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Like many people you may recently have switched to a lower tar cigarette, with milder flavor.
But as your tastes have changed, you may have found yourself reaching for a cigarette even lower in tar. An ultra-low tar alternative that satisfies your new tastes in smoking.

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Now has only 2 mg tar. And bear this in mind: today's Now has the most satisfying taste in any cigarette so low in tar.

Only 2 mg tar. Significantly lower than 98% of all cigarettes sold.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.
Now.
It's a satisfying decision.

Like many people you may recently have switched to a lower tar cigarette, with milder flavor. But as your tastes have changed, you may have found yourself reaching for a cigarette even lower in tar. An ultra-low tar alternative that satisfies your new tastes in smoking. Then the decision is Now. Now has only 2 mg tar. And bear this in mind: today's Now has the most satisfying taste in any cigarette so low in tar.

Only 2 mg tar. Significantly lower than 98% of all cigarettes sold.


FILTER, MENTHOL: 2 mg. "tar", 2 mg. nicotine as per cigarette by FTC method.

News & Notes

In response to many requests, those arriving after performance has begun will be asked to wait in the lobby until a suitable break in the action on stage. At that time, ushers will seat latecomers as quickly and quietly as possible.

The "suitable break" is carefully chosen by the director of each A.C.T. production to create the least possible disturbance to the performers as well as the audience. Since the early scenes of a play are the most vulnerable, the break may not come until after the first twenty or twenty-five minutes.

We respectfully ask your cooperation in arriving on time for A.C.T. performances and, should you be delayed, your patience in awaiting the designated time for late seating. On Monday through Thursday evenings, performances start promptly at 8. On Friday and Saturday evenings, the time is 8:30. Wednesday matinees begin at 2; Saturday matinees begin at 2:30.

We appreciate your help.

London Theatre Tour for Association Members
The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 956-1600.

TICKETS-BY-TелефONE

(415) 673-6440

Visa & Mastercharge accepted
($3.00 service charge per order)
”Once upon a time,” Charles Dickens wrote a ghost story of Christmas,” explains director Laird Williamson, who with writer Dennis Powers adapted Charles Dickens’ classic A Christmas Carol for A.C.T.'s production, “His intent was to change the lives of those who read it.”

Victorian England was in a state of economic depression. The industrial revolution had begun to malfunction in an atmosphere of indifference and epidemic social injustice. Children labored under appalling conditions and for the most part the mass of society endured lives of grinding poverty.

Dickens' intent was not so much to change the mind of society at large as it was to awaken the deadened hearts of men who created such conditions and permitted them to continue. At first, he considered a pamphlet intending to reveal the plight of the poor to those who were better off, but he soon realized how much more potent a story would be, especially a Christmas story.

Interrupting work on Martin Chuzzlewit, another of his major novels along with David Copperfield, The Pickwick Papers and Oliver Twist, among others, Dickens turned out the complete Carol during two weeks in 1843. He was clearly animated by his passionate concern for the gloomy condition of contemporary life, and his feverish speed was matched by great inspiration, for the little book is one of the most cohesive and sustained efforts in the Dickens canon.

Here in a few pages are most of the flaws and fabulous riches of the Dickens sensibility. Possibly sentimental to a fault, it is also sentimental to a triumph. Writing from the heart, he obviously loved the story as much as the vast audience which has kept it continuously in print and has made it a holiday tradition.

And yet, A Christmas Carol is a Christmas story at all, in the religious sense, for Dickens makes only scant reference to the original Christmas child. It is, instead, the blend of spiritual exultation and material bounty which makes the piece essentially a tale of the rebirth of the spirit and so appropriate to the holidays.

"In this production and in the adaptation created for it," Williamson says, "we have imagined Ebenezer Scrooge's world to be one of shroud-up boxes, cases and cupboards—coffins of his memories, safes into which his feelings have long since retreated. He has constructed elaborate receptacles for his life."

"The dead world of Scrooge’s heart—the dead world of the indifferent Victorian England—that Dickens hoped to bring back to life. With A Christmas Carol, he not only gave the world a great piece of literature filled with the season's mythology, he also resuscitated the celebration of Christmas itself. At a time when holiday festivities were on the decline, Dickens created a model for Yuletide pleasure that lasts to this very day.

Christmas returns once more to the Geary Theatre in A.C.T.'s spirited production made possible by a generous grant from the Standard Oil Company of California. This new San Francisco tradition for the entire family offers now, as it did in 1843, a renewed spirit for this holiday world. Christmas happens through its magic.

—Blake A. Samson

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IS IT WORTH RISKING YOUR LIFE FOR 45 MILES PER GALLON?

Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they’re not particularly safe.

A Volvo, on the other hand, gets a very respectable 29 m.p.g. highway—19 m.p.g. city. But ultimately, we put a much higher premium on life than we do on gasoline.

The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car. Crumple zones, front and rear are designed to absorb the impact of a collision, rather than passing it on to the passengers.

As a matter of fact, the federal government is so impressed with Volvos’ crushworthiness they’ve become one of our biggest customers. They bought more than 60 Volvos, many of which have been crushed into each other at closing speeds of up to 90 m.p.h. in an effort to establish safety standards for cars of the future.

VOLVO. A CAR YOU CAN BELIEVE IN.
"Once upon a time," Charles Dickens wrote a ghost story of Christmas," explains director Laird Williamson, who with writer Dennis Powers adapted Charles Dickens’ classic A Christmas Carol for A.C.T.’s production. “His intent was to change the lives of those who read it.” Victorian England was in a state of economic depression. The industrial revolution had begun to malfunction in an atmosphere of indifference amid epidemic social injustice. Children labored under appalling conditions and for the most part the mass of society endured lives of grinding poverty.

Dickens’ intent was not so much to change the mind of society at large as it was to awaken the deadened hearts of men who created such conditions and permitted them to continue. At first, he considered a pamphlet intending to reveal the plight of the poor to those who were better off, but he soon realized how much more potent a story would be, especially a Christmas story.

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from the heart, he obviously loved the story as much as the vast audience which has kept it continuously in print and has made it a holiday tradition.

And yet, A Christmas Carol is barely a Christmas story at all, in the religious sense, for Dickens makes only scant reference to the original Christmas child. It is, instead, the blend of spiritual excitement and material bounty which makes the piece essentially a tale of the rebirth of the spirit and so appropriate to the holidays. In this production and in the adaptation created for it,” Williamson says, “we have imagined Ebenezer Scrooge’s world to be one of shut-up boxes, cases and cupboards—coffins of his memories, safes into which his feelings have long since retreated. He has constructed elaborate receptacles for his life.”

It is this dead world of Scrooge’s heart—the dead world of the indifferent in Victorian England—that Dickens hoped to bring back to life. With A Christmas Carol, he not only gave the world a great piece of literature filled with the season’s mythology, he also resurrected the celebration of Christmas itself. At a time when holiday festivities were on the decline, Dickens created a model for Yuletide pleasure that lasts to this very day.

Christmas returns once more to the Geary Theatre in A.C.T.’s spiritual production made possible by a generous grant from the Standard Oil Company of California. This new San Francisco tradition for the entire family offers now, as it did in 1843, a renewed spirit for this workaday world. Christmas happens through its magic.

—Blake A. Samson

**IS IT WORTH RISKING YOUR LIFE FOR 45 MILES PER GALLON?**

Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they’re not particularly safe. A Volvo, on the other hand, gets a very respectable 29 m.p.g. highway—19 m.p.g. city. But ultimately, we put a much higher premium on life than we do on gasoline.

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As a matter of fact, the federal government is so impressed with Volvo’s crash worthiness they’ve become one of our biggest customers. They bought more than 60 Volvos, many of which have been crashed into each other at closing speeds of up to 90 m.p.h. in an effort to establish safety standards for cars of the future.

**VOLVO. A CAR YOU CAN BELIEVE IN.**
SPEND THE HOLIDAYS WITH A.C.T.

Five productions are included in the A.C.T. repertory this month—The Winter's Tale, A Month in the Country, Ah, Wilderness!, The Circle and A Christmas Carol—with a number of special holiday performances scheduled. Matinees of A Christmas Carol will be presented daily Dec. 19-23 and two Sunday performances of The Winter's Tale and Ah, Wilderness! will be held on Dec. 31.

A.C.T. Gift Certificates in any denomination are available at the Geary Theatre box office. Other theatre and A.C.T.-related gift items are on display at the TransACTion, the Geary lobby gift shop with proceeds benefitting the A.C.T. scholarship fund.

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The cast of The Winter's Tale sing a festive song in sunny Bohemia.

Heidi Heen Davis (left) and Elizabeth Huddle in A Month in the Country.

Randall Smith and Barbara Dickinson in The Circle.

Sydney Walker (left) and William Paterson alternate as Scrooge in A Christmas Carol.

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Cocktails by-the-Book.

Perfect cocktails every time. From the man who wrote the Official Bartender's Guide.*

Using only the finest ingredients, Mr. Boston Tequila Sunrise tastes like a great Tequila Sunrise ought to taste. Perfect. Every time.

Mr. Boston Cocktails: From the man who wrote the book.
SPEND THE HOLIDAYS WITH A.C.T.

Five productions are included in the A.C.T. repertory this month—The Winter's Tale, A Month in the Country, Ah, Wilderness!, The Circle and A Christmas Carol—with a number of special holiday performances scheduled. Matinees of A Christmas Carol will be presented daily Dec. 19-23 and two Sunday performances of The Winter's Tale and Ah, Wilderness! will be held on Dec. 31.

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*Low-Priced Preview*

Cocktails by-the-Book.

Perfect cocktails every time. From the man who wrote the Official Bartender's Guide.

A full line of prepared cocktails made the way that great cocktails ought to be made:
By-the-Book.
Mixed in exactly the right proportions.

Mr. Boston Cocktails: From the man who wrote the book.
**A CHRISTMAS CAROL**

by CHARLES DICKENS

Adapted by DENNIS POWERS and LAIRD WILLIAMSON

Directed by LAIRD WILLIAMSON

This production is made possible by a generous grant from STANDARD OIL COMPANY OF CALIFORNIA

Associate Director: JAMES RABIDE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Directed by DEREK EPSTEIN

Music by LEE HORSLEY

Stanard Oil Company of California Sound

Written and directed by DEREK EPSTEIN

Stage Manager: RAYMOND S. DIN

**THE BAY AREA BMW DEALER GROUP**

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**MAYBE A BMW IS WORTH MORE USED BECAUSE IT'S WORTH MORE NEW.**

Recently a man on the West Coast paid $57,725 for a 1975-1976 car that cost $7,275 when it was new. In the last six months, the price of a 1974-1975 car has dropped by $6,000 to $10,300. For a 1973 car, the price has gone up by $1,000 to $12,000.

**EXCEPTIONAL EXAMPLES ARE SURPRISINGLY COMMON.**

For example, a car with a 320 horsepower, 4-liter, fuel-injected engine and automatic transmission is available for $29,500. Another car with a 3-liter, fuel-injected engine and automatic transmission is available for $24,900. These cars are more than twice as fast as the average American car and can easily outpace a sports car.

**THE ESSENTIAL QUESTION IS: WHY PAY THE DIFFERENCE?**

One reason is that the BMW 320 is a practical car, designed by racing engineers. Perfected, unlike most expensive cars, not in the relative vacuum of the test track or laboratory but at places like Le Mans, Monte Carlo and the Nürburgring—where precision is crucial and agility and durability are more than just matters of theoretical speculation.

When you press the accelerator of the 320, the two-liter, K-jetronic, fuel-injected engine—the same basic engine that powers a majority of the world's Formula Two race cars—responds without lag. Its suspension, independent on all four wheels—with McPherson struts and coil springs in front, semi-trailing arms and coil springs in the rear—is quick and clean through the corners. Its rack and pinion steering is sharp and accurate.

"All told," say the editors of Car & Driver magazine, "the 320 stands as eloquent rebuttal to all those who have us believe that small economical cars must be dull—and that automotive performance for the late 1970's is best achieved with decals..."
MAYBE A BMW IS WORTH MORE USED BECAUSE IT'S WORTH MORE NEW.

