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London Theatre Tour for Association Members
The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 956-1660.

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

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

We appreciate your help.

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($5.00 service charge per order)

'A CHRISTMAS CAROL': RENEWED SPIRIT FOR A WORKDAY WORLD

Charles Dickens

"Once upon a time," Charles Dickens wrote a ghost story of Christmas," explains director Laird Williamson, who with writer Dennis Powers adapted Charles Dickens' classic A Christmas Carol for A.C.T.'s production. "His intent was to change the lives of those who read it."

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

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

Interrupting work on Martin Chuzzlewit, another of his major novels along with David Copperfield, The Pickwick Papers and Oliver Twist, among others, Dickens turned out the complete Carol during two weeks in 1843. He was clearly animated by his passionate concern for the gloomy condition of contemporary life; and his feverish speed was matched by great inspiration, for the little book is one of the most cohesive and sustained efforts in the Dickensian canon. Here in a few pages are most of the flaws and fabulous riches of the Dickens sensibility. Possibly sentimental to a fault, it is also sentimental to a triumph. Writing from the heart, he obviously loved the story as much as the vast audience which has kept it continuously in print and has made it a holiday tradition.

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

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

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

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

—Blake A. Samson

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

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

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

The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car.

Crumple zones, front and rear are designed to absorb the impact of a collision, rather than passing it on to the passengers.

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

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VOLVO is a product of Sweden. Correctors and Stylists: VOLVO.
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RENEWED SPIRIT
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"VOLVO. A CAR YOU CAN BELIEVE IN."
SPEND THE HOLIDAYS WITH A.C.T.

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

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

DECEMBER

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* Clockwise from left: Michael Winters, Jay Carlin, Edward Lupino, Daniel Davis, Anne Lubliner, Libby Borne and Thomas M. Nathvold in Ah, Wilderness!

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

Heidi Henne Davis (left) and Elizabeth Huddie in A Month in the Country

Randall Smith and Barbara Drickrcn in The Circle

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

Mr. Boston Introduces

Cocktails by-the-Book.

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

A full line of prepared cocktails made the way that great cocktails ought to be made: By-the-Book.

Mixed in exactly the right proportions.

Mr. Boston Cocktails: From the man who wrote the book.

Using only the finest ingredients.

Su a Mr. Boston Tequila Sunrise tastes like a great Tequila Sunrise ought to taste. Perfect. Every time.
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*The Official Bartender’s Guide is available in Book 2, a one-volume edition, printed in full color, 416 pages, 325 illustrations, 1972 edition (600,000 copies have been printed).

Mr. Boston Tequila Sunrise

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

Recently a man on the West Coast paid $5,772 for a 1975 2002 that cost $7,275 when it was new. The car is in good condition. The man paid $5,000 for a 1974 2002 that cost $6,600 new. In the East, a man paid $10,300 for a 1973 30CS that originally cost $12,000.

Exceptional examples? Surprisingly, no. While it is by no means a certainty that you will make money on your BMW 320i when you sell it, it is certainly that the average BMW retains a considerably above-average percentage of its original price. For a five-year-old BMW, 75%-80% is not at all unusual.

EXTRAORDINARY PERFORMANCE IS THE ONLY THING THAT MAKES AN EXPENSIVE CAR WORTH THE MONEY.

Obviously, the value of a used car depends on the intrinsic value of the car itself.

The BMW 320i is a practical sedan designed by racing engineers. Perfected, unlike most expensive cars, not in the relative vacuum of the test track or laboratory, but at places like Le Mans, Monte Carlo and the Nürburgring—where precision is crucial and agility and durability are more than just matters of theoretical speculation. When you press the accelerator of the 320i, the two-liter, K-Jetronic, fuel-injected engine—the same basic engine that powers a majority of the world's Formula Two race cars—responds without lag.

Its suspension, independent on all four wheels—with McPherson struts and coil springs in front, semi-trailing arms and coil springs in the rear—is quick and clean through the corners. Its rack and pinion steering is sharp and accurate.

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

Recently a man on the West Coast paid $5,772 for a 1975 2002 that cost $7,275 when it was new. In Illinois, a used 2002 sold for only $4,000 for a 1974 2002 that cost $6,600 new. In the East, a man paid $10,300 for a 1973 3.0CS that originally cost $12,000.

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SERVICE IS EFFICIENT AND RELIABLE AS THE CAR ITSELF.

An automobile as thoroughly engineered and meticulously constructed as the BMW 320 deserves competent, reliable servicing. While it would be inaccurate to claim perfection, it is, nevertheless, a fact that no more complete or innovative a technical training program exists in the automotive business than the one BMW mechanics are required to attend on a regular, yearly basis.

And this human wisdom combined with the intrinsic perfection of costly computerized equipment assures rapid routine servicing, accurate engine tuning and diagnosis of any impending problem.

If you’d care to judge the BMW 320 for yourself, simply phone your BMW dealer and he’ll arrange a thorough test drive for you at your convenience.

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THE AMERICAN CONSERVATORY THEATRE

AH, WILDERNESS!

by EUGENE O’NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNCECOLO

Costumes by ROBERT MORGAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

Nat Miller — MICHAEL WINTERS

Essie — ANNE LAWDER

Arthur — MICHAEL X. MARTIN

Richard — THOMAS M. NAHRWOLD

Mildred — LILLY BOONE

Tommy — EDWARD LAMPE

Sid Davis — DANIEL DAVIS

Lilly Miller — JOY CARLIN

Muriel McComber — JANICE GARCIA

David McComber — JOSEPH BIRD

Wint Selby — THOMAS OGLESBY

Selle — KATHRYN CROSBY

Norah — PENEOPE COURT

Bartender — BRUCE WILLIAMS

Salesman — GERALD LANCASTER

scene changers

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

Act One

Scene I

Sitting-room of the Miller home in a large small-town in Connecticut—early morning, July 4th, 1908.

Scene II

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

Scene III

Back room of the Miller house—oh clock the same night.

Scene IV

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

Scene V

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

Scene VI

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

understudies

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

Stage Manager: SUZANNE FRY

‘AH, WILDERNESS!’:
EUGENE O’NEILL’S LIGHTER SIDE

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

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

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

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

Later the same season, Ah, Wilderness! was produced on the West Coast by the New York-based Producers’ Guild of America, starring Cohan in the role of Nat Miller. The production was a hit and ran for 183 performances.

Coast with the beloved humorist Will Rogers in the Cohane role. The show received rave reviews both in San Francisco, where it opened and in Los Angeles.

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

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

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

Its most recent Broadway revival occurred in 1973, when it opened the 25th anniversary season of the Circle-in-the-Square, a theater largely responsible for the O’Neill renaissance during the 1960s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a “valentine to America.”

