

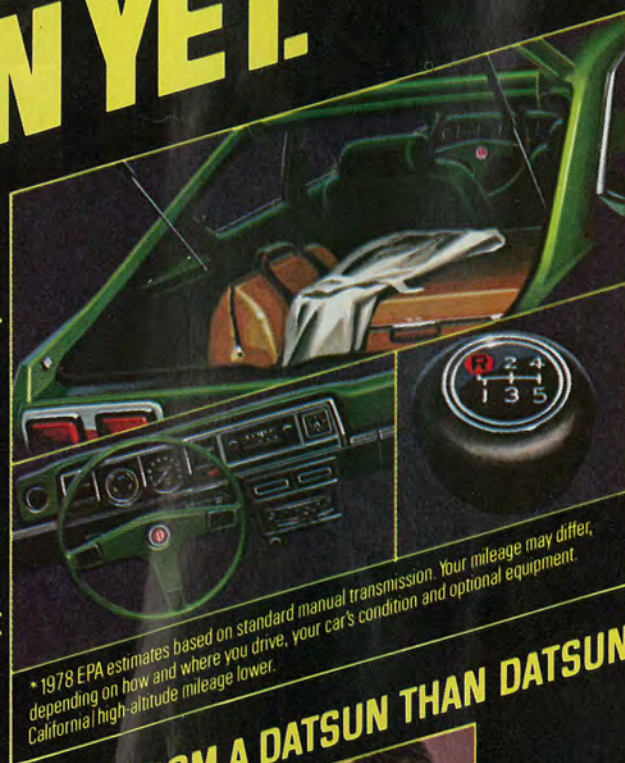
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COVER PHOTOS:

Top to bottom: (Left to right) William Paterson, Marrian Walters and Sydney Walker in *The Circle*; Daniel Davis (top) and Raye Birk in *Julius Caesar*; Peter Donat and Barbara Dirickson in *The Master Builder*; Sydney Walker in *A Christmas Carol*.

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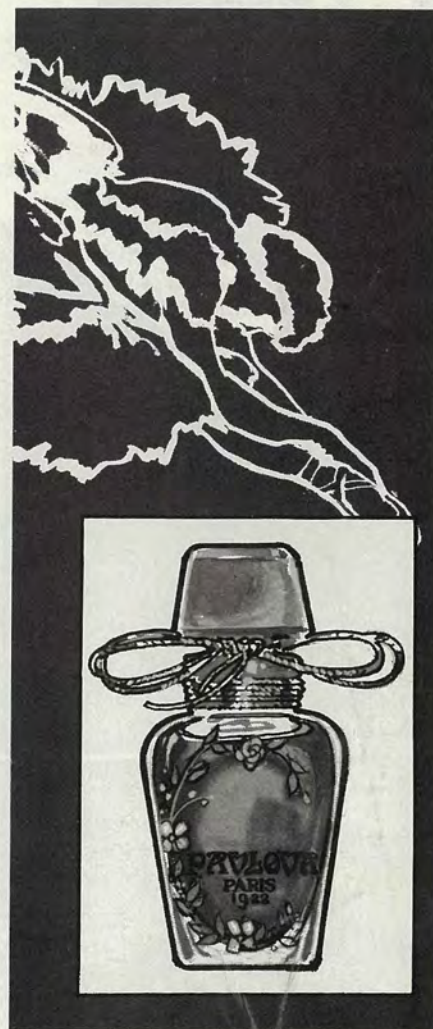
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'A CHRISTMAS CAROL': SENTIMENTAL TO A FAULT AND SENTIMENTAL TO A TRIUMPH



Charles Dickens



Albert Finney spreading Christmas cheer in *Scrooge*, the musical film version of "the greatest little book in the world."

There is a famous story that soon after Charles Dickens' death in 1870, a simple London girl was heard to say, "Dickens dead? Then will Father Christmas die too?" For by that time *A Christmas Carol* had already become the recognized modern classic of the holiday season, and Dickens was revered as a literary Father Christmas to millions of children.

Interrupting work on *Martin Chuzzlewit*, another of his major works along with *David Copperfield*, *The Pickwick Papers* and *Oliver Twist*, among others, Dickens turned out the complete *Carol* during two weeks in 1843. This feverish speed was clearly matched by inspiration, for the little book is one of the most cohesive and sustained efforts in the Dickensian canon.

The original edition of 6,000 sold out its first day. It was an instant success sparking tremendous demand not only for new editions but new stories as well. "Have you read it?" People stopped each other on

the street. "Yes, God bless him, I have."

Here in a few pages are all the faults and most of the fabulous riches of the Dickens milieu. Sentimental to a fault, it is also sentimental to a triumph. And it is obviously written in heart's blood. Dickens himself loved this story as much as the vast audience which has kept it continuously in print and made of its reading a holiday ritual.

In her introduction to a facsimile edition of *A Christmas Carol* in 1967, Monica Dickens, the writer's granddaughter, wrote: "It even changed the world's attitude to Christmas. The vague angelic command of Goodwill To All Men became a practical earthly possibility. The once purely religious festival became a universal jamboree of giving and getting. Even the language of the English-speaking world bears witness every year to 'the greatest little book in the world.' When we say 'Merry Christmas!' we are merely quoting Charles Dickens."

HOLIDAY GREETINGS FROM A.C.T. Special Activities & Events

An Elegant Celebration of Christmas Continuing now through Dec.

This second annual benefit for A.C.T. at the Icehouse features elaborate designer-created Christmas trees and table settings by famous hosts and hostesses. (See page 19 for details.)

More Songs We Want To Sing

Wednesday, Dec. 14, Geary Theatre

Deborah May and James R. Winker present a new musical program modelled on their successful *Songs We Want To Sing* for contributing members of the California Association for A.C.T. (See page 26.)

A Christmas Treat

Monday, Dec. 19, Geary Theatre

Presented by the Friends of A.C.T. in conjunction with the San Francisco Commission on the Aging, this year's holiday entertainment program for senior citizens is the sixth annual. The musical and dramatic variety show is performed by the A.C.T. acting company and students for the mature adults based by the Muni from senior centers throughout the city.

A.C.T. actors assisting senior citizens as they entered the Geary Theatre for last year's *A Christmas Treat* variety show.



'ALL THE WAY HOME': A REVERENT HYMN TO LIFE

"Like so many authors who are touched by genius, James Agee was barely recognized by his age. Only after his death did full recognition come." —Life



James Agee

In 1955, when James Agee died at the age of 45, his name was hardly known outside a small circle of literary friends. He had published a youthful volume of poetry, two books that didn't sell well, a large number of film reviews which were often printed without a byline, and some magazine stories.

Those who knew his work at all probably remembered him for writing the screenplay of *The African Queen*. The 1951 film won an academy award for actor Humphrey Bogart; Agee's script was also nominated, but another writer walked off with the Oscar.

For nearly 20 years Agee had been working on an autobiographical novel based on his recollections of the summer of 1915, when he was 6 years old and living in Knoxville, Tennessee. This—*A Death in the Family*—was published posthumously in 1957 and captured the 1958 Pulitzer Prize as best novel of the year.

Suddenly, the fame which had eluded Agee during his lifetime arrived. *A Death in the Family* climbed onto the best-seller charts. His movie reviews received new attention. Many of these were collected into *Agee on Film*, which proved to be so popular that five of his screenplays were then published as *Agee on Film, Volume II*. In 1941 his sensitive study of Alabama sharecroppers during the Great Depression, *Let Us Now Praise Famous Men*, had sold only 600 copies. The book was reissued after his death and, in its second printing, enjoyed belated popularity. Magazine and book editors asked those who

had known him to analyse his work, and several illuminating retrospectives emerged. Today, Agee is regarded as being among the finest literary talents America has produced in this century.

On the surface, *A Death in the Family* seems an unlikely dramatic source. The novel examines the impact of a young husband and father's fatal car accident on his immediate family. It is told mostly through the impressions and sometimes confused observations of a six-year-old boy (who is, in fact, Agee).

Its publication, however, came just at the height of television's so-called Golden Age, in which dramatic anthology programs not only received critical praise but also did very well in the ratings. It was a time when audiences were especially conditioned to accept and appreciate serious works.

Tad Mosel, a prolific television writer whose scripts had appeared on such programs as *Philco Television Playhouse*, *Goodyear Playhouse*, *Studio One*, *Playhouse 90*, *Producers Showcase* and *Omnibus*, believed he could adapt *A Death in the Family* for the stage. The result was *All the Way Home*, which opened on Broadway in the fall of 1960.

Almost as a replay of events from Agee's career, *All the Way Home* did not seem destined for immediate success. The advance sale of tickets was so slow that on opening night the actors were told the show would close in two weeks.

But critics showered praise on the sensitive play and audiences realized they had experienced a profound evening of theatre. In a spontaneous and emotional way, people became passionately concerned that *All the Way Home* stay open.

Theatre-goers urged their friends to see the show. Cab drivers recommended it to their passengers. Hotel bellhops suggested it to tourists. Television personalities, such as Ed Sullivan, plugged it regularly on the air. Newspaper reviewers wrote follow-up articles to keep the play's name before the public. National magazines, like *Life*, donated free publicity space. And, steadily, ticket sales increased.

Instead of closing, *All the Way Home* ran for nearly 400 performances. It earned the Drama Critics' Circle Award for best play of the season and won the 1961 Pulitzer Prize for Drama. This was only the second time in the 55-year history of these

prestigious awards that both a play and the novel on which it was based were so honored. (The other double prize went to James A. Michener in 1948 for *Tales of the South Pacific* and, two years later, to Richard Rodgers, Oscar Hammerstein II and Joshua Logan for the musical, *South Pacific*.)

Ironically, the history of *All the Way Home* meshed with the life of John F. Kennedy. The play was in rehearsal during the presidential campaign of 1960 and opened a few days after Kennedy defeated Richard Nixon. Kennedy's popular wife Jacqueline helped boost business when she was photographed leaving the theatre after a performance and was quoted as urging everyone to attend.

The film version was expected to be one of the major motion pictures of 1963. Produced by David Susskind for Paramount, it starred Jean Simmons, Robert Preston and Lillian Gish. Unfortunately, the movie was released in early November and, on November 22, 1963, President Kennedy was assassinated in Dallas. The filmed story of a young widow trying to comprehend the senseless death of her husband and explain it to their child, was too close to reality for audiences to watch. It was quietly withdrawn from distribution.

Despite its focus on death, *All the Way Home* is neither gloomy nor depressing. It is, rather, a reverent hymn to life. Agee's motifs, which Mosel has faithfully retained, express optimism, gentle humor and unflinchingly honest human relationships which give definition to the most deep meaning of the word "family."



Tad Mosel

"Mosel has achieved what Agee would have approved," reviewer Howard Taubman observed in 1961. "He has kept the story unvarnished and the people true. *All the Way Home* fills its simple story of good, weak men, women and children with a quiet compassion that one will remember long after some of the theatre's flashier sensations."

—Margaret Opsata

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A NOTE ON 'JULIUS CAESAR'

The death of Julius Caesar in 44 B.C. was a decisive event in world history with issues at stake ranging from questions of republicanism versus totalitarianism to personal gain versus the public good.

Julius Caesar was written after Shakespeare's *Henry IV, Parts I and II*, and *Henry V*, and just before his most intense tragic dramas such as *Hamlet* and *Othello*. It is very likely that he was preoccupied by the tragic irreconcilables of experience, reflected in the ambiguous atmosphere of *Julius Caesar*. "Shakespeare in his profundity plumbed the depths of the political animal," says director Edward Payson Call, "I think he knew as much about politics and politicians as Sam Rayburn did, and he also happened to be the world's greatest poet and dramatist."

