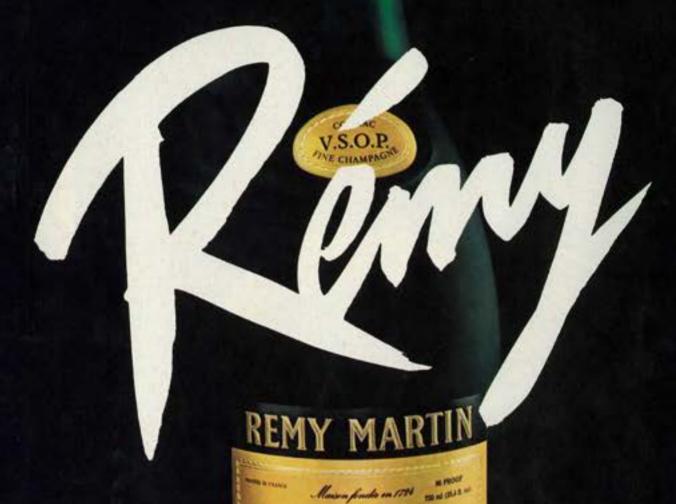


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Crystat courtesy of G.T. Marsh'& Company Bernie Schimbke, Art Director Dennis Anderson, photo



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The A.C.T. Theatre Magazine is published by Arts & Leisure Publications, a Division of The Hagen Group, v. 1980, 950 Battery Street, San Francisco, CA 94111 [415] 956-6262

Les Angeles Offices: 704 North Gardner, Los Angeles, CA 90046—[213] 653-7460

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by CHARLES DICKENS

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Directed by LAIRD WILLIAMSON

Associate Director Somery by Contames InEUGENE BARCONS. ROBERT BLACKMAN ROBERT MORGAN E MEICHELL DANA DERK EPPERSON

Lighting by Lighting revived for the reportory by Afastic by Ferming Dances by

LEE HOURY ANGENE FEVES

CAST

The Caroler Elumency Scrooge-

Charles Dickens and

The Glyssi of Christman Prescot

ERIK BATZ RAYE BUIK (Dec. 3, 4, 8, 10, 12, 13, 15, 17, 16, 12, 14, 12). 21, 26, 27, SYDNEY WALKER

MICHAEL WINTERS

(Dec. 3, 4, 10, * 12, 13, *, 15, 19, * 20, 21, 23, * 26, 27*)

A Woman in the Street Beggur Girls

The Woodcarner Murley's Groot The Ghost of Christman Plat. His Family

The Charmable Gentlemen

Schoolbegg

Bob Cratchill

Elittle Fam Buy Screone Beth Country Hung Scruoge Ferring

(Dec. 2, 5, 10, 11, 12, 17.1 19,120, 22, 23,126 LAWRENCE HECHY (Dec. 2: 5; 8, 10, 13, 17, 18,* 20,* 21,* 32, 26*1

MARK MURPHEY JOHN HUTTON GARLAND J. SIMPSON NICHOLAS KALEDIN IULIA FLETCHER HENNIFER BREGMAN TOSHI HARRISON FRANK OTTIWELL MATT MEKENZZE MARSHALL WATSON PETER BELDEN TRACY KEYES

REBECCIA FATTERSON MICHAEL FAIRCLOTH II DENIS JONES ALEX McCLAVE MATTREW KILLINGSWORTH

VALL RESSE HEIDE WERBEL ERIK BATZ **JANICE GARCIA** THOMAS HARRISON MARK HAKELIK (Dec. 2, 5, 8, 10, 13, 17, 18, * 30, 121, 122, 23, 126, 1)

BRUCE WILLIAMS (Dec. 3, 4, 10, * 12, 13, * 15, 17, * 19, * 20, 21, 23,126,271)

Dick Wilkins Afry, Penniwig. The Fezzuary Gounts

A Try Dancer & a Try Clown

Afro. Crowhir Peter Crotchit Betrula Crarchii Ned Cratchit Softy Crutchir Abartha Cratchir Ting Tim Chatcher Mary Jach /But

Beth Meg The Miner and His Family

The Seawan and Cahin flor-

The Ghost of Christman Flower Выплештен

Want and Ignimanov

Mrs. Eliber. Mrs. Dilber Undertaker's Boy Old for

JOHN C. FLETCHER JOHANNA JACKSON MIMI CARR **JULIA PLETCHER** LAURA KLEIN

KIMBERLY BUTH STARK JOHN HUTTON VALL REESE CARLAND J. SIMPSON HEIDE WERBEL

MATTHEW KILLINGSWORTH DELONES Y. MITCHELL VAIL REESE TOSHI HARRISON DENIS JONES TENNIFER BREGMAN KIMBERLY BUTH STARK TODD KENSEY JULIA PLETCHER FRANK OTTIWELL JOHN C. FLETCHER MATT MCKENZIE Dasper MIMI CARR LAURA KLEIN

THOMAS HARRISON MARK HARELIN HHLCE WILLIAMS HERECCA PATTERSON ALEX McCLAVE MARSHALL WATSON MICHAEL FAIRCLOTH II TRACY KEYES PETER HELDEN GARLAND J. SIMPSON MARK HARELIK/ BRUCE WILLIAMS THOMAS HAROUSON JOHN HUTTON MATT McKENZIE MARSHALL WATSON

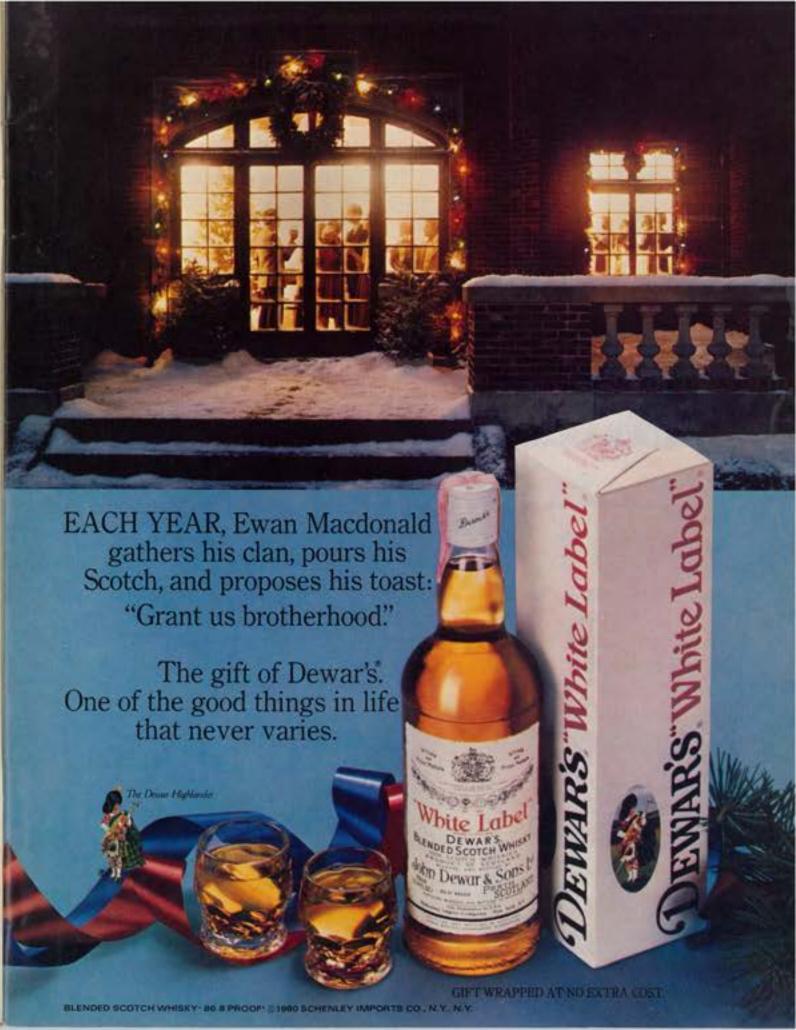
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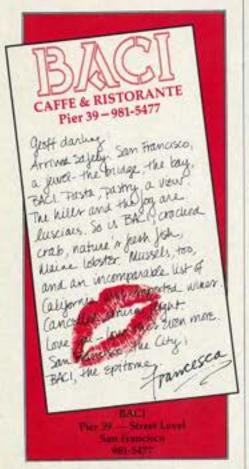
*mattage performance

UNDERSTUDIES:

Caroles, Boy Scrooge - Patrick O'Brian. Ebenerar Scrooge - William Paterson, Dickens, Ghost of Christmas Present - John Haston, Bob Cratchit - Lawrence Hecht, 1st Gentleman, Besonesaman - Allien Fictsber, 2nd Gentleman - David Hammond, Fred - Michael Winters, Woman in the Street, Ferziwig Guest, Mary - Barbara Diolekson; Beggar Garl, Little Fan, Toy Dunger, Sally Cratchit - Jane Klein. Beggar Girl, Daughter of Christmas Past, Bellinda Crat. tot. Want - Elizabeth Chapman, Woodcarrier, Jack, Old Jos-Joseph Blad, Marley & Ghost-William McKereghan: Ghost of Christmas Past, Heimaman, Businessman-Thomas Oglesby, Wife of Christmas Past, Feathway Guest, Martha Cratchit, Miner's Wife- Alexandra Schulleus, Belle Cousine- Jill Hill: Young Scrooge, Mener, Businessman - Mark Harelik, Fezziwiz, Miner's Pather, Businessman - Frank Savins, Mrs. Fezziwig - Martian Walters, Mrs. Cratchit - Johanna Jackson: Peter Centchit Ned Cratchit, Fearway Guest, Schoolboy - Shaue Anderson: Tmy Tira Cratchit - Monkie Mehr, Dick Wilkins, Ted, Undertaker's Boy. Topper Pernang Guest, Businessman-basis Whitlock, Jr. Beth, Mey. Mrs. Dilber Mrs. Filcher-Julia Fletcher







A NOTE ON A CHRISTMAS CAROL

Had Charles Dickens written no other work but A Christmas Carol, his immortality would be assured. Published in 1843, the story of Ebenezer Scrooge is the best loved of all Christmas legends. All misers are Scrooge. All plum puddings are redolent of the modest one devoured by the hungry Cratchits. By the time of his death in 1870, Dickens had secured so sure a place in the mythology of the holiday that a little shop girl in Drury Lane, on hearing of his funeral, cried, "Oh, Dickens dead? Then will Father Christmas die, too?"

Few modern readers realize that A Christmas Carol was written during a decline of the old Christmas traditions. In England the twelve days of Christmas had been a time of great celebration and revelry during medieval and Elizabethan times, and continuing through the reign of the Stuarts. But the coming of Cromwell and the Puritans changed

that. The old traditions were condemned as pagan superstition and popish frippery. In 1652, an order of Parliament proclaimed that "no observance shall be held of the five and twentieth day of December, commonly called Christmas Day." Father Christmas became an outcast.

The Restoration of the Monarchy failed to reinstate fully the splendors of Christmas Past and many old customs languished in obscurity. By Dickens' day, the pleasures of the Yule were discouraged as so much idle frivolity. Old Ebenezer Scrooge should not be condemned too roundly for his reluctance to give Bob Cratchit a day away from the Counting House to enjoy his plum pudding and a game of Blindman's Bluff. Few workers were given time off to celebrate the season's joys. Nor was it unusual for children to be left alone at



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A CHRISTMAS CAROL continued from p. 6

school during Christmas, as young Scrooge was. Christmas was hardly a universal holiday.