Recently a man on the West Coast paid $5,772 for a 1975 2002 that cost $7,275 when it was new. In 1976, it cost $8,400, $5,900 for a 1974 2002 that cost $6,600 new. In the East, a man paid $10,300 for a 1973 30CS that originally cost $12,000.

Exceptional examples? Surprisingly, no. While it is by no means a certainty that you will make money on your BMW 320i when you sell it, it is a certainty that the average BMW retains a considerably above-average percentage of its original price. For a five-year-old BMW, 75%-90% is not at all unusual.

EXTRAORDINARY PERFORMANCE IS THE ONLY THING THAT MAKES AN EXPENSIVE CAR WORTH THE MONEY. Obviously, the value of a used car depends on the intrinsic value of the car itself.

The BMW 320i is a practical sedan designed by racing engineers. Perfected, unlike most expensive cars, not in the relative vacuum of the test track or laboratory but at places like Le Mans, Monte Carlo and the Nürburgring—where precision is crucial and agility and durability are more than just matters of theoretical speculation.

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THE AMERICAN CONSERVATORY THEATRE presents

**AH, WILDERNESS!**

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNGELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LANNAN

**The cast**

Nat Miller — MICHAEL WINTERS
Essie — ANNE LAWDER
Arthur — MICHAEL X. MARTIN
Richard — THOMAS M. NAHRWOLD
Mildred — LIBBY BOONE
Tommy — EDWARD LAMPE
Sid Davis — DANIEL DAVIS
Lilly Miller — JOY GARLIN
Muriel McComber — JANICE GARCIA
David McComber — JOSEPH BIRD
Wint Selby — THOMAS OGLEBYS
Belle — KATHRYN CROSBY
Norah — PENELONE COURT
Bartender — BRUCE WILLIAMS
Salesman — GERALD LANCASTER

**Scene changers**

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie
Jeff McCarthy, Michelle Morain, Gray Stephens

Act One

**Scene I**


**Scene II**

Dining-room of the Miller home—on the same day.

Act Two

**Scene I**

Back room of a small hotel—10 o’clock the same night.

**Scene II**

Same as Act One—The sitting-room of the Miller home—a little after 11 o’clock the same night.

Act Three

**Scene I**

The Miller sitting-room again—about 1 o’clock the following afternoon.

**Scene II**

A strip of beach along the harbor—about 9 o’clock that night.

**Scene III**

Same as Scene I—the sitting-room—about 10 o’clock the same night.

**understudies**

Nat Miller—Allen Fletcher; Essie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Sikes;
Tommy—Andy Turner; Sid Davis—Roy Birk; Lilly Miller—Candace Barrett; David McComber—William Paterson;
Muriel McComber—Leslie Hicks; Wint Selby—Daniel Kern; Belle—Barbara Dickson; Norah—Kate Fitzmaurice; Bartender—Richard Denison; Salesman—Mark Murphy.

Stage Manager: SUZANNE FRY
THE AMERICAN CONSERVATORY THEATRE presents

AH, WILDERNESS!

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNCEILLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LANNAN

THE CAST

Nat Miller  Michael Winters
Essie  Anne Lawder
Arthur  Michael X. Martin
Richard  Thomas M. Nahrwold
Mildred  Libby Boone
Tommy  Edward Lampe
Sid Davis  Daniel Davis
Lilly Miller  Joy Garlin
Muriel McComber  Janice Garcia
David McComber  Joseph Bird
Wint Selby  Thomas Oglesby
Belle  Kathryn Crosby
Norah  Penelope Courte
Bartender  Bruce Williams
Salesman  Gerald Lancaster

SCENE CHANGERS

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie
Jeff McCarthy, Michelle Morain, Gray Stephens

ACT ONE


Scene 2: Dining-room of the Miller home—evening of the same day.

ACT TWO

Scene 1: Back room of a bar in a small hotel—10 o'clock the same night.

Scene 2: Same as Act One—The sitting-room of the Miller home—a little after 11 o'clock the same night.

ACT THREE

Scene 1: The Miller sitting-room again—about 1 o'clock the following afternoon.

Scene 2: A strip of beach along the Harbor—about 9 o'clock that night.

Scene 3: Same as Scene 1—the sitting-room—about 10 o'clock the same night.

UNDERSTUDIES

Nat Miller—Allen Fletcher; Essie—Dorothy Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Sikes; Tommy—Andy Turnhill; Sid Davis—Roy Bink; Lilly Miller—Candace Barrett; David McComber—William Paterson; Muriel McComber—Leslie Hicks; Wint Selby—Daniel Kern; Belle—Barbara Dierrickson; Norah—Kate Fitzmaurice; Bartender—Richard Denison; Salesman—Mark Murphy.

Stage Manager: SUZANNE FRY

"AH, WILDERNESS!": EUGENE O'NEILL'S LIGHTER SIDE

When Eugene O'Neill's sentimental comedy Ah, Wilderness! opened on Broadway in October, 1933, audiences and critics alike were startled by the playwright's apparent change of heart. The man who had emerged as America's foremost dramatist of guilt, failure, and neurotic suffering seemed to have done an about-face in presenting the American public with a wholesome portrait of American family life at the turn of the century—particulor, life-affirming, completely devoid of tragic coloration.

It was not the "first" about the production, which starred George M. Cohan in the role of Nat Miller, the head of O'Neill's semi-autobiographical New England family.

The play marked the first time that Cohan—a legendary figure of the American theatre, with numerous credits as a writer, director, producer, a composer of such songs as Yankee Doodle Dandy and Give My Regards to Broadway—had agreed to appear in a show written by anyone other than himself.

Cohan scored a personal triumph, and critics and audiences alike adored Ah, Wilderness! The show played 289 performances, the longest run an O'Neill script enjoyed during the playwright's lifetime.

Later the same season, Ah, Wilderness! was produced on the West Coast with the beloved humorist Will Rogers in the Cohan role. The show received rave reviews both in San Francisco, where it opened, and in Los Angeles.

In 1935, Metro-Goldwyn-Mayer filmed Ah, Wilderness! with Lionel Barrymore as Nat Miller and Wallace Beery, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Rouben Mamoulian remade the film as a semi-musical under the title Summer Holiday.

The Theatre Guild revived the play in 1941, with movie actor Harry Carey in the lead. Reviewers were even more impressed by the O'Neill comedy in its second presentation, demonstrating its durable popularity for future generations of audiences.

Ah, Wilderness! has consistently ranked as the most frequently produced of O'Neill's plays in the United States for the last four decades.

Its most recent Broadway revival opened in 1973, when it opened the 25th anniversary season of the Circle-in-the-Square, a theatre largely responsible for the O'Neill renaissance during the 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a "tribute to America."
A Gentleman’s Challenge from European Motors

Some of our showroom Mercedes-Benz are previously owned; can you tell which are new and which are used?

After considerable searching and some very careful trading, we now have in stock some 50 previously-owned Mercedes-Benz. Unlike most dealers who keep their used cars on an outdoor lot, well apart from their new cars, we keep our late Mercedes-Benz indoors. Right alongside the new models.

Hence, the challenge: Drop by our showroom and look critically at all of the cars. Can you really tell which is the Mercedes-Benz fresh from Stuttgart and which is fresh from our exacting service department?

Can you actually determine the difference between the factory’s high-gloss paint and the mirror-like finish we obtain when we repaint a car?

Examine the seat leather. Which was installed in Germany? Which was flown direct to us from Germany for a restoration project?

The point is—we do everything humanly possible to offer you the finest previously-owned Mercedes-Benz. So much so, in fact, that our excellent selection of SLs and SLCs comes remarkably close to achieving the perfection of the new models.

We hope you’ll see for yourself soon.

European Motors, Ltd.

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Exclusive showroom for Mercedes-Benz automobiles.

The TransACTion Holiday Gifts for Everyone

If you’re looking for that perfect holiday gift for someone who has everything, why not buy something with theatrical flair at the Friends of A.C.T. gift shop, the TransACTion? Available are the TransACTion aprons to entertain your guests in, smart canvas tote bags for shopping sprees or student’s books, t-shirts in all sizes and several colors—all decorated with American Conservatory Theatre play titles. The A.C.T. logo also dominates colorful enamel slick pins, key chains, address diaries and bottle openers. For the serious reader there are paper-back editions of the plays in the repertory as well as a selection of striking posters for the art lover—including Russel Redmond’s dramatic illustration of The Winter’s Tale shown above.

Located in the lobby of the Geary Theatre and open one hour prior to curtain and during the first intermission of all performances, the TransACTion is staffed by Friends of A.C.T. volunteers, with all proceeds from the gift shop benefitting the A.C.T. scholarship fund.

Enjoy the play—and take care of all your holiday shopping in one stop—at A.C.T.!

If you can taste the difference in water, you can appreciate the difference in Finlandia.

Well Water Distilled Water

Vodka is a combination of neutral spirits and water. The water is added to bring the vodka to its final proof. Since neutral spirits are pretty much equally neutral, it’s the water that makes for subtle, yet appreciable, differences. And the water that goes into Finlandia Vodka is very different from the water in most other vodkas.

Others use distilled or microscopically filtered water. Which is much less lively than natural water. Finlandia’s water is 100% natural. It comes from a deep well that lies under a 10,000 year old glacial moraine formation in Rajamaki, Finland.

This delicious, natural water gives Finlandia a lively freshness all its own.

That’s why people who know their vodka are loath to mix Finlandia with tomato juice, orange juice and such. They enjoy Finlandia to its fullest: in an exceptionally dry martini, on the rocks, or icy-cold straight from the freezer. The way fine vodka is meant to be served.

If you’ve never experienced vodka this way, try imported Finlandia.

You’ll appreciate the difference.

94 Proof

FINLANDIA The Lively Vodka of Finland

DEFLAD FROM DAN, IMPORTED by THE QUEEN® CORPORATION

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A Gentleman's Challenge from European Motors

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American Conservatory Theatre's production of The Winter's Tale features an exciting cast including Russel Redmond as Autolycus, the jester who sells applets and comfits.

If you're looking for that perfect holiday gift for someone who has everything, why not buy something with theatrical flair at the Friends of A.C.T. gift shop, the TransACTion? Available are canvas tote bags for shopping sprees or student's books, t-shirts in all sizes and several colors—all decorated with American Conservatory Theatre play titles. The A.C.T. logo also dominates colorful enamel stick pins, key chains, address diaries and bottle openers. For the serious reader there are paper-back editions of the plays in the repertory as well as a selection of striking posters for the art lovers—including Russel Redmond's dramatic illustration of The Winter's Tale shown above.

Located in the lobby of the Geary Theatre and open one hour prior to curtain and during the first intermission of all performances, the TransACTion is staffed by Friends of A.C.T. volunteers, with all proceeds from the gift shop benefitting the A.C.T. scholarship fund.

Enjoy the play—and take care of all your holiday shopping in one stop—at A.C.T.!
A MONTH IN THE COUNTRY

by IVAN TURENGEV

Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

The members of A.C.T. respectfully dedicate this production to Dr. and Mrs. H. Harrison Sallie in recognition of their steadfast friendship and support.

Associate Director: EUGENE BARONE

Scenery by HENRY MAY

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

CAST

Natalya

ELIZABETH HUDDE

Rakitin

PETER DONAT

Anna

ANNE LAWDER

Lisette

BARBARA DIRICKSON

Schaeff

BRUCE WILLIAMS

Kolya

AARON RITMICK

Beliaev

THOMAS OGLESBY

Shigulevsky

RAYE BIRK

Vera

HEIDI HELEN DAVIS

Arakzy

WILLIAM MCKREGHAN

Bolshinov

RAUL LANCASTER

Katy

LIBBY BOONE

Matvey

PETER DAVIES

Servants

JEFFREY ALLIN,

DOUGLAS BARRON,

DONALD LIKO,

MICHAEL REGAN


\n
A MONTH IN THE COUNTRY

Like so many of the great Russian playwrights, Ivan Turgenev forged his literary reputation in realistic fiction rather than on the stage. The naturalism we associate with masterworks of the Russian theatre owes much to their authors' novelistic concerns with subtleties of human character instead of the predictable machinations of plot.

