AMERICAN CONSERVATORY THEATRE

A Christmas Carol

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

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AN ELEGANT CELEBRATION OF CHRISTMAS

The holiday season is a very exciting time of year for the American Conservatory Theatre because of An Elegant Celebration of Christmas. Since 1976 when Mrs. John A. Vactor first produced this spectacular event, An Elegant Celebration has become an eagerly awaited new San Francisco tradition. Now you can share in the excitement of An Elegant Celebration being presented this year from November 27 until December 9 at the Galleria Design Center. The California Association for A.C.T. planned the fund raiser opening night festivities. Lita Vistor and Charlotte Marshall presided as co-chairwomen, with Mary’s California, Bank of America, Federal Savings, Warner Bros. and the Galleria Design Center sponsoring the event.

An Elegant Celebration describes the collection of holiday table setting and Christmas trees that are designed by Bay Area hotels and hostesses, celebrities and designers from San Francisco, Los Angeles and New York. The settings and trees are on display throughout the designer showrooms and on all levels of the Galleria. For 12 days the public will be able to see this holiday treat and visit the 196 designer showrooms which are not generally open to the public.

A few of the highlights that you will see when you attend this year’s Elegant Celebration are Mrs. Clark Gable’s table, designed by Ron Collier, that includes personal items owned by her husband. Mrs. George Lucas will present Christmas in a goldmine setting, depicting the early California Gold Rush days. Mrs. Gordon Getty and Mrs. Richard Freiman will do a lavish table with an opera theme for Luciano Pavarotti. Loretta Young’s Christmas will include a nostalgic setting designed to spotlight her film career. Morte O’Toole, together with her designer, Fabrizio Morini, will have a dazzling display utilizing many beautiful pieces she has acquired over the years. International designer, Mary McFadden, will be working in conjunction with the Quay Gallery of San Francisco to display some of her own personal design objects.

J. Victor Berjenon (Furniture Vito) will have a Christmas composed of rocks, minerals and shells from his extensive collection. Mrs. Prentice Cobb Hale will again do an elegant tabletop design with Tiffany’s. Mayor Diane Feinstein is designing a Charnakuk table with decorator William Gaylord. Pamela chef, James Beard, is preparing a smashing gourmet Christmas in the kitchen with Charles Gaulinnus. Vincent Price has arranged his holiday table in a 1600’s setting. Mrs. Paul Anna of Carmel is presenting a unique disco-style Christmas. And Charles Ri-hutz has designed a "Peanuts" Christmas, with a Snoopy tree and a Snoopy Santa. Over 120 different hosts and designers are combining their talents to surprise and delight the 30,000 people who are expected to attend the Elegant Celebration this year.

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

A side note: the Conservatory Restaurant has a unique Christmas pie that is worth trying.

The spectacular four-story Christmas tree at the Galleria.

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The spectacular four-story Christmas tree at the Galleria.
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An Elegance Celebration describes the collection of holiday table setting and Christmas trees that are designed by Billy-Knows hosts and hostesses, designers, and San Franciscans Los Angeles and New York. The settings and trees are on display throughout the designer showrooms and on all levels of the Gal- lena. For 12 days the public will be able to see this holiday event and stay in the designer showrooms which are not generally open to the public.

A few of the highlights that you will see at the annual Elegance Celebration are Mrs. Clark Cable's table, designed by Mrs. Gonzalez. This includes per- sonal items she collected with her husband, Mrs. George Gonzalez, who were once Christmas in a goldfinch's nest. The tents are decorated in fallen feathers. Mrs. Gonzalez and Mrs. George Gonzalez will include a goldfinch's nest, designed to highlight the theme. Maria Obendorf, together with her designer, Nancie Miko, will have a dazzling display utilizing many beautiful pieces she has acquired over the years. International designer, Mary McCowen, will be working in conjunction with the Quay Gallery of San Francisco to display some of her own personal design artifacts.

A Victor Bergerson (Traver Vi) will have a Christmas display of rocks, minerals, and shells from his extensive collection. Mrs. Premtice Cobb and Nal will again do an elegant table design with Tiffany. Mayor Diane Feinstein is designing a Christmas tree with decorateur Willi- liam Gard. Worn chair, James Beal, is preparing a smashing banquet in the kitchen with Charles Gaulty. Vincent Price has arranged his holiday table in a setting. Mrs. Paul Zirk of Carmel is presenting a unique Christmas display. And Charles Schulz has designed a "Peanuts" Christmas, with a Snoopy tree and a Snoopy Bible. Over 300 different rocks and minerals are being combined to make the ultimate Christmas display. The Christmas Tree on the ground level will be filled with many unusual gifts gathered from around the world.