As for Christmas trees, they were unheard of, Victoria had come to the throne in 1837 with her beloved Albert, an obscure German prince. They were both 21, and very much in love. That year, the young queen indulged her homesick husband by sending to Germany for a few ornaments for the first Christmas tree in England.

It may seem strange that the obser-vance of Christmas nearly slipped into the oblivion of a quaint ancient custom, but such is the case. Dickens has been credited with almost single handedly reviving the annual celebration. In what he called "The Carol Philosophy," he went beyond merely venerating the day for "its sacred name and origin" to acknowledging its basic humanism as "a good time, a kind, forgiving, charitable, pleasant time: the only time I know of in the long calendar of the year, when men and women seem by one consent to open their shut up hearts freely and to think of other people below them as if they were fellow passengers to the grave, and not a race of creatures bound on other journeys."

When Dickens wrote the slim volume in time for the Christmas season of 1843, he saw A Christmas Carol as an indictment of the social inequalities brought about by the Industrial Revolution and the inhuman Poor Laws passed by Parliament in 1843, which condemned the destitute to a hopeless existence in the Union workhouses. There was grinding poverty in the London slums. Mere children labored under appalling conditions and twelve and fourteen hour work days were not uncommon. When the portly gentlemen who solicit Scrooge for charitable contributions on Christmas Eve tell him that "many thousands are in want of common necessaries, and hundreds of thousands in want of common comforts," they were stating the prevailing conditions of the vast London slums.

"Mankind was my business," cries the anguished Ghost of Jacob Marley, who in life never let his spirit rove beyond the narrow limits of the Counting House, "The common welfare was my business; charity, mercy, forebearance, and be nevolence were, all, my business." Dickens' firm intent in writing the story of that archetypal miser, loveless old Ebenezer Scrooge, was to restore the milk of human kindness to indifferent hearts, to wake social consciousness with "the force of a sledgehammer — twenty times the force."

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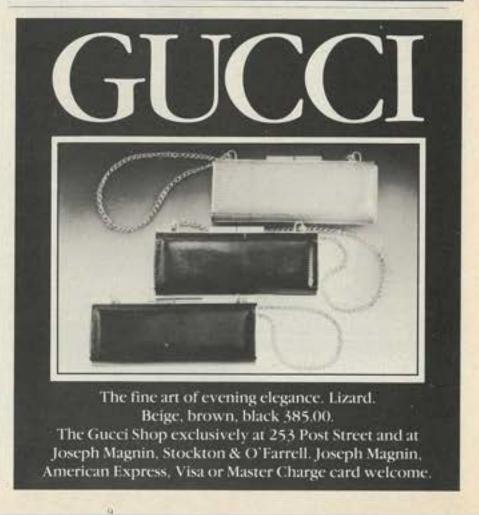
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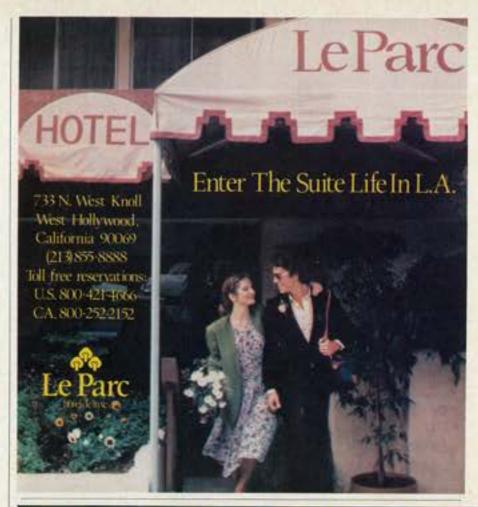
We cannot gauge to what extent A Christmas Carol actually kindled social reform. But certainly no writer before or since has so well defined the season of good will towards men. We rejoice when that almost extinguished flame of humanity is rekindled to warm, glowing sympathy and love in the heart of Scrooge.

In adapting the immortal classic for the American Conservatory Theatre, Dennis Powers and Director Laird Williamson have preserved Dickens' robust language and the spirit of the original with loving care, while adding rich dimensions of glittering theatricality. All the remembered characters spring to life as if miraculously conjured up by the three Spirits of Christmas who conduct Scrooge on his incredible journeys. We see good Bob Cratchit and his gallant little brood step out of the pages. We dance at the jolly Fezziwig ball, meet again the slatternly Mrs. Dilbar and her raucous cronies, dear little Fan, Dick Wilkins, Topper and Belle and Tiny Tim, waving his little crutch and crying out that loveliest of all benedictions, "God bless us, everyone!"

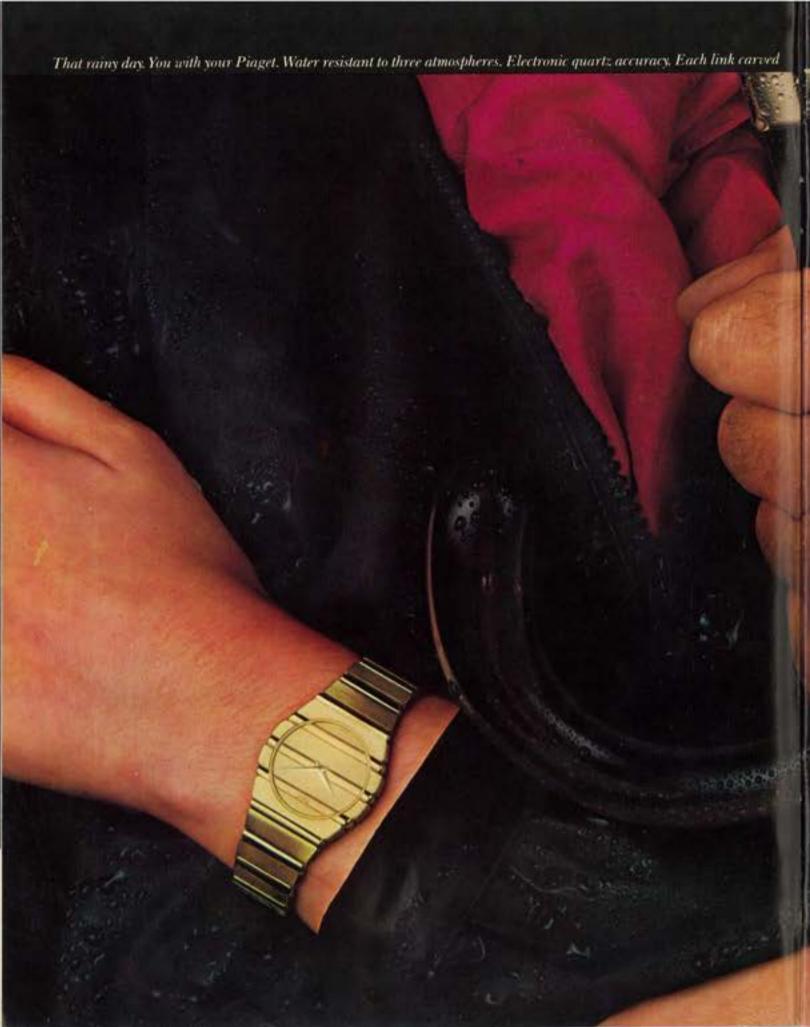
But above all, the wonder of Scrooge's conversion is preserved. "The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption of an apparently irredeemable human spirit in all mankind," comments Williamson. "We have imagined Scrooge's world to be one of shut up boxes, cases and cupboards, coffins of his memories, safes into which his feelings have long since retreated. Fragments of his past are lodged in sealed keepsake boxes. His heart confides in no one."

As Scrooge travels with the Ghosts of Christmas Past, Present and Future, "the strains of an antique carol, the haunting mental image of Jacob Marley, the premonition of his own physical death and the power of Christmas itself force him inward," Williamson continues. "The locks and latches on the compartments of his memory spring open. His life begins to re-form itself. He is awed, moved, stirred by natural feelings he has denied for a long, long time."

It is then that the miracle of Christmas happens, and Scrooge leaps from the dismal fog of his closed up heart into the glorious, golden sunshine of Christmas Day, anxious to make amends and join again the race of humankind. With the creation of the immortal Scrooge, Dickens has preserved the special joys of Christmas for generations to come. It is with great pleasure that A.C.T. presents this best loved of all Christmas stories for the fifth season.









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THE TROJAN WAR WILL NOT TAKE PLACE

by JEAN GIRAUDOUX

Translated by Christopher Fry under the title TIGER AT THE GATES

Directed by JACK O'BRIEN

Associate Director JAMES HAIRE Scenery by RICHARD SEGER Costumes by ROBERT FLETCHER Lighting by E MITCHELL DANA Music by CONRAD SUSA Sound by ALFRED TETZNER Hairstyles by RICK ECHOLS

CAST

Andromache BARBARA DIRICKSON Cassandra DEANN MEARS Hector BYRON JENNINGS Paris MARK HARELIK Priam WILLIAM PATERSON Demokos SYDNEY WALKER Hecuba MARRIAN WALTERS Mathematician THOMAS OGLESBY Helen JILL HILL
Abneos WILLIAM McKEREGHAN Busiris JOSEPH BIRD Ajax LAWRENCE HECHT Ulysses MICHAEL WINTERS Topman ISIAH WHITLOCK, JR. Olpides FRANK SAVINO Troilus GREG PATTERSON Polyxene SENA THOMPSON Laundress GINA FERRALL Guards ROBERT KRIMMER, GARY S. LOGAN. ROBERT PESCOVITZ

Members of the Senate

WILLIAM BROWN, MARTIN CURLAND

ED HODSON

Sailor

Ladies-in-Waiting MARY LOQUVAM, WENDI RADFORD

Setting: A terrace on the Trojan ramparts overlooking the sea.

There will be one twelve-minute intermission

UNDERSTUDIES

Andromache-Mimi Carr; Cassandra-Johanna Jackson; Hector-Matt McKenzie; Paris—Nicholas Kaledin: Priam—Frank Ottiwell: Demokos—Bruce Williams: Hecubs-Anne Lawder; Mathematician-Mark Murphey; Helen-lanice Garcia: Abneos-Garland J. Simpson; Busiris-Marshall Watson; Ajax-John Hutton; Ulysses-Thomas P. Harrison; Topman-John C. Fletcher; Olpides-Raye Birk; Polyxene-Laura Pruden.

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A NOTE ON THE TROJAN WAR WILL NOT TAKE PLACE

When La Guerre de Troie n'aura pas lieu opened in Paris in 1935, a reporter asked Jean Giraudoux if he intended any allusions to contemporary events in his theatrical parable of the Trojan War. The French playwright's cryptic reply was, "None whatsoever except that my play is about war and peace."

At the very moment when Hitler's troops had "peacefully" reoccupied the Rhur in defiance of the League of Nations sanctions, Giraudoux's play warned that war would break out, against the wishes of the people and despite the fine phrases of the politicians, as inevitable as Greek fate. Like Andromache in The Trojan War Will Not Take Place, the little men in the street told each other the war would not take place. Like Cassandra, Giraudoux found himself increasingly playing the unpopular role of the prophet in those tense years of the gathering storm between 1935 and 1940.

Earlier he had written with some bitterness that "the French state distrusts writers just as much as it distrusts preachers. It considers the writer to be the representative of a particularly harmful church, that of the intellect and creativity. Thus gradually driven out of all the offices of state, removed from jobs as well as sinecures, arousing suspicion in journalism, the writer in our country sees himself being condemned more and more to the role of prophet, and a prophet is, by definition, the perfectly useless advisor."