Best known for his novel Fathers and Sons, Turgenev's reputation as a dramatist rests primarily on one play, A Month in the Country, a lyrical comedy written in 1869. A Chekhovian meditation on affairs of the human heart, it was composed six years before Chekhov was born, and precludes much of Chekhov's work.

A Month in the Country draws much of its emotional impetus from a triangular love affair that dominated Turgenev's real life for over forty years—one of the most remarkable male/female arrangements in literary history.

The object of Turgenev's attraction was the French opera singer Mme. Pauline Viardot. In 1849, she had married Louis Viardot, an art historian and writer twenty years her elder. Three years later she met Turgenev. Infatuation followed, and although she was committed to another, Turgenev followed her travels from country to country. The three became inseparable.

In A Month in the Country Turgenev describes the disruption of a country estate by a similar circumstance. A young tutor is engaged by the head of the household. Both his wife Natalya and her 17-year-old ward Vera fall in love with the young man. To complicate matters, Natalya is also loved by Rakitin. Natalya's husband assumes incorrectly that Rakitin is the object of his wife's current obsession, and Natalya incorrectly assumes that Vera is a rival for the tutor's affections.

Within this emotionally-charged framework, Turgenev deftly examines the subtle psychological maneuvering—often humorous—of his characters. He avoids any hint of melodrama, almost the entire "action" takes place in the minds of his protagonists—a theatrical revolution in its time.

In spite of its gentle, even harmless portrayal of an impossible love triangle, A Month in the Country ran into trouble with the Russian censors. It was not published for several years, and then only with the character of Natalya as a widow rather than a wife. The play was not produced until 1872, nearly a quarter century after its composition.

—David J. Shetlar
A MONTH IN THE COUNTRY

by IVAN TURGENEV
Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

The members of A.C.T. respectfully dedicate this production to Dr. and Mrs. H. Harrison Sadler in recognition of their steadfast friendship and support.

Associate Director: STUART DUGGAN
Scenery by HENRY MAY
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LANNAN

the cast
Natasha: ELIZABETH H U D D L E
Rakitin: PETER DONAT
Anna: ANNE LAWDER
Sasha: BRUCE WILLIAMS
Kolya: AARON RIMICK
Beloev: THOMAS O'GLESBY
Rakitin: RAYE BIRK
Verka: HEIDI HELEN DAVIS
Arznoy: WILLIAM MCKEREGHAN
Bolkonsky: HAROLD LANCASHER
Katya: LIBBY BOONE
Matvey: PETER DAVIES
Servants: JEFFREY ALLIN, DOUGLAS BARRON, DONALD ILKO, MICHAEL REGAN

Place: The grounds of a large Russian estate in the mid-nineteenth century

There will be one ten-minute intermission.

understudies
Rakitin—Michael Winters; Shpigelsky—Gerald Lancaster; Arznoy—Richard Denison; Bobolkin—Sydney Walker; Beloev—Michael X. Martin; Scharl—Isaac Whitlock Jr.; Matvey—Robertson Smith; Anna—Candace Barrett; Natasha—Susan E. Pellegrino; Liza—Joy Carlin; Vera—Janice Garcia; Katya—Cynthia Sikes; Kolya—David Bansten.

Stage Manager: RAYMOND S. GIN

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TYPHEHB
NOUHA
K 100 летие его литературного творчества (1818-1978)

VAN TURGENEV

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gen’s infatuation followed, and, al-
though she was committed to another, Turgenev followed her travels from country to country. The three became inseparable.

In A Month in the Country Turgenev describes the disruption of a country estate by a similar circumstance. A young tutor is engaged by the head of the household. Both his wife Natasha and her 17-year-old ward Vera fall in love with the young man. To complicate matters, Natasha is also loved by Rakitin. Natasha’s husband assumes incorrectly that Rakitin is the object of her wife’s current obsession, and Natasha incorrectly assumes that Vera is a serious rival for the tutor’s affections.

Within this emotionally-charged framework, Turgenev deftly ex-
analizes the subtle psychological maneuvering—often humorous—of his characters. He avoids any hint of melodrama; almost the entire “action” takes place in the minds of his protagonists—a theatrical revolu-
tion in its time.

In spite of its gentility, even harm-
less portrayal of an impossible love tangle, A Month in the Country ran into trouble with the Russian censors. It was not published for several years, and then only with the character of Natasha as a widow rather than a wife. The play was not produced until 1872, nearly a quarter century after its composition.

—David J. Shal
THE WINTER'S TALE
(by WILLIAM SHAKESPEARE)

THE WRITER'S TALE

One of the least-produced works in the Shakespearean canon, The Winter's Tale is perhaps the great undiscovered masterpiece—a sweeping allegory of life, death, and rebirth told with all the charm and simplicity of a classic fairy tale.

The story relates the misfortune of King Leontes, monarch of a mythical Sicily, who is seized by an overpowering jealousy when his wife Hermione persuades their friend Polixenes, King of Bohemia, to extend his visit in their land. Nothing can dissuade Leontes from his obsessive conviction that his wife has been unfaithful.

Hermione is imprisoned, and their infant Perdita is exposed to the ele- ments. When the Oracle is consulted and claims Hermione innocent. Leontes依然 insists on his wife’s guilt. But in defying the gods he has gone too far—immediately his son dies, and word also reaches him of Hermione’s death.

But then we continue his story as a tragedy, Shakespeare instead, it becomes clear that in the days since the event in Sicily, the gods have moved to rectify the errors of King Leontes. He is reunited with his long-lost daughter, Perdita, who has been raised by the shepherds. The gods intervene to restore order and justice.

The winter’s tale is actually a highly crafted play, despite complaints of some detractors. The “worlds” of the play are closely linked to Leontes’ stages of sin, repentance, and redemption through the play’s trappings. Pre-Christian the story is pervaded by a dualistic and religious sense of the influence of classical mythology, as well as the distinctly modern sense of the characters and their relationships. In particular the myth of Proserpine and Demeter which plays a significant role throughout the play.

The winter’s tale depends on an audience’s willingness to suspend disbelief. The modern audience is likely to find the play’s didacticism delightfully for its denouement.

A fairy story of old, The Winter’s Tale depends on an audience willing suspension of disbelief. The “logic” of the play exists on a preconceived, metaphysical plane rather than the level of contemporary audience awareness. As such, its rewards are best experienced by the audience that will call forth childhood’s forgotten sense of wonder, and let itself be simply entertained by the world’s master storyteller.
THE WINTER'S TALE

(C 1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECKT

Scenery by RICHARD SEGGER

Costumes by ROBERT GRIFFIN

Lighting by RICHARD DEVIN

Music by LEE HOBY

Sound by TIMOTHY LANNAN

Dramaturg: DENNIS POWERS

Speech Consultant: EDITH SKINNER

Dance Consultant: DEIRF LACHAPELLE

THE CAST

Leontes, King of Sicilia

Antigonus

Clown, his son

Clown, his son

Servants to Leontes

Hermione, Queen to Leontes

Perdita, daughter to Leontes and Hermione

Paulina, Wife to Antigonus

Shepherdesses

1st Ladies, Guards, Attendants, Criers, Shepherds

MUSICIANS: BRUNO BLUNK, CODY GILLETTE

TIME AND PLACE: once upon a time in the mythical kingdoms of Sicilia and Bohemia.

There will be one ten-minute intermission.

understudies

Leontes—Peter Davies; Mammilius—Matthew Thompson; Antigonus—Michael O'Quinn; Gemmal—Sabin Epstein; Camillo—Lawrence Hecht; Camilo—Benett Guilory; Dion—Gerard Lancaster; Polixenes—Michael X. Martin; Florizel—Timothy Ogilvy; Ophelia—Sara Haden; Clown—Bruce Williams; Autolycus—Mark Murphy; Time—Peter Donat; Hermione—Heidi Helen Davis; Perdita—Bonnie Tarwater; Paulina—Deborah Y. Mitchell; Dorcas—Libby Boone; Emilia—Kate Fitzmarrice.

Stage Managers: JAMES HAMRE and JAMES L. BURKE

A NOTE ON THE WINTER'S TALE

One of the least-produced works in the Shakespearean canon, The Winter’s Tale is perhaps the great undiscovered masterpiece—a sweeping allegory of life, death, and rebirth told with all the charm and simplicity of a classic fairy tale.

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Hermione is imprisoned, and their infant Perdita is exposed to the elements. When the Oracle is consulted and explains Hermione innocent, Leontes still insists on his wife’s guilt. But in defying the gods he has gone too far—and immediately his son falls ill and dies and word also reaches him of Hermione’s death.

External Resources

For further information on the Winter’s Tale, visit Shakespeare's Globe website: www.shakespeare'sglobe.org . The Globe Foundation is a charity and relies on the generosity of donors and supporters to ensure the continued success of Shakespeare's theatre and educational work. Support Shakespeare's Globe today and help to make a difference. Visit www.shakespeare'sglobe.org/donate to find out how you can make a difference to the future of Shakespeare’s theatre and the works of William Shakespeare. For further information, contact the Development Department on +44 (0)20 7902 1600 or email development@shakespeare'sglobe.org.

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Next at A.C.T.'s Marines' Memorial Theatre: ‘WHY NOT TONITE?’
With Miss Hermione Baddeley

create the role of Flora Golightly in The Milk Train Doesn't Stop Here Anymore, calling her one of the four greatest actresses he had ever seen. The others: Laurette Taylor, Anna Magnani and Geraldine Page.

Wall Disney was the movie mogul who finally convinced Baddeley to go Hollywood a try (she had previously turned down entreaties from Louis B. Mayer). He cast her in Mary Poppins, which soon led to an Oscar nomination as Best Supporting Actress in Room at the Top and the popular film The Unsinkable Molly Brown, The Happiest Millionaire, Marriage on the Rocks and Do Not Disturb.

Miss Baddeley's British films include the classic comedies The Belles of St. Trinians and Passport to Pimlico, as well as a collection of W. Somerset Maugham's stories called Quartet.

Among her many London hits are The Little Shop of Horror (which turned the 17-year-old Hermione into the toast of the town), A La Cote, At the Lyric (with Derek Bond and Ian Carmichael), Brighton Rock, Grand National Night, and The Happiest Millionaire.

In the '50s, she appeared frequently on British TV in Joe Orton's The Dandy at the Fair, The Age of Consent, and The First of the Great. Among others, her American TV career has been as diverse as Bewitched, Batman, The Good Life, and in the post-1950's Mad Men series, Living in the Pictures. Her part was written especially for her by Michael Landon, Charlie's Angels, Love Boat, and Flying High.

In what is essentially a tour de force — although Miss Baddeley is given solid support from leading man Christian Grey and supporting Leslie Redkins — the star gets a workout from director Harry Naughton as she moves swiftly from charwoman to athlete's wife to U.S.O. trooper and, finally, to a contemporary rock n' roller whose specialty is "Hydrophobia Club".

Such evocative ballads as "A Foggy Day in London Town," "White Cliffs of Dover," and "Every Englishman's Home" are mixed with the tongue-in-cheek "Wherefore Art Thou Romany?" to give a varied and delightful taste of Miss Baddeley's vocal, as well as comedic, gifts.

Prior to the A.C.T. engagement here, the Celebrity Productions Ltd., production, in association with the Robert Fitzpatrick Corporation, will be seen in brief Palm Springs and Los Angeles runs. Plans are being made for Why Not Tonite? to play London and New York following the San Francisco engagement.

**SALMAGUNDI**

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**Next at A.C.T.’s Marines’ Memorial Theatre:**

**‘WHY NOT TONITE?’**

**With Miss Hermione Baddeley**

Hermione Baddeley, madcap extra-ordinary, will fulfill a lifelong dream to give Americans a firsthand taste of that delicious British theatrical institution—the intimate revue with music—by bringing Why Not Tontie! to the West Coast for a special four-week engagement opening at the Marines’ Memorial Theatre, December 13.

Best known in this country for her award-winning portrayal of Mrs. Naugartuck on TV’s Maude, Miss Baddeley will recreate the catchy songs, sketches and sendups from four decades worth of West End London revue tailored to her versatile talents by the likes of Noel Coward, Herbert Farjeon, Nina Warner-Hooke, Jack Quigley, and Alan Mulville.