The play takes place when Rome was gaining power in the entire Mediterranean area. The last king had been ousted several hundred years earlier but the word still held unattractive connotations for a Roman. Military leaders such as Caesar with his large and loyal army, were a threat to the Senate. Consequently, the Senate sent Pompey, a former ally of Caesar, with an army against him which resulted in civil war. Caesar was finally triumphant and virtually controlled Rome for the following four years until his assassination.

His death unleashed years of strife and yet more civil war. The conspirators, who ostensibly wished to protect the republic, actually caused its downfall. Of that dubious lot Call comments, "Many of the characters lose contact with their real selves because their social images are so important... There's a tremendous sense of what one's place in history will be."

The earliest notice of a production of *Julius Caesar* is at the Globe Theatre on September 21, 1599. From the Restoration until about the middle of the 18th century, the play was constantly produced, attracting a great many famous actors to the leading roles but its production history during the 19th century is rather spotty.

It has been frequently revived in the 20th century with one of its most famous American productions by Orson Welles in New York in 1937. There have been several film versions, one of the most interesting in 1953 with James Mason, John Gielgud and Marlon Brando.

THE AMERICAN CONSERVATORY THEATRE

presents

JULIUS CAESAR

(c. 1599)

by WILLIAM SHAKESPEARE

Directed by EDWARD PAYSON CALL

With profound gratitude for his guidance and friendship,
the members of the American Conservatory Theatre
respectfully dedicate this production to
Mr. Cyril Magnin

Associate Director: EUGENE BARCONE
Scenery by RICHARD SEGER
Costumes by JOHN CONKLIN
Lighting by RICHARD DEVIN
Music by LARRY DELINGER
Sound by BARTHOLOMEO RAGO
Fight Choreography by J. STEVEN WHITE
Speech Consultant: EDITH SKINNER

the cast

Tribunes of the people	Flavius	SYDNEY WALKER
	Marullus	DANIEL KERN
Citizens of Rome	A Cobbler	BRUCE WILLIAMS
	A Carpenter	DAVID HUDSON
	A Soothsayer	JAMES R. WINKER
	Julius Caesar	* RAY REINHARDT / WILLIAM PATERSON
	Mark Antony	JAY O. SANDERS
	Brutus	DANIEL DAVIS
	Cassius	RAYE BIRK
	Casca	WILLIAM MCKERECHAN
Conspirators against Caesar	Trebonius	GERALD LANCASTER
	Ligarius	BRUCE WILLIAMS
	Decius Brutus	THOMAS OGLESBY
	Metellus Cimber	LAWRENCE HECHT
	Cinna	J. STEVEN WHITE
	Cicero	FRANK OTTIWELL
Senators	Publius	BENNET GUILLORY
	Popilius Lena	RANDALL SMITH
	Lucius, Servant to Brutus	MARK HOFF
	Octavius' Messenger	ROBERT SMITH
	Servant to Caesar	MELVIN BUSTER FLOOD
	Antony's Messenger	PETER DAVIES
	Cinna, a poet	WAYNE ALEXANDER
Triumvirs with Antony after the death of Caesar	Octavius Caesar	MARK MURPHEY
	M. Aemilius Lepidus	JOSEPH BIRD
Officers in the army of the Conspirators	Lucilius	LAWRENCE HECHT
	Titinius	RANDALL SMITH
	Messala	BRUCE WILLIAMS
	Pindarus, bondman to Cassius	MELVIN BUSTER FLOOD
	Favonius, a drunken soldier	DAVID HUDSON
	Varro	THOMAS OGLESBY
Soldiers in the army of Brutus	Claudius	ROBERT SMITH
	Clitus	WAYNE ALEXANDER
	Strato	GERALD LANCASTER
	Dardanius	THOMAS OGLESBY
	Volumnius	DAVID HUDSON
	Calphurnia, wife to Caesar	MARRIAN WALTERS
	Portia, wife to Brutus	DIANE SALINGER
	Citizens, Senators, Soldiers, Guards, Attendants	

NANCY ABRAHAM, TRACY J. ANDERSON, NANCY ANNE BOENSCH, LIBBY BOONE, JOHN BOYLE, DAN BUTLER, ROY CONLI, MARY CROSBY, PETER DAVIES, HEIDI DAVIS, RICHARD DENISON, KATE FITZMAURICE, MELVIN BUSTER FLOOD, BENNET GUILLORY, NATHAN HAAS, RANDY HOLLAND, DAVID HUDSON, NANCY HOUFEK, RALPH JACOBS, GERALD LANCASTER, DELORES Y. MITCHELL, TIM MONTGOMERY, THOMAS NAHRWOLD, ALEXANDER NIBLEY, MICHAEL O'GUINNE, JIM PHALEN, KEVIN POPE, TIM ROBERTS, RANDY SCHAUB, PATRICIA SHERICK, RANDALL SMITH, ROBERT SMITH, BONNIE TARWATER, ISIAH WHITLOCK JR., ROBERT E. WILLIAMS JR., GLEN WILLIAMSON, GROVER ZUCKER

The play will be performed in two acts.

There will be one fifteen-minute intermission.

* Unless otherwise announced, the actor listed first will appear at this performance.

understudies-

Cassius/Lepidus/Publius/Popilius—Wayne Alexander; Flavius—Joseph Bird; Plebians—Libby Boone; Octavius/Lucilius/Pindarus/Titinius—Peter Davies; Soothsayer—Peter Donat; Cobbler/Carpenter/Cicero—Melvin Buster Flood; Dardanius/Volumnius/Messala/Strato—Bennet Guillory; Brutus—David Hudson; Claudius/Varro—Gerald Lancaster; Decius/Cinna/Ligarius/Trebonius/Metellus—Mark Murphey; Antony—Lawrence Hecht; Clitus/Cinna Poet/Marullus—Robert Smith; Favonius—J. Steven White; Casca—Michael Winters; Antony's Servant—Bruce Williams; Plebians—Kevin Cross and Patrick Stretch; Lucius—Greg Gillberg; Calphurnia—Penelope Court; Portia—Delores Y. Mitchell

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THE AMERICAN CONSERVATORY THEATRE

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A CHRISTMAS CAROL

(1843)

A GHOST STORY OF CHRISTMAS

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 HAIRE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Music by LEE HOIBY
Sound by BARTHOLOMEO RAGO
Dances by ANGENE FEVES

the cast

The Caroler	CHRIS ABBE
Ebenezer Scrooge	WILLIAM PATERSON Dec. 1, 3*, 5, 6, 10, 14, 16, 17*, 17, 19, 21*, 22, 23, 29
Charles Dickens	SYDNEY WALKER Dec. 10*, 13, 14*, 20*, 21, 23*
Bob Cratchit	WILLIAM MCKEREGHAN
The Charitable Gentlemen	WAYNE ALEXANDER
Fred	PETER DAVIES, MELVIN BUSTER FLOOD
A Woman in the Street	DAVID HUDSON
Beggars	LIBBY BOONE
The Wood Carrier	ESTHER FELDMAN, ANNA KASANJIAN
Marley's Ghost	GERALD LANCASTER
The Ghost of Christmas Past	RAYE BIRK
His Family	THOMAS OGLESBY
School Boys	ANDREA CRAWFORD, EDWARD LAMPE, INDIA OSBORNE
Little Fan	LEOR BEARY, GEORGE COOK, GABE MORGAN, MARK RICHARDSON, PATRICK STRETCH
Boy Scrooge	MARGARET FREEMAN
Belle Cousins	CHRIS ABBE
Young Scrooge	DEBORAH MAY
Fezziwig	RANDALL SMITH
Dick Wilkins	DANIEL DAVIS
Mrs. Fezziwig	MARK MURPHEY
Fezziwig's Guests	DIANE SALINGER
A Toy Clown & A Toy Dancer	MELVIN BUSTER FLOOD, BRUCE WILLIAMS, ROBERT SMITH, SUSAN E. PELLEGRINO, HEIDI HELEN DAVIS, LIBBY BOONE, DANETTE PACHTNER
The Ghost of Christmas Present	LEOR BEARY & MARGARET FREEMAN
Mrs. Cratchit	MICHAEL WINTERS
Peter Cratchit	DELORES Y. MITCHELL
Belinda Cratchit	PATRICK STRETCH
Ned Cratchit	ESTHER FELDMAN
Sally Cratchit	GABE MORGAN
Martha Cratchit	ANNA KASANJIAN
Tiny Tim Cratchit	DANETTE PACHTNER
Mary	DAVID GREGORY
Jack	LIBBY BOONE
Ted	MELVIN BUSTER FLOOD
Topper	MARK MURPHEY
Beth	JAY O. SANDERS
Meg	HEIDI HELEN DAVIS
The Miner and His Family	SUSAN E. PELLEGRINO
The Seaman & The Cabin Boy	BRUCE WILLIAMS, ROBERT SMITH, ANDREA CRAWFORD
Want & Ignorance	GERALD LANCASTER, MARK RICHARDSON
The Ghost of Christmas Future	INDIA OSBORNE, GEORGE COOK
Businessmen	PETER DAVIES
Mrs. Filcher	JAY O. SANDERS, MARK MURPHEY, THOMAS OGLESBY, GERALD LANCASTER, RANDALL SMITH
Mrs. Dilber	SUSAN E. PELLEGRINO
Undertaker's Boy	HEIDI HELEN DAVIS
Old Joe	ROBERT SMITH
	BRUCE WILLIAMS

A Christmas Carol will be performed without intermission

* Matinee performance

understudies

Carolers/Boy Scrooge/Tiny Tim Cratchit—Andy Tunnell; Dickens/Woodcarrier/Businessman—Lawrence Hecht; Bob Cratchit—James R. Winker; 1st Charitable Gentleman—Mark Murphey; 2nd Charitable Gentleman—Jay O. Sanders; Fred—Peter Davies; Woman in the Street/Fezziwig Guest—Mary—Barbara Dirickson; Beggar/Daughter of Christmas Past/Belinda Cratchit/Want—Terri Streeter; Beggar/Little Fan/Toy Dancer/Sally Cratchit—Tina Kasanjan; Ghost of Christmas Past/Marley's Ghost—Gerald Lancaster; Wife of Christmas Past/Miner's Wife—April Hyatt; Son of Christmas Past/Schoolboys/Toy Clown/Ned Cratchit/The Cabin Boy/Ignorance—Tom Grey; Peter Cratchit—Greg Gillberg; Young Scrooge/Fezziwig Guest/Undertaker's Boy—Daniel Kern; Belle Cousins—Heidi Helen Davis; Fezziwig/Topper/Businessman—J. Steven White; Dick Wilkins—Wayne Alexander; Mrs. Fezziwig—Penelope Court; Fezziwig Guest—David Hudson; Fezziwig Guest/Beth/Meg/Mrs. Dilber—Candace Barrett; Ghost of Christmas Present—William McKereghan; Mrs. Cratchit—Diane Salinger; Jack/Ted/Ghost of Christmas Future—Bennet Guillory; Miner—Randall Smith; The Seaman/Old Joe—Joseph Bird; Mrs. Filcher—Libby Boone

Stage Manager: RAYMOND S. GIN

TWO SCROOGES THIS YEAR: WALKER & PATERSON ALTERNATE

It is the custom of A.C.T. to rehearse more than one actor in a role, not only for the obvious traditional purpose of covering for illness but also because the company has always maintained an ensemble concept in performance and production.

There are no "stars" per se at A.C.T.; one performer may play the leading role in one play, a brief walk-on part in another. In addition to providing the actor with multiple performance experience, the audience has the opportunity to view its favorite players as many different characters.

Last season, Peter Donat, Raye Birk and Daniel Davis alternated as Dr. Dy-sart in *Equus*. Both Miss Michael Learned and Kathryn Crosby were seen as Portia in *The Merchant of Venice* one year; for its second season revival production, Ray Reinhardt took over the title role of *Cyrano de Bergerac* initially performed by Donat; Marsha Mason spelled Learned in A.C.T.'s summer tour of *Private Lives*; *The Taming of the Shrew* was presented with several sets of lovers, and many other A.C.T. shows have featured more than one actor in each role during a single season as well as in revival productions.