The irony is doubled, considering that Giraudoux had just been, in effect, demoted, banished from a special post of some influence in the Ministry of Foreign Affairs to a lesser rank as Inspector General of Diplomatic and Consular Posts. Born in 1882, he was by profession a diplomat for the better part of thirty years. When war did come and France fell, he was offered an advisory position in the Department of Information, equivalent to the ministry of propaganda, in Laval's Vichy government. Collaboration was a necessity in such a post. Giraudoux, who considered himself a civil servant of the state, resigned from his long career in politics.

He was 45 and already an established novelist when his first play Siefried was produced by Louis Jouvet, the great French actor-director, at the Comedie Champs-Elysees. Adapted from his novel Siefried et le Limousin, the play was a brilliantly theatrical examination of French-German rapprochement, and the first of several plays reflecting the deep-seated worries of the uneasy decades between the two wars and the diminishing hopes for peace.

Jouvet directed all but one of Giraudoux's thirteen plays. Best known in this country are Amphitryon '38, in which the Lunts starred as Jupiter and Alcmene. Ondine and The Madwoman of Chaillor, which was first produced posthumously in 1945 after the French Liberation. Giraudoux died in 1944.

In 1955, Christopher Fry translated The Trojan War Will Not Take Place under the English title Tiger at the Gates. It was the outstanding success of the London and New York theatre seasons and won the Critic's Circle Award as Best Foreign Play of the year.

Giraudoux's settings were often biblical or mythic, with the myth taken out of context to illuminate contemporary preoccupations. In that sense, they are political. But the most striking feature of his work is his style, which dazzles and blinds with its brilliant flights of fancy, as he improvises on the great themes of love and war and peace. This virtuosity with language frequently obscures the major thrust of the play. In *The Tojan War Will Not Take Place*, the glamour and gauze draperies of Troy's legendary heroes and princes sugar coat the violence of its anti-war polemic.

To Jack O'Brien, who directs the play for A.C.T., this is as it should be. "It's a cruel lesson. It's a funny play, but at the same time, we should be duped by it, we should be made comfortable by it, and then the rug is jerked out from underneath our feet at the end."

As in Homer's Illiad, the underlying action of the play is the rape of Helen of Sparta by the Trojan prince Paris, who has carried off that most desirable of all women from the Greek Menelaus. The Greeks, headed by Ulysses, demand her return. The alternative is war.

We, of course, know that the Trojan War did take place, demolishing the city, destroying the civilization and scattering the proud race at the height of its flowering. But Giraudoux prefers to focus on that moment when the Trojans still have a choice, when the tiger at the gates is still slumbering. From the highest battlement of the palace they watch the Greek. ships sail into their harbor, and at their leisure debate, with passion and elegant reasoning, whether Helen is worth a war, and if their honor and prestige demand it, and what war songs are needed to stir the blood.

III heir values seem a bit peculiar," O'Brien comments. 'They are obsessed with the beauty of Helen the way we are obsessed with whatever fad comes our way from time to time. We are much more arrested by personality than we are by deeds. We are much more apt to look for the persona of a hero, and not understand what a heroic position really is. We will be fascinated by Helen, and might even build a case for calling her the goddess of war. We have done similar things in our own country. Most of our entertainment figures are dangerous crossovers into politics. If Helen stays around another decade, she may be Queen."

To O'Brien, the debating Trojans offer us a mirror view of our own times as they argue the relative virtues of war and peace. "What is ludicrous and classically comic about the piece is we seem to think we make a difference. We pump ourselves up to demi-god status and we assume we are the people governing our own destiny. The fact is, people rise, people fall, people get fatuous, people get hungry. The title of the play, The Trojan War Will Not Take Place, is the ultimate humorous comment, because, of course, it did. It was time for a war. I think that is basically Ulysses' point: that you take your time when you can and you go with it. There is no use turning your back on the future and saying it isn't going to happen, because it is. We are all going to grow older and we are all going to die and other people will take our place. It's a difficult lesson to assimilate, no matter how often we may hear it. But it is still true for our country as well.

"Giraudoux isn't saying, 'Isn't this a hopeless situation.' He is saying: look at it, accept it, deal with it as best you can, and don't puff yourself out of proportion and assume you are making that much difference. If you want to be responsible for it, then be responsible, but know what it is you are being responsible for. The rest is just talk."

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Costumes by ROBERT MORGAN
Lighting by DIRK EPPERSON
Sound by ALFRED TETZNER
Hairstyles by RICK ECHOLS

CAST

Simon Bliss MARK MURPHEY
Sorel Bliss JULIA FLETCHER
Clara DEBORAH SUSSEL
Judith Bliss MARRIAN WALTERS
David Bliss WILLIAM PATERSON
Sandy Tyrell NICHOLAS KALEDIN
Myra Arundel LAURA KLEIN
Richard Greatham BYRON JENNINGS
Jackie Coryton JANICE GARCIA

The action of the play takes place in the Blisses' house at Cookham in June.

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

There will be one fifteen-minute intermission

UNDERSTUDIES

Simon Bliss, Richard Greatham—Thomas Oglesby; Sorel Bliss—Stacy Ray; Clara—Penelope Court; Judith Bliss—DeAnn Mears; David Bliss—Michael Winters; Sandy Tyrell—Lawrence Hecht; Myra Arundel—Barbara Dirickson; Jackie Coryton—Jill Hill

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A NOTE ON

Looking back over his long career, Noel Coward [1899-1973] wrote that in the 1920's he was "more intimately and turbulently connected with the British theatre than anyone else I can think of. Success took me to her bosom like a boa constrictor." These were the legendary years that established Coward as the brightest star on the London stage. His plays The Vortex, Fallen Angels, Hay Fever and Bitter Sweet were instant hits.

The beginning of the decade found him in New York on the first of his many American visits. There he became close friends with Alfred Lunt and Lynn Fontanne - later he would write Design for Living for the three of them - and Laurette Taylor, her playwright husband Hartley Manners and their two precocious children. He was a frequent guest for cold supper on Sunday night, followed by parlor games. It was the combined bad manners and epic rages of the family over rules that inspired Hay Fever. Laurette's wit was devastating and guests could be reduced to the consistency of custard.

Four years later, while walking in a cottage garden, recuperating from a bad cold, he remembered those evenings and wrote the play in three days. When he read his finished product, he found he was "rather unimpressed with it. That was an odd sensation, as in those days I was almost always enchanted with everything I wrote. I expect I was subconsciously bemoaning its lack of snappy epigrams."

In retrospect, he would change his mind about both the epigrams and the play, which became his personal favorite among the fifty odd he wrote.

Coward wrote the role of Judith for Marie Tempest, who agreed to play it if Coward would direct. Understandably, he was apprehensive of the star, but she was docile as a lamb. "She touched me, thrilled me, enchanted me through those rehearsals."

On opening night, he remembers one critic bestowing that sweet smile of pity and saying, "Not this time, Noel, not this time." Coward adds, "Fortunately he was wrong."

When the young playwright went to the stage in response to audience cries of "Author! Author!" he recalls he was still smarting from the critical barbs hurled at Fallen Angels for being not too nice morally. After thanking the company, he announced rather tartly that "while some critics may have found

HAY FEVER

the play a trifle dull, they had to admit it was clean as a whistle."

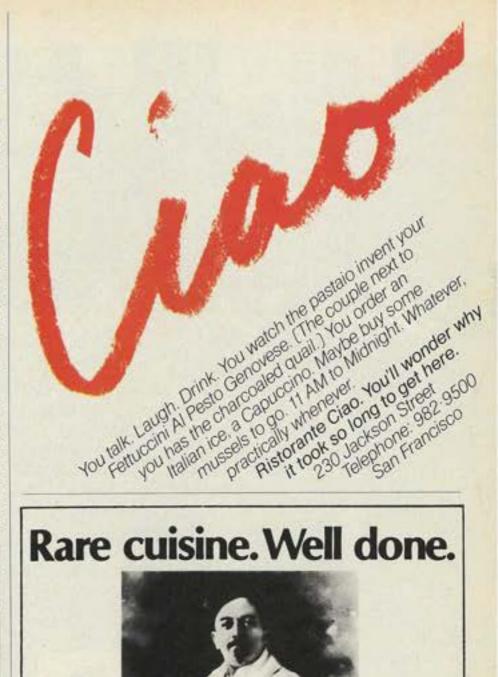
The critics raved, though the adjectives "trivial," "thin" and "flippant" were scattered throughout the reviews. As for the audience, they were highly enthusiastic, and have been ever since.

Throughout his life, Coward stubbornly insisted in the face of changing fashion that "the principal purpose of theatre is entertainment." In the glow of the National Theatre revival in 1963, starring Dame Edith Evans and Maggie Smith, he wrote that Hay Fever had no plot, "and few, if any, witty lines, which means the dialogue is non-epigrammatic. This, I hope, is quite true. To me, the essence of good comedy writing is that perfectly ordinary phrases should, by virtue of their context, achieve greater laughter than the most literate epigrams."

Toward need not have defended his position so modestly. Those perfectly ordinary phrases have been achieving laughter for half a century. As for those first critics who found the play "trivial" and "thin," Hay Fever has a construction strong as steel, strong enough to have earned it the status of a classic in that great high comedy tradition in which even bad manners have



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THE AMERICAN CONSERVATORY THEATRE

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GHOSTS

[1881]

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

Associate Director JANICE GARCIA
Scenery by RALPH FUNICELLO
Costumes by MARTHA BURKE
Lighting by JAMES SALE
Sound by ALFRED TETZNER
Hairstyles by RICK ECHOLS

CAST

Fru Helene Alving, widow of Captain Alving,
Late Court Chamberlain
Osvald Alving, her son, a painter
Pastor Manders
Engstrand, a carpenter
Regine Engstrand, in service with Fru Alving
JILL HILL

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

There will be two ten-minute intermissions

UNDERSTUDIES

Fru Alving-Delores Y. Mitchell: Osvald-Matt McKenzie; Engstrand-Marshall Watson; Regine-Laura Klein

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

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A NOTE O

In his long, illustrious career as a dramatist, the Norwegian playwright Henrik Ibsen (1828-1906) experimented with several styles — the poetic drama of the earlier plays, such as Brand and Peer Gynt, the naturalism of his middle period, to which Ghosts belongs, and the gradual shift to symbolism, beginning with The Wild Duck and Rosmersholm. But it is the realistic plays of social protest that have secured his place as the first great modern dramatist. With Pillars of the Community, A Doll's House, Ghosts and An Enemy of the People, he quite simply founded and fixed the form of modern drama.

These four dramas broke like a bombshell on the theatrical scene of the late 19th century, combining a tight cast iron construction with boldly chosen themes not considered to be the province of the stage. In A Doll's House, he probed the hypocrisy of a seemingly ideal marriage. Nora's door slam at the end of the play electrified Europe, and was interpreted as an iconoclast's assault on the sacred institution of matrimony.

His next play, Ghosts, written in 1881, turned a merciless spotlight on the tragic consequences of remaining loyal to a bad marriage. In answer to those who decried Nora's bid for emancipation, he wrote his editor, "Ghosts has to be written. After Nora, Fru Alving has to come. Ghosts will probably cause alarm in some circles. If it didn't, there would be no need to write it."