You know, all too well, which they are. The neck. The eyes. But you may not know, there is a way to help these areas look as young as the rest of you.

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Specifically, for the neck our beauty treatment is,

Orlance: This rich, light liquid cream absorbs instantly, and works to keep your throat younger looking. And leaves no oily looking, or feeling residue. And for the eyes,

Bainme la Gazelle Royale: For the thinnest skin of all, around the eyes, the thinnest, richest emollient. Applied only mornings. It is quickly absorbed. And moisture preserved. Works amazingly on even long-neglected eyelids. In cream or fluid formulas. And for mature, prematurely aging or young skin of the body—this one needs to be pampered.

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TRAITEMENTS Spécifiques FROM ORLANE

Another advantage shared by the world's best women.
SHERLOCK HOLMES STALKS
THE GEARY THEATRE IN
‘THE CRUCIFER OF BLOOD’

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

The diabolic plot begins in 1897 as a fabulously wealthy Maharaja is killed in a Paris hotel room by one of her Majesty's soldiers stationed in India, and quickly moves to London, where the plot thickens. The Maharaja’s heir, Nasrul, is an insatiable womanizer. He brings his young wife, Irene, to London to keep her from marrying an Englishman. On the surface, Nasrul seems to be a good guy, but he hides a dark secret—his love for Irene is not a matter of love but of consumption.

Jean Dalrymple, who will play the role of Nasrul, is a fine actor who has appeared in numerous productions at A.C.T. and other Bay Area theatres. Dalrymple is known for his ability to bring depth and nuance to his characters, and he will be perfect for this role.

Dr. Watson is played by Mark Friedel, who has previously appeared in A.C.T.’s production of “The Hound of the Baskervilles.” Friedel is a talented actor with a versatile range, and he will bring the same energy and enthusiasm to this role.

The ensemble cast is rounded out by a talented group of actors, including Mike Miller as Inspector Lestrade, who is always on the hunt for trouble, and Marya Hershkovitz as Irene St. Claire, who is a strong, independent woman whose love for Nasrul is complicated by her noble ideals.

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Basil Rathbone and Nigel Bruce as Sherlock Holmes and Dr. Watson

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SHERLOCK HOLMES STALKS THE GEARY THEATRE IN 'THE CRUCIFER OF BLOOD'

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

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

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

"I think the universal appeal of Holmes is that he seems to have devised a successful solution to the problems of living in an uncertain world. Did you know that the first Holmes stories appeared simultaneously with the emergence of Jack the Ripper in British crime? It was a period of astonishing conflicts. The British Empire seemed to be at its height, industry was booming, Victoria had been on the throne for as long as most people could remember, and there was a genuine feeling of solidity and permanence. At the same time, in London alone there were 80,000 arrests a year, and a yearly average of 120 bodies were found floating in the Thames. Unemployment, poverty, alcoholism, disease, and starvation were at all-time highs. And one of the great fears of the time was of revolutionary societies dedicated to overthrowing the government, an idea which Conan Doyle used in his first Holmes novel. A Study in Scarlet. Dickens called it the ‘best and worst’ of time."

"At any rate, it was certainly an anxious time. Holmes manages to detach himself from all this. He seems to be above the world, outside of its problems, viewing things with an objectivity that allows him to maintain a memorable sense of proportion. At the same time this detachment from the difficulties of daily life also cuts him off from mankind, from human weakness, from the quest for truth and emotion. His solution is just a bit artificial, and it saves him very much alone. Conan Doyle vividly describes the periods between cases, when Holmes is plagued with intense depression and restlessness and must resort to cocaine for relief. He contracts with the rest of the world only when he solves its problems, and he relishes the solitude that gives him that chance."

"Dr. Watson, on the other hand, is a good average man who lives as life as it comes. He is involved in the world, he makes mistakes, he gets hurt. And Holmes loves him for it, just as Watson worships Holmes for his unique success in rising above it all. They need each other."

"Michael Miller and Cathleen Edwards, the designers, and I started out to create a very realistic production of Crucifer, like those in New York and London, but we weren’t satisfied with the result; it seemed too cold. We also knew we had to work against encrusted preconceptions on the part of the audience. Sidney Paget’s famous illustrations and the Basil Rathbone films have given people a strong idea of what Holmes and his world should look like, although the Peploe drawings frequently do not match the descriptions in the text of the stories and the majority of the Rathbone films were updated to the 1940’s. We wanted to evoke the feeling of a mysterious Victorian world as a background for Holmes—massive, seemingly solid and permanent, butfilled with strange and possibly threatening shadows, the feeling of a hidden life beneath the surface. We finally hit on the idea of structure, of architecture, of the set of iron framework that would withstand a huge old building like Victoria Station. Then we added to this architectural environment the essential elements to create the reality for each scene. I’ve been excited about the scenic concept. And Cathy has managed beautifully in her costumes to capture the spirit of the characters without resorting to stereotypes."