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Tommy — EDWARD LAMPE

Sid Davis — DANIEL DAVIS

Muriel McComber — JOY GARLIN

Janice Garcia — JANICE GARCIA

David McComber — JOSEPH BIRD

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Bartender — BRUCE WILLIAMS

Salesman — GERALD LANCASTER

scene changers

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie

Jeff McCarthy, Michelle Morais, Gray Stephens

Act One

Scene I


Scene II

Dining room of the Miller home—evening of the same day.

Act Two

Scene I

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

Scene II

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

Act Three

Scene I

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

Scene II

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

Scene III

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

understudies

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

Its most recent Broadway revival occurred in 1973, when it opened the 25th anniversary season of the Circle-in-the-Square, a theatre largely responsible for the O’Neill renaissance during the 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a “valentine to America.”

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Bank of America Center

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Fifty-six stories above the City.

House casual and sophisticated views in a magnificent setting.

Dinner nights, Sunday brunch.

‘AH, WILDERNESS!’:

EUGENE O’NEILL’S LIGHTER SIDE

Coast with the beloved humorist Will Rogers in the Cohans. The show received rave reviews both in San Francisco, where it opened, and in Los Angeles.

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Tickets $10.00-

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Will Rogers played Nat Miller in San Francisco and Los Angeles.

Michael Winters and Anne Lawder
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American Conservatory Theatre
San Francisco, California

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

Others use distilled or microscopically filtered water. Which is much less lively than natural water.

Finlandia's water is 100% natural. It comes from a deep well that lies under a 10,000 year old glacial moraine formation in Rajamaki, Finland.

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

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

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

You'll appreciate the difference.

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The Lively Vodka of Finland
The TransACTION Holiday Gifts for Everyone

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

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

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

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

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

We hope you’ll see for yourself soon.

European Motors, Ltd.
950 Van Ness at O'Farrell St. San Francisco 674-9119
2915 Broadway Oakland 832-6000
Exclusive concessionaire for Mercedes-Benz automobiles.

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

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

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You’ll appreciate the difference.

94 Proof
FINLANDIA
The Lively Vodka of Finland
THE AMERICAN CONSERVATORY THEATRE

A MONTH IN THE COUNTRY
(1973)

by IVAN TURGENEV

Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

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

Associate Director: EUGENE BARCONE

Scenery by HENRY MAY

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

CAST

Natanya ELIZABETH HUDDLE

Rakitin PETER DONAT

Anna ANNE LAWDER

Lizavetta BARBARA DIRICKSON

Schaat BRUCE WILLIAMS

Kolya AARON REMICK

Belagioe THOMAS OGLESBY

Shigiegey RAYE BIRK

Vera HEIDI HELEN DAVIS

Arkady WILLIAM MCKEREIGHAN

Bolchitskaya GERALD LANCASTER

Katya LIBBY BOONE

Matey PETER DAVIES

Servants JEFFREY ALLIN, DOUGLAS BARRON, DONALD ILKO, MICHAEL REGAN

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

There will be one ten-minute intermission.

underscores

Rakitin—Michael Winters, Shigiegey—Gerald Lancaster, Arkady—Richard Dennis, Bolchitskaya—Sydney Welke; Belagioe—Michael X. Martin; Schaat—Isaiah Whitlock Jr.; Matey—Robertson Smith; Anna—Candace Barrett; Natanya—Susan E. Pellegrino; Lizavetta—Joy Cartin; Vera—Janice Garcia; Katya—Cynthia Sikes; Kolya—David Bransten.

Stage Manager: RAYMOND S. GING

‘A MONTH IN THE COUNTRY’: TURGENEV’S REAL-LIFE MENAGE A TROIS

Like so many of the great Russian playwrights, Ivan Turgenev forged his literary reputation in realistic fiction rather than on the stage. The naturalism we associate with masterworks of the Russian theatre owes much to their authors’ novelsistic concerns with subtleties of human character instead of the predictable machinations of plot. Best known for his novel Fathers and Sons, Turgenev’s reputation as a dramatist rests primarily on one play, A Month in the Country, a lyrical comedy written in 1849. A Chekhovian meditation on affairs of the human heart, it was composed six years before Chekhov was born, and prefigures much of Chekhov’s work.

A Month in the Country draws much of its emotional impetus from a triangular love affair that dominated Turgenev’s real life for over forty years—one of the most remarkable menage a trois arrangements in literary history. The object of Turgenev’s attraction was the French operatic singer Mme. Pauline Viardot. In 1840, she had married Louis Viardot, an art historian and writer twenty years her elder. Three years later she met Turgenev. Infatuation followed, and, although she was committed to another, Turgenev followed her travels from country to country. The three became inseparable.

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

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

In spite of its gentle, even harmless portrayal of an impossible love tangle, A Month in the Country ran into trouble with the Russian censors. It was not published for several years; and then only with the character of Natanya as a widow rather than a wife. The play was not produced until 1873, nearly a quarter century after its composition.