Helene Alving has been the ideal daughter, wife and mother, sacrificing herself as a hostage to duty, entering a loveless but profitable marriage to please her family, and remaining there. When once she fled her profligate husband, it was Pastor Manders who sternly returned her to "the path of duty," from which she has not swerved. With utmost devotion, she has resorted to elaborate distortions of the truth to preserve her husband's image for the world and their son, born after duty takes her back to her marriage.

In Ibsen's notes for the play, scrawled on backs of envelopes, jotted down on loosely folded quarto sheets, we find the cryptic statement: "Nemesis is invited upon the offspring by marrying for extrinsic reasons, even when they are religious or moral." Another note reads: "These women of the modern age, mistreated as daughters, as sisters, as wives, not educated in accordance with their talents, debarred from following their inheritance, embittered in mind — these

N GHOSTS_

are the ones who supply the mothers for the new generation."

I been starts his play at that point when martyrdom to duty has been ended by the death of her husband. The past is negated, her son has come home, and she is free to pursue her voyage of self discovery.

Gengangere, the Norwegian title of the play, translates as "spirits that return." Ibsen uses the meaning both in its literal sense, and symbolically as "the old dead beliefs" inherited from the past, and visited on the children, even as the sins of the father. "We are all of us ghosts," Fru Alving tells Pastor Manders. "If I take up a newspaper and read, it's as if I were seeing ghosts between the lines. I think there must be ghosts covering the whole land, thick as grains of sand. And we are so miserably afraid of the light."

In Ibsen's chilling world, the chain of responsibility inexorably binds. Caught up in the maelstrom of old scandals, Helene Alving faces the terrifying knowledge that her own sins of ommission have led equally to a denouement that elicits both fear and pity.

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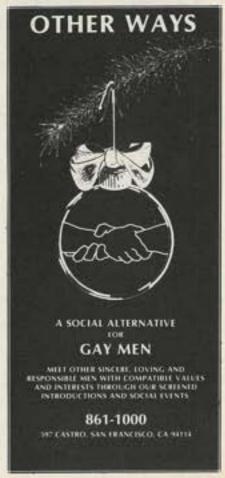


Dana Elcar and Rave Birk





930-330 WEEKDAYS N-3 SATURDAY



THE AMERICAN CONSERVATORY THEATRE

presents

MUCH ADO ABOUT NOTHING

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

Associate Director EUGENE BARCONE Scenery by RICHARD SEGER Costumes by MICHAEL OLICH Lighting by DIRK EPPERSON Music by TODD BARTON Choreography by SUSAN ALLELUIA Sound by ALFRED TETZNER Hairstyles by RICK ECHOLS

CAST

Beatrice, his niece Hero, his daughter Antonio, brother of Leonato | IOSEPH BIRD Don Pedro, Prince of Arragon Claudio, a Lord Balthasar, a servant to Don Pedro Don John, bastard brother of Don Pedro Conrade Confidents of Don John Borachio Attending on Hero Dogberry an Official Verges, an Official

Musicians, Servants and Watchmen

Leonato, Governor of Messina

SYDNEY WALKER BARBARA DIRICKSON JULIA FLETCHER Messenger GARLAND J. SIMPSON LAWRENCE HECHT Benedick, a Lord MARK MURPHEY NICHOLAS KALEDIN MARSHALL WATSON JOHN HUTTON MATT McKENZIE BRUCE WILLIAMS Margaret DELORES Y. MITCHELL Ursula LAURA KLEIN WILLIAM PATERSON WILLIAM McKEREGHAN THOMAS HARRISON GARLAND J. SIMPSON JANE JONES, MARIANO DI MARCO. DANIEL RENNER, RANDALL RICHARD,

CARL K. TURNER

There will be one twelve-minute intermission

Friar Francis

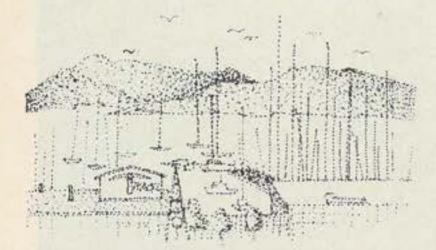
Sexton

UNDERSTUDIES

Leonato-Raye Birk; Beatrice-Laura Klein; Hero-Jill Hill; Messenger-David Hammond; Antonio-Frank Ottiwell; Don Pedro-Garland J. Simpson; Benedick-John Hutton; Claudio-Thomas Harrison: Balthasar-Mark Harelik; Don John-Byron Jennings; Conrade-Isiah Whitlock, Jr.; Borachio-John C. Fletcher; Margaret-Janice Garcia; Ursula-Johanna Jackson; Dogberry-Michael Winters; Verges-Frank Savino; Friar Francis-Thomas Oglesby

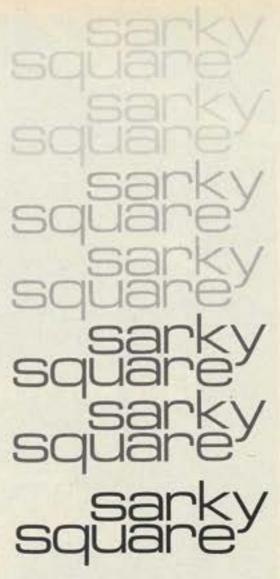
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A NOTE ON MUCH ADO ABOUT NOTHING

One of the brightest and most delightful of Shakespeare's romantic comedies, Much Ado About Nothing, concerns itself with nothing more than the sweet agonies and joyful absurdities of courtly love. The title tells us we have nothing to worry about — "the ado men make up in this world" will come to naught, the villains of the piece will get their comeuppance, and the two sets of lovers will live happily ever after. We may take our ease and enjoy the verbal skirmishings of Beatrice and Benedick, the inept and joyfully comic sleuthing of Dogberry and little Verges, and the music of the poetry.

Much Ado, along with Midsummer Night's Dream, As You Like It and Twelfth Night, belongs to Shakespeare's Middle Period, and was written in 1599 when he was at the height of his comic powers. But we are out of the fantastical haunts of magical creatures, the greenwood trees of the Forest of Arden, and Illyria's sunny gardens. The other comedies carry a gloss of once-upon-a-time and place. Their lovers are washed in a golden glow of idyllic love. Much Ado is firmly rooted in the reality of here and now, in close imitation of real life.

The unromantic romance of Beatrice and Benedick was hardly made in heav-



Lawrence Hecht, Sydney Walker, Nicholas Kaledin and Mark Murphey (floor)

en. The sight of Lady Disdain fills Benedick with rage at her tongue, not rapture at her eyebrow. No other Shakespearean heroine has Beatrice's little devil streak. No other hero could admit he can think of no rhyme for "lady" but "baby." He leaves the poetry of love to Claudio, but there is no less eloquence in the bluntness of his wooing.

It is altogether an unusual play for Shakespeare to have written. Despite the romantic love of Claudio and Hero, and the shadow cast over them by the machinations of the rascally Don John, Much Ado is cast in a high comedy of manners vein, which Congreve and Sheridan would bring to flowering in the 18th century. The chitchat between Hero and her maid about the Duchess of Milan's gown and how it "exceeds" might have come out of a Noel Coward play, so "modern" is Much Ado.

The Hero-Claudio-Don John plot of the wanton maid being mistaken for her mistress dates back to a Greek source. Shakespeare borrowed the plot from the 15th century Italian teller of tales Ariosto, who used the story in Orlando Flarioso. The plot also appears in Spenser's The Faerie Queene, published in 1590. But Much Ado is lighter than any of its sources. Shakespeare takes care to restore the comic balance by adding his own lovely invention of Beatrice and Benedick, whose witty and reluctant wooing softens the mock tragic implications of the main plot and gives the play its special lustre.

ogberry and Verges have no other source than Shakespeare's fertile mind. In them, he has created two of his most lovable comics, delicious fools, without the self conscious wit of professional jesters. What makes this bumptious, bungling pair so appealing is their earnest love of their office, and their quiet pride in the execution of it. With the brains of a hare and the patience of a well-intentioned tortoise, they move with all possible snail-paced speed to "comprehend" an "aspicious pair" of ruffians, as Dogberry puts it. They are dead serious and humble little men. While they do everything wrong, the end proves they have done everything right.

"Man is a giddy thing," Benedick tells us. The joy of Much Ado is that Shakespeare, that great imitator of nature, rejoices it is so and lets us laugh at the human condition.

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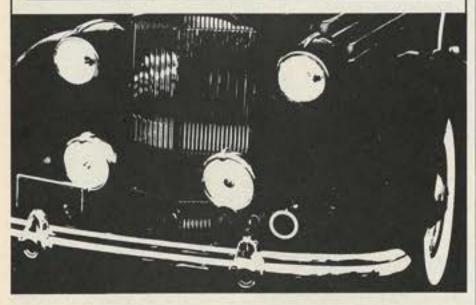


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A WEST COA OF NIGHT

Tom Stoppard has been called, and has called himself, "the thinking man's farceur." When Rosencrantz and Guildenstern Are Dead first burst on the theatrical scene in 1966, reviewers hailed the elegantly witty and crudite comedy as the most brilliant dramatic debut of the sixties.

The dazzling pyrotechniques of the word games in Rosencrantz and Guildenstern and their kinship to Samuel Beckett's Vladamir and Estragon, placed the young playwright firmly in the school of the Theatre of the Absurd, so critics thought, although Stoppard himself insisted the "a" in Absurd should be small.

After Magritte and The Real Inspector Hound, the one-act plays which followed, earned him the epithet of "The P. T. Barnum of the Intellect," as did Jumpers, a free wheeling, hilariously funny farce about the existence — or non-existence — of God and the nature of good and evil.

Prayesties [1974] continued the interplay of word juggling, puns, limericks, contradictions, absurdities and paradoxes, as well as putting out a few observations on "the shame and necessity of being an artist." The unlikely trio of James Joyce, the Dadist Tristan Tzara and Lenin, along with a minor British consular official, are all involved in a production of Oscar Wilde's The Importance of Being Ernest in Zurich during World War 1.

One character in Travesties comments that "it may be nonsense, but it's clever nonsense." Stoppard insisted it was a logical play, despite its fragmented look. "My plays are traditional plays."

H is newest play, Night and Day, which will receive its West Coast premiere in January at A.C.T.'s Geary Theatre, is exactly that — a traditional, straightforward play, brilliantly funny, highly engaging — but dead serious and packing a powerful wallop with its focus on Third World revolutions and the politics of journalism.

The scene is the fictional country of Kambawe, a former British colony in Black Africa, ruled over by an Idi Amintype leader, who is British educated, complete with natty uniform and Christian Dior sunglasses. The new nation is faced with a Soviet-backed revolution ["devolution," the Black president Mageeba calls it] that has brought newsmen scurrying from around the world, hot for a scoop.

ST PREMIERE AND DAY

Stoppard began his own career as a reporter, joining the British Western Daily
staff in 1953, then the Bristol Evening
World, and after 1960, free lancing for
London papers for the next several
years. The three journalists of Night and
Day are a photojournalist veteran of the
world's various war fronts, a hard bitten
Fleet Street reporter who claims he files
facts, not prose, and an idealistic young
novice desperate to scoop an interview
with the rebel colonel of the Adoma Liberation Front.

They meet by a designed accident at the country house of a British mining engineer, last remnant of the Empire, who seems to have dealings with both sides. He also owns the only telex machine in the country, which his wife Ruth airily dismisses as something he "needs for his work."