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

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A.C.T.'S DECEMBER REPERTORY

THE LITTLE FOXES

HAY FEVER

BURIED CHILD

ROMEO AND JULIET

A CHRISTMAS CAROL

The twelve months of Christmas.

A.C.T.'S DECEMBER REPERTORY

THE LITTLE FOXES
Elizabeth Hudda

HAY FEVER
Michael K. Martin, Susan S. Polkingno, Liddy Booth, and Marsha Mathis (seated)

BURIED CHILD
Period McCarthy and Raye Birk

ROMEO AND JULIET
Julia Pfeiffer and Thomas M. Jolivood

A CHRISTMAS CAROL
Walter Pidcock

The twelve months of Christmas.

THIS MAN IS A GLUTON FOR HAPPINESS.

Mr. Clemens estimates he's put a quarter of a million miles on the Volvos he's bought. He's constantly recommendations to friends and business associates: "I've probably sold thirty Volvos that way. My local Volvo dealer loves me.

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THE ART OF COOKING

A.C.T. STYLE

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

The idea for creating an A.C.T. cookbook came from the friends of the A.C.T., who felt that the creativity which abounds within the American Conservatory Theatre must indeed be fuelled and fed by creative kitchens. Recipes were requested from actors, directors, former company members, conservatory staff, production and administration departments, trustees of the A.C.T. Foundation, board members of the California Association for A.C.T., special friends, and the Friends Executive Committee. Over 170 recipes were selected to stock the pages of The A.C.T. of Cooking with delicious and tempting gourmet to picnic treats for all gastronomic theatre lovers during any season of the year.

The creative cooks are the A.C.T. kitchens under the direction of Cook Book Chairman Mrs. Benjamin "Toby" Ross. She decided to name the chapters of The A.C.T. of Cooking book with the titles of plays chosen from the past thirteen San Francisco seasons that reflect the breadth of the repertoire and the great diversity of the recipes. The titles themselves suggest the groupings of recipes within the eleven chapters.

Room Service ranges from tasty but simple pastries and breakfast to a lavish prelude for a leisurely holiday brunch. The premiere chapter details easy-tendering items such as Cream Cheese Coffee Cake, Rhubarb delight, Matzo Brie and a variety of pancake recipes.

Elegant souffles and unusual egg variations are the order of the day in A Delicate Balance. Our menu includes a collection of regional San Francisco fish delicacies. If you're unable to get away for a month in the country you might wish to try these a la carte-for-a-day picnic treats in chapter four. The National Health spotlights Vietnamese and low-calorie flavorful items. The Winter's Tale calls up visions of simmering soups, stews and casseroles for cold weather days. Every day Private Lives dinners may be quick and easy, but certainly not dull. Small dinner party menus are hot and served up in a relaxed ambiance for The Visit. At 8:30 offers festive party finger food and snack-entrees. Holiday season confections such as Christmas Carol treats for young and old alike. Just prior to the final course and Curtain Beyond the Fringe offers a collection of highly original concoctions for imaginative feasting.

The great variety of the more than 170 recipes range from Kathryn Cregg's A Christmas Carol treat of Toffee Bars to noted gourmet chef Vincent Prick's Dishwasher (Roasted) Salmon. A show which was mentioned on the Johnny Carson show.

The A.C.T. of Cooking can be obtained for $5.95 at the A.C.T. Geary Theatre at all performances or by mail for $7.45 by sending a check to Friends of A.C.T. Cookbook, P.O. Box 488, San Francisco, CA 94102. Proceeds from the sales of the handsome 8" x 10" bound back (with plastic covered) will be used to benefit the A.C.T. student scholarship fund.
A time when many people are fed up with the quality of new cars, 9 out of 10 people who buy new Volvos are happy. Having bought five Volvos, the man you see here is ecstatic.

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

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

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A car you can believe in.

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The creative cooks in the A.C.T. kitchens under the direction of Cook Book Chairman Mrs. Benjamin "Tony" Rose III decided to theme the chapters of The A.C.T. of Cooking book with the times of plays chosen from the past thirteen San Francisco seasons that reflect the broad range of the report and the great diversity of the recipes. The kitchen staffs themselves suggested the groupings of recipes within the eleven chapters.

