett; David Bliss—Michael Winters; Sandy Tyrrell—Peter Davies; Myra Anhalt—Deidee Helly; Richard Greatham—Daniel Kern; Jackie Coryton—Janice Garcia.

A NOTE ON 'HAY FEVER'

Noel Coward resolutely maintained the opinion that "The principal purpose of theatre is entertainment." He wrote Hay Fever in three days and time has certainly proved that this comedy, which was Coward's favorite to play, has become an audience-pleasing entertainment since its first produced in 1925. Nagle Jackson, the director of Hay Fever, maintains the premise that comedy and all humor are based on fear. This play embodies that perfectly, because all four of the people visiting the Bliss family are instantly alarmed by fear. They wonder why they are being treated so badly and fear what will happen next. All four of the hosts are also in fear of what the other family members are going to do. You have an atmosphere of rampant suspicion, frustration and deception. That's a perfect atmosphere for comedy.

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

Coward's craftsmanship as a writer is apparent from the first scene of Hay Fever. He cuts through the necessary exposition by presenting the Bliss family as very real and loving individuals. They are totally open and honest with one another. Coward introduces us to the whole family first and then brings in the outsiders, so that you have a good strong base to make personal assessments about these people.

You know these people, at heart, are very honest and eccentric. Coward took great care that what the audience sees establishes the fact that these are believable people. This is the grand design of a master playwright and comedy writer who plots and plans his work with the artistry of a master chef creating a souffle.

Eight of our 50 shops offer choice quality goods from abroad.

All 50 offer a broad range of quality goods.
A NOTE ON ‘HAY FEVER’

Noel Coward resolutely maintained the opinion that “the principal purpose of theatre is entertainment.” He wrote Hay Fever in three days and time has certainly proved that this comedy, which was Coward’s favorite play, has become an audience-pleasing entertainment since it was first produced in 1925.

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

Coward has a love for all his characters, hay fever was written after he was invited to spend a weekend with the actress Laurette Taylor and her playwright husband, Coward set out to write a funny play about rude, nasty and bad manners. A lesser playwright would have made these host characters very unlikeable, as apparently they were. But Coward fell in love with these characters, so that after seeing Hay Fever the audience actually likes the eccentric Bliss family very much. The slightest change of word, mood, or body language actually changes the audience’s reaction.

Coward’s craftsmanship as a writer is apparent from the first scene of Hay Fever. He cuts through the necessary exposition by presenting the Bliss family as a very real and loving individuals. They are totally open and honest with one another. Coward introduces us to the whole family first and then brings in the outsiders, so that you have a good strong base to make personal assessments about these people. The knowledge you need to be at the center of a family. Coward is a great comic writer who plots and plans his work with the artistry of a master chef creating a soufflé.
TO THE AUDIENCE

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

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 929-9003 with their call services.

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

Special Thanks: Shots for Romeo and Juliet recorded at Filmways/Heider Recording, San Francisco. Laurel Meats, California Academy of Sciences, American Airlines, Robert Mondavi Winery, Marin French Cheese Co., Monogram of California, Phyllis Gerson, Margaret Dunn, Norma Johnson, Lynne Mackey, Marlene Paloni, James Reeves. Erica Zaffarano for their contributions to the production of Romeo and Juliet. Debra Silla, Personal Assistant to Carrie Robbins, Margarita Utrugado and Cynthia Davis in NYC.

TICKET INFORMATION: The A.C.T. box office at the Geary Theatre is open from 9 a.m. to 7 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Ticket to Marin's Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin's 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 Marin's Memorial Theatres. Special student matins (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

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

Curtain Time: In response to numerous requests, latecomers will not be seated after the opening or intermission curtain—until a suitable break in the performance.

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

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

For your convenience, DOCTORS may leave their seat locations and the number: 926-9803 with their call services.

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

Special Thanks: Score for Rome and Juliet recorded at Fillmores/Headley Recording, San Francisco. Laurel Meats, California Academy of Sciences, American Airlines, Robert Montavon, Wirth, Martin French Cheese Co., Monogrammenos of California, Phyttis Collectum, Margaret Dunn, Norma Johnson, Lynn Mackay, Mauricio Pavlik, James Rees, Erica Zaffarano for their contribution to the production of Romeo and Juliet.

Debra Swin, Personal Assistant to Connie Robbins, Margarita Delgado and Cyndia Delius in NYC.

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With the flair of a New World, Orpheus brings you... Good Taste of the Old World

AMERICAN CONSERVATORY THEATRE
1979-80 SEASON OF REPERTORY
ROMEO & JULIET
by William Shakespeare
BURIED CHILD
by Sam Shepard
HAY FEVER
by Noel Coward
THE LITTLE FOXES
by Lillian Hellman
A CHRISTMAS CAROL
by Charles Dickens
Opening January 15, 1980
THE CRUCIFER OF BLOOD
by Paul Giovanni
Opening February 5, 1980
THE GIRL OF THE GOLDEN WEST
by David Belasco
Opening February 28, 1980
A HISTORY OF THE AMERICAN FILM
by Christopher Durang
Opening March 18, 1980
PANTAGE LEZ
by Michel Le Gellio Dore
Opening April 4, 1980
AH, WILDERNESS!
by Eugene O'Neill

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BUIED CHILD
by Swen Sheppard

HAY FEVER
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THE LITTLE FOXES
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American Conservatory Theatre

A CHRISTMAS CAROL
by Charles Dickens
A.C.T. is proud to once more present this lovely theatrical adaptation of Dickens' holiday favorite.

HAY FEVER
by Noel Coward
One of the last of the '30s, this popular play, about a London weekend in the country returns for a second hilarious season.