Long recognized as a reigning monarch of the British musical stage, Miss Baddeley is most familiar here as the feisty housekeeper, Mrs. Naugartuck, which won her a Golden Globe Award. The actress, who received a fan letter from George Bernard Shaw when she was only 12—"Change your name from Baddeley to Goddely," wrote the celebrated playwright and critic—dressed in her native England, a superstar, having captured the public’s fancy with her enthusiasm and considerable energy as a child actress in the 1920s.

Her popularity in revues, elegant comedies and popular theatrica have kept her so busy in more than 60 shows on the British stage that she didn’t come to America until 1981 when she was asked to star on Broadway in A Taste of Honey. After being challenged by her performance, in A Taste of Honey, Tennessee Williams insisted that she create the role of Flora Goltorth in The Milk Train Doesn’t Stop Here Anymore, calling her one of the four greatest actresses he had ever seen. The others? Laurette Taylor, Anna Magnani and Geraldine Page.

Walt Disney was the movie mogul who finally convinced Baddeley to give Hollywood a try (she had previously turned down offers from Louis B. Mayer). He cast her in Mary Poppins, which soon led to an Oscar nomination as Best Supporting Actress in Room at the Top and the popular films The Unsinkable Molly Brown, The Happiest Millionaire, Marriage on the Rocks and Do Not Disturb.

Miss Baddeley’s British films include the classic comedies The Belles of St. Trinians and Passport to Pimlico, as well as a collection of W. Somerset Maugham’s stories called Quartet.

Among her many London hits are The Lillie of Paris, (which turned the 17-year-old Hermione into the toast of the town), A La Carte, At the Lyric (with Dora Bryan and Ian Carmichael), Brighton Rock, Grand National Night, and The Killing of Sister George.

In the ’50s, she appeared frequently on British TV in Joe Orton’s The Good and the Faithful, The Age of Kings, and Confederacy of Wives among others. Her American TV career has been just as diverse with Bewitched, Batman, The Good Life, and in the past Maude years, Little House on the Prairie, and in a part written especially for her by Michael Landon, Charlie’s Angels, Love Boat, and Flying High.

Her latest role, in The Gods Must Be Crazy, was a tour de force —although Miss Baddeley is given solid support from leading man Christian Grey and second-stringers Lennie and Reinhards—the star gets a workout from director Henry Naughton as she moves swiftly from charwoman to acrobat’s wife to U.S.O. trooper and, finally, to a contemporary rock ’n’ roll star whose specialty is “Hydrophobia Plus.”

Such evocative ballads as “A Foggy Day in London Town,” “White Cliffs of Dover,” and “Every Englishman’s Home” are mixed with the tongue-in-cheek “Wherefore Art Thou Roman?” to give a varied and delightful taste of Miss Baddeley’s vocal, as well as comedic, gifts.

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**DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN**
ELEGANT CELEBRATION OF CHRISTMAS’ THROUGH DEC. 10 AT THE GALLERIA

The Galleria is sponsoring and providing the setting for this year’s Elegant Celebration of Christmas. To include the annual benefit for A.C.T. The elaborate display will be open daily from 10 a.m. to 4 p.m. through Dec. 10.

Continuous cable car shuttle service (courtesy of the Galleria) will operate from Macy’s Union Square to the 101 Kansas St. design center. Tax-deductible tickets are on sale at all 15 Northern California Macy’s stores, the Galleria and A.C.T.’s Geary Theatre Box Office, and may also be obtained at the door.

The dazzling array of yuletide tree decor and unique table settings created by leading Bay Area hosts and hostesses, noted designers and distinguished entertainers, personalities feature varied themes. Mrs. John A. Victor again serves as chairman with Mrs. John W. Maillard and as co-chairman.

Traditional and contemporary designs, as well as a “Christmas International” section highlighting festive holiday displays worldwide, share the spotlight with a rare multi-locale exhibit of characters from the Early California Bonanza King days. Silver treasures belonging to San Francisco’s founding families are included in this presentation.

Additional attractions will be held during the 12-day event, including daily luncheon fashion shows, late afternoon disco lessons and weekend “how-to” demonstrations such as spooling tree-trimming and turkey-stuffing techniques. The public is also offered the unusual opportunity of visiting the Galleria showrooms of many of the nation’s leading designers.

Among the designers presenting displays are Val Arnold, Bill Blais, Angelo Donghia, Billy Gaylord, Kenneth Jay Lane, Anthony Mashado, Oscar de la Renta, Giorgio San Angelo, Michael Taylor and Michael Vincent of Macy’s.

Participating celebrities include: Carol Channing, Fay Dunaway, Kathryn Crosby, Pegi Fleming, Vivian Vance, Dina Merrill, Cliff Robertson, Dina Shore, James Wyeth, Mrs. Boz Scaggs, Kirk Douglas, the John Castavantes, the Francis Coppola, the Bob Hope, Lena Horne, Bobbi Short, Cliff Robertson, the Frank Sinatra, Robert Stack and Elizabeth Taylor, among others.

Tax-deductible tickets are on sale in advance at all Macy’s stores and may also be obtained at the door. Additional information and group discount rates may be obtained by calling (415) 771-3890.

Continuous courtesy cable car shuttle service will operate from Macy’s Union Square to the Galleria throughout the 12-day event, usually at 10 a.m. daily. Other major stores participating in the Elegant Celebration of Christmas includes Tiffany & Co., Gump’s, I Magnin and Joseph Magnin.

Mrs. John W. Maillard III and pet Cocker IV, (pronounced by rather than the fourth pose by their favorite lap dog) displayed to be included in the Elegant Celebration of Christmas.

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Participating celebrities include: Carol Ochsa, Faye Dunaway, Kathy Crosby, Peggy Fleming, Vivian Vance, Dina Merrill, Cliff Robertson, Dina Shore, James Wyeth, Mrs. Boz Scaggs, Kirk Douglas, Joan Cassavetes, the Francis Copolias, the Bob Hope, Lena Horne, Bobby Short, Cliff Robertson, Frank Sinatra, Robert Stack and Elizabeth Taylor, among others.

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A NOTE ON 'THE CIRCLE'

Since his death at 91 in 1966, W. Somerset Maugham, who has been called "the English de Maupassant," has enjoyed as much popularity as during his long and creative life. His many well-known plays are continuously produced here and abroad and countless biographies seem to appear periodically.

The Circle, one of the prolific author's most famous stage works, rejoins this season's repertory this month after providing one of last year's most popular hits under the direction of Stephen Porter.

Maugham was one of the most successful writers who ever lived, even though he had trained to be a doctor before he began his regular output of novels and plays. He wrote, however, for some 10 years before recognition and fame rewarded his toil.

He never stopped writing, in fact, and became the wealthiest writer in the world. At one time, he had four successful plays running concurrently in London, a record held by but two other playwrights, Avery Hopwood and Neil Simon (in New York).

Punch published a cartoon depiction of Shakespeare biting his nails before a poster advertising one of Maugham's plays.

Among his most famous novels are Of Human Bondage and Cakes and Ale. His plays were thought superficial by some critics who dismissed him as a serious writer but his somewhat light social comedies were immensely popular with the public. The casts included such famous stage personalities as Ethel Barrymore, Elia Kazan, and John Gielgud, who played the lead in the 1944 revival of The Circle at London's Haymarket where it had been originally produced.

Maugham loses out pleasant, frolicsome bittersweet, and with social satire of trivial, wealthy, upper-class life—while cynically commenting on people who make sacrifices for love, only to find that love doesn't last. "For an English audience," he wrote in his notebook, "the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation."
A NOTE ON ‘THE CIRCLE’

Since his death at 91 in 1966, W. Somerset Maugham, who has been called “the English de Maupassant,” has enjoyed as much popularity as during his long and creative life. His many well-known plays are continually produced here and abroad and countless biographies seem to appear periodically.

The Circle, one of the prolific author’s most famous stage works, rejoins this season’s repertoire this month after providing one of last year’s most popular hits under the direction of Stephen Porter.

Maugham was one of the most successful writers who ever lived even though he had trained to be a doctor before he began his regular output of novels and plays. He wrote, however, for some 10 years before recognition and fame rewarded his toil.

He never stopped writing, in fact, and became the wealthiest writer in the world. At one time, he had four successful plays running concurrently in London, a record held by but two other playwrights, Avery Hopwood and Neil Simon (in New York). Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham’s plays.

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Maugham tosses out pleasant, frolicsome barbs—laced with social satire of trivial, wealthy, upper-class life—while cynically commenting on people who make sacrifices for love, only to find that love doesn’t last. “For an English audience,” he wrote in his notebook, “the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation.”

The cast

Arnold Champion-Cheney, M.P. — DANIEL KERN
Footman — THOMAS M. NAHRWOLD
Mrs. Shenswo — KATHRYN CROSBEY
Elizabeth — BARBARA DIBICKY
Edward Luton — RANDALL SMITH
Clive Champion-Cheney — WILLIAM PATTERSON
Butler — GERALD LANGCASTER
Lady Catherine Champion-Cheney — MARRIAN WALTERS
Lord Porteous — SYDNEY WALKER

The action of the play takes place in the drawing room at Aston-Adley, Arnold Champion-Cheney's house in Dorset.

The Time: 1920
There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Raye Britton; Lord Porteous—William McKee; Butler—Michael Vinters; Arnold—Thomas Oliver; Edward Luton—Mark Murphy; Footman—Sidney Dullinger; Mrs. Shenswo—Elizabeth Huddie; Lady Catherine Champion-Cheney—Penelope Court; Elizabeth—Susan E. Pellegino

Stage Manager: JAMES L. BURKE

THE CIRCLE

by W. SOMERSET MAUGHAM
Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Original Lighting by F. MITCHELL, DANA
Lighting revised for the repertoire by DICK EPPERSON

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evening

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JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1960, he became Executive Producer. Over the years, McKenzie has directed plays on 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 1959, and of the Peninsula Players in Fish Creek, Wisconsin, since 1980. McKenzie is director of The League of Resident Theatres, the Council of Resident Summer Theatres and an active member of the League of New York Theatres and Producers. He is a working member of the Association of Theatrical Stage Employees and Actors' Equity Association, is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, 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. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T. whose productions of Charles'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 has also staged the Plays in Progress program devoted to the production of new works. Off-Broadway, he co-produced The Saintliness of Margery Kempe,Epitaph for George Dillon and directed the national touring company of Oliver! He has served as a guest director at colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Square Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Shakespeare's Measure for Measure, the Australian premiere of The Hotel BALTMOORE. He directed the English language production of the hit Soviet play Valentia and Valentia and last year's All the Way Home, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director) is in his second year as director of the Seattle Repertory Theatre. Among the many companies he has directed are the Oregon Shakespeare Festival, San Diego Old Globe Theatre, the New York City Opera. His 1959 Off-Broadway production of Under Milk Wood won the Lola D'Ammunzio and Outer Circle Critics' Awards. In 1962 his production of The Merry Wives of Windsor was awarded the Outer Circle Critics' Award. His production of In Search of an Author proved another multiple award winner and enjoyed an extended run in New York. After directing at Canandaigua's Strawberry Festival, he returned to New York to write Hamlet and then travelled to London to become the general manager of the Shakespearean Festival. A graduate of the Cambridge Institute of Technology, he has been the recipient of a Ford Foundation scholarship, a Ford Foundation directorial grant at A.C.T., and a Ford Foundation directorial grant. Among the first plays he directed for A.C.T. were Two Sisters, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jason and The Bourgeois Gentleman. Ball has directed three of his productions for PBS television, including The Taming of the Shrew for which he received a “best director” award by the Television Critics' Circle. He also works as a teacher in A.C.T.'s conservatory program.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespeare festivals across the country. Ball made his New York directorial debut with Chekov's little-known Runaway in an Off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco’s Actor's Workshop, Washington D.C.’s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 Off-Broadway production of Under Milk Wood won the Lola D’Ammunzio and Outer Circle Critics' Awards. In 1962 his production of The Merry Wives of Windsor was awarded the Outer Circle Critics' Award. His production of In Search of an Author proved another multiple award winner and enjoyed an extended run in New York. After directing at Canandaigua's Strawberry Festival, he returned to New York to write Hamlet and then travelled to London to become the general manager of the Shakespearean Festival. A graduate of the Cambridge Institute of Technology, he has been the recipient of a Ford Foundation scholarship, a Ford Foundation directorial grant at A.C.T., and a Ford Foundation directorial grant. Among the first plays he directed for A.C.T. were Two Sisters, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jason and The Bourgeois Gentleman. Ball has directed three of his productions for PBS television, including The Taming of the Shrew for which he received a “best director” award by the Television Critics' Circle. He also works as a teacher in A.C.T.'s conservatory program.