Room service ranges from tasty but simple pastries and breakfast breads to a lavish include for a leisurely holiday brunch. The premiere snapshot of palate-tempting items such as Cream Cheese Coffee Cakes, Rhubarb Delight, Matchbox Rice and a variety of Panamanian recipes. Elegant entrees and unusual egg variations are the order of the day in A Delicate Balance. Our town includes a collection of regional San Francisco fish cocktails, if you're unable to get away for a month in the Country you might wish to try these escabeche-dip day picnic treats in character four. The Napa's Hearty spotlights vegetables and low-calorie flavorful items. The Witcher's Tail calls up visions of simmering-cooks, steaks and casseroles for cold wetter days. Every day Private Liens dinners may be quick and easy, but certainly not dull! Small dinner party menus are hot and served up in a relaxed atmosphere for The Visit. Tonight at 8:30 offers festive party finger food and snack-essories. Holiday season connections to A Christmas Carol Treats for young and old alike. Just prior to the final course and curtain, Beyond the Fringe offers a collection of highly original concoctions for imaginative feasting.

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The A.C.T. of Cooking can be obtained for $5.95 at the A.C.T. Geary Theatre at all performances or by mail for $7.45 by sending a check to Friends of A.C.T. Cookbook, 550 Geary Street, San Francisco, CA 94102. Proceeds from the sales of the handsome 6" x 9" spiral-bound pas-de-chat (with plastic covers) will be used to benefit the A.C.T. student scholarship fund.
A CHRISTMAS CAROL

By CHARLES DICKENS

Adapted by DENNIS POWERS and LAIRD WILLIAMSON

Directed by LAIRD WILLIAMSON

This production is made possible by the generous support of the
STANDARD OIL COMPANY OF CALIFORNIA
Associate Director: JUDE BARING
Scene Stylist: ROBERT BLACKMAN
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Music by LEE HODY
Fezziwig Dance by ANGELA FEVES

The cast

The Ghost of Christmas Past

PARKER OWREN

Mary Cratchit

WILLIAM PATTERSON

Joseph Cratchit

BETHANY HENDERSON

Simeon Cratchit

GARY ZANE

Edward Cratchit

JEREMY MCGILL

Bob Cratchit

ROBERT MORGAN

Fanny Cratchit

ANGELA FEVES

Tiny Tim

TUCKER CURTIS

The Ghost of Christmas Present

SPARRA CRAWFORD

Scrooge’s Nephew

SUSANNA TOMPKINS

The Ghost of Jacob Marley

ROBERT MORGAN

The Ghost of Christmas Future

GARY ZANE

Bing Crosby

ROBERT MORGAN

The Christmas Carol

The Christmas Carol is a timeless tale of redemption and the true spirit of the holiday season. It is a story that reminds us of the importance of giving and the power of forgiveness. The characters in this production bring life to the words of Charles Dickens, making it a truly memorable experience. The show is directed by Laird Williamson and was adapted by Dennis Powers and Laird Williamson. It is presented by the American Conservatory Theatre and is a must-see production for anyone who loves the holiday season. The show is performed at the Geary Theater in San Francisco and runs from November 24 to December 24. For more information, please visit the American Conservatory Theatre website. 

A NOTE ON 'A CHRISTMAS CAROL'

Like the spirit of Christmas past, Charles Dickens and A Christmas Carol return to the Geary Theatre as a special holiday treat for all to enjoy. Dickens' immortal celebration of the holiday season is more than a nostalgic souvenir of Yuletide past; it is a living document, one read by firesides around the world for generations. A Christmas Carol sets the A.C.T. Geary Theatre alive in the true holiday spirit and spreads seasonal warmth for the fourth consecutive year in a row.

Dickens originally envisaged his tale as an indictment of the ills and inequities of Victorian society. The extent to which this book actually promoted social reform cannot be measured, but it is no more a Christmas Carol than the Yuletide itself. Dickens came to believe that the book was a social document, and the true meaning of the Yuletide season. Possibly because of the haste with which the little holiday tale was written, this book remains one of the most comprehensive and sustained efforts of the Dickens canon.

A.C.T.'s festive adaptation of this Dickens classic is the result of the collaborative efforts of Dennis Powers and director Laird Williamson. This script emphasizes the human reality of Scrooge and his transformation, as it is faithful to the original text and social conditions of Victorian England. Other stages of the production of this same story have generally been sentimental to the point of cloy, but A.C.T.'s version seeks an exuberant theatricality within a framework that is true to life and the moral fervor of Dickens' intentions. The director of this production, William, relates, "We have imagined Scrooge's world to be one of互lock boxes, cases and cupboards—cabinets of memories, safes into which his feelings have long since retreated. He has constructed elaborate receptacles for his life. Scrooge lives in a dead world, and his unfelt, and thus ought to be the influence of his age.