THE LITTLE FOXES
by Lillian Hellman
In this Outer-American melodrama, a Southern family's last for money and power overrides the passing of old values as the country entered a new century as a great industrial world power.

BIDDEN CHILD
by Sam Shepard
A powerful new myth explores the question when the invisible secret an entire family has kept for years is finally unwound amid a violent homecoming. Winner of the 1977 Pulitzer Prize.

ROMEO AND JULIET
by William Shakespeare
A deadly feud between the two great families of Verona unleashes a tragic chain of circumstances in this passionate production of Shakespeare's masterpiece about youthful love.

THE CRUCIFER OF BLOOD
by Paul Giovanni
Sherlock Holmes and Dr. Watson return for the most enthralling adventure of their careers in this new Broadway thriller based on the settings of Conan Doyle's

THE GIRL OF THE GOLDEN WEST
by David Belasco
From the swinging comedy-drama of Las Vegas to the rugged California gold mining camp springs this timeless Western romance and the tale of a rustler's outlaw redeemed by the love of a good woman.

A HISTORY OF THE AMERICAN FILM
by Christopher Durang
Lacing a tuneful ensemble with scathing social satire, this brilliant new play propels us back over the past 90 years of American life as we are powerfully informed in a kaleidoscope of Hollywood comedy, drama, music -- and old-time movie magic.

PANTALEONE
by Michel de Ghelderode
Previews begin in March

AH, WILDERNESS!
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Previews begin in April

Sydney Walker in A CHRISTMAS CAROL

“TAM went backstage after Vincent Price's performance and told him he was great!”

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When's the last time you talked with Anne Murray, Henny Youngman, Joan Fontaine, Peter Graves, or Cher? You could have recently on KGO Radio 81. These stars and more appear continuously on shows hosted by Owen Spann, Jim Eason, Air Finley, Rom Owens, Bob Trebor and Al Collins. You can call and chat, or you can listen to Enterainment Director Jack Brooks give his opinion on the latest play. Either way, you'll hear it being or two.
A CHRISTMAS CAROL by Charles Dickens
ACT, a period piece more to praise the festive theatrical adaptation of Dickens' holiday favorite.

HAY FEVER by Noel Coward
One of last year's most popular shows, the famous comedy of bed manners, about a lusty weekend where the country returns for another hilarious season.

THE LITTLE FOXES by Lillian Hellman
In the classic American method, a Southern family's legendarily powerful and manipulative thes.

THE CRUCIFIER OF BLOOD by Paul Giovanni
Stevie Hawks and R.J. Watson return for the most enthraling adventure of their careers in the recent to Broadway thriller based on the writing of Orson Welles.

THE GIRL OF THE GOLDEN WEST by David Belasco
Drapes the romance and drama of life in a ragged California gold mining camp with a melodrama inspired by the life of a woman who was the inspiration for a legendary ballad.

A HISTORY OF THE AMERICAN FILM by Christopher Durang
Lacing its long memories with scathing social satire, a brilliant new work turns back to the past 50 years of American life as it explores the realization of a kaleidoscope of Hollywood's top talents, from the 1930s to the 1980s, and the novel's conception.

ROME AND JULIET by William Shakespeare
A deeply felt story between the two great families of Verona and through a tragic chain of events that culminates in the death of the two passionate young lovers in Shakespeare's masterpiece about youthful love.

BURIED CHILD by Sam Shepard
A powerful contemporary myth plays into action when the terrible secret an entire family level of lies is nobody's secret an entire decade

PANTALEON by Michel de Ghelderode
Previews begin in March

AH, WILDERNESS! by Eugene O'Neill
Previews begin in April

SYDNEY WALKER in A CHRISTMAS CAROL

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When's the last time you talked with Anne Murray, Henny Youngman, Joan Fontaine, Peter Graves, or Cher? You could have recently on KGO Radio 81.

These stars and more appear continuously on shows hosted by Olaf Strum, Jim Eason, Art Finley, Ronn Owens, Bob Tudor and Al Collins. You can call and chat, or you can listen to Entertainment Director Jack Brooks give his opinion on the latest play. Either way, you'll hear a thing or two.

KGO NEWSSTALK RADIO 81
NEWS TO TALK ABOUT!
WHO'S WHO AT A.C.T.


EDWARD HASTINGS (Executive Director), 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 Play in Progress program devoted to the production of new writing. Off Broadway, he co-produced The Saintliness of Margery Kempe, Epitaph for George Dulan and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for three summers as a resident director of A.C.T. He also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing last June.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1980 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1985, and of the Peninsula Players in Fish Creek, Wisconsin, since 1965. McKenzie is a director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for FEDACT and was recently appointed a member of the Board of Directors of LTA, the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

LAIRD WILLIAMSON (Resident Director), who staged and co-directed A Christmas Carol at A.C.T., also directed The Matchmaker which toured to Russia and Hawaii and An Evening with Messee Williams. Last season he directed A Month in the City, A Christmas Carol and The Visit. For the Oregon Shakespearean Festival he directed Two Gentlemen of Verona, Titus Andronicus, Henry V, Love's Labours Lost, The Alchemist and Room Service as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he played the title role in Shakespeare's Henry IV and staged The Merry Wives of Windsor. He also directed Italiano in Limbo and made his Broadway debut in The Visit with Elia Kazan and Jean Simmons. He is a member of the Actors' Equity Association and the Actors' Equity Foundation and has been seen at the American Shakespeare Festival and the Arizona Shakespeare Festival. He is also a member of the Theatre Advisory Panel of the National Endowment for the Arts.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pilgrims of the Community, Horatio, Street Scene, This is America, Entertainers, Equus, Valentin and Valentina. All the Way Home, The Night of the Iguana, Peer Gynt, A Christmas Carol and The Visit. She has studied at Northwestern University and taught children's theatre at Northwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsommer Night's Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 10th season with A.C.T., made his Broadway debut in 1977's You Can't Take It With You and appeared in 100 off-Broadway productions. A featured actor in 17 APA Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the APA/Pheonix Eastern University tour of The Misanthrope and Exit the King. He appeared for three summers with Sand Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS series Love is a Many Splendored Thing.