TOM MOORE (Producer) is best known as the director of Grease, now in its eighth year the longest running show on Broadway. Moore is also the producer of the musical Over Here! with the Andrews Sisters for which he received a Tony nomination. Moore began his career as a member of the Manhattan Theatre Company and as a producer of theOff-Broadway premiere of Julius Paffari's Knock Knock and last year directed the Feydru larco. Hotel Paradise! Other productions include The Town of Willows, the festival of the Pittsburgh Playwrights in Massachusetts, Once in a Lifetime at the Arena Stage in Washington, D.C., and Loot at the Tyrone Guthrie Theatre in Minneapolis. Moore also directed The Best Friend in Amsterdam and Broadway, and his film Journey won two major international film awards. As artistic director of the Peterborough Players in New Hampshire, he directed You Can't Take It With You and The Hostage. Moore has also been associated with the Philadelphia Festival, the Summer Theatre of St. Louis, and the Pennsylvania Shakespeare Festival. He has participated in many national arts boards. He served as Vice President and as a member of the Executive Committee of Theatre Communications Group (TCG). He is on the Theatre Advisory Panel of the National Endowment for the Arts, to which he also served as a special consultant. In addition, Mrs. Moore has been a consultant to the Ford Foundation in its Program for the Arts and Humanities, the visual and performing arts and National Institute for the Internet Theatre Institute it has worked with Mrs. Moore in a number of seminars on both coasts with leading American directors and playwrights arranged by Mrs. Markson and the International Theatre Institute. The group also attended A.C.T.'s opening night performance of The Winter's Tale.
WHO'S WHO AT A.C.T.

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EDWARD HASTINGS (Executive Director) is a founding member of A.C.T. whose productions of Chekhov's Uncle Vanya and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1966 and also heads the Play in Progress program devoted to the development of new titles. Off-Broadway, he co-produced The Selfishness of Margery Kempe; Equals for George Dillon and directed the national touring company of Oliver! He has served as a guest director at colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Square Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Chekhov's Uncle Vanya and directed the Australian premiere of The Hotel BALTMOORE. He directed the English language premiere of the hit Soviet play Valentina and Valentina and last summer's All the Way Home, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director) is former director of the Seattle Repertory Theatre. Among the many companies he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hostage, Antony and Cleopatra, and Pipeline. Los Angeles Times, The Seattle Times, The Misanthrope, The Apple Tree, The doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

EDITH MARKSON (Director of Development) is a founder and long time member of the American Conservatory Theatre and has served as Vice President of the Board of Trustees since its inception in 1965. Mrs. Markson has also served as a director of the San Francisco Symphony and the San Francisco Opera. She has served on the A.C.T. Executive Committee and has been a member of the A.C.T. National Advisory Panel, the National Endowment for the Arts, to which she has served as a special consultant. In addition, Mrs. Markson has been a consultant to the Ford Foundation in its Program for the Arts and Humanities, and involved with the International Theatre Institute. Markson has been invited to take part in the American Theatre directors to the U.S.S.R. with her assistance, the State Department sponsored tours of Soviet theatre directors to the United States and the group attended a series of seminars on both coasts with leading American directors and playwrights arranged by Mrs. Markson and the International Theatre Institute. The group also attended A.C.T.'s opening night performance of The Winters Tale.

TOM MOORE (Resident Director) is best known as the director of Grease, now in its eighth year the longest running show on Broadway, as well as the Broadway musical Over Here! in which he starred as Major Fawcett for which he received a Tony nomination. Moore began his association with A.C.T. directing the national Coast premiere of Julius Paffett's Knock Knock, and last year directed the Feydeau farce, Hotel Paradiso. Other productions include Our Town, The Willow Theater Festival Theatre in Massachusetts, Once in a Lifetime at the Arena Stage in Washington, D.C. and Look at the Tyrone Guthrie Theatre in Minneapolis. Moore also directed last fall in A.C.T.'s outdoor Festival of Broadway, and his film Journey won two major international film awards. As artistic director of the Peterborough Players in New Hampshire he directed You Can't Take It With You and The Hostage. Moore has been a member of the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. His most recent production was Mud in San Francisco, September 1977.
THE ACTING COMPANY

JOSEPH BIRD, now in his 9th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions, a featured role in a 17 A.P.E. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the APA Phoenix Eastern University tour of The Missionary and Exit the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.

RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth, 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 Garr in Travesties, Gremio in The Taming of the Shrew, Rodrigo in Othello and Bontaece in Hotel Paradise.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T., she appeared in Pilots of the Community, Horatio, Street Scene, This Is An Entertainment, Equus, Valerian and Valentine, All the Way Home, The National Health and Peer Gynt. She has studied at Northwestern and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Vera in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared in A Christmas Carol as Nurse Sweet in The National Health and Great-Grandma in All the Way Home, as well as in the plays Progress production of Afternoons in Vegas. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was seen in The Glass Menagerie. When You Comin' Back Red Ryder? and Orpheus Descending.

LAIRD WILLIAMSON (Stage Director), who staged and co-adapted A Christmas Carol at A.C.T., also directed The Matchmaker which toured to Russia and Hawaii and A Christmas Carol Evening With Tennessee Williams. For the Oregon Shakespearean Festival he directed The Diviners, Othello, The Taming of Verona, Titus Andronicus, Henry V, Love's Labour 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 Prandelli's Enrico IV and staged The Madwoman of Chaillot, Cabaret, Hotel Paradise and A Midsummer Night's Dream. Most recently he has directed The Member of the Wedding, Warrior (a ritual theatre piece based on Macbeth), The Winter's Tale and played the title role of Pellias Pilate in the world premiere production of Robert Patrick's play, Judas. He directed Don Pasquale and The Portuguese Inns in two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as Cyrano de Bergerac, King Richard III, and The Ruling Glass and staged A.C.T. plays in Progress program productions of The Healers and Animals Are Passing From Our Lives.

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the Phoenix Theatre and the Circle in the Square. For the Circle he staged Shaw's Man and Superman starring George Grizzard, Moliera's Tartuffe starring John Wood and Tartuffe Grimes, Marguerite Duras Days in the Trees starring Mildred Dunock and The Importance of Being Earnest. For the Phoenix he directed his own translation of Moliera's Don Juan, Chein De Feer, Rules of the Game, and They Knew What They Wanted. For APA he staged Man and Superman, Right You Are, The Wild Duck, The Maids and The Show Off seen at Stanford with Nancy Walker. Porter also directed the Phoenix productions of Henry with Helen Hayes and James Stewart later seen with Gip Young and Shirley Booth in San Francisco and The School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of Private Lives for which Grimes received the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyrone Guthrie, the Mark Taper Forum, the Shakespeare Festivals in both Stratford, the Kennedy Center, the Acting Company and the Old Globe Theatre. The PBS Theatre in America series he has directed Rules of the Game, A Touch of the Poet and End of Summer.
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JEAN RENE

LOUNGEWEAR
HALSEY, BAL HCC, LORI PRISCHER, ADAM HODGINS, ALBERT NIPP, END."
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with the Second City, in off-Broadway productions, with resident and visiting summer theatres and in television and film. For A.C.T., she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy by Barbara Keiler, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Grace by John Robinson for A.C.T.'s Plays in Progress. and Israel Horovitz's Machekel for the Berkeley Stage Company.

PENOLEPE COURT joined the company last year, appearing in The Master Builder and All the Way Home and training voice in the Advanced Training Program. In Chicago, she was a founding member of David Mamet's St. Nicholas Theatre Co., and appeared in The Poet and the Rest, Beyond the Horizon, Jumpers and Sylvia Faith, A Dramatic Portrait. In which she played the title role. She trained at the Academy of Dramatic Arts and with David Mamet, and has an M.F.A. from the Goodman School of Drama.

KATHRYN CROSBY, who joined the company in 1972 after two years in the Advanced Training Program and appeared in Cyrano de Bergerac, The House of Blue Leaves, Broadway and Family Album, returns to A.C.T. after a recent tour of 43 cities in 30 States. Next Year, A Texas native and the mother of three, is the widow of the late actor Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse and television talk-show hostess.

HEIDI HELEN DAVIS joined the company last year after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor's Ensemble, appearing in The Lady's Not for Burning, Summer and Smoke, Salvation, Lucinda and the Good Lord and taught movement and dancing. She appeared in A.C.T.'s productions of Peer Gynt, Othello, last summer's Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Absurd Person Singular.


RICHARD DENISON

BARBARA DIRICKSON joined A.C.T. as a member of the training program seven years ago and has appeared in Cyrano de Bergerac, THE HOT L. BALTICHE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumps, Street Scene, The Matchmaker, General Gooch, Peer Gynt, Man and Superman, A Christmas Carol, The Bourgeois Gentilhomme, The Master Builder, Absurd Person Singular, Travesties and All the Way Home. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shays.

DANIEL DAVIS celebrates several theatrical anniversaries this season—his fifth with A.C.T., his fifteenth as an actor, and, with The Winter's Tale, his 25th Shakespearean role. He has performed in major regional theatre productions and on the road—Broadway in the 1978-79 production of Caine Mutiny Court in the national touring company. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont., and Stratford, Conn. festivals. His roles at A.C.T. include Clarence in Richard III, Dr. Heazell in Dr. Zhivago, Falstaff in Henry IV and Othello, Brutus in Julius Caesar, Sidney in Absurd Person Singular and the title role in Julius Caesar, among others.

PETER DAVIES, a native of Walnut Creek, joined the company after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Nah Cycle play at the Kennedy Center for the Performing Arts, The Old Globe Theatre in San Diego, Davies was seen in Hamlet, The Taming of the Shrew and Taming of Athens during the 1977-78 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Taming of the Shrew.

KATE FITZMAURICE, who joined the company last season, continues her third year as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she is an instructor there and in the Juilliard School in New York. At the University of Michigan her production of The Master Builder at Ann Arbor was seen as Miss Meg in The Hostage, Rosalina in Love's Labour's Lost and Regan in King Lear and has appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

JANICE GARCIA returned to A.C.T. this summer after a season's absence to appear in Ah Wilderness! during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol and Valentine and Valentinia. At San Jose State University she received her Master of Arts degree in Theatre Arts and has spent this past year teaching voice and diction at the University of San Francisco. She also teaches in A.C.T.'s Young Conservatory.

PETER DAVIES

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tan- turra for the Oregon Shakespeare Festival and For God and Country at U.C. San Diego during the 1977-78 season. Currently he is Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespeare Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickery 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.

LIVING DINNER THEATRE

Wines of Windsor, Peer Gynt, Equus, A Christmas Carol and Valentine and Valentinia. At San Jose State University she received her Master of Arts degree in Theatre Arts and has spent this past year teaching voice and diction at the University of San Francisco. She also teaches in A.C.T.'s Young Conservatory.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with the Second City, in Off-Broadway productions, with resident and visiting summer theatres and in television and film. For A.C.T., she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gamma by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's Mackelvie for the Berkeley Stage Company.

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RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 2000. In his senior year at the University of British Columbia, 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. Recently, Denison has performed at the Breckenridge Festival Theatre, the Oregon Shakespeare Festival in Ashland, his assignments ranged from the Scottish Repertory 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 3.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Ten Thousand Shakespeares for the Utah Shakespearean Festival, and Gull and Doffs at U.C. San Diego during the 1977-78 season for The Guest Director and Scenic Director with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mccarthy 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.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach and voice instructor for A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she is an instructor there and at the Juilliard School in New York. At the University of Michigan, where she studied with Mr. Eric Lefkow, she performed in The Hostage, Rosaline in Love's Labor's Lost and Regina in The Birthday Party. She has appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

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BENNIE GUILLORY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors Workshop where he has directed Sinickly Matrimony and last year’s To Be Young, Gifted, and Black. At the Little Fox Theater he played several roles in One Flew Over the Cuckoo’s Nest, was seen as Morris in the West Coast Black Repertory Theatre production of The Black Knoll which was later televised in two separate segments on KQED TV’s Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradiso.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Gruska in The Caucasian Chalk Circle. This is her seventh season at A.C.T. where her roles have included the Duenna in Cynano de Bergerac, Susie in THE HOT L BALTIMORE, Mrs. Maunent in Street Scene, Dolly in The Matchmaker, the Countess in This Is An Entertainment, Joan in Knock Knock and Marcelle in Hotel Paradiso, among others. She has recently appeared as a guest artist at the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie.