Enduring, colorful, populated with strikingly believable characters and spiced like a hearty seasonal stew, A Christmas Carol has more than demonstrated its appeal to young and old alike. It is presented by A.C.T. in order to once more be performed with an unmarred performance of the true spirit of the holiday season. This production is made possible through the generous sponsorship of the Standard Oil Company of California.
A CHRISTMAS CAROL
1843
A GHOST STORY OF CHRISTMAS
by CHARLES DICKENS

A NOTE ON 'A CHRISTMAS CAROL'

Like the spirit of Christmas past, Charles Dickens and A Christmas Carol return to the Geary Theatre as a special holiday treat for all to enjoy. Dickens' immortal celebration of the holiday season is more than a nostalgic souvenir of Yuletide past; It is a living document, one read by thousands around the world for generations. A Christmas Carol sets the A.C.T. Geary Theatre aglow in the true holiday spirit and spreads seasonal warmth for the fourth consecutive year in a row.

Dickens originally envisioned his tale as an indictment of the ills and injustices of Victorian society. The author to which this book actually promoted social reform cannot of course be measured; but if nothing else, A Christmas Carol rekindled the Yuletide spirit in England which had sadly declined in the depression and gloom of 1843.

As a major Victorian novelist, Dickens may be more easily remembered as the author of David Copperfield, The Pickwick Papers and Oliver Twist; but the fact that remains is that Dickens was written in only two weeks during 1843, might possibly be his most effective writing. The author clearly was animated by his deeply felt concern of the gloomy conditions which prevailed during his own lifetime. His feverish spirit Dickens removed the events that were to open the evening of 'The Ghost of Scrooge' to the true meaning of the Yuletide season. Possibly because of the haste with which the little holiday tale was written, this book remained one of the most cohesive and sustained efforts of the Dickensian canon.

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

The director of this production, Williamson, believes, "We have imagined Scrooge's world is to be one of these sumptuous boxes, comfortable and collapsible — coffins of Arborvities, safes into which his feelings have long since retreated. He has constructed elaborate receptacles for his life. Scrooge lives in a dead world of his own creation. He preserves an unfeeling heart, and thus enshrines the indifference of his age."

Enduring, colorful, populated with strikingly believable characters and spiced, like a hearty asparagus punch, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is pleased to once more be presenting this enchanting and timeless "fire-side rendition" of this sentimental Dickens novel. This production is made possible through the generous sponsorship of the Standard Oil Company of California.
JOIN C.A.A.C.T. — BE AN ANGEL

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

A.C.T. annually earns about 75% of its operating expenses through box office revenue. That figure represents one of the highest percentages of earned revenue by any non-profit arts organization in the country. To enable A.C.T. to continue the high quality of professional theatre production and the Conservatory training programs, C.A.A.C.T. must make up the difference through you, whether you’re a corporation, foundation, government agency, or most importantly, an individual committed to the quality of life that surrounds you.

There is no other arts organization in the country like A.C.T. For fourteen years A.C.T. has enriched the lives of over 7 million audience members under the inspired guidance of General Director William Ball. The acting, directing and staging of A.C.T. productions has set a standard of excellence that is internationally acclaimed. A.C.T. provides programs and services for students, senior citizens and minority groups that have made a vital impact on the Bay Area community. Economically A.C.T. generates over 20 million dollars of revenues for local businesses each year. The Conservatory and acting company train over 180 students annually through the three-year advanced training programs considered to be the finest in the country. In addition to the ten plays presented in repertory, the A.C.T. Plays in Progress program produces several new plays each year by aspiring playwrights. Six A.C.T. productions have been televised nationally, and the company has toured throughout the world. Recently the League of New York Theatres and the American Theatre Wing extended their highest national tribute by presenting to A.C.T. the 1979 Antoinette Perry Award for excellence.

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

Participating Membership of $30 for the public or $20 for senior citizens and students brings you a number of benefits. You will receive the exclusive in-the-ACT newsletter throughout the year, go on a backstage tour of the historic Geary Theatre, attend a working rehearsal, and be eligible for the specialty-priced "London and Great Towns Theatre Tour" and receive advanced notice of "An Elegant Celebration of Christmas." You will also be invited to a theatre lecture series and to special programs planned by the Friends of A.C.T. Associate Membership in C.A.A.C.T. brings you all the former plus discount parking at the Downtown Center Garage and a 10% discount on dinner at the English Grill. You will also receive advance notice of special "Celebrity Evenings" which in the past have featured such luminaries as Tennessee Williams, Tom Stoppard, Arthur Miller and Peter Donat, all for a $50 to $99 donation.