As the revolution unfolds almost on their helicopter launching pad, the reporters and their host and hostess wage a debate on the responsibilities of the press, both in free and not so free countries, the fine line ethics and the dirty politics of newsgathering.

"I'm with you on the free press," Ruth comments. "It's the newspapers I can't stand." The Black dictator, who brings a toy machine gun as a gift for Ruth's young son when he comes by for a midnight drink, claims he has given his country a "relatively free press." He defines it further as "a free press that is edited by one of my relatives."

Their various arguments shatter in the powerful climax of the play, and Stoppard gives the final judgement, clearly his own view, to the Fleet Streeter who sums it up with "information is light. Information in itself about anything is light."

Night and Day is fundamentally a political play, raising some highly original questions about charged moral issues in Third World Countries, "We don't call them 'boy' anymore," Ruth tells one reporter, with light bitchery. "The idea is, if we don't call them boy, they won't chop us up with their machetes."

To those who expect philosophical custard pies from the British playwright, Night and Day comes as a powerful shock. The brilliant comedy touch is still there, the deftness with language, but the accent is Shavian.

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1980-81 SEASON OF REPERTORY

William Shakespeare's MUCH ADO ABOUT NOTHING Closing February 6

> Henrik Ibsen's GHOSTS Closing January 31

> Noel Coward's HAY FEVER Closing January 10

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

Charles Dickens'
A CHRISTMAS CAROL
Closing December 27

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

Lillian Hellman's ANOTHER PART OF THE FOREST

Opening February 10 Closing May 15

Richard Brinsley Sheridan's THE RIVALS

Opening March 10 Closing May 29

Anton Chekhov's

THREE SISTERS

Opening March 31 Closing May 30

Lillian Hellman's THE LITTLE FOXES

> Opening April 21 Closing May 27



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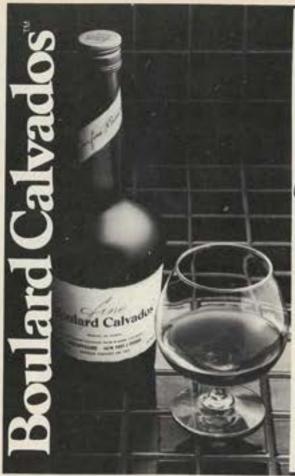


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I cup butter, softened (or margarine) I cup brown sugar I tsp vanifla 2 cups flour, sifted pinch of salt 6-oz. package semi-sweet chocolate chips I cup chopped walnuts			
Ceern buter, sugar and vanilla until light and fully. Ad- blend thoroughly. Mor in chocolate and walnuts, dough Spread eventy in pan and bake 20 minutes. Cut with squ	will be quite stiff.		ELEGANT CELEBRATION THE GEARY THEATRE
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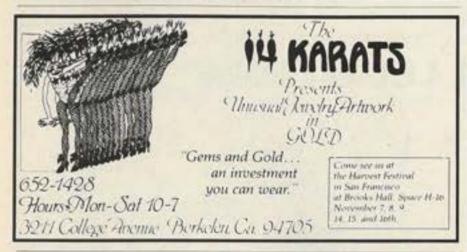


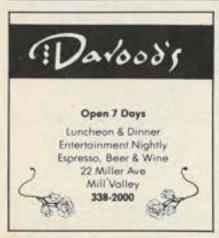
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NEWS & NOTES

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If you are moving or have moved, please don't forget to send a change of address card to A.C.T. [Mailing List Coordinator, A.C.T., 450 Geary St., San Francisco 94102].

A.C.T. PROLOGUES

A.C.T. is proud to present the 1981 Prologues which are sponsored by the Friends of A.C.T and the Junior League of San Francisco. The Prologues take place at the Geary Theatre from 5:30 to 6:30 p.m. and are open to the public free of charge. Director and company member Elizabeth Huddle will discuss Tom Stoppard's Night and Duy on Monday, January 19. Martin Esslin - scholar, theatre critic, dramaturg and professor of drama at Stanford University - will lead the discussion on Lillian Hellman's Another Part of the Forest on Monday. February 9. Director David Hammond will speak on The Rivals by Richard Brinsley Sheridan on Monday, March 9. Martin Esslin and Resident Director Tom Moore will discuss Anton Chekhov's Three Sisters on Monday, March 30. These informative and insightful discussions are a perfect way to embelish your theatre-going experience.

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TO THE AUDIENCE

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

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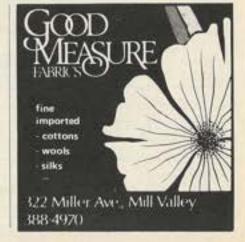
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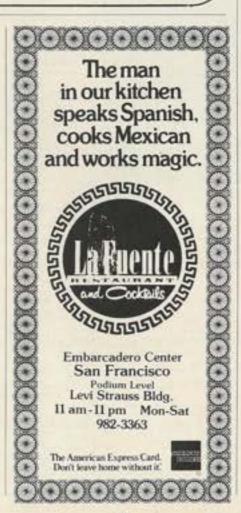
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WHO'S WHO AT A.C.T.

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 Shahespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a 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, The Bourgeois Gentleman and The Winter's Tale. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T's Conservatory programs. As founder and General Director of A.C.T., he also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. McKENZIE (Executive Pro-



ducer) 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 Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association: is a consultant for F.E. D.A.P.T.and was recently appointed a member of the Board of Directors of L.LTN.A., the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS / Executive Direc-



tor), 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 produc-

tions 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 Olivern 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, directed the Australian premiere of The Hot L Baltimore, and at A.C.T. the English-language premiere of the hit Soviet play Valentin and Valentina.

ALLEN FLETCHER (Conservatory Di-



rector) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival,

San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of 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, Paradise Lost, Hadrian VII. The Latent Heterosexual, The Hot L Baltimore, The Miser, The Ruling Class, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, the world premiere of Tennessee Williams This Is (An Entertainment) and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness!, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

NAGLE JACKSON (Guest Director),



Artistic Director for McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to A.C.T. to direct Hay

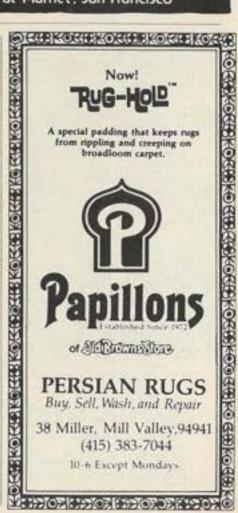
Fewer. Following the success of Hay Fewer he staged it for the Royal Poinciana Playhouse in Palm Beach, Florida and at the McCarter Theatre with Celeste Holm in the leading role. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders. Room Service and Little Malcolm and His Struggle Against the Euruschs, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the



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

JERRY TURNER (Guest Director), a



Westerner by birth and choice, has been Producing Director for the Oregon Shakespearean Festival since 1971. He recently directed Richard III. Coriolanus, Timon

of Athens, Measure for Measure, Night of the Tribades and Mother Courage. He has a special interest in Scandanavian drama and has translated Miss Julie, Dance of Death, Brand and Wild Duck and directed the last three. His academic career spans more than 17 years and he holds a PhD. He has taught at the University of Arkansas, Washington State University, Humboldt State University and the University of California at Riverside.

JACK O'BRIEN (Guest Director) returns



to A.C.T. to direct The Trojan War Will Not Take Place. His past assignments for the company have been The Importance of Being Earnest, You Can't Take It with You, and

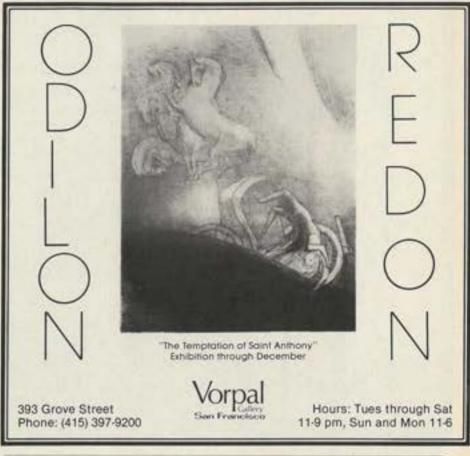
Man and Superman, and he also saw the world premiere of The Selling of the President done here, the musical he wrote with jazz artist Bob James. A graduate of the University of Michigan, O'Brien is a product of Ellis Rabb's A.P.A. Repertory Company, and spent the first six years of his professional life working with that troupe. He has worked extensively in regional theatres around the country, principally the Old Globe for whom he has staged A Comedy of Errors, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, Hamlet, A Midsummer Night's Dream, and last season's Romeo and Juliet; Lake Forest, Illinois, for whom he did The Tavern with Brian Bedford; The Westwood Playhouse, The Heiress with Marsha Mason; The Ahmanson, A Man for All Seasons with Charleton Heston; and the Studio Arena in Buffalo, where he just mounted the world premiere of Mark Berman's Lady of the Diamond. As Associate Artistic Director of John Houseman's Acting Company in the early '70s, he did productions of The Orchestra. Beckett's Play, and Sarovan's The Time of Your Life. Active on the opera stages of the country as well, O'Brien has staged The Magic Flute for San Francisco Opera. Tosca for Santa Fe, Street Scene for The New York City Opera, The Impresario and Abu Hassan for The Washington Opera, and Aida. Cost Fan Thite and Porge and Bess for the Houston Grand Opera. Porgy and Bess won Mr. O'Brien a Tony nomination for Best Director of a Musical in 1977 on Broadway. For PBS Television, he has directed The Time of Your Life, Neil Smon's The Good Doctor, and last season's The Most Happy Fella, which also ran on Broadway last year. His next assignment will be to direct Marsha Mason as Mary Stuart in a new translation for the Amhanson Theatre in Los Angeles next Spring.

LAIRD WILLIAMSON (Resident Direc-



tor), who staged and co-adapted A Christmas Carol at A.C.T., also directed The Matchmaker which toured to Russia in 1976. For A.C.T. he has also directed An

Evening with Tennessee Williams, A Month in the Country. The Visit and Pantagleize. For the Oregon Shakespearean Festival he directed Two Gentlemen of Verona, Titus Andronicus, Henry V, Love's Labour's Lost, The Alchemist and Room Service as well as appearing in many of the roles. At the Pacific Conservatory of the Performing Arts he staged The Madwoman of Chaillot, Cabaret, Hotel Paradiso, A Midsummer Night's Dream, The Member of the Wedding, Warrior, The Winter's Tale, As You Like It, Ring Around the Moon and The Seagull. Most recently he created, along with composer Larry Delinger, the musical odyssey The Journey. For P.C.P.A. he has also played the title role in Pirandello's Enrico JV and created the role of Pontius Pilate in the world premiere production of Robert Patrick's play Judas. He performed Claudius in Allen Fletcher's production of Hamlet. He has directed Don Pasquale and The Portuguese Inn for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre. 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. This season he will be a guest director for the Brooklyn Academy of Music Theatre Company where he will stage Tarquhar's The Recruiting Officer. He will then direct Arthur Kopit's Wings for the Denver Center.







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THE ACTING COMPANY

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IOSEPH BIRD, now in his 11th season



with A.C.T., made his Broadway debut in You Can't Take it With You and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory

pro-ductions 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 A.P.A.-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. seven sea-



sons 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 Macheth, Shylock in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equis. Henry Carr in Travesties, Cassius in Julius Caesar, Roderigo in Othello, Boniface in Hotel Paradiso, the Schoolmaster in The Visit, Dr. Shpigelsky in A Month in the Country, and the leading role in Pantagleize.