LAWRENCE HECTH is in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the Theatre of the Younger Repertory Theatre in Santa Rosa, Xerogos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentine and Valentine, Julius Caesar, and The National Health.

LESLE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View From the Bridge, Hodel in A Fiddler on the Roof, Hedy LaRue in How to Succeed in Business Without Really Trying, June in Gypsy, Eleanor Dair in The Utter Glory of Mommey Hall and Sarah Brown in Guys and Dolls. While a member of the A.C.T. training program, she took roles in conservatory productions of Awake and Sing, The Trojan Women, A Midsummer Night’s Dream, A Servant of Two Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Martin Berrio’s Beatrice and Benedict, directed by Soji Owaza for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cynano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

Gerald Lancaster came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from Southern Methodist University and a B.A. in Drama from Humboldt State University. Lancaster has also appeared at the Grand Geneva Play Festival at Ogunquit, Me and with the Portland Stage Company. His A.C.T. credits include Julius Caesar, A Christmas Carol, A Delicate Balance, and The National Health. This season he will also be teaching the techniques of stage combat for the conservatory.

ANN LAWDER, an original member of the Actor’s Workshop, graduated from Stanford University. In New York she studied movement with Kayta Deitakova and phonetics with Alice Horrds. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep. and was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in Lysistrata and Showboat. Her recent credits include John Korty’s award-winning The Music School.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Hercules in the Pacific Conservatory for the Performing Arts’ US premiere of Johann Wiler’s The Alcist, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and earlier P.C.P.A. productions of Doubtless! and Snowboat (both directed by Allen Fletcher). As part of the Meisterschule Conservatory, he performed in productions of California’s Wallis Grand Central, directed by Edward Hastings, Wild Oats and the Irish. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

WILLIAM McKEREGH joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, Tordor Turi in The Play’s the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman and as five seasons at Baltimore’s Center Stage where he played major roles in Chekhov, Ibsen and Shaw. He also directed 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
BENNET GUILLORY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors Workshop where he has directed Strikingly Matrimony and last year’s To Be Young, Gifted, and Black. At the Little Fox Theater he played several roles in One Flew Over the Cuckoo’s Nest, was seen as Morris in the West Coast Black Repertory Theatre production of The Black Stallion which was later televised in two separate segments on KQED TV’s Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradiso.

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LAWRENCE HECHT is in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the California Repertory Theatre in Santa Rosa, Xerogos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentin and Valentina, Julius Caesar, and The National Health.

LESLIE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View from the Bridge, Hodel in Fiddler on the Roof, Maddy LaRue in How to Succeed in Business Without Really Trying, June in Gypsy, Eleanor Dyer in The Utter Glory of Morrissey Hall and Sarah Brown in Guys and Dolls. While a member of the A.C.T. training program, she took roles in conservatory productions of Awake Akimbo and Sing, The Trojan Women, A Midsummer Night’s Dream, A Servant of Two Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Martin Berlitz’ Beatrix and Benedict, directed by Seiji Ozawa for the San Francisco Opera, and has been an Associate Director in a number of productions. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

GERALD LANCASTER came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from Southern Methodist University and M.A. in Psychology from Humboldt State University. Lancaster has also appeared at the Grand Guignol Festival in Paris, Denmark, Sweden, and the Edinburgh Festival. His A.C.T. credits include Julius Caesar, A Christmas Carol, A Delicate Balance, Death of a Salesman, and The Laramie Project.

ANN LAWDER, an original member of the Actor’s Workshop, graduated from Stanford University, in New York she studied movement with Katyas Dele¬kova and phonetics with Alice Horne. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep. and was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in Junius’ Man of La Man¬ness and Showboat. In her nine seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, Tonight at 8:30, You Can’t Take It With You, Pilgrims at Puy Du S¬muity, This Is (An Entertainment), Peer Gynt, Equus, The Man, Superman, Valentin and Valentina, The Master Builder and All the Way Home. Her film credits include John Korty’s award-winning The Music School.

MICHAEL X. MARTIN, a San Jose native, was seen in this past summer as Hercules in the Pacific Conservatory for the Performing Arts’ U.S. premiere of Tony Wilder’s The Alccestiad, as well as A View From the Bridge and How to Succeed in Business Without Really Trying. In earlier A.C.T. productions he was seen in The Racket, Wilderness! and Showboat (both directed by Allen Fletcher) as well as The Masque of Aphrodite. Martin joined California Actor’s Theatre in Loo Gato, Master of the Opera, The Recruiting Officer, William Hamilton’s Savoy Grand Central, directed by Edward Hastings, Wild Orchids and others. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

WILLIAM MCKEREGHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Missalaise, and M.A. in The Play’s the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played major roles in A Streetcar Named Desire, I Am A Camera! 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...
DELORES Y. MITCHELL joined the A.C.T. acting company two seasons ago after two years in the Advanced Training Program and has appeared in Man and Superman, Valentino and Valentino, Peer Gynt, Equus, All the Way Home, The National Health and as Mrs. Cratchitt in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Summer Training Program.

MARK MURPH EY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen here last year as Ken in In the National Health, Geofrey in Absent Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradise. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, June and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD has recently completed A.C.T.’s two-year Advanced Training Program and joins the company appearing in A Christmas Wilderness! during A.C.T.’s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candida, The Madness of Chaillot, The Utter Glory of Morrissey Hall and

WILLIAM PATTERSON, now in his twelfth season with A.C.T., has been a professional actor for over twenty years. He has appeared frequently on TV and made his national tour with A.C.T. as Kit Carson in The Time of Your Life, Caesar in both of Caesar and Cleopatra and Julius Caesar, Arpad in The Glass Menagerie, and Grandpa Vanderhoof in You Can’t Take It With You. George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion-Clark in The Greek and Ronald Brewster-Wright in Absent Person Singular.

MARK OGLESBY joined the company last season after two years in the Advanced Training Program and was seen in Julius Caesar, The Master Builder, A Christmas Carol and heard in Absent Person Singular. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His Off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

M ICHAE L O’QUINNE first tasted theatre in his high school national production of The Pajama Game. Since then, he has worked in theatre in a variety of capacities, including that of running man and starting crew for the original New York production of Oh, Calcutta! and stage manager for the national tour of their Off-Broadway, he was a member of the electrical crew for Joseph Papp’s Public Theatre. O’Quinne joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in A Man For All Seasons, the title role in Yegor Buvchovich and Others, in A Midsummer Night’s Dream to Jacob in Awake and Sing.

FRANK OTTISSELL has served the company as its teacher of the Alexander Technique since the Conservatory’s beginning in 1965 in Pittsburgh. He studied at the Canadian National Theatre in Montreal, the Vera Solovkova Studio of Acting in New York and trained to teach at the American Conservatory for the Alexander Technique in New York. In addition to “Absurdistan,” Ottisell has appeared as an actor in such productions as Three

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was seen last year as Jane in Absent Person Singular, Gwendolyn in Travesties, and Kika in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Peer Gynt, and Valentine and Valentine. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in Gypsy, creating the role of Miss Tessa Winkle in The Olter Glory of Morrissey Hall and as Ellie Mae Chipley in Allen Fletcher’s production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Euphrine in Desire Under the Elms, is known to San Francisco as the leading lady in Gypsy, Tovarich, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth, Emilia in My Fair Lady and Vanya. He has appeared on Broadway as the Tiny in Tiny Alice, in which he recreated with A.C.T. Away from the
BONNIE TARWATER (right) joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Geyserville Stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conser- vatory for the Performing Arts productions, including Enemies, The Trojan Women and I Remember Mama. This past summer Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre produc- tion of Romeo and Juliet. She also spent two seasons with the Pa- cific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tar- water is a graduate of San Francisco State University and Lone Mountain College.

SYDNEY WALKER, a veteran of seven years of stage, film and television work, has been seen on and offBroadway in numerous roles. As a leading actor with the APA Repertory Theatre she appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12 Walker’s Broadway credits include appearances with Laurence Olivier, Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He is a graduate of N.Y.U.’s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Matchmaker, Peer Gynt, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

MARRION WALTERS, in her fifth sea- son with A.C.T., has appeared in 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Arena in Plano Suite at Drury Lane Playhouse. Winner of 11 Chicago Shakespeare Festival Awards in 1973, for her work in THE HOT L BOSTON and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under Broadway Tree for Broadway productions including 21 months at the National Health and Travesties. Her film credits include Petula, the current tour of The Wiz and her husband, director Michael Fennell, and daughter Gina, who also designs and manufactures the journal Slope and other exclusive designs available only at their elegant new shop at Pier 39.

ISAIH WHITLOCK, Jr. was recently seen as Autolycus in The National Health for the Performing Arts at the University of California, Los Angeles and in the Stanford Summer Repertory Theatre production of The Winter’s Tale. His other roles for P.C.P.A. over the past two summers have included Gitlow in Purle, Walter Younger in A Raisin in the Sun and Scanton in One Flew Over The Cuckoo’s Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar, the South Bend, Ind., native holds a bachelor of arts degree from the University of California, Los Angeles and a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health and The National Health. He appeared at the Oregon Shakespeare Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddie, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

MICHAEL WINTERS came to A.C.T. after four years at the Pacific Conser- vatory for the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in A. Winesmear, Rick- picker in The Madwoman of Chaillot, Bottom in A Midsummer Night’s Dream and The Trojan King in Peer Gynt. Winters is a graduate of North- ern California University and is the artistic director last year in A.C.T.’s Advanced Training Program and has been seen on the Geyserville stage in The Master Builder: The Circle, A Chris- mas Carol, Hotel Paradiso, The Na- tional Health and Travesties.

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GEARY STAGE, he has performed Shakespeare's King Lear, Dan Berigan in The Cat on a Hot Tin Roof, and An Orator of Comedy at Souvenier Winery. His television credits include Hawaii 5-0, Nichols, Annie, Christmas, and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' Ariadne auf Naxos.

SYNTHEA SIKES will be recognized from her frequent network television appearances on such programs as Columbo, Police Woman, All that Glitters, and The Love Boat (with Richard Jordan and Patty Duke Asstn) as well as national commercials. She studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Celina in Hattie of Troy and Mrs. Whitefield in Michael and Superman.

RANDALL SMITH, who was seen last year in Julius Caesar, The Circle, A Christmas Carol and Health, is from the Chicago area where he played such roles as Andy in The Star-Spangled Girl, Clay Adams in The Mind with the Dirty Mind, Linwood in Scapino and worked in the Water Tower Drain Lane's The Lady's Not For Sale that starred James Farentino and the Goodman productions of Kaspar and Harry IV.

BONNIE TARWATER (Johns the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions, including The Trojan Women and I Remember Mama. This past summer, Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two summers with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

SYDNEY WALKER, a veteran of 30 years of stage, film and television work, has been on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, she appeared in 10 productions, including Hothor, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

ROBERT S. SMITH has studied at the Academy of Music and Dramatic Art and at Northwestern University. He has also been seen in Romeo and Juliet, Man and Superman. The performer of Being Earnest and Edward II. He was seen as the Duke of York in Shakespeare's Festival in Timon of Athens, Anthony and Cleopatra, Henry VI, Part II and The Merchant of Venice at the Playhouse Theatre. He has also been a member of the San Francisco Theatre Company and the San Francisco Shakespeare Company.