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 taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth, Stylock 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, Roderigo in Othello, Borachio in Much Ado About Nothing, the Schoolmaster in The Visit and Dr. Shippit in A Month in the Country.

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 The Country. He has performed a variety of roles in five different Shakespearean 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 Remo ACCOUNT series and in local and national commercials.
JAMES B. MCKENZIE (Executive Producer) has been asso-
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tory as a member of the Board of Trust-
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ous productions for the company since 1960 and also heads the Play-
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Broadway, he co-produced The Stain-
siness of Margery Kemp: Epitaph for a
George and directed the national tour-
ing company of Oliver! He has served as a guest director in col-
cer and regional theatres and for three summers as a resident director at Symfoniens Sangerakademiet in Denmark.

LINDA WILLIAMS (Administrative Direc-
tor) who has served A.C.T. since 1969, is the company's first employee and has been a member of the company's first tour to Broadway. She has coordinated the company's operations and has established the company's administrative structure.

THE ACTING COMPANY

[Names of current members of the A.C.T. Acting Company]

THE DIRECTORS

[Names of current directors at A.C.T.]

CANDACE BARNETT directs the National Conservatory and is in addition to performing with the company, A.C.T. she appeared in Pil-
ners of the Community, Chekhov's Twelfth Night, and in the National Conservatory production of A Christmas Carol and The Visit. She has studied at Northwestern University and has taught children's theatre at South-
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Broadway produc-
tion. 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 the APA Phoenix Eastern University tour of The Misandry and Exit the King. He appeared for three summers with Don Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.

RAYE BIRK came to A.C.T. six seasons ago from the Milwaukee Repe-
tory Theatre. He studied at Northwestern and the Univer-
sity of Minnesota, and has taught at Southern Methodist University in Dallas. In four seasons at the Ore-
gon 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 Richard III in The Tragedy of Richard III. He has been on television in local and national commercials.

JEFFREY ALLIN, now in his second year with A.C.T., has appeared in a variety of roles in productions on and off-
Broadway. He has directed productions of the Oregon Shakespearean Festival and appeared Shakespeare Under the Sun, the Arizona Theatre Company's production of The Winter's Tale, and has served as a guest director in colleges and regional theatres and for three summers as a resident director at Symfoniens Sangerakademiet in Denmark.

RICHARD WILSON (Managing Direc-
tor) who has been with A.C.T. since its inception, has directed more than 100 productions in the United States and abroad. He has appeared in productions of the Oregon Shakespearean Festival, the Utah Shakespearean Festival, and the Arizona Theatre Company. He has also directed productions for the Hollywood Bowl, the reopening of the Elgin Theatre in London, the Arizona Theatre Company, and the Oregon Shakespearean Festival. He has served as a guest director in colleges and regional theatres and for three summers as a resident director at Symfoniens Sangerakademiet in Denmark.
In 1977, Theatre, San Diego, he was seen in *Hamlet*, *The Taming of the Shrew* and *Timon of Athens* during the 1977 season. A.C.T. credits in shows include *A Christmas Carol*, *Hotel Paradise*, *5th of July*, *The Visit* and the N.E.T. production of *The Taming of the Shrew*.

**DANIEL DAVIS** is in his sixth season with A.C.T. This past summer he won audience and critical acclaim for his performance as Hamlet, under Allen Fletcher’s direction, at the P.C.P.A./Solvang Theatrefest. Davis has appeared in many productions on and off Broadway. He played opposite Katharine Hepburn in the national touring company of *Coco*. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont. and Stratford, Conn. festivals. He has performed roles in twenty-six of Shakespeare’s plays. His roles at A.C.T. include Iago in *Othello*, Martin Dysart in *Equus*, Brutus in *Julius Caesar*, Sidney in *Absurd Person Singular*, Autolycus in *The Winter’s Tale*, Richard in *Hay Fever*, Uncle Sid in *Ah, Wilderness!* and the title role in *Peer Gynt*, among others.

**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 Paradise*, *A Christmas Carol*, *Absurd Person Singular*, *A Month in the Country* and *Heartbreak House*.

**RICHARD DENISON** (* was born and raised in Toronto. Active in the theatre while still a high school student, Denison’s early roles included Tom in *The Glass Menagerie*, Jesus and Judas in *Godspell*, Jerry in *The Zoo Story*, and Sakini in *Teahouse 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*.

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BARBARA BRICKSON joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, The HOTEL BELT, and MORE: The Love of Bernarda Alba. She has performed in the community, Jumpers, Street Scene, The Matchmaker, General George, Emma, ThedataType, The Bourgeois Gentilhomme, The Master Builder, Abelard and Heloise, Sirens, and Tarquin, All the Way Home. A Month in the Country, The Circle, Str8, and Heat Wave. She has also worked in television and motion picture such as Rosalinda in As You Like It with the Marin Shakespeare Festival. She performed with Sandy Thompson at the Westport Country Playhouse in Shy.