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

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

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

More detailed information regarding these and additional benefits offered by the California Association for A.C.T. can be obtained by contacting C.A.A.C.T. at 771-3880.

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

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

Lillian Hellman is one of America's most honored and notable dramatic authors and playwrights. Being born in New Orleans and later spending half of her school days in the South no doubt gave Hellman added insight and inspiration in regard to writing 'The Little Foxes.' After attending New York and Columbia Universities, she began her professional career as a book reviewer and press representative before becoming a playwright for theatrical producer Herman Shumlin. Her initial success as a playwright came in 1934 when Shumlin produced her sensitive and controversial drama, 'The Children's Hour.' In Hellman's autobiographical book, 'Pentimento,' she relates that 'The Little Foxes' went through nine drafts before the final act was completed. In addition to her complex research on southern history, culture and economics, the personal inspiration for the play passed in her own family history. The Little Foxes is a drama about pride within the Hubbard family. A fortune naithe for money results when the family decides to build a factory on their land to process cotton into cloth. Regina and her brothers Ben and Oscar are a set of grasping entrepreneurs who live during the industrial revolution in the changing times of the turn-of-the-century southern America. The Hubbards in their love of money and power completely disregard the consequences that will annihilate the few remaining shreds of family dignity and honor as well as the people they plan to exploit in obtaining their goals.

Hellman offered the following comments about the dramatic style of the play: "If you believe, as the Greeks did, that man is at the mercy of the gods he might offend and who will punish him for the offense, then you write tragedy. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody's mercy, then you will probably write melodrama."
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*The Little Foxes* is a drama about greed within the Hubbard family. A tense battle for money results when the family decides to build a factory on their land to process cotton into cloth. Regina and her brothers Ben and Oscar are a set of grasping entrepreneurs who live during the industrial revolution in the changing times of the late-19th century southern America. The Hubbards in their love of money and power immediately disregard the consequences that will annihilate the few remaining stresses of family dignity and honor as well as the people they plan to exploit in obtaining their wealth.

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THE AMERICAN CONSERVATORY THEATRE

Directed by TOM MOORE

"Take us the foxes, the little foxes, that spoil the vines; for our vines have tender grapes."

Associate Director: EUGENIE BARCONE
Scenario by RICHARD SIGER
Scenes by CAROLE ROBBINS
Lighting by RICHARD DEVLIN
Musical Arrangement by LARRY SELINGER
Produced by ALFRED TETZNER

the cast
Addie
Cal
Birdie Hubbard
Oscar Hubbard
Leo Hubbard
Regina Giddens
William Marshall
Benjamin Hubbard
Alexandra Giddens
Hofiece Giddens

DEORES V. MITCHELL, JR.
ISAH WHITLOCK, JR.
JOY CARLIN
WILLIAM MCKEENHAN
THOMAS OGLISBY
ELIZABETH HULL
JOSEPH BIRD
MICHAEL WINTERS
HEIDI HELEN DAVIS
PETER DONAT
TONY WALKER

The scene of the play is the living room of the Earrings House, in a small town in the South.

ACT I: The Spring of 1900, evening.
ACT II: A week later, early morning.
ACT III: Two weeks later, late afternoon.

There will be two ten-minute intermissions.

Understudies:
Richard Lancaster, Leo—Robert Weisenberg,
Marshall—Sydney Walker; Ben—Ray Birk; Horace—Dwight Davis;
Cal—Jasper Albin; Regina—Barbara Dickinson,
Birdie—Carrie Barnett; Alexandra—Janice Garcia;
Addie—Bonnie Bowers.
A NOTE ON ‘ROMEO AND JULIET’

Romeo and Juliet is a touching, beautiful story that we can empathize with because we have all undergone the emotions that these two young people, and many of the other characters, go through. It’s about first love, and the youth of Romeo and Juliet is essential to the story. Romeo throws he has been in love, but that was only infatuation. Juliet is so young that she has only heard about love and romance second hand, she has never experienced anything like it before. The young lovers discover a love that is tender, honest and passionate, unfortunately, it’s a love that is too perfect and good to exist in a world of reality.