—David J. Skal
A MONTH IN THE COUNTRY

by IVAN TURGENEV

staged by LLOYD WILLIAMSON

The members of A.C.T. respectfully dedicate this production

in recognition of their steadfast friendship and support

Director: LAIRD WILLIAMSON

Associate Director: EUGENE BARONE

Scenery by HENRY MAY

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

The cast

Natasha - ELIZABETH HUGGLE

Rakitin - PETER DONAT

Anna - ANNE LAWDER

Lizavetta - BARBARA DIRICKSON

Schnaid - BRUCE WILLIAMS

Kotlik - AARON RIMICK

Belayev - THOMAS OGLESBY

Shigalovsky - RAYE BIRK

Vera - HEIDI HELEN DAVIS

Arkady - WILLIAM MCKEREIGHAN

Bolshintsov - GERALD LANCASTER

Katya - LIBBY BOONE

Matvey - PETER DAVIES

Servants - JEFFREY ALLIN, DOUGLAS BARRON, DONALD LICO, MICHAEL REGAN

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

A MONTH IN THE COUNTRY: TURGENEV'S REAL-LIFE MENAGERIE À TROIS

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

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

—David J. Skal
THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECHT

Scenery by ROBERT LETCHER

Lighting by RICHARD DEVIN

Music by LEE HOBY

Sound by TIMOTHY LANNAN

Dramaturgy: DENNIS POWERS

Speech Consultant: EDITH LICHTENBERGER

Dance Consultant: DEFRY LACHEREAU

THE CAST

Leontes, King of Sicilia  DANIEL KERN
Mammillus, Prince of Sicilia, his son  NEAL FREELAND
Archidamus  WILLIAM PATTERSON
 Lords of Sicilia  RANDALL SMITH
 Cleomenes  MICHAEL WINTERS
 Dion  PETER DAVIES
 Ptolemies, King of Bohemia  MICHAEL X. MARTIN
 Florizel, Prince of Bohemia, his son  MARK MURPHY
 Old Shepherd, reputed father of Painter  ROBERTSON SMITH
 Clown, his son  SYDNEY WALKER
 Autolycus, a rogue  THOMAS M. NAHROWLD
 Servants to Leontes  DANIEL DAVIS
 Pandosto  ISAIH WHITLOCK JR.
 Domnartus  RICHARD DENISON
 Time  MICHAEL O'GUINE
 Hermione, Queen to Leontes  JOSEPH BIRD
 Perdita, daughter to Leontes and Hermione  CYNTHIA SIKES
 Paulina, Wife to Antigonus  JANCIE GARCIA
 Ladies attending on Hermione  MARRIAN WALTERS
 Fawna  DEAN MITCHELL
 Bellarius  BONNIE TARWATER
 Shepherdesses  KATE FITZMAURICE
 Dorcas  SUSAN E. PELLEGRINO
 Other Ladies, Lords, Guards, Officers, Shepherds  LESLIE HICKS

Musicians: BRUNO BLINK, CODY GILLETTE

TIME AND PLACE: once upon a time

in the mythical kingdoms of Sicilia and Bohemia

There will be one ten-minute intermission.

UNDERSTUDIES

Leontes—Peter Davies; Mammillus—Matthew Thompson; Antigonus—Michael O'Guine; Archidamus—Sabin Epstein; Camillo—Lawrence Hecht; Cleomenes—Benett Guillery; Dion—Gerald Lancaster; Ptolemies—Michael X. Martin; Florizel—Thomas Olglesby; Old Shepherd—Richard Dixon; Clown—Bruce Williams; Autolycus—Mark Murphy;

Time—Peter Donat; Hermione—Heidi Helen Davis;

Perdita—Bonna Tarwater; Paulina—Patricia M. McMillan; Dorcas—Libby Boone; Emilia—Kate Fitzmaurice.

Stage Managers: JAMES Haire and JAMES L. BURKE

A NOTE ON THE WINTER’S TALE

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

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

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

Then he comes to repentance. His daughter Perdita is returned to him in Sicilia, the world of country roads, sheepshearing festivals, and natural beauty. When Leontes’ time of repentance is done, Shakespeare returns to Sicily and a miraculous reconciliation of the divided family and kingdom.

The Winter’s Tale is actually a highly crafted play, despite complaints of some directors. The play’s “worlds” of the play are closely linked to Leontes’ stages of sin, repentance, and redemption, through the play’s trappings are pre-Christian, the story is pervaded by a distinctively modern religious tolerance. The influence of classical mythology, however, is distinctly evident, particularly the myth of Proserpine and Demeter in which presently, declining, and renewal are symbolized by the eternal cycle of the seasons, and the legend of Pygmalion and Galatea, which Shakespeare adapts delightfully for his denouement.

Like a fairy story old, The Winter’s Tale depends on an audience’s willing suspension of disbelief. The “logic” of the play exists on a preconscious, metaphysical plane rather than the level of everyday awareness. As such, its rewards are best experienced by the audience that will call forth childhood’s forgotten sense of wonder, and let itself be simply entertained by the world’s master storyteller.
ART • LITERATURE • HISTORY • MUSIC • TOURS OF ORIGINAL DESIGN AUSTRIA • ENGLAND • SWITZERLAND

Acts and Scenes. Annual performances at the Chichester Festival, Bristol's Royal Theatre, Royal Shakespeare Theatre, Patrick Festival, and Great London Theatre. Visit places associated with playwrights and dramatists. Tour dates and rates are: May 20-23, $329; July 7-10, $519; and September 1-4, $395. Single supplement $130.

Austrian Encounter. Visit Austria, its history, literature, and music, museums, palaces, and churches. Costumes: May 20-23, $329; July 7-10, $519; and September 1-4, $395. Single supplement $130.

Austrian Encounter. Visit Austria, its history, literature, and music, museums, palaces, and churches. Costumes: May 20-23, $329; July 7-10, $519; and September 1-4, $395. Single supplement $130.

Literary England. Visit English authors, residencies, and libraries, see used for models and settings, and explore libraries displaying their works. Spectacular tour of Shakespeare's beloved country sites in Cornwall. Tour dates and rates are: May 20-23, $329; July 7-10, $519; and August 31-Sept. 3, $419. Single supplement $135.

Spectacular Switzerland. Visit Switzerland's art, history, lies, museums, and its historic sites. Outstanding sightseeing from Zurich to Basel, Berne, Geneva, Zermatt, Lucerne, St. Moritz, Interlaken, and Luzern. Tour dates and rates are: June 2-12, $1,210; July 22-August 11, $1,210; and September 22, $1,210. Single supplement $135.

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Novel Narratives. Visit residences and birthplaces of English and Scottish novelists, museums, and libraries displaying their works, and many sites used as models and settings are by them. Tour dates and rates are: June 13-23, July 22-August 11, $1,210. Single supplement $135.

Odes and Sonnets. Visit residences and birthplaces of English, Scottish, and Welsh poets, several museums and libraries displaying their works, and some sites used as models and settings by them. Tour dates and rates are: June 13-23, July 22-August 11, $1,210. Single supplement $135.


THE AMERICAN CONSERVATORY THEATRE

presents

THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECHT

Scenery by ROBERT LILLET

Lighting by RICHARD DEVIN

Music by LEE HOBY

Sound by TIMOTHY LANNAN

Dramaturge: DENNIS POWERS

Speech Consultant: EDI THOMAS

Dance Consultant: DERF LACHAPELLE

the cast

Leontes, King of Sicilia
Mamillius, Prince of Sicilia, his son
Antigonus
Archidamus
Camels
Dion
Polixenes, Prince of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reputed father of Paulina
Clown, his son
Autolycus, A rogue

Servants to Leontes

Pandosto
Dumelin

Time

Hermione, Queen to Leontes
Perdita, daughter to Leontes and Hermione
Paulina, Wife to Antigonus

Ladies attending on Hermione
Pawna
Bellaria

Shepherdesses

Dorcas

Other Lords, Ladies, Guards, Officers, Shepherds

understudies

Leontes—Peter Davies; Mamillius—Matthew Thompson; Antigonus—Michael O’Hare; Archidamus—Sabin Epstein; Camels—Lawrence Hecht; Dion—Gerald Lancaster; Polixenes—Michael X. Martin; Florizel—Thomas Oglesby; Old Shepherd—Richard Driscoll; Clown—Bruce Williams; Autolycus—Mark Murphy; Time—Peter Donat; Hermione—Heidi Helen Davis; Paulina—Pamela Hargreaves; Dorcas—Libby Boone; Emilia—Kate Fitzmaurice.