PETER DONAT has appeared at A.C.T. ten seasons. His Broadway appearances include The Chinese Prime Minister, The Teapot, The Essential and The Pink Gentlemen (Thespians World Award, best featured actor). He spent seven seasons with the Stratford Canada Shakespeare Festival and has starred on TV. His appearances include Nathan the Great, The Merchant of Venice, A Man for All Seasons, Puerto Rico and Superman, Cygano de Borges, The Master Builder, A Month in the Country, Heartbeats, A Christmas Carol, and Equus. His films include Godfather II and The Whispers. A Different Story, F.R.S., The China Syndrome, and an upcoming thriller with Richard Harris.

JOHN FLETCHER joins the A.C.T. acting company this season after being associated with A.C.T. for five years. He has served as Conservatory Coordinator and teaching artist in the summer and fall training program. He has studied acting at the Juilliard School in New York, filmmaking at New York University and film and television at the San Francisco Art Institute. This season he will be teaching first-year directing and directing students in the Conservatory. He is currently completing a degree in film at the University of California, Los Angeles.

JULIA FLETCHER is the artistic director of the A.C.T. 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 Performing Arts in Santa Maria, as the Priestess in Aienil Puelle Pellegrini, a production of Windenburger. A Different Story, F.R.S., The China Syndrome, and an upcoming thriller with Richard Harris.

ZABIN EISENBERG directed The Cherry Orchard, Orson Welles’s Macbeth, and The Great Gatsby at the Old Globe Shakespearean Festival and played and directed at The Old Globe in San Diego during the 1973-74 season. He has been a Guest Director and actor with the South Valley Writers’ Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Monkey Theatre in Holland. He is an associate director with the A.C.T. company, teaches audition, and directs student projects for the Advanced Training Program. He created The Musical Shakespearean and Uncommon Woman and Others at A.P.O. this past spring, The Merry Wives of Windsor in Utah this past summer and most importantly associate producer of the Plays in Progress program.

ANN HAZARD GILLESPIE joins the A.C.T. acting company this season after studying at the Yale University and all the National Theatre Institute in the O’Neill Theatre Center in Waterford, Connecticut. While at the A.C.T. Advance Training program, she appeared as Polly Peacock in Thoroughly Modern Milly, Jean in The Gish Family, and Mary in The Country Wife. She has appeared in four seasons 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 a production of Jack O’Hagan’s Afternoon in Paris at the Hastings College.

LAWRENCE HECHT is now in his sixth season with the A.C.T. company. He has performed or directed with the Summer Repertory Theatre in Santa Monica, Kings, Performing Company, the Merri Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkley, an Associate Director with the company, a year as a guest artist, and finally as a director and producer of a director for the Conservatory. He has been in a graduate student for A.C.T. in Desire Under the Elms, The Tailor of Panama, and The Real Thing.

ELIZABETH HUMBLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and at Griffith’s in The Cautionary Oath Cirque. This is her eighth season at A.C.T., where her roles have included the Duchess in Cygano de Borges, Susie in THE HOTEL BELT, MARY NORTH, Mrs. Mallory in Street Scene, Dolly in The Matchmaker, the Countess in The Revue, and Maja, and in Rear Window's Great City.
JOHN FLETCHER joined the A.C.T. acting company this season after working as a stage manager for three years on 17 shows and as a play reader for the company in Progress series for one year. The summer she appeared in The Winter's Tale and the company continues to serve as an acting instructor and project director for the Conservatory. She has been seen at A.C.T. in Desire Under the Elms, The Tempest, The Company of White Light, Equus, Ohio! A Christmas Carol, Valentine and Valentino, Julius Caesar, the National Health and the Visit.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tuttle for the Oregon Shakespearean Festival and Guys and Dolls at U.C. San Diego. He has been a guest director and actor with the Square Valley Players Conference, the Utah Shakespearean Festival, the Cape La Mina in New York, the Traverse Theatre in Scotland and the Mckay Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program. He directed The Musical Sundounah and Uncommon Woman and Others at P.C.A.A. this past season. The Merry Wives of Windsor in Utah this past summer and most importantly was an associate producer of the plays in Progress program.

MARK HARELIK 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. He was the recipient of California's most prestigious fellowship, the A.C.T. fellowship. His performance of Allen Brooks's Walrus Scholarship while in training at A.C.T.

LAWRENCE NECHT is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Kongsberg Performing Company, the Maine Shakespeare Festival, the Grand Comedy Festival and the Company Theatre in Berkeley. He is a member of 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 Tempest, The Company of White Light, Equus, Ohio! A Christmas Carol, Valentine and Valentino, Julius Caesar, the National Health and the Visit.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center. Her repertoire in the title role of The Country Wife and as Gisella in The Caucasian Chalk Circle, she was seen with season at A.C.T. Where her roles have included the Drella in Cynara de Degree, Sue in THE WOLF, MOUNG, Mrs. Maunrurl in Street Scene, Dolly in The Matchmaker, the Countess in This is an Entertainment, Joan in Knock Knock, Marcelle in Hotel Paradiso, Natalie in A Month in the Country and Claire Zanazanian in The Visit among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Goneril in King Lear and Cordelia and directing A Streetcar Named Desire and Miss Julie. She also directed the P.L.J. production of Jack Gilhooly's Afternoon in Vegas. Recently appointed to the grants.
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panel of the N.E.A. she completed her first feature film, Pilgrims, Farewell this summer.

DANIEL KERN [1] was the first person to receive an M.F.A. in Acting from A.C.T. He also holds a B.S. in Psychology from the University of Oregon. He was First Narrator in Berlioz' Beatrice and Benedict, which was directed by Dicky Ozawa for the San Francisco Symphony. At A.C.T. he has appeared as Lysander in The Winter's Tale, Eben in Desert Under the Ems and Arnold in The Circle. He has also toured with the company to both Russia and Japan. Other A.C.T. credits include The Turning of the River, The Goose Orchard, Cyriaco de Barga, The Merry Wives of Windsor, Peer Gynt, Othello, The Master of Ballantrae, The Bourgeois Gentleman, Julius Caesar, All the Way Home and 5th of July.