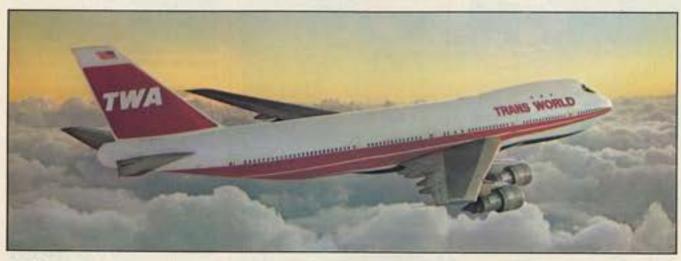
JOY CARLIN has given the best part of



her artistic life of the past ten years teaching, acting and directing at A.C.T. She 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 26 productions. Other directing credits include

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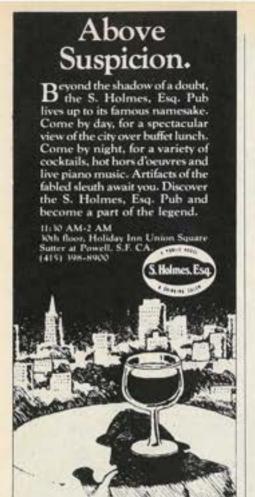
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Billy by Barbara Keiler, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gracchus by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's Mackerel for the Berkeley Stage Company. This Fall she will be directing Artichoke by Joanna Glass at the Oregon Shakespearean Festival. She appeared in John Korty's TV film A Christmas Without Snow which will air in December.

MIMI CARR is from Florida. She holds



an M.F.A. from Wayne State University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse

Preen in Man Who Came to Dinner, Elly May in Tobacco Road, Eunice in Streetcar Named Desire, and Jenny in Front Page. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in Coriolanus, Juno in Juno and the Paycock, Lady Macbeth in Macbeth, Margaret in Henry VI, Part III and Richard III, Mme. Desmortes in Ring Around the Moon, Beatrice in Marigolds, Mrs. Malaprop in The Rivals, Florence in Indulgences in the Louisville Harem, and Mary in Who's Happy Now?

PENELOPE COURT is the Vocal Coach



for the A.C.T. company, as well as teaching Voice in the Advanced Training Program and the Summer Training Congress. In the past three seasons she has

appeared in All the Way Home, The Master Builder, Hay Fever and Ah, Wilderness' and has performed leading roles in two of the Plays In Progress series: The Frequency and The Overland Rooms. Prior to coming to A.C.T., Court had a long and checkered career in many aspects of the theatre, earning an M.F.A. along the way from the Goodman School of Drama.

BARBARA DIRICKSON (*) joined A.C.T.



nine years ago and has appeared in Cyrano de Bergerac, The Hot L Baltimore, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers.

Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Banus, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, Absurd Person Singular, Travesties, All the Way Home, A Month in the Country, The

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Circle, 5th of July, Hay Fever, Buried Child and The Girl of the Golden West. She performed with Sada Thompson at the Westport Country Playhouse in Shay.

PETER DONAT has appeared at A.C.T.



for twelve seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, best

featured actor). He spent six seasons with the Canada's Stratford Shake-spearean Festival and has starred on American TV. His appearances here include Hadrian VII, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Equis, The Little Foxes and The Crucifer of Blood. His films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and upcoming Highpoint and All Washed Up.

DANA ELCAR last appeared with A.C.T.



as Lopahin in The Cherry Orchard and before that as the Coach in That Championship Season and the P.I.P. production of Blessing. Other recent appearances in-

clude Vladimeer in the Los Angeles Actor's Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Drummond in Inherit the Wind at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen off and on Broadway in Dylan, Under Milkwood, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventeenth Doll, Oh Men, Oh Women, The Dumb Waiter and Too True to be Good. Hismovie and TV acting credits are many and lately he has also been producing and directing.

JOHN FLETCHER joins the A.C.T. act-



ing company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coordinator and is an ac-

ting instructor for the Advanced Training Program. He has associate directed Heartbreak House, Ah, Wilderness! and Romeo and Juliet. He has studied acting at The Juilliard School in New York, filmmaking at New York University and film at the San Francisco Art Institute.









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in Romeo and Juliet last season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays In Progress series for

one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of Hamlet with Daniel Davis and as Isabelle in Ring Around the Moon under the direction of Laird Williamson. This past summer she taught acting in the Summer Training Congress.

JANICE GARCIA returns to A.C.T. for



her fifth season. She toured in Ah, Wilderness! during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus,

A Christmas Carol, Valentin and Valentina, The Winter's Tale, Ah, Wilderness! and The Girl of the Golden West. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

MARK HARELIK was born in Hamil-



ton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company, he performed over 50 roles with the Pacific Conservatory of the

Performing Arts in Santa Maria, California. Last season he appeared in The Crucifer of Blood and A History of the American Film.

THOMAS HARRISON (*) joins the



A.C.T acting company after appearing on the Geary stage in Romeo and Juliet, Ah, Wilderness! and Pantagleize. His student productions include Eliot in Private Lives

and Treplyov in The Seaguil. He studied ballet with Eugene Slavin and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Goats in a Blanket. Other roles include Stephen Ryder in When You Comin' Back Red Ryder? Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. In addition, he was a T.C.G. National Finalist this past spring. His film credits include Piranha. His second love is professional landscaping and gardening.

LAWRENCE HECHT (*) is now in his



seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shake-

speare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West and most recently on tour in Hay Fever.

JILL HILL (*) joins A.C.T. after receiv-



ing her B.F.A in theatre and film at Denison University, Ohio. She has studied in London with Michael Mac Gowan from R.A.D.A. and with the English Speaking

Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in The Crucifer of Blood. She played the part of "Girl" in The Hot L Baltimore and Hodel in Fiddler on the Roof at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in The Hot L Baltimore, Gwen in the Royal Family, Joan La Pucelle in Henry VI, Part I and Natasha in Three Sisters. This summer at the Western Stage in Salinas, she appeared as Lady Teasle in School for Scandal and Bianca in The Taming of the Shrew.

ELIZABETH HUDDLE made her pro-



fessional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grusha in The Caucasian Chalk Circle. This is her ninth 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), Joan in Knoch Knock, Marcelle in Hotel Paradiso, Natalya in A Month in the Country, Claire Zachanassian in The Visit and Regina in The Little Foxes among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopa-

tra and directing A Streetcar Named Desire and Miss Julie. She also directed the P.I.P. production of Jack Gilhooley's Afternoons in Vegas. Her first feature film, Pilgrim, Farewell was invited to the Venice Film Festival this summer.

JOHN HUTTON (*) received his B.F.A.



from Ithaca College, New York before joining A.C.T. He has been seen on the Geary stage in Romeo and Juliet and The Girl of the Golden West. Student productions at

A.C.T. include Vershinin in Three Sisters and Herbert Dean in The Royal Family. This past summer he appeared in Our Town and The Beard at the Oregon Repertory Theatre in Eugene.

JOHANNA JACKSON (*) studied at the



Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently Death of a Salesman and The Journey. She

joins A.C.T. this season as a Journeyman having appeared on the Geary stage last season in Pantagleize.

BYRON JENNINGS joins A.C.T. this



season having performed at the Oregon Shakespearean Festival, Mark Taper Forum. Old Globe Theatre. California Actors' Theatre and the Alcazar Theatre in San

Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in the title roles in Richard III, Sherlock Holmes, Leontes in The Winter's Tale and Trigorin in The Seagull,

NICHOLAS KALEDIN (*) joins the



A.C.T. acting company after studying at Bowdoin College, Brunswick, Maine and Tufts University in London, England and with E. Martin Browne and Anthony

Cornish. Born and raised in Lexington. Massachusetts, he has performed at the Theatre at Monraouth, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in Midsummer Night's Dream, Eros in Anthony and Cleopatra, France in King Lear, Antipholus of Esphesus in Comedy of Errors, Bernardine in Measure for Measure and Frampton Nuttel in The Open Window, Last season he was seen in the student projects as Dr. Astrov in Uncle Vanya and Richmond in Richard III.

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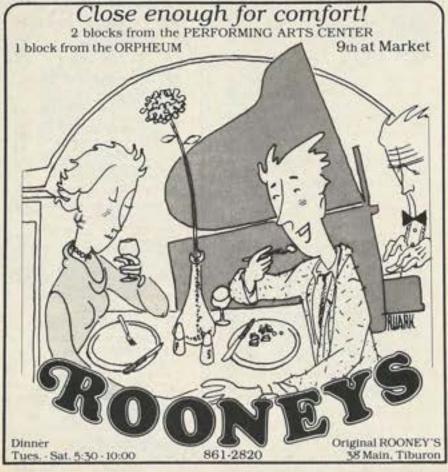
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LAURA KLEIN , ; joins the A.C.T. Ac-



ting company this season after studying at the College of Santa Fe where she played opposite Greer Garson and Sylvia Sidney. As a member of the Greer Garson

Theatre Company, she worked in collaboration with playwright Preston Jones on A Place on the Magdelena Flats. Last season she was seen as the silent mother in A History of the American Film. While in A.C.T.'s Advanced Training Program, her roles included Arkadina in The Seagull and Alma in Eccentricities of a Nightingale. This past summer she played Beatrice in the V.I.T.A. production of Much Ado About Nothing at the Paul Masson Vineyard. She also appeared in the film Butch and Sundance: The Early Years.

ANNE LAWDER, an original member



of the Actor's Workshop, was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes.

She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Solvang Theaterfest where she appeared in Ah, Wilderness! and Showboat in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her eleven seasons at A.C.T. she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillars of the Community. This Is (An Entertainment), Peer Gynt, Equus, Man and Superman. The Master Builder, All the Way Home, Ah, Wilderness!, Heartbreak House, A Month in the Country, Romeo and Juliet and A History of the American Film. Her film credits include John Korty's award-winning The Music School and his new TV film A Christmas Without Snow airing in December.

MATT McKENZIE (*) was seen this past



summer at Hartnell's Western Stage performing as Petruchio in The Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Notre Dame

in Indiana, where he received his B.A., his roles included Biff Loman in Death of a Salesman and Mel Edison in Prisoner of 2nd Avenue. Last season he was seen in the student projects at Trijorin in The Seagull and the title role in Richard III and in Henry VI Part II and III. On the Geary stage he appeared in Romeo and Juliet and Pantagleize.

WILLIAM McKEREGHAN joined the



company three seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Mis-

alliance, Sandor Turai in The Play's the Thing, the Marquis de Sade in Marati/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes and The Crucifer of Blood.

DeANN MEARS, a charter member of



A.C.T. and a leading actress during the company's first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in

Tiny Alice, Goneril in King Lear. Anne in Man and Superman, Polly Garter in Under Milkwood, Viola in Twelfth Night and Blanche DuBois in A Streetcar Named Desire. In New York, she was again seen in Tiny Alice as well as in Abelard and Heloise, Too True to Be Good, One Flew Over the Cuckoo's Nest and A Sound of Silence. She recently co-starred with Jerome Kilty in the New York production of his Dear Liar. In Los Angeles, she was seen in And Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Wilbur's translation of Moliere's The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of Under Milkwood; such series as Beacon Hill, Baretta, Kaz and Testimony of Two Men; and the highly acclaimed TV movie, The Loneliest Runner,

DELORES Y. MITCHELL [*] celebrating



her fifth season with A.C.T. has appeared in Man and Superman. Valentin and Valentina, Peer Gynt, Equus. All the Way Home, The National Health, The Winter's Tale, The Vis-

it, Hotel Paradiso, A Christmas Carol, Romeo and Juliet, The Little Foxes and Pantagleize. She has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She teaches acting, speech and ear training and this season will be a Project Director.