This season, William Paterson and Sydney Walker will alternate as Ebenezer Scrooge in *A Christmas Carol* according to the schedule below.

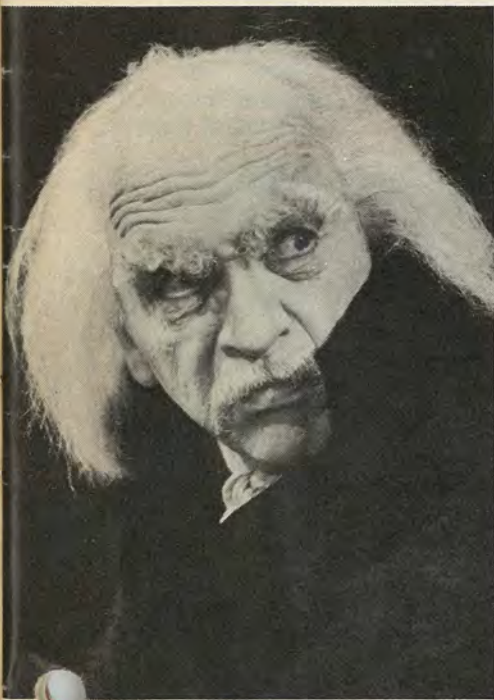
PATERSON

Thurs. Dec. 1	8:30
Sat. Dec. 3	8:30
Mon. Dec. 5	8:30
Tues. Dec. 6	8:30
Sat. Dec. 10	8:30
Wed. Dec. 14	8:30
Fri. Dec. 16	8:30
Sat. Dec. 17	2:30 & 8:30
Mon. Dec. 19	8:30
Wed. Dec. 21	2:30
Thurs. Dec. 22	8:30
Fri. Dec. 23	8:30
Thurs. Dec. 29	8:30

WALKER

Mon. Dec. 5	*
Wed. Dec. 7	*
Sat. Dec. 10	2:30
Mon. Dec. 12	*
Tues. Dec. 13	8:30
Wed. Dec. 14	2:30
Tues. Dec. 20	2:30
Wed. Dec. 21	8:30
Thurs. Dec. 23	2:30

* Student
Matinee Performances



William Paterson



Sydney Walker

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A NOTE ON 'THE MASTER BUILDER'

In 1892, when Henrik Ibsen wrote *The Master Builder*, he was 64 years old and world famous for his earlier plays. His native Norway showered him with state honors, the public gave him celebrity treatment and his royalties had made him wealthy.

But Ibsen was not content. He hated growing old; he feared that some younger playwright might shoulder him aside; and he worried whether his life contained any lasting meaning. "There is, of course, a certain satisfaction in becoming well known in different countries," he told a friend. "But it gives me no sense of happiness. And what is it really worth?"

These concerns surface in *The Master Builder*, his most autobiographical work. In lesser hands the themes could have turned maudlin or self-pitying; for Ibsen they resulted in a play which has been hailed as his most finely crafted, most perfectly proportioned stage creation.

In the drama, the master builder is Halvard Solness, an aging architect for whom success has not been enough. The parallels between Solness and Ibsen are unmistakable. Both were trapped in boring marriages; both needed to feel adulation from the young, especially women; neither believed the world really understood them. (Solness wanted to build churches but became successful by putting up houses for the middle class. Ibsen wished to be remembered for his poetic epics but

was famous instead for his realistic dramas about the middle class.) Although Solness created buildings while Ibsen constructed plays, Ibsen liked to describe himself as an architect. Indeed, the phrase "master builder" is often applied to his achievements as a dramatic craftsman.

Allen Fletcher, who translated and directed *The Master Builder* for A.C.T., considers the play a classic tragedy. "It takes you inside the very soul of Halvard Solness," he notes, "while telling the story of a doomed eternal triangle—a creative man, the wife who has sacrificed for him, and a fascinating younger woman."

The Master Builder is Fletcher's fifth Ibsen translation to join the repertory. Other plays in the series have revealed "the father of modern drama" as a younger artist. *Peer Gynt* (1975-1977 seasons) is Ibsen's lyric verse masterpiece, written during his first or poetic period. *An Enemy of the People* (1970-1971), *A Doll's House* (1972-1973) and *Pillars of the Community* (1974-1975) all come from his second period, often called Social Realism. Ibsen's third and final period, during which he produced *The Master Builder*, combines the philosophical subject matter of his poetic years with realistic techniques he perfected in middle age. *The Master Builder*, then, illuminates Ibsen at the peak of his maturity and dramatic skill.

—Margaret Opsata



(Foreground, left to right) Anne Lawder, Barbara Dirickson and Daniel Kern in *The Master Builder*

THE AMERICAN CONSERVATORY THEATRE

presents

THE MASTER BUILDER

(1892)

by HENRIK IBSEN

Translated and Directed by
ALLEN FLETCHER

In recognition of his great belief in humanity
and in the art of the theatre,
this production is dedicated to
Mr. Renn Zaphiropoulos

Associate Director: JOY CARLIN
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by BARTHOLOMEO RAGO

the cast

Halvard Solness	PETER DONAT
Aline Solness, his wife	ANNE LAWDER
Dr. Herdal	MICHAEL WINTERS
Knut Brovik	JOSEPH BIRD
Ragnar Brovik	DANIEL KERN
Kaja Fosli	SUSAN E. PELLEGRINO
Hilde Wangel	BARBARA DIRICKSON
Ladies	PENELOPE COURT, AARON JOYCE, JULIEANN NUMBERS, WENDY WOOLERY TIECK, DONNA SNOW
Maids	LESLIE HICKS, KERRY LEE KORF
Workmen	WAYNE ALEXANDER, THOMAS OGLESBY, BRUCE WILLIAMS
Students	DAN BUTLER, NATHAN HAAS

The action takes place in Halvard Solness's house.

ACT I Solness's office
ACT II A sitting room adjacent to the office
ACT III A veranda

There will be two ten-minute intermissions.

understudies

Halvard Solness—Daniel Davis; Knut Brovik—Gerald Lancaster;
Dr. Herdal—Lawrence Hecht; Ragnar Brovik—Melvin Buster Flood;
Hilde Wangel—Diane Salinger; Aline Solness—Candace Barrett;
Kaja Fosli—Libby Boone

Stage Manager: RAYMOND S. GIN

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A NOTE ON 'THE CIRCLE'



(Left to right) William Paterson, Marrian Walters and Sydney Walker in *The Circle*

"Considering how foolishly people act and how pleasantly they prattle, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1892. *The Circle* is a superbly entertaining exposition of this thought.

The Circle made its debut in 1921, with Maugham's artistic and commercial success firmly established. His novel *Of Human Bondage* was published in 1915, but the author was already well recognized as a playwright. In 1907 he had four plays running simultaneously in London's West End. *Punch* published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

The nucleus of the story told in *The Circle* is expressed in this statement made by Maugham in his notebook: "For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation." *The Circle* tells a tale of people made ridiculous by their extremities of behavior, or misbehavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry, but he was hardly fond of the gentry themselves, even though this was the class to which he belonged. His biographer Karl Pfeiffer says of him: "He always played the part of the reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly."

None of the characters in *The Circle* is painted in a particularly flattering light. Even the elder Champion-Cheney, who seems closest to the author himself, is found to be grossly in error as the curtain falls. But whatever his attitude towards his characters may be in his novels and dramas, an author's contempt for

his characters does not make for good comedy. Maugham is too much the showman to allow any such contempt to intervene in *The Circle*.

On the subject of humor, he says: "The laugh must be sought for its own sake. The audience should not be allowed to ask, do such things happen? They should be content to laugh. In comedy more than ever must the playwright exact a willing suspension of disbelief."

Maugham saw a play as an active collaboration between playwright, actors, director and audience. "The emotions of the audience," he said, "its interest, its laughter, are part of the action of the play." Join in. Enjoy.

(Left to right) William Paterson, Marrian Walters and Sydney Walker in *The Circle*.



Deborah May
in *The Circle*

presents

THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEO RAGO

the cast

Arnold Champion-Cheney, M.P.	JAMES R. WINKER
Footman	RANDALL SMITH
Mrs. Shenstone	ELIZABETH HUDDLE
Elizabeth	DEBORAH MAY
Edward Luton	DAVID HUDSON
Clive Champion-Cheney	WILLIAM PATERSON
Butler	MICHAEL WINTERS
Lady Catherine Champion-Cheney	MARRIAN WALTERS
Lord Porteous	SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Raye Birk; Lord Porteous—William McKereghan; Butler—Peter Davies;
Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Bennet Guillory;
Mrs. Shenstone—Heidi Helen Davis; Lady Catherine Champion-Cheney—Penelope Court;
Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE



(Left to right) William Paterson, Marrian Walters and Sydney Walker in *The Circle*



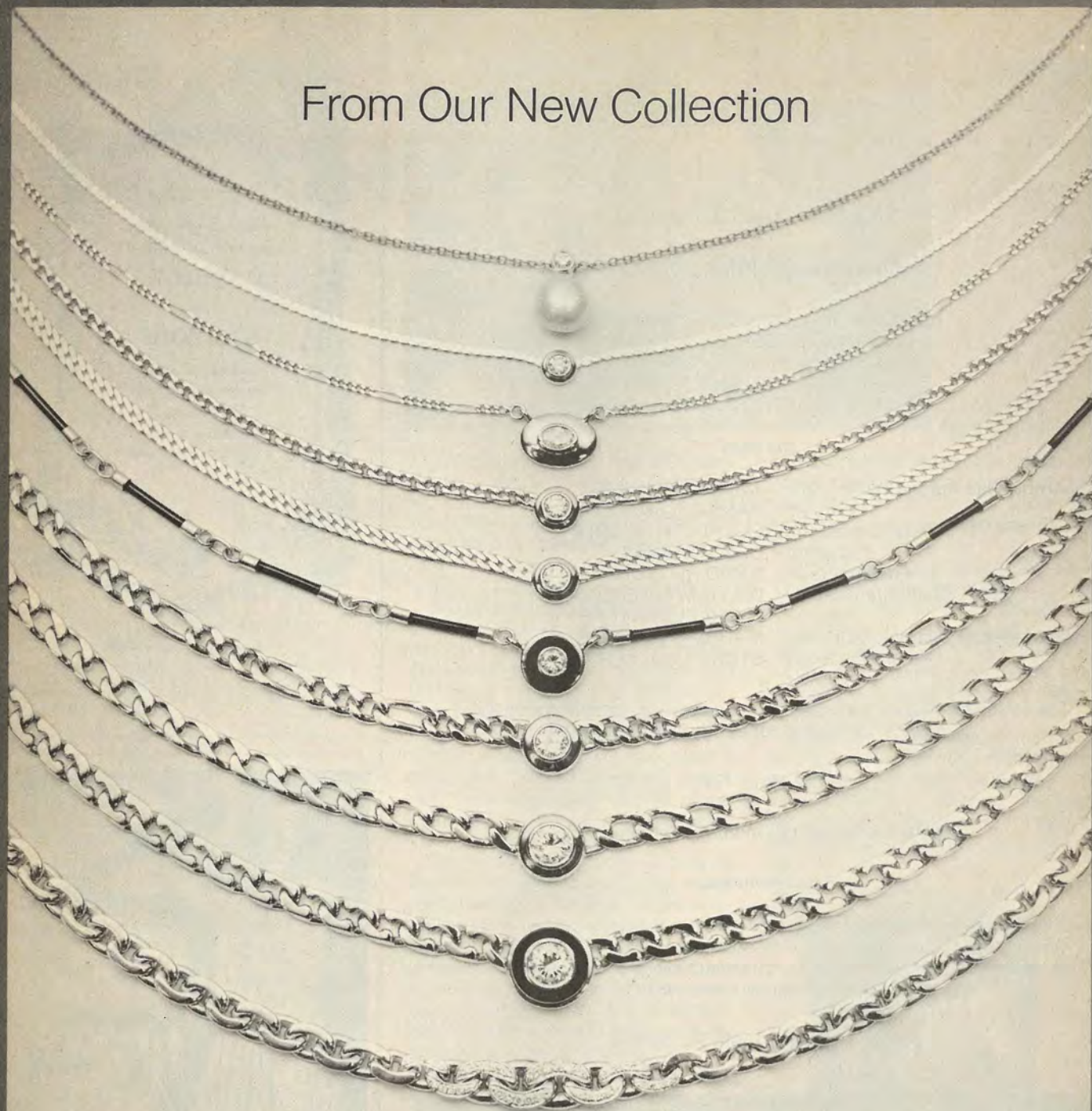
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GALA ENCORE FOR 'AN ELEGANT CELEBRATION OF CHRISTMAS'



A.C.T. general director William Ball (left) looks on as Cyril Magnin presents Tippy with a special prize for his elegant canine table setting.