GERALD LANCAS TER [2] 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 Comedy Festival at Qual-a-qua-oo. His A.C.T. credits include Julius Caesar. A Christmas Carol at Hotel Paradiso, The Natio/National Health: A Month in the Country, A. W. Wildenweide, 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 Kaye Delakova and studied with Kos Himes. She sang with the N.Y.C. Opera chorus. She appeared with the Skating Revue and was a Resident Artist at P.C.P.A. in Santa Maria/Solvang where she appeared in All That Jazz, Watson and Shellabout in the summer of 1977 and Wings around the World in Hamlet this past summer. In her ten seasons at A.C.T. she has performed in A Doll's House, The Notebook of Solmner A. Peck, and Birthday at the Albert Hotel. She has been seen recently in Much Ado About Nothing at the Plaza Theatre and in the Broadway production of The Secret Garden. She is currently appearing in The Visit at A.C.T.

JEFF MCCARTHY [3] 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 as a Skip in Hattie in Luanne Hamilton's La Vera in passage, Lopakhin in The Cherry Orchard and Paroles in All's Well That Ends Well. At P.C.P.A. he was a part of the Westside Story and Ragtime as well as The Misanthrope in The Plough and the Stars. He was a part of the American Repertory Theatre in Great Britain and a U.S.O. tour of the Orient. While in training at A.C.T. he was a recipient of an Althea Brooks Walker Scholarship.

WILLIAM MCKEREGHAN joined the company two seasons ago after ten years at the Milwaukee Repertory Theatre where he has been seen as Tobias Ratcliff in A Delicate Balance, John Tarleton in The Party's the Thing, the Marquis de Sade in Marie Antoinette, Willy Loman in Death of a Salesman as well as five seasons at the Milwaukee 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 Julian Caesar, Absurd Builds, All the Way Home, Ah W, Willy Loman, Heartbreak House and A Month in the Country. Her film credits include John Ford's award-winning The Search.
Person Singular, Hotel Paridiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House and The Visit.

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

MARK MURPHEY, now in his third season at A.C.T., is a graduate of Baylor University, Texas. He has appeared in The National Health, Godfrey in Absurd Person Singular and in Iphigeneia in Aulis as Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, Six 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 appears at the Alley Theatre, Houston, in Indiana, Junior and the Payokee and Last Meeting of the Knights of the Dragon in Magnolia. In Seattle he was seen at the Intimacy Theatre in Bus Stop, The Importance of Being Earnest and Rhodos.

THOMAS M. NAHRWOLD [*] appeared last season in The Winter's Tale, The Circle, The Visit and as Richard in All's Well, with which he previously performed during A.C.T.'s tour of Hawaii and Japan. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Cavalcade, The Maids, Widdershins, The Usher's Glory of Marinsay Hall and Allen Fletcher's All's Well. In San Diego, Nahrwold attended the United States International University and appeared in a season at the Old Globe in The Tempest, March of the Magi, About Nothing and Measure for Measure.

THOMAS OGLEBRY [*] joined the company two seasons ago and was seen in Julius Caesar, The Master Builder, A Christmas Carol, Ah, Wilderness!, A Month in the Country and The Visit. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His Off-Broadway credits include The Rabbit Bridge at the New York St. Clement's Theatre.

FRANK O'WILL [A]. has served the company as the teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Solovioff studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to teaching, O'Wills' actors' work is as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard, Julius Caesar, A Christmas Carol, and The Visit.

WILLIAM PATERSO [A]. has been a professional actor for over thirty years. He has appeared frequently on TV and made five national tours with 11 July. His first original one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes. In his twenties 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, Grandiose Vanderhole, You Can't Take it With You, George Moore in Jumpei, Ebenezer Scrooge in A Christmas Carol, Cleve Champion- Cheney in The Circle, Bernard Brewster-Wright in Absurd Person Singular and Captain Shotover in Heartbreak House.

SUSAN E. PELLEGRINO [*] came from Baltimore, Md., is now in her fourth season with A.C.T. She was seen last year in The Winter's Tale, Alice in Wonderland, the 5th of July and as Sorel in Hay Fever. Other A.C.T. productions include Jane in Absurd Person Singular, GWADOLYN in Travesties, The Master Builder.

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A Christmas Carol, Peer Gynt, Valen-
tin and Valentine, The Naming of the Show and Desire Under the Elms. She has acted with the Pacific Con-
servatory of the Performing Arts in Santa Maria and was seen in the title role of Gypsy at Teresa Witkin in the ter-
ny Glory of Motley Hall, Show-
boat and The Ballad of the Sad Cafe. She has studied at California State Uni-
cery. This is his first season with the ac-

ing. This is his first season with the ac-

ROBERT WESTENBERG [*] was born in Miami Beach and attended California State University at Fresno before en-
inng in A.C.T. He has just finished his second season at the Pacific Con-
servatory of the Performing Arts in Santa
Maria. This is his first season with the ac-

ISAAC WHITLOCK, JR. [*] was recently seen as Weston Rutledge 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 Con-
servatory of the Performing Arts over the past three summers have includ-
ed Gulliver in Finale, Walter Younger in A Piano in the Sun, and Scapin in One for All. He was also in The Caucasian Chalk Circle. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State Uni-

BRUCE WILLIAMS [*], who studied at the University of Texas, joined the company two seas-
s ago and appeared in Julius Caesar, The Visit, A Christmas Carol, The Winter’s Tale and The Visit.