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

Rather than continue his story as a tragedy, Shakespeare instead switches the scene to sunny Bohemia, where time heals old wounds and Perdita is raised in a simpler world of country roguery, sheep-shearing festivities, and natural beauty. When Leontes’ time of repentance is done, Shakespeare returns to Sicily for a miraculously reconci-

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Next at A.C.T.'s Marines' Memorial Theatre:

WHY NOT TONITE?

With Miss Hermione Baddeley

Hermione Baddeley, madcap extra-ordinaire, will fulfill a lifelong dream to give Americans a firsthand taste of that delicious British theatrical institution—the intimate revue with music by bringing Why Not Tonite? to the West Coast for a special four-week engagement opening at the Marines' Memorial Theatre on October 13th.

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

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

Her popularity in revues, elegant comedies and popular theatrics kept her so busy in more than 60 shows on the British stage that she didn't come to America until 1981, when she was asked to star on Broadway in A Taste of Honey.

After being hailed by her performance, in A Taste of Honey, Tennessee Williams insisted that she create the role of Flora Goforth in The Milk Train Doesn't Stop Here Anymore, calling her one of the four greatest actresses he had ever seen. The others? Laurette Taylor, Anna Magnani and Geraldine Page.

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

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

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

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

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

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

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

I SUGGEST OUR FRESH FISH...you've never tasted anything so delicious as our daily fresh seafood selection, served at lunch and dinner. I suggest you sample our great food, hearty cocktails and friendly surroundings real soon!

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

BENTON, INDIANA

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

Best known in this country for her award-winning portrayal of Mrs. Naugatuck on TV’s Madam, Miss Baddeley will recreate the catchy songs, sketches and sand-ups from four decades worth of West End London revues tailored to her versatile talents by the likes of Noel Coward, Graham Greene, Herbert Farjeon, Nina Warne Hooke, Jack Quigley, and Alan Melville.

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

Her popularity in revues, elegant comedies and popular theatricals kept her so busy in more than 60 shows on the British stage that she didn’t come to America until 1961, when she was asked to star on Broadway in A Taste of Honey.

After being hailed by her performance, in A Taste of Honey, Tennessee Williams insisted that she create the role of Flora Golightly in The Milk Train Doesn’t Stop Here Any more, calling her one of the four greatest actresses he had ever seen. The others? Laurette Taylor, Anna Magnani and Geraldine Page.

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

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

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

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

In what is essentially a tour de force—although Miss Baddeley is given solid support from leading man Christian Grey and songstress Julie Rehno—the star gets a workout from director Harry Naughton as she moves swiftly from charwoman to acrobat’s wife to U.S.O. trooper and, finally, to a contemporary rock ’n roller whose specialty is “Hydrophobia Flop.”

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

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

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

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

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

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

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

Additional attractions will be held during the 12-day event, including daily luncheon fashion shows, late afternoon disco lessons and weekend "how-to" demonstrations such as special tree-trimming and turkey-stuffing techniques. The public is also afforded the unusual opportunity of visiting the Galleria showrooms ordinarily open only to designers and their clients.

Among the designers presenting displays are Val Arnold, Bill Blass, Angelo Donghi, Billy Gaylord, Kenneth Jay Lane, Anthony Machado, Oscar de la Renta, Giorgio San'Angelo, Michael Taylor and Michael Vincent of Macy's.

Participating celebrities include: Carol Channing, Paye Dunaway, Kathryn Crosby, Peggy Fleming, Vivian Vance, Dina Merrill, Cliff Robertson, Dina Shore, James Weyth, Mrs. Boz Scaggs, Kirk Douglas, the John Cassavetes, the Francis Coppolai, the Bob Hope, Lena Horne, Bobby Short, Cliff Robertson, the Frank Sinatra, Robert Stack and Elizabeth Taylor, among others.

Tax-deductible tickets are on sale in advance at all Macy's stores and may also be obtained at the door. Additional information and group discount rates may be obtained by calling (415) 771-3880.

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

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**A visit may prove enriching, architecturally and otherwise.**

The historic Merchants Exchange Trading Hall is a vital part of San Francisco's past. We have restored this fine example of early 20th century architecture to its original splendor.

Inside, amid soaring marble columns, gold leaf and carved woods, you will discover original Coit mural paintings depicting the City's maritime past. You will also discover a long tradition of complete banking service and the advantages of being a customer of The Charter Bank of London.

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Lunch & Dinner

Cocktails in the Lounge

Yeast, thrus. Sat. 11:30 A.M. - 10:40 P.M.

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O'MAR KHAJAVAN

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A NOTE ON 'THE CIRCLE'

Since his death at 91 in 1965, W. Somerset Maugham, who has been called "the English de Maupassant," has enjoyed as much popularity as during his long and creative life. His many well-known plays are continuously produced here and abroad and countless biographies seem to appear periodically.

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

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

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

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

Maugham loses out pleasant, frolicksome banter — laced with social satire of trivial, wealthy, upper-class life — while cynically commenting on people who make sacrifices for love, only to find that love doesn't last. "For an English audience," he wrote in his notebook, "the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation."
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WHO'S WHO AT A.C.T.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westminster College Playhouse in Los Angeles, 1959, and of the Peninsula Players in Wisconsin, since 1969. McKenzie is director of The League of Resident Theatres, the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association, is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T., whose productions of Charley’s Aunt, Under Milk Wood, Miss Allen and King Lear were all seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new works. Off-Broadway, he co-produced The Saintliness of Margery Kempe, Ephraim for George Dillon and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for those 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 As You Like It and directed the Australian premiere of The HOTEL BALTIMORE. He directed the English language production of the hit Soviet play Valentine and Valentina and last year’s All the Way Home, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed are the Oregon Shakespeare Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, A Raisin in the Sun, The Hostage, Antony and Cleopatra, Other Desert Cities, Lost in the Hat, Hadrian VII, The Latent Heat, A Midsummer Night’s Dream, THE BALL, Timon of Athens, The Miser, The Ruling Class, Absurd Person Singular, the world premiere of Tennessee Williams’ biography in Old Entertainment and Desire Under the Elms. This year he was selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as A.H. Wilderness, which toured Hawaii and Japan this summer. 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.

EDITH MARKSON (Director of Development) is a founding member of A.C.T. whose productions of Charley’s Aunt, Under Milk Wood, Miss Allen and Our Town were seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new works. Off-Broadway, he co-produced The Saintliness of Margery Kempe, Ephraim for George Dillon and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for those 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 As You Like It and directed the Australian premiere of The HOTEL BALTIMORE. He directed the English language production of the hit Soviet play Valentine and Valentina and last year’s All the Way Home, which toured to Hawaii and Japan this summer.