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MARK MURPHEY, now in his fourth



season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in The National Health, Absurd Person Singular, Iulius Caesar, A Christmas Carol, Hotel Para-

diso, The Winter's Tale, 5th of July, The Visit, Pantagleize, The Girl of the Golden West. The Crucifer of Blood, Tybolt in Romeo and Juliet and Simon in Hay Fever. 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.

THOMAS OGLESBY (*) joined the



company three seasons ago and was seen in Julius Caesar, A Christmas Carol, Ah, Wilderness!, A Month in the Country. The Visit. The Little Foxes, The Crucifer of Blood and

A History of the American Film. He has also appeared with the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridgeroom 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 Mon-

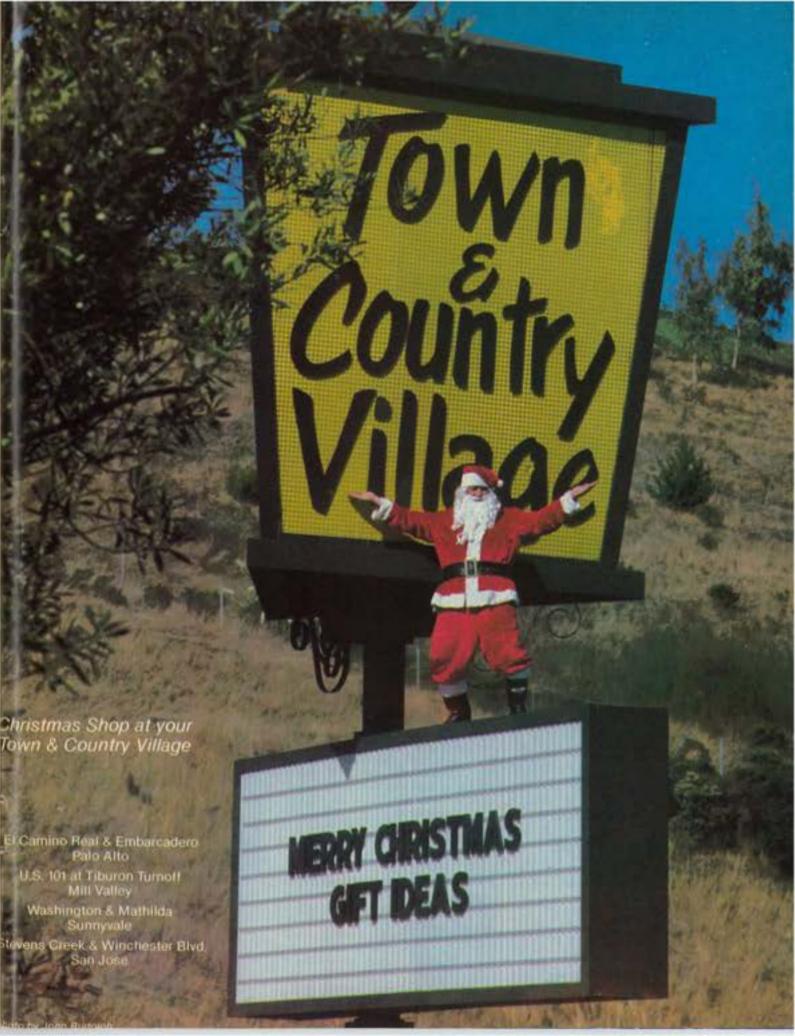
treal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to 'Alexanderizing' A.C.T.'s actors, he has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard, Julius Caesar, A Christmas Carol. The Visit and The Girl of the Golden West.

WILLIAM PATERSON has devoted his



long acting career largely to the resident theatre. He spent at least part of every season for twenty years with the Cleveland Play House. though he also found

time to appear in films and TV features and to make five national tours with his original one-man shows Justice Oliver Wendell Holmes and Benjamin Franklin.





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GIRARD PERREGAUX

This season will be his 14th year with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Billings, Leningrad, Tokyo and Livermore among other cities. His roles with A.C.T. include Tyrone in Long Day's Journey Into Night, First Gravedigger in Hamlet, George Moore in Jumpers, Clive in The Circle, Dodge in Baried Child, and Grandpa Vanderhof in You Can't Take It with You. He was recently appointed to the San Francisco Art Commission by Mayor Diainne Feinstein.

STACY RAY (*) joins the A.C.T. acting



company this season and will be teaching Voice in the Advance Training Program. Although her family roots are in Georgia, she spent time in Florida and North

Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in Cyrano de Bergerac, Enrico IV and Theiw's Carnival as well as performing in Unto These Hills in Cherokee. Her roles as an A.C.T. student include Julie Cavendish in Royal Family. Irina in Three Sisters, Richard III and Eccentricities of a Nightingale. She spent one year at R.A.D.A. and performed as Paulina in The Winter's Tale and in Uncle Vanya. On the Geary Stage she was seen in Romeo and Juliet.

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, The Miser, Stanley in A Streetcar Named De-

sire, Andrew Wyke in Sleuth and Astrov in Uncle 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 Catonsville Nine, and An Evening of Comedy at Souverain Winery. His television credits include Hawaii 5-0, Nichols, Arnie, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' Ariadne auf Naxos.

FRANK SAVINO obtained his M.F.A. at



the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting

and directing. He began his Broadway

career as a standby for Rip Torn in Daughter of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in Room Service, Jason in Medea and Chief Bromden in One Flew Over the Cachoo's Nest to name a few. His TV credits range from Soap Opera to Kaz, Baretta and Taxi and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON (*) graduated



from Grandvalley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hans-

bury. On the Geary stage he has been seen in The Girl of the Golden West and Pantagleize.

DEBORAH SUSSEL returns to A.C.T.



having been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various pro-

ductions and has been seen nationally in film and TV including the soon-to-be released Tell Me a Riddle and June 19, 1953. She is presently on the staff of Mills College, U.C. Berkeley, A.C.T. and is a voice and speech consultant in private practice in the Bay Area. She is a founding partner in Philo Video Productions.

SYDNEY WALKER is a veteran of



35 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by lasper Deeter at the

Hedgerow Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the AP.A. and Lincoln Center Repertories in the 1960s and 1970s. He joined A.C.T. in 1974 and has been been with us in (among others) Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello,

Knock, Knock, Travesties, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter's Tale, The Visit, Buried Child, Pantagleize and The Girl of the Golden West.

MARRIAN WALTERS, a native of Mon-



tana, is in her seventh season with A.C.T. and has been seen in The Circle, Absurd Person Singular and The Winter's Tale. Winner of two Chicago Jefferson Awards

in 1973 for her work in The Hot L Baltimore and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On over 500 productions including Angel Street with Ray Milland in Chicago, The Tender Trap with Robert Preston on Broadway and Plaza Suite at Drury Lane Playhouse. Her film credits include Petelia, Bullitt and Medium Cool. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

MARSHALL WATSON (*) received his



B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in *Hamlet* directed by Ellis Rabb at

the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in Loves Labour's Lost. His student productions include the title role in Henry VI Part III and Andrei in Three Sisters.

ISIAH WHITLOCK, JR. (*) returns to



A.C.T. for his third season. He has been seen as Weston Hurley in 5th of July, Viola in A History of the American Film, The Winter's Tale, A Christmas Carol and The Visit.

His roles at the Pacific Conservatory of the Performing Arts over the past four summers have included Pompey in Measure for Measure, Biff in Death of a Salesman, Gitlow in Purlie, Walter Younger in A Raisin in the Sun, and Scanlon in One Flew Over the Cuckoo's Nest. This South Bend, Indiana native holds a Bachelor of Arts degree in theatre from Southwest Minnesota State University.



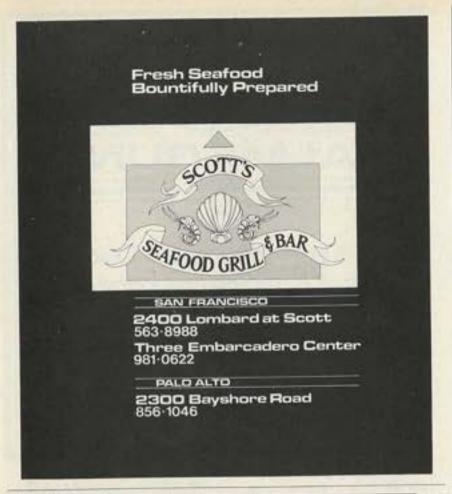
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BRUCE WILLIAMS (*), who studied at



the University of Texas, joined the company three seasons ago and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health,

Ah, Wilderness!, A Month in the Country, The Visit and The Girl of the Golden West. He appeared at the Oregon Shakespearean Festival for two summer seasons.

MICHAEL WINTERS came to A.C.T.



three seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appeared as Nat Miller

in Ah. Wilderness', Ragpicker in The Madwoman of Chaillot, Bottom in A Midstommer Night's Dream and the Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health, Travesties, The Winter's Tale, Ah, Wilderness!, Hearthreak House, The Visit, Romeo and Juliet, The Little Foxes, Pantagleize and The Girl of the Golden West.

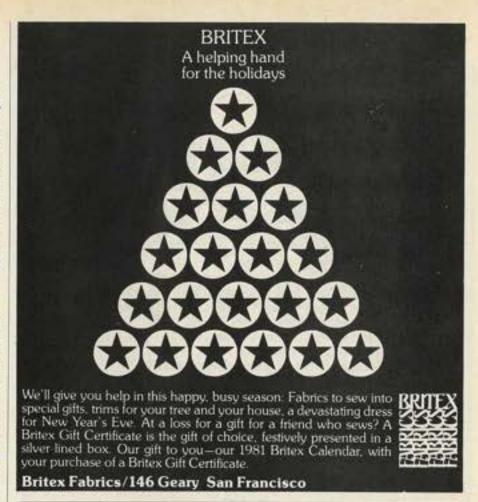
DESIGNERS

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

MARTHA BURKE (Costume Designer) returns to A.C.T. for her third season having designed Buried Child and 5th of July. Her part credits include Romeo and Juliet and H.M.S. Pinafore for the Santa Barbara Repertory Theatre and The Fourposter for the Walnut Creek Repertory Theatre, Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

F. MITCHELL DANA (Lighting Designer) returns for his ninth season with A.C.T. The Trojan War Will Not Take Place marks his 53rd production here, where his designs include Cyrano de Bergerac, The Taming of the Shrew, A History of the American Film, A Christmas Carol, The Visit and the Russian tour. He has worked at the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the L.A. Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the B.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. He has recently designed Mass Appeal, A Coupla White Chicks and Adromeda II in New York City and The Suicide for Broadway.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for the productions of Peer Gynt. Knock, Knock, Travesties, All the Way Home, The National Health, 5th of July, Hay Fever, The Crucifer of Blood, Pantagleize and Buried Child. Epperson also spent eight seasons with P.C.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.



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1469 Pacific Avenue Three Embarcadero Centel 248 Church Street ROBERT FLETCHER (Costume Designer/ has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Conn. and Stratford. Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet. The Tempest, The Taming of the Shrew and Cyrano de Bergerac. His films include Paramount's Star Trek-The Motion Picture and the forthcoming Caveman with Ringo Starr. He is currently designing sets and costumes for Hugh Leonard's new play A Life for Broadway.