Thus, we have a sad, touching story of love on a collision course with the real world. But, Shakespeare also gives us a rather detailed picture of each side of the conflict. People sometimes only remember the lyrical beauty of the love scenes, but the playwright is very precise in also showing us the unfriendly environment within which the young people’s emotions are struggling to exist. He gives us a very clear picture of a realistic society. These young lovers live in a world of loving but misunderstanding parents, well-meaning friends, querulous servants, and day-to-day problems like illness, bad weather and faulty communications. The two sets of parents aren’t the sort that the young people can share their problems with, nor are their friends of much help. Friar Laurence means well and sees the love relationship as a way to mend the bitterness of the feud between the Montagues and the Capulets, but he is impractical and his interference usually does more harm than good.

This production emphasizes the fact that Shakespeare set his story in a recognizable, real world. It is a strong, vigorous world instead of just a pretty place, rather like paintings from the Italian Renaissance that convey surged, pulsating life. The spirit captured by the Flemish artist Brehugel in his works from the same period are also appropriate for he details the quality of middle and lower class life in much the same way that Shakespeare does within this script.

Although Romeo and Juliet is classified as a tragedy in the textbooks, it’s important to remember that this is one of Shakespeare’s earliest plays. By the classical definition of tragedy, we might better call it a comedy, as a sad story bordering on melodrama. The characters are less intellectually complex and less psychologically motivated than are the people in the more mature tragedies like Macbeth, Hamlet and King Lear. This doesn’t mean they are less interesting or any less real. It simply means they are closer to simple, ordinary people.

To convey the essence of how quickly the action within this play takes place, it was important to edit some exposition and summation which are repetitive and unnecessary for modern day audiences. We have tried to keep the story line clear and to retain in the verse both the emotional and physical images that Shakespeare develops so beautifully.
THE AMERICAN CONSERVATORY THEATRE

presents

ROMEO AND JULIET

(c. 1595)

by WILLIAM SHAKESPEARE

directed by ALLEN FLETCHER

This production is supported in part by a grant from the Shakes Corporation.

Associate Director: JOHN FLETCHER

Scene by RALPH FANCELLI

Costumes by WALLY TRAVIS

Lighting by J. M. MITCHELL

Music by JERRY LANDERS

Flight Sequences by DAVID B. BOURNE

Choreography by JOHN PASQUALLETI

Sound by CHARLIE RICHMOND

THE CAFE

Excalibur, Prince of Venice

Montague

Lady Montague

Romans, Their Son

Benvolio, Montague’s Nephew

Capulet

Lady Capulet

Juliet, Their Daughter

Tybalt, Lady Capulet’s Nephew

Nurse to Juliet

Mercutio, a Kinsman of the Prince

and a Friend of Romeo

Paris, a Young Nobleman

and His Man of the Prince

Friar Laurence

presenters of the story

ROBERT WESTENBERG

MICHAEL L. MARTIN

MARK HARELIA

ISAN WHITLOCK

GERALD LANCASTER

PETER DAVIES

THOMAS DOLGER

Carnival, a Capulet servant

Gregory, a Capulet servant

Balthasar, a Montague servant

Constant, an Apothecary

Friar John

other presenters,

representing townpeople: beggars, party guests, and servants, and officers: BARBRA BRIDGES, DOUG AS CAPAZZOLI, MARIE CHAMBERS, MELINDA KEANE, RALPH FINNIGAN, LYDIA HANNIBAL, THOMAS F. HARRISON, JOHN HUTTON, MATT McKENZIE, STEVEN J. MARKUS, STACY RAY, BRUCE TRACY, DANIEL VERNER

SET: Verona and Mantua

There will be one twenty-minute intermission.

NEWCASTLE, Lawrence HECHT—Montague—Allen FLETCHER

Lady Montague—Barbara Dickson—Romeo—Mark MURPHY

Benvolio, Troubadour—Jeffery McARTHUR—Capulet—William PATRICK

Lady Capulet—Libby BOONE—Juliet—Janice Garcia TAYLOR


Friar Laurence—Gerald LANCASTER—Sampson, Gregory, Abraham

Balthasar—John FLETCHER—Constables, Apothecary—David HAMMOND

Friar John—Frank O’TULL—Peter—Sabin EPPSTEIN

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Thus, we have a sad, touching story of love on a collision course with the real world. But, Shakespeare also gives us a rather detailed picture of each side of the conflict. People sometimes only remember the lyrical beauty of the love scenes, but the playwright is very precise in also showing us the unholy environment within which the young people’s emotions are struggling to exist. He gives us a very clear picture of a realistic society. These young lovers live in a world of loving but misjudging parents, well-meaning friends, querulous servants, and day-to-day problems like illness, bad weather and faulty communications. The two sets of parents aren’t the sort that the young people can share their problems with, nor are their friends of much help. Friar Laurence means well and keeps the love relationship as a way to mend the bitterness of the feud between the Montagues and the Capulets, but he is impractical and his interference usually does more harm than good.