Dale Mardiros (left) of the Icehouse and Mrs. Lita D. Vietor, Chairman of *An Elegant Celebration of Christmas*, present California Association for A.C.T. president Cyril Magnin with a check for the proceeds from last year's gala event.



The California Association for A.C.T. will continue its encore presentation of the very successful benefit held at the Icehouse last year, *An Elegant Celebration of Christmas*, through Dec. 11. Under the chairmanship of Lita Vietor, the spectacular event is expected to attract some 20,000 people to its elaborate showrooms of holiday tree decor and table settings.

Top designers from New York, Los Angeles and San Francisco have again created the lavish Christmas tree displays with famous hosts and hostesses providing the place settings, which range from fine antique exhibits to the most exotic avant-garde.

In addition to designs by Tiffany and Company, Gump's and Joseph Magnin, among others, Christmas trees and tables also include those of Lee Radziwill, Alex & Lee, Val Arnold, Belknap & Purcell, Mario Buatta, Cole-Wheatman, Rodger Dobbie, Eleanor Ford, William Gaylord, The Greenery, Anthony Hall, John Hall-ock, Mark Hampton and Gail Holmes.

Others have been created by Howland's Interior's, Hot Flash, Jack Johannsen, Michael Koski, Anthony Machado, Macy's, Fleur Cowles, New Manila Imports, Obiko, Randolph & Hein, Robert's Garden, John Simmons, Michael Taylor, Michael Vincent and Williams-Sonoma.

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Mrs. Bing Crosby
Mrs. Alexander Cushing
Mrs. Christian de Guigne III
Mrs. Charles de Limur
Mrs. Kirk Douglas
Mrs. George C. Dyer
Mrs. Clint Eastwood
Mrs. Mortimer Fleishhacker
Mrs. Gordon Getty

Mrs. William Goetze
Mr. Merv Griffin
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Mrs. Joseph W. Knowland
Mrs. Richard Kunin
Mrs. Roger D. Lapham
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Mrs. Paul McKnight
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Mrs. T. A. Soong
Mrs. Jules Stein
Mrs. James Stewart
Mrs. John A. Traina Jr.
Mrs. John A. Vietor
Mrs. John C. Warnecke



Cyril Magnin's rustic holiday table setting.

THE AMERICAN CONSERVATORY THEATRE



A.C.T. Conservatory programs, including continuing training for company members as well as for those who come to study with A.C.T. remain a cornerstone of the company's philosophy and its daily operation. The heart of the "conservatory concept" of the country's leading theatre training institute provides expert professional training in all theatre arts concurrent with the performance experience.



A.C.T. general director William Ball working on television production of *The Taming of the Shrew*, filmed for NET's *Theatre in America* series broadcast nationally in 1976.



Marsha Mason and Peter Donat in position for cameraman's close-ups during filming of *Cyrano de Bergerac*, one of the most popular of all A.C.T. repertory offerings filmed for national television presentation on NET in 1974 (and continuously rerun since) which played three seasons at the Geary.

The American Conservatory Theatre is the largest and most active of the nation's resident professional companies, and unique among them. One of a mere handful playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 33-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marines' Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 140 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 75 acting students take part in the company's three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year.

A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in

the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Tennessee Williams, and Tom Stoppard, for example.

A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, to help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession—*conserve* it in the literal meaning of the word: "to keep from being damaged, lost, or wasted."

In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation.

Daring, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions, for Ball has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Clive Barnes paid a visit to A.C.T. Having seen the company's current repertory and observed its Conservatory programs at work, he wrote that A.C.T. now ranks "among the major troupes of the English-speaking world."



The A.C.T. company which performed *The Matchmaker* and *Desire Under the Elms* in the Soviet Union as part of the cultural exchange program under the auspices of the U.S. Dept. of State and the U.S.S.R. Ministry of Culture in 1976, momentarily relaxing at a country inn outside Leningrad.

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PULITZER PRIZE-WINNING PLAYS AT A.C.T.

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1865, did a wartime stint with the Union Army, and then drifted out to St. Louis, where he began a newspaper career on a German-American paper. He eventually gained control of the St. Louis *Post-Dispatch* and the New York *World*, a tightly-knit little journalistic empire that made him a multimillionaire.

In addition to endowing a School of Journalism for New York's Columbia University, Pulitzer allotted a considerable sum to be awarded for "prizes or scholarships for the encouragement of public services, public morale, American literature and the advancement of education." Officially established by the trustees of Columbia, under the guidance of an Advisory Board and very specific conditions set forth by Pulitzer in his will, the first annual Pulitzer Prize

es, awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1916-17.

Although occasionally controversy surrounds the judges' decisions, the award usually automatically lures audiences to the theatre showing

the play so honored, provides the journalist and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

All the Way Home is the tenth Pu-

Year Pulitzer Prize Awarded

A.C.T. Season(s) Presented

1929	- <i>Street Scene</i>	1974-75 season
1937	- <i>You Can't Take It With You</i>	1972-1973 & 1973-74
1938	- <i>Our Town</i>	1967-68
1940	- <i>The Time of Your Life</i>	1970-71
1948	- <i>A Streetcar Named Desire</i>	1967-68
1949	- <i>Death of a Salesman</i>	1965-66 & 1966-67
1957	- <i>Long Day's Journey Into Night</i>	1967-68
1961	- <i>All the Way Home</i>	current (1977-78)
1967	- <i>A Delicate Balance</i>	1967-68 & 1968-69
1973	- <i>That Championship Season</i>	1972-73

The Time of Your Life, by William Saroyan: William Paterson (left) and Ken Ruta.



A Streetcar Named Desire, by Tennessee Williams: De Ann Mears



Long Day's Journey Into Night, by Eugene O'Neill: Angela Paton and Ramon Bieri



Street Scene, by Elmer Rice: Barbara Dirickson (left) and Elizabeth Huddle



A Delicate Balance, by Edward Albee: the late Barbara Colby (left) and Ellen Geer.



Our Town, by Thornton Wilder: Richard A. Dysart (front), Ellen Geer and Mark Bramhall



Death of a Salesman, by Arthur Miller: Richard A. Dysart



litzer Prize-winning play to join A.C.T.'s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did *not* win the Pulitzer: *The Children's Hour*, *Of Mice and Men*, *Awake and Sing*, *The Glass Menagerie* and *Who's Afraid of Virginia Woolf?*, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.'s repertory, include *Cat On a Hot Tin Roof*, *The Diary of Anne Frank*, *Of Thee I Sing*, *Strange Interlude*, *Look Homeward, Angel* and *The Subject Was Roses*.

That Championship Season, by Jason Miller: (left to right) Ed Flanders, Ramon Bieri, Paul Shenar, Ray Reinhardt, Dana Elcar



You Can't Take It With You, by George S. Kaufman and Moss Hart: William Paterson (center).



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TRAINING AT A.C.T.

There is no time during the year when one or more of A.C.T.'s numerous training programs is not in session. The "Conservatory" in the American Conservatory Theatre's name is a real concept continually in practice, warranting the company's reputation as the nation's leading theatre training institute.

A.C.T. works on the principle that an actor must continue to grow throughout the entirety of his professional life if he is to realize his full creative potential. The actor must discover, and constantly rediscover, his skills, techniques and emotional resources, always seeking to broaden and deepen them through the creativity and discipline of training. He therefore needs a professional environment that awakens, stimulates and supports his creativity; for only then will his search for artistic fulfillment be understood and encouraged.

A.C.T. seeks to provide that environment through its conservatory concept of continuing, comprehensive training for every member of the acting company, a concept basic to all of A.C.T.'s work and equal in importance to public performances.

Currently, 48 first-year students and 26 in the second-year comprise the *Advanced Training Program* with another four enrolled as candidates for a Master of Fine Arts in Acting degree. The *Young Conservatory*, which operates on a year-round basis has some 200 young people between the ages of eight and 18 training through May.

The Black Actors' Workshop, now in its third year with 28 students, was initiated after the success of A.C.T.'s *Asian-American Theatre Workshop*, founded to communicate the Asian-American experience through the performing arts. And, the annual *Evening Extension Program* (see story on next page for details), held every spring, will begin in February. The 10-week *Summer Training Program*, which brought 163 students to A.C.T. last summer, will be seeking applicants to begin training in mid-June.

Persons interested in any of the varied programs A.C.T. offers for theatre training should contact the Registrar, A.C.T., 450 Geary St., San Francisco 94102, for additional information.



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A.C.T.'S EVENING EXTENSION PROGRAM

Come February, A.C.T.'s Geary Street studios will be just as busy with activity nightly as 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* begins Feb. 6 with 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 and include movement, musical theatre and beginning, intermediate and advanced acting. Past curriculums have also included 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; last year students 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 anchorperson 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.



A.C.T.'s Evening Extension Program includes students from all walks of life who want to broaden their skills in one or more subjects.



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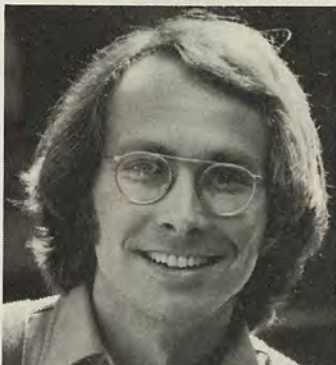
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James R. Winker and Deborah May, currently playing husband and wife in *The Circle*, have been featured together in several other A.C.T. productions during their years with the company, including *Broadway* and *The Matchmaker*.

Talented musical performers as well as dedicated actors, the pair have presented a special program entitled *Songs We Want To Sing* to sell-out houses at the Souverain Winery two years in a row and as a special presentation attended by more than 800 contributing members of the California Association for A.C.T. last year.

More Songs We Want To Sing, an entirely new series of medleys including show and other popular songs as well as the addition of Sondheim and even rock and roll, is scheduled as a special event for current contributors Dec. 14, from 6-7:00 p.m. at the Geary Theatre.

James R. Winker and Deborah May



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PERFORMANCE SCHEDULE

GEARY THEATRE/Geary & Mason Sts.