TOM MOORE (Resident Director) is best known as the director of Grease, now in its eighth year, the longest running show on Broadway, and The Broadway musical Over Here! with the Andrews Sisters for which he received a Tony nomination. Moore has directed the world premiere with A.C.T. of Directing the West Coast premiere of Julie Pellefar’s Knock Knock Knock, and last year directed the Feyder music, Hotel Paradise. Other productions include Our Town at the Westport Country Playhouse in Massachusetts, Once in a Lifetime at the Arena Stage in Washington, D.C., and Loot at the Tyrone Guthrie Theatre in Minneapolis. Moore also directed Ethel Merman in A Funny Thing Happened on the Way to the Forum, and his film journey won two major international film awards. As artistic director of the Peterborough Players in New Hampshire he directed You Can’t Take It With You and The Hostage. Moore has also lectured at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. His most recent productions include a tour of American theatre directors to the U.S.S.R. With his assistance, the Soviet Department of cultural exchange sponsored a tour of Soviet theatre directors to the United States, and the group attended a series of seminars on both coasts with leading American directors and playwrights arranged by Mrs. Markson and the International Theatre Institute. The group also attended A.C.T.’s opening night performance of The Winter’s Tale.

We’re making it rain for you to see what we’ve got this Christmas. And it will be at Brink. We’ve owned “The Empire” for 5 years. The Region’s most professional service that keeps a mound of all rounders year around in the air. Bugs, moths, termites, and all kinds of the village of the Village of the Village.

In case you don’t know who I am, call me and I’ll send you a copy of my book and then you can judge for yourself who I am. I’ll also bring you our annual collection of Dog’s Eye View of what’s going on in the world.

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WILLIAM BALL (General Director) She founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, she soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekov's little-known farce in Off-Broadway production that won the OBE 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 Los Angeles D'Amuzio and Outer Circle Critics' Awards. In 1982, his production of The 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, Nellie Petrucci, with composer Lee Hoiby, based on A Month in the Country. In 1984, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to receive the Order of the British Empire. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant, a fellowship from the National Endowment for the Arts, and a grant from the National Endowment for the Arts. James McEuen (Executive Producer) has been associated with A.C.T. throughout its entire 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. McEuen 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 Westminster College Playhouse in the northwest since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McEuen is director of The League of Resident Theatres, the Council of Resident Summer Theatres, the Council of Resident Theatres in the Pacific, 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 FEADPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He has been re-appointed for his sixth year to the Theatre Advisor Panel of the National Endowment for the Arts.

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ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed are: the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, The New York City Opera, the A.P.A. and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hostage, Antony and Cleopatra, Othello, Miss Julie, Hadrian VII, The Latiest Heir, In Telephone Booths, and The Emperor Jones. His Broadway musicals include The Mating Season, Lili, Little Me, and Back to the Future. In his capacity as artistic director of the Seattle Repertory Theatre, Fletcher has also directed numerous lesser 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.

EDITH MARKSON (Director of Development) is a founding member of the American Conservatory Theatre and has served a Vice President of the Board of Trustees since its inception in 1965. Mrs. Markson was also instrumental in the creation and growth of the Milwaukee Repertory Theatre, and has participated in many national arts boards. She serves as Vice President and as a member of the Executive Committee of Theatre Communications Group (TCG), and on the Theatre Advisory Panel of the National Endowment for the Arts, to which she also served as a special consultant. In addition, Mrs. Markson has been a consultant to the Ford Foundation in its Program for the Arts and Humanities, and is an active member of the International Theatre Institute, which, in turn, has been associated with the Ford Foundation in its Program for the Arts and Humanities, and is an active member of the International Theatre Institute, coupled with her commitment to international cultural exchange resulted in her acting as liaison for A.C.T.'s landmark tours of Japan and China.

TOM MOORE (Resident Director) is best known as the director of Grease, now in its eighth year the longest running show on Broadway. Moore was also a member of the Broadway musicals Over Here! with the Andrews Sisters for which he received a Tony nomination. Moore has also served as Associate Director with A.C.T. and directed the West Coast premiere of Julius Caesar's Knock Knock, and last year directed the Foyardo Fares, Hotel Paradiso. Other productions include Our Town at the Williamstown Theatre Festival in Massachusetts, Once In A Lifetime at the Arena Stage in Washington, D.C., and Loo at the Tyrone Guthrie Theatre in Minneapolis. Moore also directed an Off-Broadway production of Two Westerns, and his film won two major international film awards. As artistic director of the Peterborough Players in New Hampshire, he directed You Can't Take It With You and The Hostage. Moore has taught seminars at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. His most recent produc-
JOSEPH BIRD, now in his 4th 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, he also appeared in the Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the APA Phoenix Eastern University tour of The Misanthrope and Exit The King. He appeared for three summers with San Diego’s Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.

RAYE BIRK came to A.C.T. five seasons ago from Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth, Shylock in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Gremio in The Taming of the Shrew, Rodinigo in Othello and Boniface in Hotel Paradise.

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

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

THE ACTING COMPANY

LAIRD WILLIAMSON (Stage Director), who staged and co-adapted A Christmas Carol at A.C.T. also directed The Matchmaker which toured to Russia and the USSR and A Midsummer Night’s Dream. Williamson staged Five Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labours Lost, The Alchemist and Room Service as well as appearing in many roles. As the Pacific Conservatory of the Performing Arts he played the title role in Pirandello’s Enrico IV and staged The Madwoman of Chaillot, Cabaret, Hotel Paradise and A Midsummer Night’s Dream. Most recently he has directed The Member of the Wedding, Warrior (a ritual theatre piece based on Macbeth), The Winter’s Tale and the role of Pontius Pilate in the world premiere production of Robert Patinkin’s play, Judas. He directed Don Pasquale and The Portuguese Inn two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as Cyrano de Bergerac, King Richard III, and The Ruling Glass and staged A.C.T.’s plays in the program productions of The Healers and Animals Are Passing From Our Lives.

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tion was the critically acclaimed revival of Once in a Lifetime staged on Broadway for Circle in the Square, Moore is a graduate of the Yale School of Drama.

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

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JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright Theatre, she 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 22 productions. Other directing credits include Billy by Barbara Keeler, Shoe Palace Murray by Tony Holland and Billy Hoffmand by The Hunter Graces directed by John Robinson for A.C.T.’s Plays in Progress, and Israel Horovitz’s Mackerel for the Berkeley Stage Company.