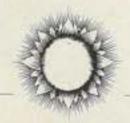
RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Ah, Wilderness!, Heartbreak House. Hay Fever and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Hamlet and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus. She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dus, Fish, Stas and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television. Last season Funicello designed the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Division Street.

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

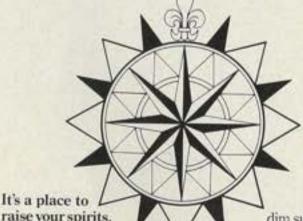
MICHAEL OLICH (Costume Designer) designed costumes for A.C.T's production of Pantagleise last season. An M.F.A. graduate of Carnegie-Mellon University. he was resident designer of costumes and scenery for two seasons at Houston's Alley Theatre, where he has returned since as guest designer several times. For the last three years he has taught scene design at the University of Santa Clara. A winner of the 1975 U.S. LTT design competition in both scenery and costumes. Olich has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespearean Festival and the Oregon Shakespeare Festival.

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

RICHARD SEGER (Set Designer) returns for a sixth season at A.C.T. last year having designed Buried Child. The Little Foxex and The Girl of the Golden West as well as The Winter's Tale, 5th of July The Visit. Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentleman, Othelloand Something's Afoot, which premiered at the Marines Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami. Florida.



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SERIES FOR THE HEARING-IMPAIRED

In a continuing effort to bring the magic of live theatre to more of the Bay Area community, the American Conservatory Theatre adds a special series of performances which will be interpreted for the deaf and hard of hearing. The three plays chosen for the series are Noel Coward's sparkling Hay Fever, Lillian Hellman's powerful drama The Little Foxes, and that best loved of all Christmas stories, Charles Dickens' A Christmas Carol.

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

Mrs. Audree Norton, Special Consultant for the program, was a founding member of the National Theatre of the Deaf. She is also Coordinator of the Center for the Hearing-Impaired at Ohlone College.

AC.T. has installed the necessary teletypewriter equipment so that the hearing impaired may make their own reservations by calling TTY No. [415] 775-5813. A special section of the Geary offering maximum visibility will be reserved for the deaf audience.

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

Dates for the series are A Christmas Carol on December 2, Hay Fever on January 6, and The Little Foxes on April 28. This year for Christmas, give The Crown Jewel of England."



THE CASE OF

·THE·

'AON BRAICH'

= C. 2503 ==



One rainy evening, a man with Gaelic on his breath delivered to my door a case of Glenfiddich. "Aon Braich," he murmured. No one here by that name, I mused. When I looked up, he had disappeared.



Upon cracking the cache of Glenfiddich with my Scottish Rites hatchet, I found each bottle of this distinctive malt whisky to be of triangular shape. Evidently, there were more sides to this story still.



Examining the label, I detected a most intriguing clue: Glenfiddich is Gaelic for 'Valley of the Deer.' Had this peculiar charade been nothing more than a cleverly staged stag party invitation?



A sudden revelation struck me like a belt from Savile Row. Perhaps the peat-stained pages of MacTurf's 'Scotch On The Lochs' would hold the explanation. I reached for my volume – but the book was gone!



It was then my friend MacIntosh rang. "Aon Braich!" he intoned. That strange name again! "I'd have returned the book myself, but with this downpour..." Then I saw my MacTurf tucked 'midst the malts.



A newly-marked page revealed that it was the Glenfiddich that was 'aon braich,' or single malt. One sip confirmed its singular character. Rarely had a case led me to such a splendid solution.

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An Elegant Celebration of Christmas

Rex Harrison, Ali MacGraw and Sandy Duncan are just a few of the celebrities who will create fantasy trees and holiday table settings for the fifth annual Elegant Celebration of Christmas, December 3-12.

A benefit for the American Conservatory Theatre, this year the appealing event returns to its original home, San Francisco's famous Icehouse at 151 Union Street. 174 designers, hosts and hostesses will present a Christmas wonderland of dazzling trees, opulent table settings and whimsical vignettes.

Sponsors of the 1980 Elegant Celebration of Christmas are the Chevron Family of Companies, Mr. and Mrs. William A. Meyer and the Commercial Bank of San Francisco. Honorary chairmen are Mrs. John A. Vietor, Mr. Cyril Magnin and Mr. William Draper III.

Noted hosts and hostesses include Marvin Hamlisch, Henry Mancini, Cyril Magnin, Mrs. Ralph K. Davies, Mrs. Julio R. Gallo, Mr. and Mrs. Robert Lurie, Senator and Mrs. Milton Marks, Mr. and Mrs. Hanns Kornell and Mr. and Mrs. Boz Scaggs.

Many celebrated interior designers will again create exciting trees and tables. Among them are Mario Buatta of New York, William Gaylord, Anthony Hail, John Wheatman, Rodger Dobbel, Eleanor Ford, Bob Bell, Chuck Winslow, Robert Hering and Bill Belloli.

Trees dripping with crystals, covered with fresh flowers, loaded with sugar plums or featuring one thousand ice cream cones are among the delightful offerings this year. There's the magic snow tree, the toy soldier tree, and the chocolate tree — all part of this enchanting holiday forest.

Table settings range from Rex Harrison's 'own' fair lady setting to a basket social buffet; from a Chinese wedding bed breakfast to an intimate Christmas Eve champagne supper for two.

Ali MacGraw is working on a children's "pre-dawn Christmas celebration before the grown-ups are awake," and "Breakfast at Tiffany's Revisited" is for Henry Mancini. Paloma Picasso will present a dazzling tree of jewels for Tiffany & Co., featuring her own designs recently exhibited in New York.

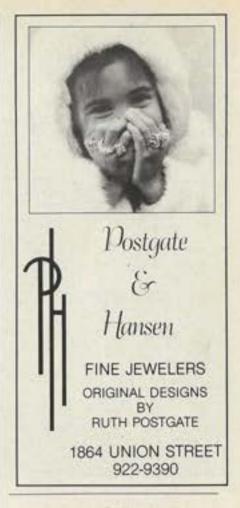
Many of California's top wine and champagne vintners will be hosts and hostesses guaranteeing everything from picnics in the vineyards to holiday feasts in the cellars. Especially cozy will by Cyril Magnin's impromptu winter picnic for two snuggled inside a vintage sleigh.

Visitors will be fascinated with a peek into the private world of many celebrated Bay Area homes as they look at tables laden with family heirlooms. There will be antique Irish silver, old Baccarat crystal, priceless china, elegant 18th century French, English and Danish antique furniture, fragile linens and exquisite objets d'art. It's the glittering grandeur of another era.

Among famous stores and boutiques participating are Tiffany & Co., Gump's, Shreve's, Macy's, W. & J. Sloane, Taylor & Ng. John Simmons, Wilkes Bashford, Sak's Fifth Avenue, kron chocolatier, I. Magnin, Joseph Magnin, Helga Howie, Robert's Garden, The Obelisk, and Fioridella.

For the first time many bright newcomers will be featured, adding fresh new vitality and creativity to The

continued on p. 64













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Pan's is a delightful little neighborhood restainant, the kind for which has Prancisco is famous. Excellent food and fine wine are served in a charming atmosphere by a worm and congenial staff.

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Elegant Celebration continued from p. 63

Elegant Celebration. This year, again a first, the designers chose their own hosts and hostesses.

More than an Elegant Celebration of Christmas, the event offers the rare opportunity to browse through luxurious designer showrooms to which the public is normally not admitted.

Luncheon is available daily in the Icehouse Christmas Cafe, with fashions by Helga Howie models during the luncheon period.

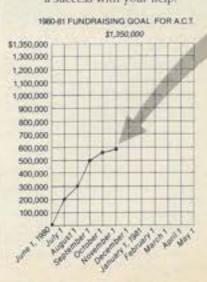
A black tie preview will open the internationally acclaimed Elegant Celebration of Christmas, on Tuesday, December 2, from 6 p.m. to 10 p.m. Festivities include madrigal singers, strolling musicians, charming Christmas vignettes presented by members of A.C.T., cheery drinks, tempting delicacies and a glittering panorama of celebrities. Tickets, at \$50 each, are tax-deductible.

General Admission tax-deductible tickets are \$6.00 for adults, \$5.00 for children under 12 and for senior citizens. Hours are 10 a.m.-4 p.m. daily. The Icehouse is at 151 Union Street in San Francisco. For more information phone [415] 771-3880.

This event tops all other cultural fundraising events in the country. Last year, \$170,000 was earned for A.C.T. providing a major contribution to operating funds. We want to top that figure this year.

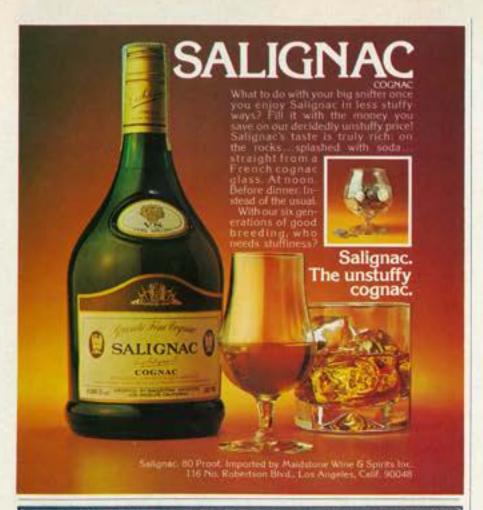
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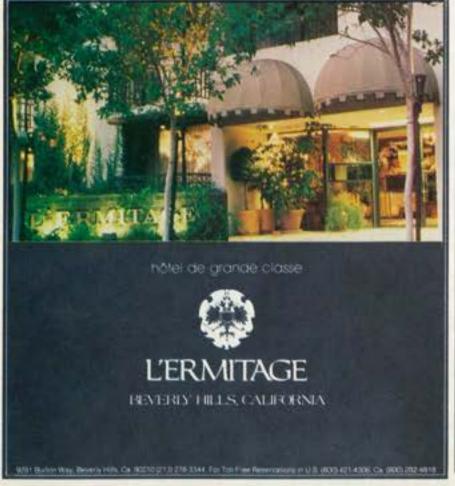
You have always been an important part of A.C.T., and you continue to do so. AN ELEGANT CELEBRATION OF CHRISTMAS needs 100 docents a day. If you can work for one or more days please contact Nancy Caton at 771-3880, C.A.A.C.T., 458 Geary Street, San Francisco, CA 94102. This major fundraiser can only become a success with your help.





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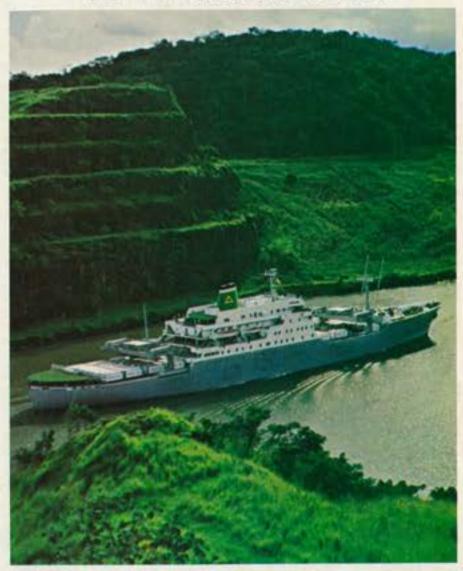
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