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

DECEMBER				1	2	3
				*CAROL 8:30	MASTER 8:30	*CAROL 2:30 CIRCLE 8:30
	5	6	7	8	9	10
	*CAROL 8:30	CAROL 8:30	CAESAR 8:30	MASTER 8:30	CIRCLE 8:30	*CAROL 2:30 CAROL 8:30
	12	13	14	15	16	17
	MASTER 8:30	CAROL 8:30	CAROL 2:30 CAROL 8:30	CIRCLE 8:30	CAROL 8:30	CAROL 2:30 CAROL 8:30
	19	20	21	22	23	24
	CAROL 8:30	CIRCLE 2:30 CIRCLE 8:30	CAROL 2:30 CAROL 8:30	CAROL 8:30	CAROL 2:30 CAROL 8:30	NO PERF
	26	27	28	29	30	31
	CAESAR 8:30	MASTER 8:30	CAESAR 2:30 CIRCLE 8:30	CAROL 8:30	MASTER 8:30	CIRCLE 2:30 CAESAR 8:30

JANUARY	2	3	4	5	6	7
	CIRCLE 8:30	CAESAR 8:30	MASTER 2:30 CIRCLE 8:30	CAESAR 8:30	CIRCLE 8:30	MASTER 2:30 CIRCLE 8:30
	9	10	11	12	13	14
	NO PERF	CIRCLE 8:30	*HOME 8:30	*HOME 8:30	CAESAR 8:30	*HOME 2:30 MASTER 8:30
	16	17	18	19	20	21
	*HOME 8:30	HOME 8:30	CAESAR 2:30 CIRCLE 8:30	HOME 8:30	MASTER 8:30	MASTER 2:30 HOME 8:30
	23	24	25	26	27	28
	CAESAR 8:30	HOME 8:30	CIRCLE 2:30 HOME 8:30	CIRCLE 8:30	HOME 8:30	CIRCLE 2:30 CAESAR 8:30
	30	31				
	HOME 8:30	CAESAR 8:30				

FEBRUARY			1	2	3	4
			CIRCLE 2:30 HOME 8:30	CIRCLE 8:30	CIRCLE 8:30	HOME 2:30 (TBA) 8:30
	6	7	8	9	10	11
	CIRCLE 8:30	HOME 8:30	*HOTEL 8:30	*HOTEL 8:30	HOME 8:30	*HOTEL 2:30 HOME 8:30
	13	14	15	16	17	18
	*HOTEL 8:30	HOTEL 8:30	HOME 8:30	HOME 8:30	HOTEL 8:30	HOME 2:30 HOTEL 8:30
	20	21	22	23	24	25
	HOTEL 8:30	HOTEL 8:30	HOME 2:30 (TBA) 8:30	HOTEL 8:30	HOTEL 8:30	HOTEL 2:30 HOTEL 8:30
	27	28				
	(TBA) 8:30	HOTEL 8:30				

MARCH			1	2	3	4
			HOTEL 2:30 HOTEL 8:30	HOME 8:30	HOME 8:30	HOTEL 2:30 HOTEL 8:30
	6	7	8	9	10	11
	TBA 8:30	HOME 8:30	*ABSURD 8:30	*ABSURD 8:30	HOTEL 8:30	*ABSURD 8:30 TBA 8:30
	13	14	15	16	17	18
	*ABSURD 8:30	ABSURD 8:30	HOTEL 2:30 ABSURD 8:30	HOTEL 8:30	ABSURD 8:30	HOME 2:30 ABSURD 8:30
	20	21	22	23	24	25
	ABSURD 8:30	ABSURD 8:30	HOME 2:30 HOTEL 8:30	HOTEL 8:30	ABSURD 8:30	HOTEL 2:30 HOTEL 8:30
	27	28	29	30	31	
	HOME 8:30	HOTEL 8:30	*HEALTH 8:30	*HEALTH 8:30	HOME 8:30	

*Low-Priced Preview TBA = To Be Announced

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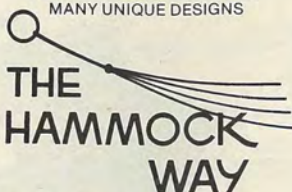
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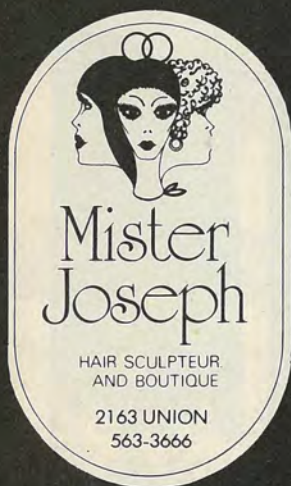
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WHO'S WHO

WILLIAM BALL (General Director)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* 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 Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *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*, *Jumpers*, *Equus* 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" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s conservatory programs.

JAMES B. MCKENZIE (Executive Producer)



has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway 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 1960. McKenzie is a director of The League of Resident Theatres, the Council of Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, and is a consultant for FEDAPT. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. This year he produced a 3-play series at the Kennedy Center, Washington, D.C. 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)



a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program, devoted to the production of new writing. 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 in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People* this summer and directed the Australian premiere

of *The HOT L BALTIMORE*. Last season he directed the English-language premiere of the hit Soviet play *Valentin and Valentina*.

ALLEN FLETCHER (Conservatory Director)



is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A. 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*, *Othello* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual*, *The HOT L BALTIMORE*, *The Miser*, *The Ruling Class* and *Desire Under the Elms*, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community* and *Peer Gynt*.

EDITH MARKSON (Development Director)



a founder of A.C.T. in Pittsburgh, 1965, has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was a founder of the Milwaukee Repertory Theatre and was responsible for bringing the APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters in Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive

board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant. She has been a theatre consultant to the Ford Foundation in its Program for the Arts and Humanities.

EDWARD PAYSON CALL (Guest Director)



who directed *Endgame* and *The Sea Gull* during A.C.T.'s first San Francisco season, returns this year to direct *Julius Caesar*. The former producing director of the Tyrone Guthrie Theatre, he has taught at the drama division of Juilliard and acted and directed for over 30 theatres from New York to Australia including the Vivian Beaumont Theatre at Lincoln Center, the City Center Acting Company in New York, the Arena Stage in Washington, D.C., the San Diego Shakespeare Festival, the Seattle Repertory Company, the Mark Taper Forum and Los Angeles Free Shakespeare Festival in Los Angeles, the McCarter Theatre in New Jersey and the Old Tote Theatre at the Sydney Opera House in Sydney, Australia.

STEPHEN PORTER (Guest Director)



has directed several productions on Broadway for the Phoenix Theatre and the Circle in the Square. For the Circle he recently staged Moliere's *Tartuffe* starring John Wood and Tammy Grimes, Marguerite Duras' *Days in the Trees* starring Mildred Dunnock and *The Importance of Being Earnest*. For the Phoenix he directed his own translation of Moliere's *Don Juan*, *Chemin De Fer*, *Rules of the Game*, and *They Knew What They Wanted*. For APA he staged *Man and Superman*, *Right You Are*, *The Wild Duck*, *The Misanthrope* and *The Show Off* seen at Stanford with Nancy Walker. Porter also directed the Phoenix productions of *Harvey* with Helen Hayes and James Stewart later seen with Gig 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 re-

ceived 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 Stratfords, the Kennedy Center, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series he has directed *Rules of the Game*, *A Touch of the Poet* and *End of Summer*.

LAIRD WILLIAMSON (Stage Director)



who staged and co-adapted *A Christmas Carol* last season at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening With Tennessee Williams*. For the Oregon Shakespearean Festival he directed *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist* and *Room Service* as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he played the title role in Pirandello's *Enrico IV* and staged *The Madwoman of Chaillot*, *Cabaret*, *Hotel Paradiso* and *A Midsummer Night's Dream*. He directed *Don Pasquale* and *The Portuguese Inn* last year for Western Opera and recently 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 Class* and staged A.C.T.'s Plays in Progress program productions of *The Healers* and *Animals Are Passing From Our Lives*.

THE ACTING COMPANY

WAYNE ALEXANDER joined the



company last season after two years in the Advanced Training Program. He also studied at Los Angeles City College, appeared with the Old Globe Theatre in Odessa, Tex., and the Pacific Conservatory of the Performing Arts in *The Ballad of the Sad Cafe*, *Romeo and Juliet* and *Much Ado About Nothing* (as Claudio). With A.C.T. he was seen in *The Matchmaker*, *Desire Under the Elms*, *Peer Gynt*, *Othello*, *Equus*, *Man and Super-*

man, *A Christmas Carol*, *The Bourgeois Gentleman* and was seen as Dr. Frankenstein in the Plays in Progress production of *Frankenstein*.

CANDACE BARRETT directs the



Young Conservatory in addition to performing with the company. At A.C.T. she appeared in *Pillars of the Community*, *Horatio*, *Street Scene*, *This Is (An Entertainment)*, *Equus*, *Valentin and Valentina* and *Peer Gynt*. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in *The Cherry Orchard*, and at the Oregon Shakespearean Festival she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*. At P.C.P.A. she appeared as Lady Bracknell in *The Importance of Being Earnest*.

JOSEPH BIRD, now in his 8th season



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

RAYE BIRK came to A.C.T. four 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*, Shylock in *The Merchant of Venice* and Thomas More in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in

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LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in *The Glass Menagerie*, *When You Comin' Back, Red Ryder?* and *Orpheus Descending*. Boone has earned a Bachelor's degree from Memphis State University through an independent study of the application of acting technique in the education of children with learning disabilities.



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's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 20 productions.



PENELOPE COURT joins the acting company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan, and is receiving an M.F.A. from the Goodman School of Drama. In Chicago, she was a founding member of David Mamet's St. Nicholas Theatre Co., where she was seen in *The Poet and The Rent* and *Beyond the Horizon*. She also appeared as a Jumper in *Jumpers* at the Evanston Theatre Co. and in the title role of *Sylvia Plath: A Dramatic Portrait* at the Body Politic.



PETER DAVIES, a native of Walnut Creek, joins the company this season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received



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his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in *Medea: A Noh Cycle* at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in *Hamlet* and *Timon of Athens* and has appeared in the television series *Streets of San Francisco* and the film *Bound for Glory*.



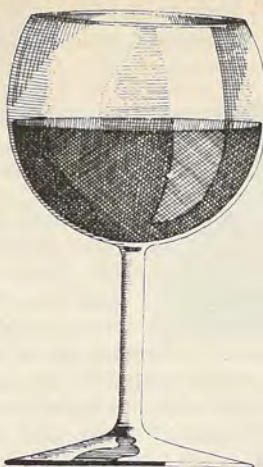
DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katharine Hepburn in the national touring company of *Coco*. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors' Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in *Richard III*, Dr. Herder in *The Ruling Class*, Martin Dysart in *Equus*, Iago in *Othello* and the title role in *Peer Gynt*, among others.

HEIDI HELEN DAVIS joins the company 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*, *Salome*, *Lucifer* and *the Good Lord* and taught movement and folk dance. Last season Davis appeared in A.C.T.'s productions of *Peer Gynt* and *Othello*.



BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in *Cyrano de Bergerac*, *The HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *The Taming of the Shrew*, *Man and Superman*, *A Christmas Carol* and *The Bourgeois Gentle-*

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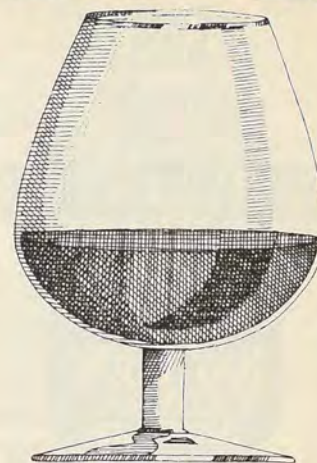
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man. She has also worked in television and was seen as Rosalind in *As You Like It* with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

PETER DONAT has appeared at A.C.T.



for nine seasons and on Broadway in several plays including *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (for which he won the Theatre World Award as best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV networks. He has been seen here in *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac* and *Equus*, among others. Donat's films include *Godfather II*, *The Hindenburg*, *Billy Jack Goes to Washington* and *F.I.S.T.*

KATE FITZMAURICE, who joins the acting company this season, continues her second season 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 was an instructor there and at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in *The Hostage*, Rosaline in *Love's Labor's Lost* and Regan in *King Lear* and appeared in last season's A.C.T. production of *Peer Gynt*.



MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and co-director of the Black Actor's Workshop, is a graduate of the College of Fine Arts of Carnegie Mellon University, where he received a B.F.A. in Acting and also directed his first show, *Ain't Supposed to Die a Natural Death*, which moved to the Pittsburgh Playhouse. A recipient of the British of Columbia Stage Fighting Award, Flood has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of *Lenny Bruce* and Carnegie Mellon University.



BENNET GUILLORY joins the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to teach acting with the Evening Extension Program



and co-direct the Black Actor's Workshop where he made his directing debut last year with *Strictly Matrimony*. At the Little Fox Theatre he played several roles in *One Flew Over the Cuckoo's Nest*, was seen as Morrie in the West Coast Black Repertory Theatre production of *The Blood Knot* 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*.

LAWRENCE HECHT is now in his



fourth season with the company after two years with the Advanced Training Program. He has performed with the Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as an Associate Director with the company and 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* and *Valentin and Valentina*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her sixth season at A.C.T., where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The HOT L BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)* and Joan in *Knock Knock*, among others. Last summer she appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire*. This coming summer she will return to Oregon to direct Strindberg's *Miss Julie*.



DAVID HUDSON joins the company this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of *The*



Master Builder, *The Crucible* and *Centralia 1919*. He also acted with the Southbury Playhouse in Connecticut, appearing in *Tea and Sympathy* and *One Flew Over the Cuckoo's Nest* and last summer was seen in *Antony and Cleopatra* and *Henry VI, Part III* at the Oregon Shakespearean Festival.

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 Ore-



gon. Kern was First Narrator in Berlioz' *Beatrice and Benedict*, directed by Seiji Ozawa 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*, *Cyrano de Bergerac*, *Street Scene*, *Jumpers*, *Othello*, *Equus*, *A Christmas Carol* and *The Bourgeois Gentleman*. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

GERALD LANCASTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in *Enrico IV*, *Return to Normalcy*, *Ah, Wilderness!*, *Much*



Ado About Nothing, *Romeo and Juliet* and *The Ballad of the Sad Cafe*. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Program and an M.A. in directing from Humboldt State University where he directed *Cat on a Hot Tin Roof*, *The Marriage Proposal* and *Lysistrata*. Lancaster has also appeared at the GrandComedy Festival at Quala-wa-loo in *The Comedy of Errors*, *Boys From Syracuse* and *The Boy Friend*.

ANNE LAWDER, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice



Hermes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle Repertory Theatre and this past summer was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in *Ah, Wilderness!* and *Showboat*. At A.C.T. she has been seen in *The Tavern*, *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *Desire Under the Elms*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman* and *Valentin and Valentina*.

DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an artist in residence at the Pacific Conservatory of the Performing Arts



where she was seen in *The Mikado*, *The Most Happy Fellow* and *Showboat*, as well as Helena in *A Midsummer Night's Dream*, Aldonza in *Man of La Mancha* and Consuelo in *He Who Gets Slapped*. At A.C.T. May was seen as Roxanne in *Cyrano de Bergerac*, Alice in *You Can't Take It With You*, Irene Malloy in *The Matchmaker*, Desdemona in *Othello* and appeared in *Tonight at 8:30*, *Broadway*, *The Miser*, *The Threepenny Opera*, *The Taming of the Shrew*, *A Christmas Carol* and *Travesties*.

WILLIAM MCKERECHAN joins the company this season after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in



Misalliance, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade* and most recently, as Willy Loman in *Death of a Salesman*. In addition, McKereghan spent five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.

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VALET PARKING

DELORES Y. MITCHELL joined the A.C.T. acting company last season after two years in the Advanced Training Program and appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus* and as Mrs. Cratchit 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. An instructor this past year in A.C.T.'s Black Actor's Workshop and Summer Training program, Mitchell co-directs the Black Actor's Workshop.

MARK MURPHEY, who joins the company this season, is a graduate of Baylor University, Texas. 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*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts* and at A Contemporary Theatre in *As You Like It*.

THOMAS OGLESBY joins the company this season after two years in the Advanced Training Program. At the Nebraska Repertory Theatre he was seen as Bobby in *Company*, Lucentio in *The Taming of the Shrew* and Nick in *What the Butler Saw* and also appeared as Romeo in *Romeo and Juliet* at the Pacific Conservatory of the Performing Arts. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.

FRANK OTTIWELL 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 Art The-

atre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac* and *The Cherry Orchard*.

WILLIAM PATERSON, now in his eleventh season with A.C.T., has been a professional actor for over 30 years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in *The Matchmaker*, *The Ruling Class*, *Jumpers*, *The Taming of the Shrew*, *Caesar and Cleopatra*, *The Time of Your Life*, *Three Sisters*, *Dandy Dick*, *Man and Superman*, as Grandpa Vanderhof in *You Can't Take It With You* and Ebenezer Scrooge in *A Christmas Carol*.

SUSAN E. PELLEGRINO, who joined the company last season after two years in the Advanced Training Program, was seen in A.C.T.'s *Desire Under the Elms*, *The Taming of the Shrew*, *A Christmas Carol*, *Valentin and Valentina* and *Peer Gynt*. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in *Gypsy*, *The Utter Glory of Morrissey Hall*, creating the role of Miss Teresa Winkle and as Ellie Mae Chipley in Allen Fletcher's production of *Showboat*. She also studied at California State University (San Francisco), City College of San Francisco and with the Pacific Academy of Ballet.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano de Bergerac*, *The Miser*, Stanley in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and Astrov in *Uncle*

INVESTMENT ALTERNATIVES

Non-traditional investments can be both financially and aesthetically rewarding. Presented below are various interesting and profitable opportunities to round out an investment portfolio.

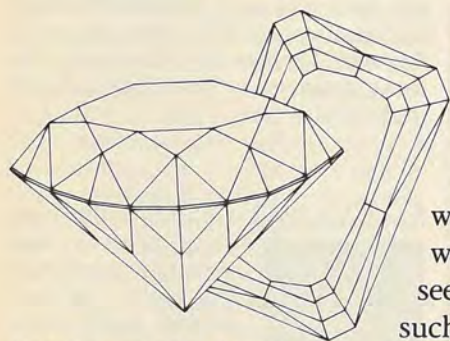
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For many investors, Oriental rugs have long been an insufficiently understood art. Yet, since 1929, antique rugs have been considered one of the five best investments available. The great Persian rugs imported to this country at the end of the last century have now all but disappeared into European and museum collections, or to the Middle East, as the oil-rich countries continue to repurchase their heritage. Today serious collectors seek rugs of substance and investment quality: hand-woven rugs with natural dyes that are artistically unique in composition. These are often 19th century Tribal rugs from Turkey and Asia Minor, as well as the Caucasus and China. While rugs may be regarded as primarily works of art, they usually have an attractive utility value also. In a world flooded with industrially mass-produced articles, and in an age with a growing concern for objects made by hand, rug collecting often permits the use of the object while providing a sound investment. Connoisseurs and novice collectors are invited to experience a fine collection of investment quality rugs from the 19th century and earlier, for their artistic merit and utilitarian purpose, at **Walter M. Cecil, Antique Oriental Rugs, 3489 Sacramento, San Francisco.**

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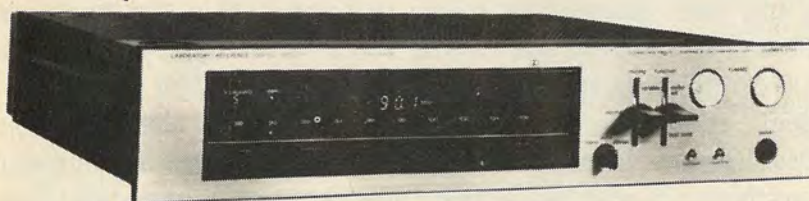


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Vanya. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare's *King Lear*, Dan Berrigan in *The Trial of the Catonsville Nine*, and *An Evening of Comedy* at Soverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning N.E.T. dramas.

DIANE SALINGER has played in rep-



ertory at the Williamstown Theatre and the Oregon Shakespearean Festival in Ashland. In New York she has performed off-Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Russian theatre. She most recently played Terry Randall in *Stage Door* and is a former student of Austin Pendleton, Uta Hagen and Eva LeGallienne.

JAY O. SANDERS, a graduate of the



State University of New York at Purchase, joins the company this season after having appeared at the Delacorte Theatre in Central Park, New York in *Measure for Measure* as Barnadine and in *Henry V* as Westmoreland. At the Arena Stage he was seen in *The Lower Depths* and created the role of Bubba in their world premiere of *Scooping* which he repeated in N.Y. for the Phoenix Theatre. Sanders has also appeared at the Academy Festival Theatre in Illinois in the world premiere of *The Landscape of the Body*.

RANDALL SMITH returns to the com-



pany after a two year absence during which he has played such roles as Andy in *The Star-Spangled Girl*, Clayton Stone in *The Mind with the Dirty Man*, Leandro in *Scapino* and worked in the Goodman production of *Kaspar* and Water Tower-Drury Lane's *The Best Man* that starred James Farentino. During A.C.T.'s 74-75 season Randall played Richmond in *Richard III* as well as being in *Cyrano de Bergerac*, *The Taming of the Shrew* and *The Ruling class*.

ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in *Romeo and Juliet*, *Man and Superman*, *The Importance of Being Earnest* and *Edward II*. Last summer he was seen at the Oregon Shakespearean Festival in *Antony and Cleopatra*, *Henry VI, Part II* and *A Moon for the Misbegotten*.



SYDNEY WALKER, a veteran of 32 years of stage, film and television work, has been seen on off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker's Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of *Enemies*, and for A.C.T. in *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *This Is (An Entertainment)*, *Peer Gynt*, *Othello*, *Knock Knock* and *Travesties*.



MARRIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including *The Tender Trap* on Broadway with Robert Preston and opposite Sid Caesar in *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in *The HOT L BALTIMORE* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* for fourteen months at the On Broadway Theatre. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina's San Francisco tote bags.



J. STEVEN WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past six A.C.T. seasons in seven P.I.P. and 24 Geary productions, including



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Valentin in *Valentin and Valentina*, as Ronnie in *The House of Blue Leaves* and as Paul Granger in *The HOT L BALTIMORE*. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of *Romeo and Juliet*.

BRUCE WILLIAMS, who studied at the University of Texas, joins the company this season after two years in the Advanced Training Program. This past summer he appeared at the Oregon Shakespearean Festival as Stanley in *A Streetcar Named Desire* which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in *Henry VI, Part II* (Warwick) and *Sweet Eros* in previous seasons.



JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in *The Taming of the Shrew*, *The Miser*, *Pillars of the Community*, *The Ruling Class*, *Broadway*, *The Matchmaker* (Cornelius Hackl), *Peer Gynt*, *Man and Superman*, *A Christmas Carol* and *Travesties*. He has worked with *On Stage Tonight* (a musical revue), made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souverain Winery in their highly praised revue *Songs We Want to Sing*. Winker holds an M.F.A. in Graphics from the University of Wisconsin.



MICHAEL WINTERS comes to A.C.T. this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in *Ah, Wilderness!*, Ragpicker in *The Madwoman of Chailot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.



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NEWS & NOTES

Friends of A.C.T. Gift Shop Opening

The Friends of A.C.T., supporting the company in volunteer service, will soon add yet another project to their long list of helpful aids already provided (staffing and supplying A.C.T.'s library, acquiring jobs for students, conducting tours of A.C.T. facilities, among many others). A gift shop, complete with several A.C.T. and theatre-related items, will be opened in the lobby of the Geary Theatre under the Friends' auspices, and is scheduled to operate prior to curtain time and during the first intermission of all performances.