ROBERT TARWATER (Johns the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions, including The Trojan Women and I Remember Mama. This past summer, Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two summers with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last year after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health. He appeared at the Oregon Shakespeare Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

MARIAN WALTER, in her fifth season with A.C.T., has appeared in over 600 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of a Chicago Association of Theatre Critics Awards in 1973, for her work in THE HOT L BOSTON and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Canopy Tree for Broadway productions including in Once a Lifetime (directed by Tom Moore, featuring Deborah May and directed by Michael Ferrall, the current tour of The Wild and the wife of the director, Michael Ferrall, and daughter Gini, she also designs and manufactures the Joseph Polce and other exclusive designs available only at their elegant new shop at Pier 39.

ISIAH WHITLOCK, Jr., was recently seen as Autolycus in the Pacific Conservatory for the Performing Arts production of A Midsummer Night's Dream and in other roles for P.C.P.A. over the past two summers. He included Gulliver in Purile, Walter Younger in A Raisin in the Sun and Scantion in One Flew Over the Cuckoo's Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar. The South Bend, Ind., native holds a bachelor of arts degree in drama from Washington State College and is a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last year after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and The National Health. He appeared at the Oregon Shakespeare Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

MICHAEL WINTERS came to A.C.T. after four years of the Pacific Conservatory for the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in A. Wodehouse's, Rap, picker in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and The Doll King in Peer Gynt. Winters is a graduate of North- western University, and last season directed actor last year in A.C.T.'s Advanced Training Program. Winters has been seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health and Travesties.
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DIRK EPPERSON, (Lighting De-
signer), received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Trevelies, All the Way Home and The National Health. He has done lighting for the Philadelphia Com-
position Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper-
son also spent eight seasons with P.C.P.A. in Santa Maria and designed 18 productions for the Oregon Shakes-
pearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

ROBERT FLETCHER (Costume De-
signer), has designed scenery and costumes for over 20 Broadway shows as well as the Stratford, Corin, and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera companies as well as the NYC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. His current major assignment is the creation of a wide range of intergalactic costumes for Paramount’s forthcoming movie version of Star Trek.

RALPH FUNCIELO (Set Designer) has been a resident designer at A.C.T. for five seasons, designing 15 productions including All the Way Home, The Master Builder, Abused Person Singular, Peer Gynt, and The Taming of the Shrew. Funzio has also been resident scenic designer at the Pacific Conservatory of the Per-
forming Arts for four seasons, his designs including The Winter’s Tale, The Visit, Romeo and Juliet, and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and Orpheus at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dances, Das, Fish, Oss and VI at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

ENITY MAY (Set Designer), makes his Deary stage debut although he served as art director for the A.C.T./ PBS television production of Cyrano de Bergerac. In addition to his theatri-
ical work, May is an architectural and interior designer whose credits include set design for Arturo Toscannini and the NBC Symphony Orchestra and consultation for Frank, Lloyd Wright’s Hartford Theatre Proj-
ect. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim fellowship.

ROBERT MORGAN (Costume De-
signer) is now in his seventh sea-
son at A.C.T., having created cos-
tumes for 18 productions here, in-
cluding The Master Builder, Tiny Alice, Equus, General Gorgeous, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travels-
ties, Man and Superman and A Christmas Carol. He 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 Bar-
bara, 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.

RICHARD SEGER (Set Designer) re-
turns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradise, as well as The Matchmaker, The Bourgeois Gentleman, Orthodoxy, and Someth-
ing’s Afoot, which premiered at the Marin’s Memorial Theatre and went on to Broadway. A graduate of Chi-
cago’s School of Art Institute, Seger also created sets for the Broadway production of Butterflies are Free and several off-Broadway produc-
tions. His credits include numer-
ous productions at the City College of New York, C.W. Post College, also in New York, the Westport County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fl.
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HENRY MAY (Set Designer), makes his Geary stage debut although he served as art director for the A.C.T. PBS television production of Cyrano de Bergerac. In addition to his theatrical work, May is an architectural and interior designer whose credits include set design for Artno Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim fellowship.

ROBERT MORGAN (Costume Designer) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, General Goe, The Lady's Not for Burning, This Is An Entertainment, Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He 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.

RICHARD SEGER (Set Designer), returns for a fourth season at A.C.T., last year having designed Juliuss Caesar and Hotel Paradise, as well as The Matchmaker, The Bourgeois Gentleman, Ortho, and Something’s Afoot, which premiered at the Marinines’ Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Seger has also created sets for the Broadway production of Butterflies are Free and several off-Broadway productions. His credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fl.

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SHAW ON SHAW
AND ‘HEARTBREAK HOUSE’

Little introduction is needed to Bernard Shaw the dramatist. With such works as Man and Superman, The Devil’s Disciple, St. Joan, Caesar and Cleopatra (previous A.C.T. productions), Heartbreak House (entering the repertory January 16th, Candida and Pygmalion, Shaw established himself as one of the giants of 20th century theatre.

Indeed, to see a play by him is not only to see an entirely entertaining and laughter-filled evening of theatre, it is to become acquainted (or reacquainted with one of the great intellects of this century.

Shaw wrote more than 50 plays in his lifetime (1856-1950) and just about every one of them is a dramatic cry for the need to reform society, in one way or another, before it is too late. Heartbreak House is no exception, for in it, he deplores man’s callousness and cowardice and glorifies the human will. It is a superlative example of Shaw’s timeless and disarming ability to combine serious ideas with sparkling dialogue.

“I am not an ordinary playwright in general practice,” Shaw once stated. “I am a specialist in immoral and heretical plays. My reputation has been gained by my persistent struggle to force the public to reconsider its morals. I write plays with the deliberate object of converting the nation to my opinions.”

Shaw’s didactic aim was always to be fore. Heartbreak House will make you laugh while it offers ample opportunity for emotional empathy and thoughtful reflection.

Shaw once wrote in his own defense, “Now it is quite true that my plays are all talk, just as Raphael’s pictures are all paint. Michael Angelo’s statues all marble. Beethoven’s symphonies all noise. Without a stock of ideas, the mind cannot operate and plays cannot exist. The quality of a play is the quality of its ideas.”

“Effectiveness of assertion is the alpha and omega of style,” he once said, “He who has nothing to assert has no style and can have none.” Although Shaw was referring specifically to style, the consequence of his conviction in a larger, dramatic context are readily apparent. “Effectiveness of assertion” becomes of paramount importance in Heartbreak House where there is need of assertion par excellence.

Heartbreak House is certainly man’s testing ground—and all the characters, unfortunately, are found wanting.

Into the aging sea captain Shotover’s house, there gathers an odd assortment of good and foolish people, from titled ladies to “modern” women andburgers, all bent on finding salvation through love, greed or power. The Armageddon is starting outside, but inside they fiddle away their lives as the world burns. They witness the violent end of civilization without batting an eyelash.

“Heartbreak House.” Shaw began his preface, “is not merely the name of the play. It is cultured, leisurely Europe before the war... The rest of the preface is a description of the rapid disintegration of the Western World.

The mad (or madly sane) Shotover, something of a self-portrayal, echoes Shaw’s prophetic warnings about the need for intellect and daring if the world is to survive. “Learn navigation and live; or leave it and be damned.”

We may ask, at the play’s end, are the inmates of Heartbreak House any nearer than before to an awareness that life must be lived with risks, that danger must be faced and responsibility taken? Shaw’s point seems to be that disillusionment with the past is a necessary step toward finding truth and building a new world.

One can almost hear Shaw himself echo Captain Shotover’s lines, “I was ten times happier on the bridge... I looked for hardship, danger, horror, and death, that I might feel the life in me more intensely. I did not let the fear of death govern my life; and my reward was, I had my life.” Shaw certainly had his. He lived a full 94 years and we are all richer for it.

—Blake A. Samson
SHAW ON SHAW AND ‘HEARTBREAK HOUSE’

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—Blake A. Samson

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A.C.T.'S EVENING EXTENSION PROGRAM

Starting in February, A.C.T.'s Geary Street studios will be just as busy with nightly activity as they are daily from 10 a.m. to 6 p.m. A special program for students and members of the community who want to broaden their skills in one or more subjects, the annual 10-week Evening Extension Program has a Jan. 15 application deadline.

Classes are offered on a selective basis—each meeting for two hours a week—in much the same way colleges and universities operate their adult education sessions. No audition is required but individual class size is limited so applications are processed on a first-come, first-served basis. All classes are conducted by A.C.T. actors and trainers.

A complete listing of courses will be available in December. Past curriculums have included movement, musical theatre, beginning, intermediate and advanced acting, voice, yoga, dance, Shakespeare, mime, singing, children's theatre for teachers and youth leaders, theatre organization and management, and theatre publicity and public relations.

There is no age limit for applicants to the Evening Extension Program; students have ranged in age from 17 to 60. People of all professions and occupations have attended for a number of reasons, and not all those who enroll intend to make the theatre a career. Students have included educators, retirees, disc jockeys, a beauty consultant, landscaper, civil engineer and a TV anchorman in addition to actors learning to sing and singers learning to act.

Additional information may be obtained by writing to Evening Extension Program, A.C.T., 450 Geary St., San Francisco 94102.
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A.C.T.'S YOUNG CONSERVATORY FILLS MANY NEEDS

Students prepare for Young Conservatory touring productions which are presented throughout the Bay Area.

Needed: 14 children for A Christmas Carol, 15 for The Visit, four for Hotel Paradiso, and one each for The Winter's Tale, A Month in the Country, A Night at the Opera, and The 5th of July. Ages approximately 8 to 18.

When such a casting call comes from the directors of productions for the American Conservatory Theatre, they now have a place to turn to: A.C.T.'s Young Conservatory, the only comprehensive training school for young actors and actresses affiliated with a professional theatre company in the country.

At the Young Conservatory, the young actor can be "a part of it," explains its director Candace Barnett. "They get a whole sense of the profession by just being around it."

The curriculum offers four options: two five-week summer programs (ages 8-18); a first, second and third level year-long program (ages 10-18); performing opportunities in the Young Conservatory's own theatre company and at A.C.T.'s Geary Theatre.

The first-year program exposes the new acting students to a full cross-section of the professional actor needs to know: singing, dancing, movement, improvisation, directing, theatre history and technical theatre. Outstanding students are then selected to continue their studies in speech, dance, singing, fencing, improvisation and scene studies in the second and third-year programs. They may also audition for the Young Conservatory's Touring Company and Mime Troupe, made up of the most advanced students, which presents nine productions yearly throughout the Bay Area.

All classes are taught by professionals in the teaching field, and many actors, directors, and designers in the American Conservatory Theatre plan special projects for the Young Conservatory.

The emphasis is on "creative drama," in fact the title of one of the classes where the primary focus is on freeing the young actor's imagination through such skills as storytelling, mime, improvisation, voice and dance.

"All our work is based on creative problem solving. In the theatre there is no right and wrong; there is only creative discovery," Barnett emphasizes. "We spend a lot of time supporting whatever the creative spirit is."

The program is geared to cover both the curious beginner and the seasoned youngster already wanting to do career work. "By the time they reach the third year, most of the kids are already interested in careers," Barnett estimates. "By the time they leave, they've gotten a solid background in theatre. If they leave the program, however, and go onto something else, they've still been given something very valuable: a strong exposure to the performing arts and a feeling for their own creative worth. That means they don't always have to repeat what others have done before and can better trust their intuition. We're building a more intelligent, informed audience as well."

The summer program has a dual purpose: to offer the broadest introductory classes possible and to provide the more intensive training to students wanting to put their attentions in one direction. Musical comedy seems to be particularly popular, as is video production. As Barnett comments, "They all think visually, now that there's so much television and film in their heads. All we need to do is show them how to use the equipment."

Needed: 14 young actors and actresses for A Christmas Carol, 15 for The Visit. A.C.T. just calls the Young Conservatory and their dedicated staff. Problem solved.

—Deke A. Samson

Christmas Shop at your Town & Country Village

MERRY CHRISTMAS

GIFT IDEAS

PALO ALTO

EL CAMINO REAL & Embarcadero

sentryvale

STEVENS CREEK & Winchester Blvd

SANTA CLARA

SAN JOSE

Looking for a Christmas Present for someone special?

Try one of these ideas:

1. A gift card to a favorite store.
2. A subscription to a magazine or newsletter.
3. A personalized item like a initial necklace or bracelet.
4. A gift basket filled with small gifts or treats.
5. A piece of jewelry like a necklace or ring.
6. A fitness or wellness gift like a yoga mat or gym membership.
7. A book or e-book for someone who loves to read.
8. A piece of art like a painting or sculpture.
9. A spa or wellness gift like a massage or facial.
10. A piece of technology like a smart watch or fitness tracker.