MARRIAN WALTERS, in her sixth sea-

Michael Winters came to A.C.T. two seasons ago after four years at the Pacific Con-
servatory of the Performing Arts in Sac-
cacuum resident. She was seen in Private Lives at the Little Fox Theatre and in Under the Hymn Yan-

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ROBERT WESSENBURG [*] 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.

ISIAH WHITLOCK, JR. [*] 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 Gilliflower in Purcell's The Fairy Queen in A Raisin in the Sun, and Scammony in One Flew Over The Cuckoo's Nest.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. 90% of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Maylan, Pa. in the 1960's, he has performed with the Playhouse Repertory Company and the National Repertory in the 1960's and 1970's. He joined A.C.T. in 1974 and has been with us in (among others) Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, To Be or Not To Be, The Great White Hope, The 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 of which were opposite Barnard Hughes including The Tender Trap on Broadway and Place Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973. For her work in THE HOT L. B&B, TiMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under The Yum Yum Tree on The Broadway Theatre. A native of Montana, her film credits include Petulia, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

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, Hot L.B&B, TiMore, A Month in the Country and The Visit. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as Henry VI, Part II (Warrick) and Sweet Eats.

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in Am, Wilderness, Ragpicker in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and The Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.'s Advanced Training Program, he was seen on the Gaiety Stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health, Travesties, The Winter's Tale, Am, Wilderness, Heartbreak House and The Wall.
THE ELEPHANT MAN—PLAYWRIGHT'S FIRST PLAY WAS A HIT

Within the last year, eight new theatrical productions have been staged in America about John Merrick, the deformed Englishman who became known as "the elephant man." Whether or not this great interest in Merrick would have resulted without the aid of American playwright Bernard Pomerance seems immaterial. Playwright Pomerance has treated in his moving story of the questing spirit of a mutilated man who became the symbol of a nation's consciousness, one of the greatest tributes to the unadorned and noble nature of humanity. The Elephant Man was voted "Best Play of 1979," winning the Tony Award, the New York Drama Critics' Award, the Drama Desk Award and the Outer Critics Circle Award. A.C.T. will present a limited run engagement of the national touring company of The Elephant Man at the Geary Theatre beginning June 3, 1980.

Pomerance was born in Brooklyn, raised in Great Neck, New York, educated at the University of Chicago and ended up in London in the late 1960s. He initially began his literary career as a novelist, but quickly became involved with left-wing theatre groups in London that presented plays in tiny backrooms and cellars, everywhere except in Hyde Park. Pomerance's career began in New York Times interviews, "I think I would write plays before I came to London. I had been working in narrative form, but I realized all my notes were coming out as dialogue."

There are two versions of the story as to how this budding playwright discovered the poignant tale of John Merrick. One version is that Pomerance was taken by his brother to the London Hospital, where the remains of Merrick, who died in 1890 at the age of 22, were preserved and on public display. Another version relates that Pomerance discovered a copy of a book. "Tom Thumb," written in 1923, The Elephant Man by the same author, and some memos from Pomerance. Regarding the inspiration for the play, Pomerance relates, "I find it hard to express myself outside the play. Perhaps the fact of his [Merrick's] being rejected by society is the common fact accepted by another (the artist and the audience). What needs to be told is, "I have not yet understood for what reasons of science Merrick's noises have been kept up in display. I think they could cut him now."

The Elephant Man was first produced in London at Hampstead during 1977 by the fringe theatre group that Pomerance joined, Foco Novo. Richard Ch剧tley, who directed the American National Theatre and Academy (ANT) and recently served as artistic director of the Ivan Beau-mon Theatre at Lincoln Center, brought the production to New York under the aegis of ANTA as the opening production for its new Theatre at St. Peter Church during January of 1978. The Elephant Man opened at the Brooks Theatre on Broadway in April of 1979, where it is still playing.

A C.T. patrons and subscribers can now order tickets for the West Coast premiere engagement of The Elephant Man by mail from the A.C.T. Geary Theatre box office by mailing the coupon below.

To order your advance seats for The Elephant Man, simply return the coupon to A.C.T.'s Geary Theatre Box Office, 1380 Stockton Street, San Francisco 94109, call 673-6446 and charge your tickets to Visa or Master Charge.

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THE ELEPHANT MAN—PLAYWRIGHT'S FIRST PLAY WAS A HIT

Within the last year, eight new theatrical productions have been staged in America about John Merrick, the deformed Englishman who became known as "the elephant man." Whether or not this great interest in Merrick would have resulted without the aid of American playwright Bernard Pomerance seems immaterial. Playwright Pomerance has created in his moving story of the questing spirit of a mutilated man who becomes the symbol of the national consciousness, one of the greatest tributes to the unadulterated and noble nature of humanity. The Elephant Man was voted "Best Play of 1979," winning the Tony Award, the New York Drama Critics' Award, the Drama Desk Award and the Outer Circle Award. A.C.T. will present a limited run engagement of the national touring company of The Elephant Man at the Geary Theatre beginning June 3, 1980.

Pomerance was born in Brooklyn, raised in Great Neck, New York, educated at the University of Chicago and escaped to London in the late 1960s. He initially began his literary career as a novelist, but quickly became involved with left-wing theatre groups in London that presented plays in back rooms and cellars, everywhere except in theatres. In a New York Times interview Pomerance said, "It's true I didn't write plays before I came to London, I had been working in narrative form, but I realized all my notes were coming out as dialogue."