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

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Noh Cycle at the Kennedy Center for the Performing Arts, At the Old Globe Theatre, San Diego, Davies was seen in Hamlet, The Taming of the Shrew and The Tempest from Athens during the 1977-1978 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Tempest of the Shrew.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1975. Active in the theatre while still a high school student, Denison’s early roles included Tom in The Glass Menagerie, Lancelot in Spam, Jerry in The Zoo Story, and Salini in Teahouse of the August Moon. Recently he appeared at the Oregon Shakespearean Festival in Arizona and assolated staged from the Southwestern in Antony and Cleopatra to Lucento in The Tam- ing of the Shrew to First Murderer in Richard III, as well as roles in A Month for the Misbegotten and Henry VI. Part Three.

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

KATHRYN CROSBY, who joined the company in 1972 after two years in the Advanced Training Program and appeared in Cyrano de Bergerac, The House of Blue Leaves, Broadway, and Family Album, returns to A.C.T. after a recent tour of 83 cities in Sametime. Next year, A Texas native and the mother of three, she is the widow of the late entertainer legend Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse and television talk-show hostess.

HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor’s Ensemble, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Lucifer and the Devil Lord and taught movement and folk dance. Davis has appeared in A.C.T.’s productions of Peer Gynt, Othello, last year’s Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in As- surd Person Singular.

PETER DONAT has appeared at A.C.T. for ten 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 Stratford (Canada) Shakespeare Festival and has made many television appearances on American TV. He has been seen as the Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, Equus among others. Donat’s films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., and an upcoming feature with Jane Fonda.

KATE FITZMAURICE, who joined the company last season, continues her third season as company voice coach and voice instructor for A.C.T.’s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she has been an instructor there and at the Juilliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love’s Labor’s Lost and Helen Keller in The Miracle Worker and in The Old Man and the Old Sea. She has written and directed the annual holiday show, King Lear and has appeared in A.C.T.’s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

JANICE GARCIA returned to A.C.T. this summer after a season’s absence to appear in Ah, Wilderness! during A.C.T.’s tour of Hawaii and Japan and has been seen here in The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Hospital, Peer Gynt, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, Absurd Person Singular, Travesties and All the Way Home. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespea- rean Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shag.

SABIN EPESTEIN directed The Cherry Orchard for the New Zealand Drama Schools’ tour for the Oregon Shakespearean Festival in April and Dolls at U.C. San Diego during the 1977-78 season. A Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Micky Theatre in Holland, he is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

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JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she 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 Bernadette and had performed in over 22 productions. Other directing credits include Billy by Barbara Keuler, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter's Gunplay by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's Mackerel for the Berkeley Stage Company.

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

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RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in the theatre while still a high school student, Denison's early roles included Tom in The Glass Menagerie, Jason in The African Queen, Jekyll in Dr. Jekyll and Mr. Hyde and Gerald in I Hate Hamlet. Recently in San Diego, Denison has appeared as the Swine Chadwick in the World Premiere Musical of Godspell at the San Diego Repertory Theatre. Denison is also appearing at The Oregon Shakespeare Festival in Ashcliff. In 1977, Denison performed from the Southwester in Antony and Cleopatra to Lucento in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moor for the Misbegotten and Henry VI Part Three.

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Wives of Windsor, Peer Gynt, Equus, A Christmas Carol and Valentin and Valentina. At San Jose State University she received her Master of Arts degree in Theatre Arts and has spent this past year teaching voice and diction at the University of San Francisco. She also teaches in A.C.T.'s Young Conservatory.
BENNET GUILLORY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors Workshop where he has directed Strickly Matrimony and last year's To Be Young, Gifted, and Black. At the Little Fox Theater he played several roles in One Flew Over the Cuckoo's Nest, which was seen as Morrie in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KQED TV's Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradiso.

ELIZABETH HUDDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and was Grusha in The Caucasian Chalk Circle. This is her seventh 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 Entertainent), Joan in Knock Knock and Marcella in Honeymoon Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie.

LAWRENCE HECHT is in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the Santa Rosa, Xavier's Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentin and Valentines, Julius Caesar and The National Health.

ANN LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Katya Delevaka and theater technique with Alice Hersmes. She sang with the N.Y.C. Opera Chorus, appeared on the Seattle Rep and was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in the production of Big Bird's Happiness and Showboat. In her ninth season at A.C.T. she has performed in A Doll's House, The House of Bernard 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 and All The Way Home. Her film credits include John Korty's award-winning The Music School.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Hercules in the Pacific Coast Conservatory for the Performing Arts' U.S. premiere of Thornton Wilder's The Alcestiad, as well as A View from the Bridge and How To Succeed in Business Without Really Trying, and in earlier P.C.P.A. productions as Wuthering Heights! and Showboat (both directed by Allen Fletcher) as well as The Matchmen of Chippa, and California Actor's Theatre in L03 Gates. Martin acted in the production of William Hamilton's Save Grand Central, directed by Edward Hastings, with Old Actors Inc. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Martin Berlitz' Beatrix and Benedict, directed by Seiji Ozawa for the San Francisco Symphony. His credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol, The Bourgeois Gentleman, Julius Caesar, All the Way Home and The National Health.

GERALD LANCASTER came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from Southem Methodist University and a B.A. in Visual Drama from Humboldt State University. Lancaster has also appeared at the Grand Canyon Festival and at Queens College. His A.C.T. credits include Julius Caesar, A Christmas Carol, Paradooo and The National Health. This season he will also be teaching the techniques of stage combat for the conservatory.

WILLIAM MCKEREGHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Missalliance, Sardy Turber in The Play's the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in Little Women, Tremont, Inside 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 a member of the Actors Workshop since 1978.
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DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Martin Berlitz' Beatrice and Benedict, directed by Seiji Ozawa for the San Francisco Symphony. His credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

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

GERALD LANCASTER came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from Southem Methodist University and M.A. in Voice, Eleanor Dorsie in The Utter Glory of Montrose Hall and Sarah Brown in Guys and Dolls. While a member of the A.C.T. training program, she took roles in conservatory productions of Awake and Sing, The Trojan Women, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also an alumna of Cal State, Northridge.