London Theatre Tour for Association Members

Last season's London theatre tour proved so successful that the event will be repeated—scheduled this year for Apr. 30–May 15, 1978—under the sponsorship of the Friends of A.C.T. Only members of the California Association for A.C.T. are eligible for the exciting travel package which includes a pre-trip orientation; round trip air transportation with an optional Dublin sidetrip; hotel accommodations; cocktail parties, backstage visits and stimulating discussion sessions with leading world theatre personalities. Non-members interested in the London Theatre Tour may call or write the California Association for A.C.T., 450 Geary St., S.F. 94102, (415) 771-3880; descriptive brochures are also available at A.C.T.'s box office.

A.C.T. Students for Hire!

Do you need a bartender or cocktail waitress for your holiday party? ... a baby sitter so you can get away from it all and go to the theatre? ... a cookie baker, candle maker or lawn raker? A.C.T. Conservatory students are available evenings and weekends to help you in any way they can. If you are interested in hiring someone, please contact the Student Job Resources Committee of the Friends of A.C.T. (771-3880).

Don't Throw Away an Unused Ticket!

Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

A.C.T. Gift Certificates Available

Take care of your holiday shopping before the rush and all in one simple step—at A.C.T.'s Geary Theatre box office. For all the special people on your list (birthdays too!), consider an A.C.T. Gift Certificate. Available in any denomination, they may be redeemed for tickets to any A.C.T. performance. Give A.C.T.—a very special gift for every special occasion.

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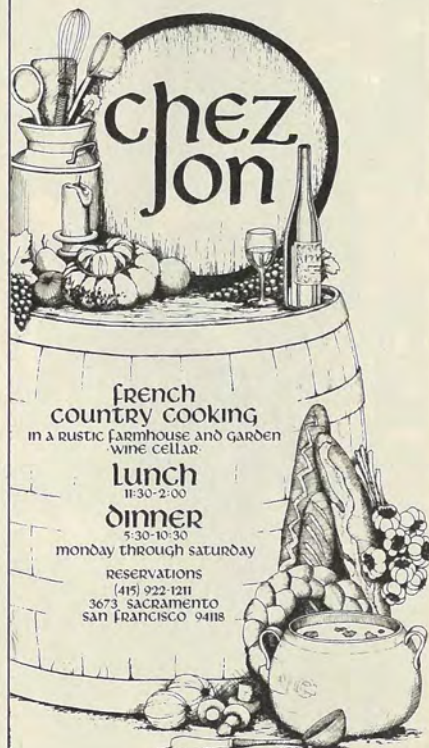
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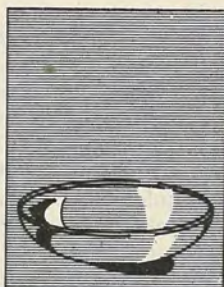
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The Trockadero, Aman and Kipnis performances are in cooperation with the California Arts Council and are sponsored in part by a grant from the National Endowment for the Arts.

Kipnis Mime Theatre is a joint project of the San Jose Community College District, West Valley Joint Community College District and the Foothill-De Anza Community College District.

DESIGNERS

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

JOHN CONKLIN (*Costume Designer*), who joins A.C.T. this season to design *Julius Caesar*, has many Broadway credits including productions of *Cat On a Hot Tin Roof*, *The Au Pair Man* and *Rex*. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year's San Francisco Opera *Masked Ball*. He has designed costumes for the Joffrey Ballet, Pennsylvania Ballet and London's Royal Ballet and his regional theatre credits include the Long Wharf, Arena Stage Company, Mark Taper Forum, Tyrone Guthrie Theatre and the Hartford Stage Company.

F. MITCHELL DANA (*Lighting Designer*) creates the lighting for *The Circle* this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company in New York, the Alvin Ailey and 5 by 2 Dance Companies as well as many on and off Broadway productions.

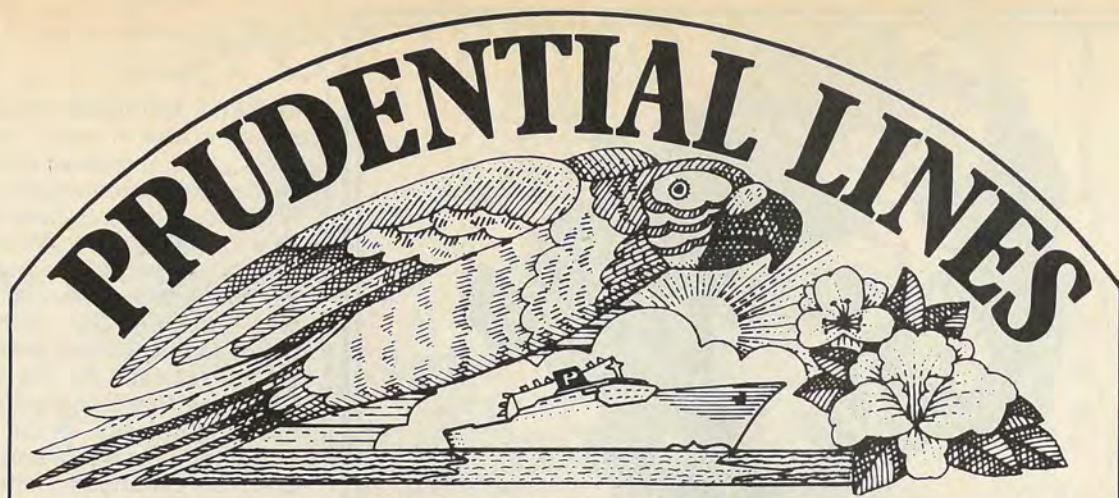
RICHARD DEVIN (*Lighting Designer*), who designed *The Bourgeois Gentleman* last year at A.C.T., was resident lighting designer at Trinity Square

Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Center was *The Contractor*, later seen on PBS. At the Williamstown Theatre Festival his more than 35 productions include *Cyrano de Bergerac*, *Arturo Ui*, and *Hedda Gabler* as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and, currently, at the University of Washington School of Drama.

ROBERT FLETCHER (*Costume Designer*), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the T.V. 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 the costumes for numerous A.C.T. productions, including *Hamlet*, *The Tempest*, *Oedipus Rex*, *Private Lives*, *Cyrano de Bergerac*, *Richard III*, *The Taming of the Shrew*, *The Matchmaker*, *Othello* and *The Bourgeois Gentleman*.

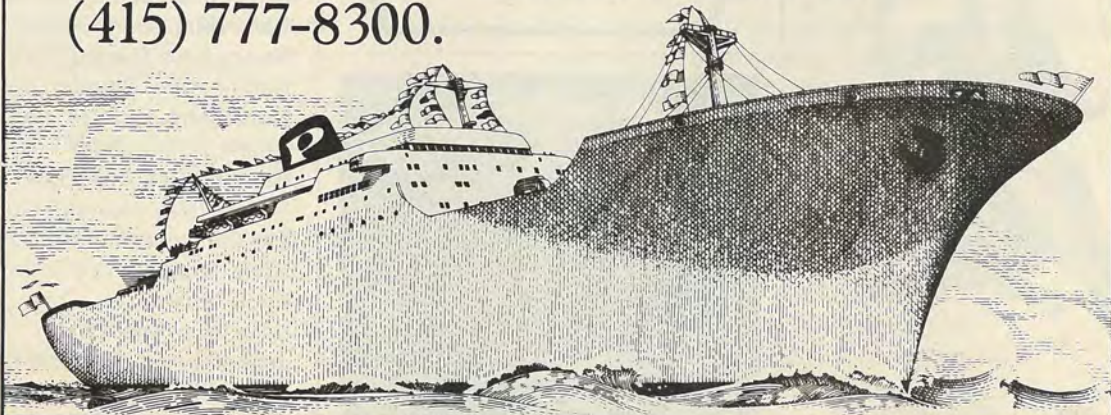
RALPH FUNICELLO (*Scenic Designer*) has been a resident scenic designer at the American Conservatory Theatre four seasons, designing twelve productions including *Peer Gynt*, *The Pillars of the Community*, *The House of Bernarda Alba* and *The Taming of the Shrew*. Mr. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including *The Visit*, *He Who Gets Slapped*, *Romeo and Juliet* and *Guys and Dolls*. This past season he designed sets for *Doctor Faustus*, *She Stoops to Conquer* and *La Ronde* at the Guthrie Theatre in Minneapolis, *The Importance of Being Earnest* and *Travesties* for the Mark Taper Forum and *The Taming of the Shrew* for NET.

continued on page 48



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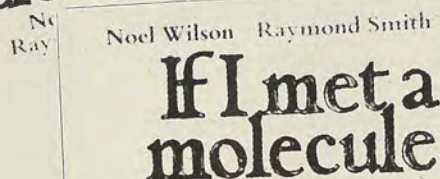
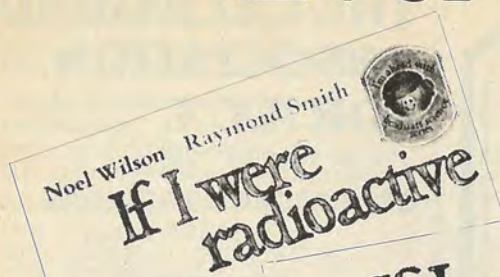
ROBERT MORGAN (*Costume Designer*) is now in his sixth season at A.C.T., having created costumes for 18 company productions including *Tiny Alice*, *Equus*, *General Gorgeous*, *This Is (An Entertainment)*, *Street Scene*, *Jumpers*, *Broadway*, *Travesties*, *Man and Superman* and *A Christmas Carol*. He also designed costumes for the Guthrie Theatre's *Doctor Faustus* and for the San Diego Old Globe Theatre's *Hamlet*. 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. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD SEGER (*Set Designer*) returns for a third season at A.C.T., having designed *The Matchmaker*, *The Bourgeois Gentleman*, *Othello* and *Something's Afoot*, which began at the Marines' and went on to Broadway. A graduate of the School of the Art Institute in Chicago, he also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami.

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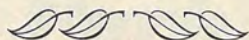
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Benjamin Moore, A.C.T.'s production manager for the past eight years, does not dole out this kind of praise lightly, but Thomas ("Moose") Edwards, now in semi-retirement at 67 as A.C.T.'s "stage engineer" seems to inspire that kind of tribute.

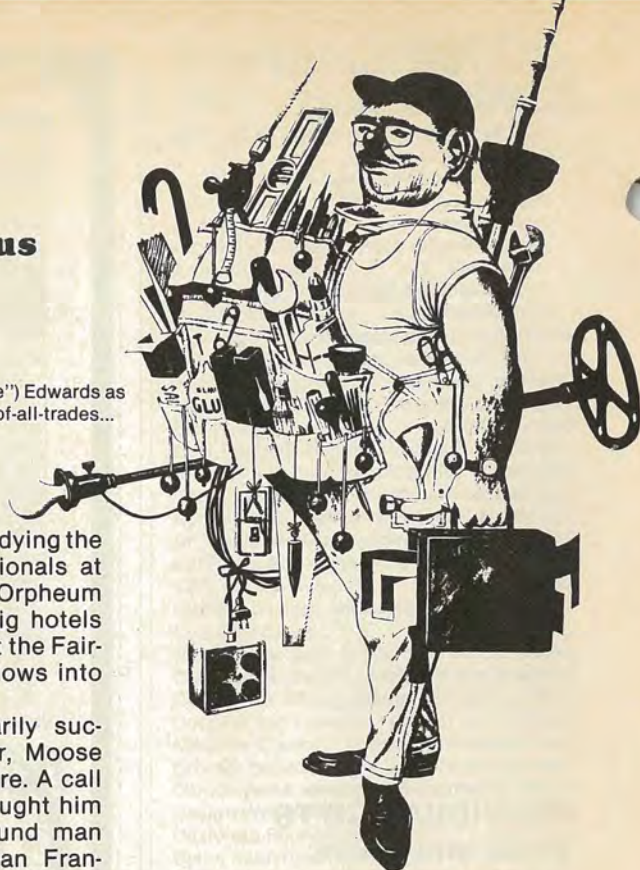
"He's like the spirit of the theatre," says Bill Ball. "He's like the master on a ship who knows everything; he's a master. He's a man of love, a noble man. Everyone who has ever been at A.C.T. has known and loved him. He has the tradition of the theatre in every pore of his body."