There are two versions of the story as to how this budding playwright discovered the poignant tale of John Merrick. In one rendering Pomerance was taken by his brother to the London Hospital where the bones of Merrick, who died in 1862 at the age of 27, were preserved and on public display. Another version relates that Pomerance discovered a copy of Dr. Frederick Treves' forgotten book written in 1923, The Elephant Man and Other Reminiscences. Regarding the inspiration for the play, Pomerance relates, "I find it hard to express myself outside the play. Perhaps the fact of his (Merrick's) being rejected by one society (the common) but accepted by another (the artists and aristocracy) was what needed to be told. "I have not yet understood for what reasons of science Merrick's bones have been kept on display. I think they could bury him now."

The Elephant Man was first produced in London at Hampstead during 1977 by the fringe theatre group that Pomerance joined, Foco Novo. Richard Crinkle, head of the American National Theatre and Academy (ANTAI) and recently named executive director of the Vivian Beaumont Theatre at Lincoln Center, brought the production to New York under the aegis of ANTA as the opening production for the new Theatre of St. Peter's Church in January of 1979. The Elephant Man opened at the Booth Theatre on Broadway in April of 1979, where it is still playing.

A.C.T. patrons and subscribers can now order tickets for the West Coast premiere engagement of The Elephant Man by mail from the A.C.T. Geary Theatre Box Office by mailing the coupon below.

To order your advance seats for The Elephant Man simply return the coupon to A.C.T.'s Geary Theatre Box Office (mail to 440 Geary Street, San Francisco, CA 94113 or call 875-8430 and charge your tickets to Visa or Master Charge.

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DESIGNERS


MARTHA BURKE (Costume Designer) returns to A.C.T. for her second season having designed 5th of June last season. This past summer she designed "The Fourposter" for the Walnut Creek Repertory Theatre. Her past credits include "HMS Pinafore" and "Roméo and Juliet" for the Santa Barbara Repertory Theatre and "Cabinett Play (Again) Sam, Sherlock Holmes" and "Indecent Proposal" for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1978 for "The Lion in Winter". She has also designed "Owl in the Moon" for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

F. MITCHELL DANA (Lighting Designer) returns for his eighth season with A.C.T. "Romeo and Juliet" marked his 50th production here, where his designs include "Cyrano de Bergerac", "The Taming of the Shrew", "Street Scene", "Knock Knock", "Tomatoes", "All the Way Home", "The National Health", "Titanic", "She Loves Me" and "The Second Mrs. Tanqueray". He has done lighting for the Pasadena Playhouse, the Geffen Playhouse, the Odyssey Theatre, the Los Angeles Theatre Center, the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Centre, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed exclusively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the R.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Lily Colden and Tom Moore. Between shows, Dana lives in New York City with his wife and son and designs for TV.

DIRK EPPerson (Lighting Design) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for five seasons, he designed lighting for the productions of "Peer Gynt", "Owen Under the Elms", "Street Scene", "Knock Knock", "Tomatoes", "All the Way Home", "The National Health", "Titanic", "She Loves Me" and "The Second Mrs. Tanqueray". He has done lighting for the Philadelphia Civic Light Opera, the Odyssey Theatre in Santa Monica and the Théâtre de la Ville in Paris and the New England Dance Company in Boston. Epperson

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DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria, Calif. During his eight seasons at A.C.T. Blackman’s designs have included scenery for A Christmas Carol, 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 A Month in the Country, Heartbreak House, The Visit, Hotel Paradiso, A Doll’s House, You Can’t Take It With You, The Miser, The Threepenny Opera and Peer Gynt.

MARIA BURLE (Costume Designer) returns to A.C.T. for her second season having designed 5th of July last season. This past summer she designed The Four Poster for the Walnut Creek Repertory Theatre. Her past credits include HMS Pinapple and Romeo and Juliet for the Santa Barbara Repertory Theater and Cabaret: Play It Again, Sam; Sherlock Holmes; and Promises, Promises for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1978 for The Lion in Winter. She has also designed Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

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

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for five seasons, he designed lighting for the production of The Visit and the Russian Tour. Design Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July and May Fever. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson

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Robert Blackman
Set design for The Little Foxes by Richard Sager
also spent eight seasons with P.C.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

RICHARD DEVIN (Lighting Designer) has designed seven productions at ACT prior to this season including Hotel Paradiso, The Bourgeois Gentleman and Ah Wilderness. He toured with the company two summers ago, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theaters, Devin is the New York Chelsea Theatre production of The Cocktail Hour, later seen on PBS television. At the Williamsburg Shakespeare Festival his more than 35 productions as both lighting designer and general manager include Cynthia DeBergen, Avaro diNapoli, and After the Fall, for Seattle Repertory Theatre his designs include Equus, Anna Christie, 13 Rue de L'Amour and many others. He teaches design and technical production at the University of Washington School of Drama.

RALPH FUNICELLO (Set Designer) has been a resident designer at ACT for seven years, designing 16 productions including Ah Wilderness, The Bridge Over the River Kwai, Escaped Alone in New York, and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory at the Performing Arts for four seasons, his seasons including The Winter's Tale, The Visit, Hamlet, and Guys and Dolls. In recent seasons he designed sets for Eugene O'Neill's Strange Fruit, for Seattle Repertory Theatre's Don Quichotte and La Ronde at the Guthrie Theatre in Minneapolis, the Importance of Being Earnest, Travesties, The Winter Gardeners, the Four Star Night at the Mark Taper Forum and The Taming of the Shrew for PBS television.