ANN LAWDER, an original member of the Actor's Workshop, graduated from Stanford University in New York she studied movement with Katya De-Iakovka and phonetics with Alice Hermès. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in Actors' flesh! and Showboat. In her nine seasons at A.C.T. she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillars of the Community, This Is An Entertainment, Peer Gynt, Equus, Man and Superman, Valentin and Valentina, The Master Builder and All the Way Home. Her film credits include John Korty's award-winning The Music School.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as HERCULES in the Pacific Conservatory for the Performing Arts' U.S. premiere of Thornton Wilder's The Alcestiad, as well as A View From the Bridge and How to Succeed in Business Without Really Trying, and in earlier P.C.P.A.'s A Midsummer Night's Dream, Desire Under the Elms, The Merry Wives of Windsor! and Showboat (both directed by Allen Fletcher) as well as The Matchmaker and Othello. California Actor's Theatre in Los Gatos, Martin acted in the previous production of William Hamilton's Save Grand Central, directed by Edward Hastings. Wild Oats and a Senior at Cal State, Fullerton. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

WILLIAM MCKEREGHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, Sandy Tutan in The Play's the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in their production of A Raisin in the Sun, 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...
ALLEN FLETCHER'S Ah, Wilderness! in San Diego, Nahlroth attended the United States International University and performed for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

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

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

MICHAEL O'QUINN first tasted theatre in a sixth grade production of The Pajama Game. Since then, he has worked in theatre in a variety of capacities, including that of running crew member and first baseman for the original New York production of Oh Calcutta! and stage manager for the national tour of Hair. Off-Broadway, he was a member of the electrical crew for Joseph Papp's Public Theatre. O'Quinn joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in A Man For All Seasons, the title role in Yegor Bujchov and Others, Egeus in A Midsummer Night's Dream to Jacob in Awake and Sing.

THOMAS M. NAHRLOOD has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after appearing in Ah Wilderness! during A.C.T.'s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candide, The Maid of Cadiz, The Lutter Master of Moraissey Hall and

FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since 1965. He studied the Alexander Technique in New York and trained to teach at the Alexander Center for the Alexander Technique in New York. In addition to "Alexandering" the actors, Ottwell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATerson, now in his eleventh season with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and made the national tours with his original one-shot show, on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are: Kit Carson in The Time of Your Life, Caesar in Julius Caesar and Cleopatra and Julius Caesar, Grandpa Vanderhof in You Can’t Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion-Chenies in The Circle and Kajon in The Bremen Town Musicians.

SUSAN E. PELLEGRINO, now in her third year with A.C.T., was seen last year as Jane in Absurd Person Singular, Kwadolin in Travesties and Kaja in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, The Faming of Pippa, and also in A Christmas Carol, Peer Gynt, and Valentin and Valentine. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in Gypsy, creating the role of Miss Teresa Winkle in The Utter Glory of Morrissey Hall and as Elise Mac Chipley in Allen Fletcher's production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Epanhim in Desire Under the Elms, is known to San Franciscans as the lead in The Lady in the Van. He also appeared in Stanley in A Streetcar Named Desire, Andrew Wyle in Shrew, and in the role of bottom in Much Ado About Nothing. As a director, Vanjla. He has appeared on Broadway as For the Lovers in Tiny Alice, which he recreated with A.C.T. Away from the

They mill about, each finding their own path, each strolling the finest art, youn., and vegetables. They lin, and care for the super- people, and keep the flocks well in their livestock, and then see and serve to the best of California and its people.
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Repertory Theatre of St. Louis as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions, including Enemies, The Trojan Women and I Remember Mama. This past summer, Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre’s production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

SYDNEY WALKER, a veteran of 33 years of stage, film and television work, has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker’s Broadway credits include appearances with Laurence Olivier and Anthony Hopkins. He also appeared in N.Y.E.’s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Matchmaker, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock Who’s There?, Julius Caesar, The Circle, Hotel Paradise, The National Health and A Christmas Carol.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in A Christmas Carol in Plaza Suite at Drury Lane Playhouse. Winner of the Chicago Shakespeare Festival’s 2005 Shakespearean Award, she has been seen in the Little Fox Theatre and in Under the Neon Tree for fourteen months at the On Broadway Theatre. Her film credits include Petulia, in the current tour of John Cassavetes’ A Christmas Carol and Hotel Paradiso, and daughter Gia, who also designs and manufactures the Josephine Robe and other exclusive designs available only at their elegant new shop at Prier 39.

ISIAH WHITLOCK, JR. was recently seen as Autolycus in the Pacific Conservatory in the world premiere production of The Winter’s Tale. He also performed in other roles for P.C.P.A. over the past two summers, which included Titus in Pericles, Walter Younger in A Raisin in the Sun and Scantlon in One Flew Over The Cuckoo’s Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar, The South Bend, Ind., native holds a bachelor of arts degree in radio, television and film from the University of Oklahoma.

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

RICHARD DEVIN (Lighting Designer) designed last season’s Hotel Paradiso, The Master Builder, and Julius Caesar, as well as The Bourgeois Gentleman the season before. He toured with the company last summer, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin left the New York Chelsea Theatre production of The Dance of the Hummingbird for P.S.S. TV. At the Williams-town Theatre Festival his more than 35 productions as both lighting designer and general manager include Cygnet of the Circus, Anne of the Thousand Days and After the Fall. He currently works as a designer with the Seattle Repertory Theatre, The Seattle Rep’s The Happy Life and technical production at the University of Washington School of Drama.

F. MITCHELL DANA (Lighting De- signer) has created lighting for over 100 productions, including 44 for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, Canada’s Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company as well as many on and off-Broadway productions including Once in a Lifetime (directed by Tom Moore) and their current tour of The Secret Life of Mrs. Cheyney with Deborah May. He currently tours the region with his latest design, A Christmas Carol.
Bonnie Tarwater joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Los Angeles stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions, including Enemies, The Trojan Women and I Remember Mama. This past summer, Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria, Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

Sydney Walker, a veteran of 33 years of stage, film and television work, has been seen on and off Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker's Broadway credits include appearances with Laurence Olivier and Anthony Hopkins, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Matchmaker, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Knock, Fames, Julius Caesar, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

Robert Smith has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Man and Superman. The impromptu of Being Earnest and Edward II. He was seen at the Oregon Shakespeare Festival in Timon of Athens, Anthony and Cleopatra, Henry VI, Part III and The Moon for the Misbegotten. Now in his second season with A.C.T., he was seen last season in Julius Caesar, A Christmas Carol and Hotel Paradise.

Michael Walters, in his fifth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and the London production of Sidd, The Whirligig at the Plaza Suite at Drury Lane Playhouse. Winner of the Chicago Tribune Excellence in the Performing Arts Award in 1973, for her work in THE HOT L BALT 0 More and Bus Stop, she was also seen in Chicago in the Little Fox Theatre and in Under the Boardwalk. For their seasons at the On Broadway Theatre. Her film credits include Petula, the current tour of The Odd Couple, her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Joseph Rodel and other exclusive designs available only at their elegant new shop at Pier 39.