Photo by John Smith

El Camino Real & Embarcadero

Photo by John Smith

SANTA CLARA

SAN JOSE
A.C.T.'S YOUNG CONSERVATORY FILLS MANY NEEDS

Students prepare for Young Conservatory touring productions which are presented throughout the Bay Area.

Needed: 14 children for A Christmas Carol, 15 for The Visit, four for Hotel Paradise, and one each for The Winter's Tale, A Month in the Country, A Christmas Story and The 5th of July, ages approximately 8 to 18.

When such a casting call comes from the directors of productions for the American Conservatory Theatre, they know they have a place to turn to: A.C.T.'s Young Conservatory, the only comprehensive training school for young actors and actresses affiliated with a professional theatre company in the country.

At the Young Conservatory, the young actors can be considered part of a "family," explains its director Candido Barrett. "They get a whole sense of the profession by just being around it.

The curriculum offers four options: two five-week summer programs, a first and second year-long program, and a third year-long program, performing opportunities in the Young Conservatory's own theatre company and at A.C.T.'s Geary Theatre.

The first year program exposes the new acting students to a full cross-section of skills the professional actor needs to know: acting, mime, movement, improvisation, directing, theatre history and technical theatre.

Outstanding students are then selected to continue their studies in speech, dance, singing, fencing, improvisation and scene studies in the second and third-year programs. They may also audition for the Young Conservatory's Touring Company and Mime Troupe, made up of the most advanced students, which presents nine productions yearly throughout the Bay Area.

All classes are taught by professionals in the teaching field, and many actors, directors, and designers in the American Conservatory Theatre plan special projects for the Young Conservatory.

The emphasis is on "creative drama," in fact the title of one of the classes where the primary focus is on freeing the young actor's imagination through such skills as story-telling, mime, improvisation, voice and dance.

"All our work is based on creative problem solving. In the theatre there is no right and wrong; there is only creative discovery," Barrett emphasizes. "We spend a lot of time supporting whatever the creative spirit is in the student."

The program is geared to cover both the curious beginner and the seasoned youngster already wanting to do career work. "By the time they reach the third year, most of the kids are already interested in careers," Barrett estimates. "By the time they leave, they've gotten a solid background in theatre. If they leave the program, however, and go onto something else, they've still been given something very valuable: a strong exposure to the performing arts and a feeling for their own creative worth. That means they don't always have to repeat what others have done before and can better trust their intuition. We're building a more intelligent, perceptive audience as well.

The summer program has a dual purpose: to offer the broadest introductory classes possible and to provide the more intensive training to students wanting to put their attentions in one direction. Musical comedy seems to be particularly popular, as is video production. As Barrett comments, "They all think visually, now that there's so much television and film in their heads. All we need to do is show them how to use the equipment."

Needed: 14 young actors and actresses for A Christmas Carol, 15 for The Visit... A.C.T. just calls the Young Conservatory and their dedicated staff. Problem solved.

-Dale A. Samson

Christmas Shop at your Town & Country Village

MERRY CHRISTMAS
GIFT IDEAS

El Camino Real & Embarcadero
PALO ALTO

A Shot at Brilliant Tomfoolery
PALO ALTO, July 1978

Stevens Creek & Winchester Blvd
SUNNYVALE

San Jose
A Repertory Actor . . .

... must have many faces and A.C.T.'s are among the most versatile in the country. Peter Donat is no exception.

During his ten seasons at A.C.T., Donat's many roles have included...

Jack Tannen in Mrs. and Superman

Martin Sheen in Fiddler and Jack Tannen in Mrs. and Superman

The Miracle of Perrier

First bottled in 1863 by decree of Napoleon III "FOR THE GOOD OF FRANCE"

Man's legendary acquaintance with the sparkling waters of Source Perrier dates back to 20 B.C., when the spring is believed to have been a resting place for Hannibal.

Through the centuries, the spring became known as Les Bouchains or "The Bubbling Waters." And in 1863, Napoleon III decreed that these naturally sparkling waters, then owned by Dr. Perrier, he bottled "for the good of France."

Today, Perrier is enjoyed in over 100 countries throughout the world.

Perrier is enjoyed for many healthful reasons:

Perrier is 100% Perrier, bottled naturally sparkling at one place on earth: Source Perrier.

It contains no chemical additives.

No preservatives.

No artificially manufactured gasses, no sweeteners or flavorings.

No calories.

The Natural Versatility of Perrier

Perrier. Pure refreshment, served chilled with a slice of fresh lemon or a wedge of lime.

So versatile, Perrier adds extra zip to your favorite fruit juices, "the sparkle of champagne" to fine wine and is the mixer par excellence. Enjoy it in good health.

Perrier: naturally sparkling from the center of the earth.
A Repertory Actor . . .

... must have many faces and A.C.T.'s among the most versatile in the country, Peter Donat is no exception.

During his ten seasons at A.C.T., Donat's many roles have included . . .

The Miracle of Perrier

Today, Man artificially carbonates his drinks and refreshers. But not Perrier. The miracle of Perrier is natural carbonation.

How Perrier is naturally carbonated. Deep below the pluots and vineyards of Southern France, delicate gasses trapped in the volcanic eruptions of the Cretaceous Era are released by Nature.

Slowly they rise towards icy, crystalline mineral waters of exceptional purity and clarity.

As they surface at Source Perrier, these gasses and waters meet and mingle in a moment of natural carbonation. And thus they are bottled, pure, naturally sparkling.

How Nature Protects the Purity of Perrier.

For centuries, since they were discovered by Man, the waters of Perrier have remained pure and unadulterated.

First, a hard porous clay barrier prevents surface waters from seeping down to contaminate the pure, sparkling waters of Perrier.

Second, a deep layer of sand and gravel acts as a natural filtration system.

Finally, and for the spring's protection, the French Government has made it a law that no wells of any type may be dug within 3 kilometers of Source Perrier.

The Miracle of Perrier

First bottled in 1863 by decree of Napoleon III “for the good of France.”

Man's legendary acquaintance with the sparkling waters of Source Perrier dates back to 28 B.C., when the spring is believed to have been a resting place for Hannibal.

Through the centuries, the spring became known as Les Bubulles, or “The Bubbling Waters.” And in 1863, Napoleon III decreed that these naturally sparkling waters, then owned by Dr. Perrier, he bottled “for the good of France.”

Today, Perrier is enjoyed in over 100 countries throughout the world.

Perrier is enjoyed for many healthful reasons.

Perrier is 100% Perrier. Bottled naturally sparkling at only one place on earth: Source Perrier.

It contains no chemical additives, no preservatives. No artificially manufactured gases, no sweeteners or flavorings. And no calories.

Many people, after engaging in strenuous athletic activity, find a chilled bottle of Perrier to be instantly refreshing and thirst-quenching.

It is the refreshing alternative to sugared and artificially softened soft drinks. And, accepted drink when you’re “not drinking.”

Why Perrier tastes so clean and refreshing.

A unique combination of minerals and natural carbonation gives Perrier a taste quite unlike most other mineral waters. Not strong, brisk or medicinal. But crisp, clean and purely refreshing.

The Nutritional Value of Perrier.

Perrier. Pure refreshment, served chilled with a slice of fresh lemon or a wedge of lime. So versatile. Perrier adds extra zip to your favorite fruit juices, “the sparkle of champagne” to fine wine and is the mixer par excellence. Enjoy it in good health.

Perrier: Naturally Sparkling from the Center of the Earth.

KEY

Perrier Spring

Mineral Water Analysis of Perrier

1. Perrier Spring

- Minerales: 3.5 g/100 Ml
- Carbonation: 0.075 g/100 Ml
- Total Solids: 1.5 g/100 Ml
- pH: 7.0

- Vegetables & Fruits: 0.25 g/100 Ml
- Sugar: 0.25 g/100 Ml
- Alkalinity: 2.5 g/100 Ml
- Total Solids: 10.5 g/100 Ml
- Dextrin: 1.5 g/100 Ml
- Salt: 0.5 g/100 Ml
- Biscuit: 0.5 g/100 Ml
- Total Solids: 5.0 g/100 Ml
SALIGNAC

Cognac

Who says you have to drink cognac from a snifter big enough to hold a bottle of goldfish? With the generation of good breedings like ours, you don’t have to be that stuffy. Our taste is frisky rich.

The unstuffy cognac.

Salignac. 40 proof imported by MacCash Wine & Spirit Inc.
1520 Robertson Blvd., Los Angeles, Calif. 90036

TO THE AUDIENCE

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 Mayor and city’s Board of Supervisors.)

For your convenience: DOCTORS may leave their seat location and the number 928-9903 with their call services.

Credits: WILLIAM GANSLEN, DENNIS ANDERSON and HANK KRANZLER for A.C.T. PHOTOGRAPHY.

Special Thanks: To Laurel Meats, to A New Leaf Florist on California at Hyde Sts. (771-1069) for opening night flowers; The Focal Point, 2638 Ashby Ave., Berkeley, Score for The Winter’s Tale recorded at Filmways/Heider Recording, San Francisco.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 6 p.m. Monday, and from 9 a.m. to 9 p.m. Tuesday through Saturday. The Geary Box Office is also open 12-6 p.m. for Sunday performances. Tickets to Marin’s Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin’s Memorial Theatre Box Office. For information regarding attractions at the Marin’s, telephone (415) 673-6445, 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 tickets (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.

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

We built the largest airline in the free world.

Around you.

United Airlines wasn’t born big. But we were born dedicated to a big idea: To give you the very best service we could. And we grew.

As your need to travel increased, we grew to more and more cities. Building a reputation for friendly service from the ground up.

Today, United covers more of this land than any other airline. And we continue to give the service you’ve come to expect in the friendly skies. From curb to curb, take-off to touchdown.

Yes, we’ve grown. Because we’ve never forgotten where it all began. We built the largest airline in the free world. Around you.

"You wouldn't be spoilin' me now, would you?"
"We're gonna try."

Fly the friendly skies of United.
SALIGNAC
Cognac

Who says you have to drink cognac from a snifter big enough to hold a
prize of goldfish? With six genera-
tions of good breed-
ing like ours, you don't have to be
that stuffy. Our taste is fruity rich.
On the rocks, straight with soda.
Or straight from a French cognac
glass. At noon. Before dinner. In-
stead of coffee. Salignac, Cognac.
Our price is distinctly unstuffily, two.

Salignac. The unstuffy cognac.

TO THE AUDIENCE

Please—while in the auditorium:
Observe the "NO SMOKING" regula-
tions; do not use cameras or tape re-
corders; do not carry in refresh-
ments.

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

For your convenience, DOCTORS
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Credits: WILLIAM GANSLEN, DEN-
NIS ANDERSON and HANK KRAZ-
LE for A.C.T. PHOTOGRAPHY.

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and from 9 a.m. to 9 p.m. Tuesday
through Saturday. The Geary Box Of-
lice is also open 10 a.m. to 6 p.m. for Sunday
performances. Tickets to Marines' Mem-
orial Theatre shows are also availa-
ble 90 minutes prior to curtain at the
Marines' Memorial Theatre Box Office.
For information regarding attractions at
the Marines', telephone (415) 673-6445;
for additional information call
673-6440.

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available to clubs and organizations at-
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at both the Geary and Marines' Mem-
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(tickets not listed on regular schedu-
les) 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....

United Airlines wasn't born big. But we were
born dedicated to a big idea. To give you the
very best service we could. And we grew.
As your need to travel increased, we grew to
more and more cities. Building a reputation
for friendly service from the ground up.
Today, United covers more of this land
than any other airline. And we continue to
give the service you've come to expect in the
friendly skies. From curb to curb, take off to
touchdown.

Yes, we've grown. Because we've never
forgotten where it all began. We built the
largest airline in the free world. Around you.

"You wouldn't be spoilin' me now, would you?"
"We're gonna try."

Fly the friendly skies of United.
DEWAR'S
White Label

"White Label" to all,
and to all a good
Scotch.

DEWAR'S

Gift wrapped at no extra cost.