Tommy Edwards began his long love affair with the theatre in 1933 sweeping the street in front of the then Coliseum Theatre at 9th and Clement as a general handy man. He continued to learn his trade to per-

...at the ropes as flyman.



Thomas ("Moose") Edwards as backstage jack-of-all-trades...



T.DOYLE

fection as an apprentice studying the techniques of the professionals at the Curran, Golden Gate, Orpheum and Geary Theatres, the big hotels such as the Fairmont and at the Fairgrounds with numerous shows into the early 1940s.

When theatre momentarily succumbed after Pearl Harbor, Moose worked in the shipyards here. A call from the union in 1945 brought him back directly as chief sound man throughout the historic San Francisco gathering that saw the birth of the United Nations, and he hasn't left backstage since. (In addition to accommodating Truman with a heightened rostrum his bifocals could register on—that was before the teleprompter—he also worked with President Johnson later improving his image and sound reproduction.)

Prior to joining A.C.T. in late 1966, just before the first San Francisco season which began Jan. 21, 1967, his long and varied career included extensive work in theatre, opera, ballet, popular music, vaudeville, movies and radio. He has toured with stars like Danny Kaye and Judy Garland, lent his talents to such shows as *Winged Victory*, *My Fair Lady* and *The King and I*, and served as sound engineer for Bing Crosby, Paul Whiteman and Harry James in the heyday of radio and the big bands, handling the shows that used to originate at the Marines' Memorial Theatre.

In addition to having become a father to the crew—and company—Moose has trained three out of the past four master carpenters who have worked for A.C.T. as well as the current flyman. Although over the years he has held different titles on different shows, his main function with the repertory was as flyman, the key person whose responsibility it is to bring in and out all scenery and "flying" objects.

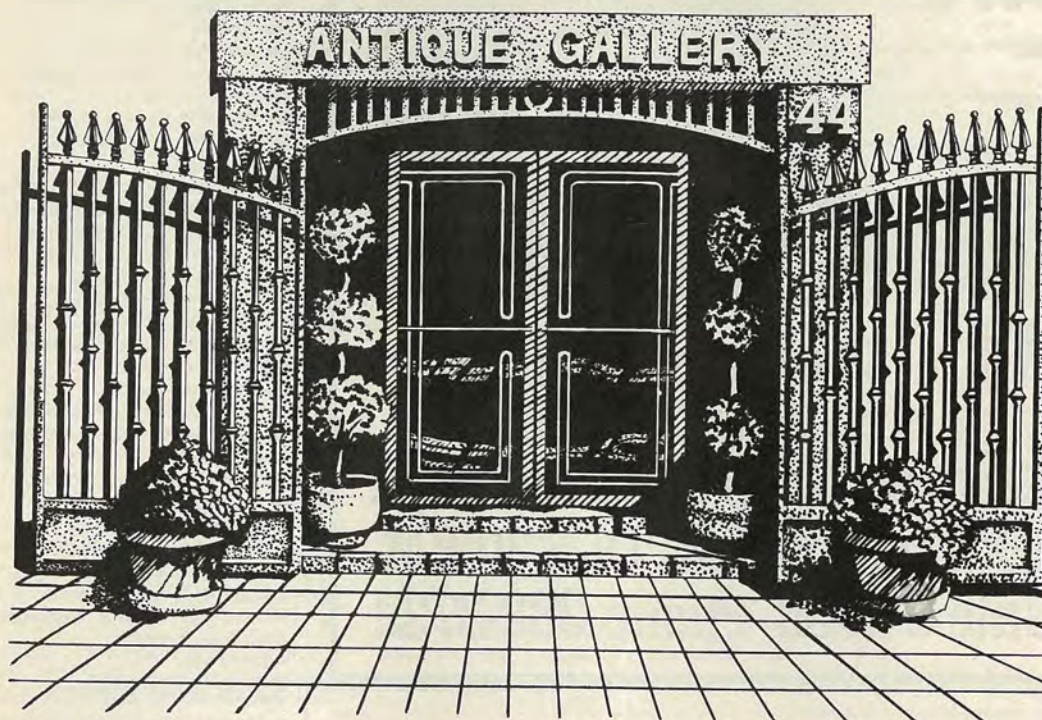
"The flyman holds everyone's lives in his hands; it is the most dangerous place in the theatre to be," says Moore. "But," he adds, "I trust him

implicitly because he is so thorough and takes infinite care with our fly systems." His work with A.C.T. now is similar to that of a consultant; his knowledge transcends technology and his opinion and expertise is requested on virtually everything backstage. The caricature of Moose on this page is no exaggeration.

Occasionally something goes wrong backstage as it can anywhere else. Edwards recalls with some anxiety the time when a 2,000 lb. set refused to move in spite of the elaborate rope rigging. With the aid of the entire stage crew, the husky flyman finally got the unwieldy piece up to raucous cheers from an audience who'd had to wait nearly an hour for the set change for the evening performance. The incident put him in the hospital briefly with a strained heart muscle. The work is always hard, the hours long.

A great love of the theatre and total dedication to one's work is obviously necessary to spend one's life in such a job. "My heart and soul is here at A. C. T.," says Moose. "I always wanted to die with my boots on, in the theatre." Indeed, when his beloved wife of 36 years died in 1972, the then current production also involved hoisting a set of some 2,000 lbs., a task that would have taken two other men to do had he been absent. He arrived at the Geary that night with tears in his eyes and the simple explanation, "I can't do anything more for her but I can do something here."

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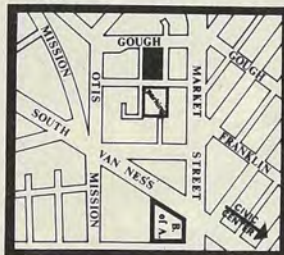
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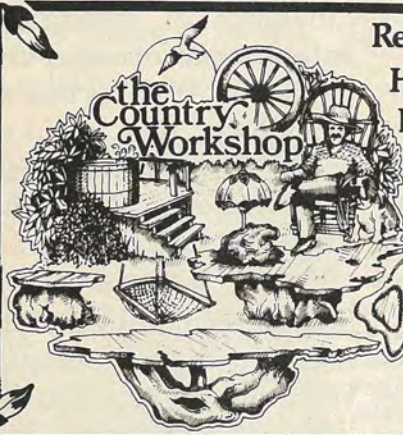


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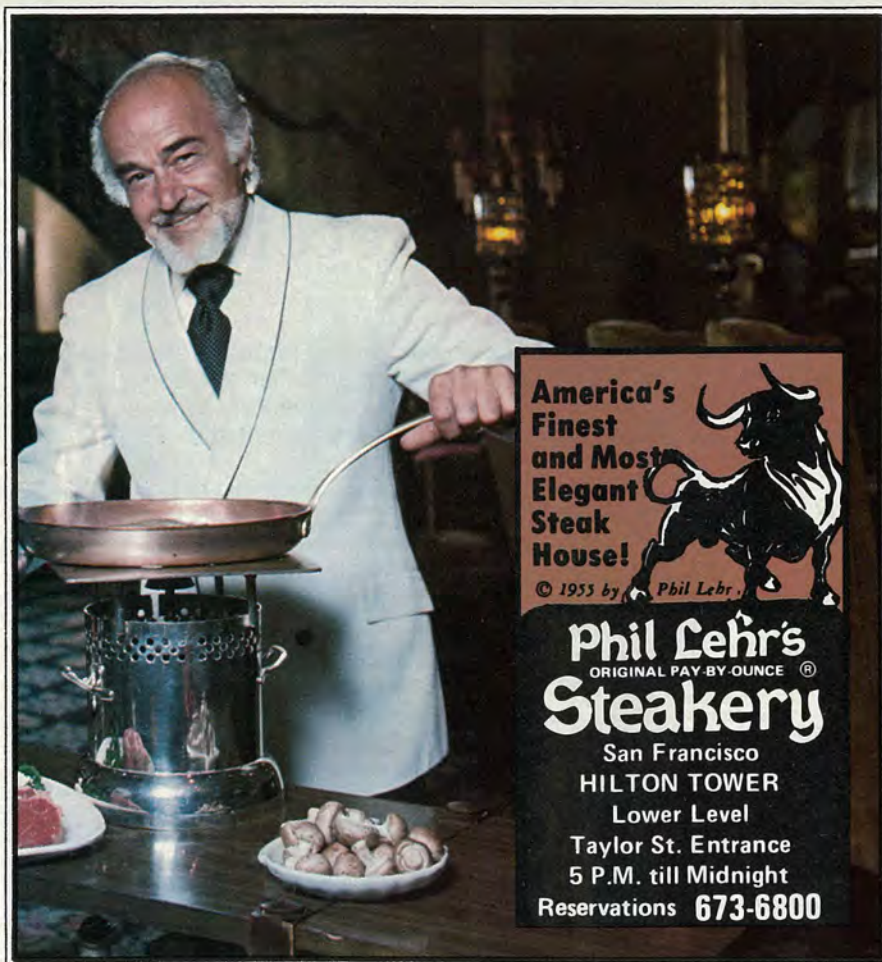
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■ **SPECIAL DISCOUNT RATES** are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups.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

■ **TICKET INFORMATION:** The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines' Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For information regarding attractions at the Marines', telephone (415) 771-4858; for additional information call (415) 673-6440.

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The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts in Washington, D.C., a federal agency.



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EDITH MARKSON
Development Director

ALLEN FLETCHER
Conservatory Director

actors and directors

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Wayne Alexander
Candace Barrett
Joseph Bird
Raye Birk
Libby Boone
Joy Carlin
Penelope Court
Peter Davies
Daniel Davis
Heidi Helen Davis
Barbara Dirickson
Peter Donat
Franchelle S. Dorn
Sabin Epstein
Kate Fitzmaurice
Melvin Buster Flood
Bennet Guillory
Lawrence Hecht
Elizabeth Huddle
David Hudson

Daniel Kern
Ruth Kobart
Gerald Lancaster
Anne Lawder
Deborah May
William McKereghan
Delores Y. Mitchell
Mark Murphy
Thomas Oglesby
Frank Ottiwell
William Paterson
Susan E. Pellegrino
Ray Reinhardt
Diane Salinger
Jay O. Sanders
Randall Smith
Robert Smith
Sydney Walker
Marrian Walters
J. Steven White
Bruce Williams

James R. Winker
Michael Winters

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Libby Boone
Peter Davies
Heidi Helen Davis
Melvin Buster Flood
David Hudson
Gerald Lancaster
Delores Y. Mitchell
Thomas Oglesby
Susan E. Pellegrino
Randall Smith
Robert Smith
Bruce Williams

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Tracy J. Anderson
Nancy Anne Boensch

John Boyle
Dan Butler
Roy Conli
Mike Connors
Mary Crosby
Richard Denison
Nathan Haas
Leslie Hicks
Randy Holland
Nancy Houfek
Aaron Joyce
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Nagle Jackson
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Stewart Brady, *Singing*
Bonita Bradley, *Yoga*
Joy Carlin, *Acting, Project Director*

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Peter Donat, *Project Director*
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Dolores Ferraro, *Acting, Project Director*
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David Hammond, *Acting, Project Director*
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Elizabeth Huddle, *Project Director*
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Daniel Kern, *Project Director*
Dorf La Chapelle, *Ballet*

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Gary Brickley, *Assistant Carpenter*
Steve Cardellini, *Assistant Properties*
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Thomas Edwards, *Stage Engineer*
William Freeman, *Sound Technician*
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Jim Kershaw, *Stage Doorman*

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