Isiah Whitlock, Jr. was recently seen as Autolycus in the Pacific Conservatory production of The Winter's Tale. He has also appeared in such productions as The Merchant of Venice, Hamlet, The Importance of Being Earnest, and Miss Julie. He has appeared in numerous television productions including The Odd Couple, The Odd Couple II, Cagney and Lacey, The New Betsy, The Young and the Restless, and The Palace.
DIRK EPPERSON, (Lighting Designer), has designed lighting for Watergate Classics at the Yale Repertory Theatre, as associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent eight seasons with P.C.P.A. in Santa Maria and designed 18 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.

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

ROBERT MORGAN (Costume Designer) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, General Gourges, This Is An Entertainment, Street Scene, Jumpers, Broadway Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGGER (Set Designer) returns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentilhomme, Othello, and Something’s Afoot, which premiered at the Marin Shakespeare Company and went on to Broadway. A graduate of Chicago’s School of Art Institute, Segger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His design 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, Conn., and the Coconut Grove Playhouse in Miami, Florida.

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

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

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DIRK EPPERSON, Lighting Designer, received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. A associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home, and The National Health. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper- son also spent eight seasons with P.C.P.A. in Santa Maria and designed 18 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.

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SHAW ON SHAW
AND ‘HEARTBREAK HOUSE’

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

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

Shaw wrote more than 50 plays in his lifetime (1856-1950) and just about every one of them is a dramatic cry for the need to reform society. In one way or another, before it is too late, Heartbreak House is no exception, for in it, he deplores man’s callousness and cowardice and glorifies the human will. It is a superlative example of Shaw’s timeless and disarming ability to combine serious ideas with sparkling dialogue. “I am not an ordinary playwright in general practice,” Shaw once stated. “I am a specialist in immoral and heretical plays. My reputation has been gained by my persistent struggle to force the public to reconsider its morals...I write plays with the deliberate object of converting the nation to my opinions.”

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

Shaw once wrote in his own defense, “Now it is quite true that my plays are all talk, just as Raphael’s pictures are all paint. Michael Angelo’s statues all marble, Beethoven’s symphonies all noise... Without a stock of ideas, the mind cannot operate and plays cannot exist. The quality of a play is the quality of its ideas.” “Effectiveness of assertion is the alpha and omega of style,” he once said, “He who has nothing to assert has no style and can have none.” Although Shaw was referring specifically to style, the consequence of his conviction in a larger, dramatic context are readily apparent. “Effectiveness of assertion” becomes of paramount importance in Heartbreak House where there is need of assertion par excellence.

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

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

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

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

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

One can almost hear Shaw himself echo Captain Shotover’s lines, "I was ten times happier on the bridge.... I looked for hardship, danger, horror, and death, that I might feel the life in me more intensely. I did not let the fear of death govern my life, and my reward was, I had my life."

—Blake A. Samson

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Indeed, to see a play by him is not only to see an entirely entertaining and laughter-filled evening of theatre, it is to become acquainted (or reacquainted) with one of the great intellects of this century. Shaw wrote more than 50 plays in his lifetime (1856-1950) and just about every one of them is a dramatic cry for the need to reform society, in one way or another, before it is too late. Heartbreak House is no exception, for in it, he deplores man's callousness and cowardice and glorifies the human will. It is a superlative example of Shaw's timeless and disarming ability to combine serious ideas with sparkling dialogue.

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—Blake A. Samson

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A.C.T.'S EVENING EXTENSION PROGRAM

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

Classes are offered on a selective basis—each meeting for two hours a week in much the same way colleges and universities operate their adult education sessions. No audition is required but individual class size is limited so applications are processed on a first-come, first-served basis. All classes are conducted by A.C.T. actors and trainers. A complete listing of courses will be available in December. Past curriculums have included movement, musical theatre, beginning, intermediate and advanced acting, voice, yoga, dance, Shakespeare, mime, singing, children's theatre for teachers and youth leaders, theatre organization and management, and theatre publicity and public relations.

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

Additional information may be obtained by writing to Evening Extension Program, A.C.T., 450 Geary St., San Francisco 94102.
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A.C.T.'s Evening Extension Program includes students from all walks of life who want to broaden their skills in one or more subjects.
A.C.T.'S YOUNG CONSERVATORY FILLS MANY NEEDS

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

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

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

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

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

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

All classes are taught by professionals in the teaching field, and many actors, directors, and de-

signers in the American Conservatory Theatre plan special projects for the Young Conservatory.

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

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

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

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

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

-Blake A. Samson

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

HOW PERRIER IS NATURALLY CARBONATED

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Man's legendary acquaintance with the sparkling waters of Source Perrier dates back to 228 B.C., when the spring is believed to have been a resting place for Hannibal.

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No preservatives. No artificially manufactured gases, no sweeteners or flavorings. And no calories.

Perrier, simply stated, is the most natural water. Enjoy it in good health.
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. . . must have many faces and A.C.T.'s are among the most versatile in the country. Peter Donat is no exception. During his ten seasons at A.C.T., Donat's many roles have included . . .

Jack Tanner in Man and Superman

Martin Dysart in God of Carnage and Jack Tanner in Man and Superman

The title role in Hadrian VII and Haunted Schmuck in The Master Builder

Cesar in Cesar and Cleopatra and the title role in Cyrano de Bergerac

The Miracle of Perrier

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Deep below the plains and vineyards of Southern France, delicate gasses trap in the volcanic eruptions of the Tertiary Era are released by Nature. Slowly they rise towards icy, crystalline mineral waters of exceptional purity and clarity. As they surface at Source Perrier, these gasses and waters meet and mingle in a moment of natural carbonation. And thus they are bottled, pure, naturally sparkling.

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Many people, after engaging in strenuous athletic activity, find a chilled bottle of Perrier to be instantly refreshing and thirst-quenching. It is the refreshing alternative to sugared and artificially sweetened soft drinks. And, the accepted drink when you're "not drinking."

Why Perrier Tastes So Clean and Refreshing.

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

The Natural Versatility of Perrier.

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

Perrier: Naturally Sparkling from the Center of the Earth.
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Please—while in the auditorium—
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Credits: WILIAM GANSLEN, DENNIS ANDERSON and HANK KRAZLER for A.C.T. PHOTOGRAPHY.

Special Thanks: To Laurel Meats, to A New Leaf Florist on California at Hyde Sts. (711-1066) for opening night flowers; The Focal Point, 2638 Ashby Ave, Berkeley, Score for The Winter’s Tale recorded at Filmways/Heider Recording, San Francisco.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 6 p.m. Monday, and from 9 a.m. to 9 p.m. Tuesday through Saturday. The Geary Box Office is also open 12 to 6 p.m. for Sunday performances. Tickets to Marines’ Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines’ Memorial Theatre Box Office. For information regarding attractions at the Marines’, telephone (415) 673-6443; for additional information call 673-6444.

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

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

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