ROBERT MORGAN (Costume Designer) is now in his eighth season at ACT, having created costumes for 21 productions here, including Hay Fever, Ah Wilderness, The Merry Wives of Windsor, The Merchant Builder, Tilly Алекс, Equus, General George A. Custer, Thieves, A Midsummer Night's Dream. Morgan also designed costumes for the Guthrie Theatre's 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 an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

CARRIE ROBBINS (Costume Designer) joins ACT this season to design The Little Foxes. She has received two Tony nominations for Gypsy and Cheyenne Here, two Drama Desk Awards and is listed in the current Who's Who of American Designers. She currently heads the costume design department at New York University. On Broadway, she has been Lighting Designer for all companies of Annie, The Andrew Sisters' Show, Here is Love, and The 39 Steps. She is a graduate of the Fashion Institute of Technology and the University of California at Berkeley.

RICHARD SEGEL (Set Designer) returns for his fifth season at ACT. Last year he designed The Winter's Tale, The Visit, The Wild Party, A Midsummer Night's Dream, and The Importance of Being Earnest, Travesties, the Mark Taper Forum's A Midsummer Night's Dream and for PBS television.

WARREN TRAVIS (Costume Designer) designed the sets and costumes for a new play The Tragedy of Macbeth performed by the Actors' Shakespeare Project in Boston. His designs have won him the 1983 Outstanding Designer Award from the New York Drama Critics Circle. He is now working on a production of The Winter's Tale at the Huntington Library in San Marino, California.

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also spent eight sessions with PC P.A.
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ing lighting consultant for the Out-
door Theatre at the Old Globe in San 
Diego.

RICHARD DEVIN (Lighting Designer)
has designed seven productions at A.C.T.
last two years, designing two productions
in Hawaii and Japan. Lighting Design-
er for nine regional theatres, Devin ill
the New York Chelsea Theatre pro-
duction of The Contract, later seen
on PBS television at the Williams-
town Theatre Festival his more than
35 productions as both lighting
designer and general manager in-
clude Cyno de Bergesac, Arturo U.
and Peter Pan. For Seattle Repre-
sent Theatre his designs include
Euphonia, Amor Triumphs, Vie De
Savoir, and many others and he
leaches design and technical produc-
tion at the University of Washington
School of Drama.

RALPH FUNKELSO (Set Designer)
has been a resident designer at A.C.T.
for seven years, designing 15 pro-
ductions including Ah Wilderness!,
The Armchair Holiday, Hay Fever and
The Taming of the Shrew. Funicello has
also been a resident scenic designer at
the Pacific Conservatory of the Per-
foming Arts last year, designing The
Winter's Tale, Ah Wilderness!, and
Scrooge. In recent seasons he designed
sets for Doctor Faustus, She Stoops to
Conquer and La Ronde at the Guthrie
Theatre in Minneapolis, The In-
fluence of Being Earnest, Travesties,
The Winter Dancers, Dust, Fish, Stars
and Vi at the Mark Taper Forum, and
The Taming of the Shrew for PBS televi-
sion.

ROBERT MORGAN (Costume Design-
er) is now in his eighth season at A.C.T.,
having created costumes for 21 produc-
tions here, including Hay Fever, Ah Wilderness!, The Master Builder, Tiny Alice, Equus, General
Gorgeous, This Is An Entertainment, Street Scene, Jumpers, Broadway Travesties, Men and Superman and A
Christmas Carol. He also designed
costumes for the Guthrie Theatre's
Doctor Faustus and for the San Diego
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 an
M.P.A. from Stanford. When not in San
Francisco, he lives in Vermont with his
wife, an attorney.

CARRIE ROBBINS (Costume Design-
er) joins A.C.T. this season to design
The Little Foxes. She has received
two Tony nominations for Grasse and
Over Here, two Drama Desk Awards
and is listed in the current Who's Who
of American Women. She currently
heads the costume design depart-
ment at New York University. On
Broadway her past credits include all
companies of Grasse, the Andrew Sil-
ters Over Here, L.B. Singer's Yentl, The
Happy End, George Abbott's Broad-
way, The Secret Affairs of Mildred
Wilix with Maureen Stapleton, The
Druid directed by Patrick Birch and
many others. She has designed six
shows for the Chelsea Theatre Center,
nine shows for Jules Irving at Lincoln
Center, and for the New York Shakes-
peare Festival and the Guthrie. Most
recently she costumed the Mark Taper
Forum's Tempest with Anthony Hop-
kins and St. Joan with Roberta Max-
well at the Seattle Rep. She designed
Rigoletto for Sanford Shabad in Bos-
ton playing Beverly Sills and for the
Hamburg State Opera in West Ger-
many. She is a Phi Beta Kappa with a
M.P.A. degree from Yale University
School of Dramat.

RICARD SEGER (Set Designer) re-
turns for a 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 Paradiso, The
Matchmaker, The Bourgeois Gentle-
man, Othello, and Something's Afoot,
which premiered at the Maritime
Memorial Theatre and went on to
Broadway. A graduate of Chicago's
School of Art Institute, Seger also cre-
ated sets for the Broadway produc-
tion of Butterflies are Free and several
off-Broadway productions. His other
credits include numerous produc-
tion at the City College of New York,
C.W. Post College, also in New York,
the Westport Country Playhouse in
Westport, Conn., and the Coconut
Grass Playhouse in Miami, Fla.

WAPREN TRAVIS (Costume Design-
er) designed the sets and costumes
for a new play The Trouble With
Everyone by Paul D'Andrea at the Mark
Taper Forum in Los Angeles. It will
open its New York premiere this fall at
the Phoenix Theatre under the direc-
tion of Alan Schneider. He designed
the setting for Giraudoux's The Mad
woman of Chaillot at Pacific Conser-
vatory of the Performing Arts and sets
and costumes for George Tove's Ten-
nis Game at the Berkeley Stage. When
the Smithsonian organized its touring
exhibition of Scenic Design U.S.A.
Travis work was included. He is on
the staff at the University of California at
Berkeley designing for the Zeller-
bach Theatre.

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