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To convey the essence of how quickly the action within this play takes place, it was important to edit some exposition and summarization which are repetitive and unnecessary for modern day audiences. We have tried to keep the story line clear and to retain in the verse both the emotional and physical images that Shakespeare develops so beautifully.
A NOTE ON ‘BURIED CHILD’

Buried Child, written by Bay Area resident Sam Shepard, received its world premiere at San Francisco’s Magic Theatre during the summer of 1978. It opened off-Broadway in New York to enthusiastic reviews, subsequently moving to a larger theatre for an extended run. Buried Child was awarded the Pulitzer Prize for drama this year, in addition to winning the Village Voice Obie Award for its initial New York run.

Edward Hastings, who is directing this production for ACT, had admired the work of playwright Shepard for many years. “One of the things I have admired is that Shepard has a great ability to create an American mythology. His own heroes are cowboys, musicians, and most recently, farmers. These are true heroes of America. His playwright also has an uncanny ear for the idiosyncratic poetry of American speech. He is a poet in his choice of words, and he is most certainly a poet in his choice of stage images.”

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

The director believes that a myth is a universal statement. It can be mysterious, a myth is by nature a mystery, and that is one of the exciting things about Shepard’s writing. All of Shepard’s plays are mysterious, but in Buried Child the myth and mystery are unravelled. Hastings continues. “A myth doesn’t have to unravel a mystery of life, but it does have to present a metaphor for life which explains life in some magical way.” Shepard’s portrait of the American family in this play is amusing and bitter. Hastings recalls what Tolstoy implied about families: “Happy families are all alike; every unhappy family is unhappy in its own way.”

The director adds, “It may be tough for audiences to see truths in the universal significance in Shepard’s unhappy family as presented in this play. But the author’s use of myths and symbols that have formed the literature and the religions of man from the beginning of time leads the spectator (perhaps unconsciously) to a rich and personal spiritual experience. And Shepard besides makes you laugh.”
THE AMERICAN CONSERVATORY THEATRE

PRESENTS:

BURIED CHILD

by SAM SHEPARD

Directed by EDWARD HASTINGS

Associate Director SABIN EPSTEIN

Scenery by RICHARD SEIDEN

Costumes by MARTHA BURKE

Lighting by DIRK EPPERSON

Sound by ALFRED TETZNYER

Saxophone improvisation by TONY PAGANO

THE CAST

Dodge WILLIAM PATERSON

Halle MAHRAN WALTERS

Tilden LAWRENCE HECHT

Bradley RAYE BIRK

Shelly BARBARA DHRIOXON

Vince JEFF McCARTHY

Father Deems SYDNEY WALKER

understudies

Dodge—Gerald Lancaster; Halle—Elizabeth Huddie; Tilden—Scott Rhine; Bradley—Mark Harak; Vince—Jeffrey Allin; Shelly—Susan E. Pellegrino; Father Deems—William Morey

There will be two ten-minute intermissions.

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

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

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

S.A.R.C. is the brain child of Ed Bermann, an American, who now lives in London and runs Inter-Action, a community service with extensive theatre operations such as

John Challis, Louise Haasler and Allison Frazier in Dirty Linen

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

In spring of this year B.A.R.C. began its tour of Great Britain and presented three Stoppard comedies to sold-out houses throughout the entire tour. During the American tour, B.A.R.C. is performing in only four American cities: Washington, D.C., New York, Boston and San Francisco. After the four-week San Francisco engagement, B.A.R.C. will travel to Australia. B.A.R.C.’s San Francisco performances are being presented under the auspices of the American Conservatory Theatre who have introduced three of Stoppard’s plays and works to the Bay Area during past theatre seasons. A.C.T. audiences will recall the repertory productions of Rosencrantz and Guildenstern Are Dead (1968-89), Jumpers (1974-75) and Travesties (1976-77). Stoppard has also been a frequent Bay Area visitor to A.C.T. when his shows have been in production at the Geary Theatre.

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

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

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THE BRITISH AMERICAN REPERTORY COMPANY AT THE MARINES

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

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B.A.R.C.'s two Blackfriars performances are being presented as part of the Bay Area's American Conservatory Theatre. The repertory company that has introduced three of Stoppard's former works to the Bay Area during past theatre seasons. A.C.T. audiences will recall popular repertory productions of The Real Thing and New-Found Land.
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productions of Dirty Linen and New-Found-Land. The London company of these
carriages is now in its fourth sell-out year. Berman, a Harvard graduate and
former Rhodes Scholar, became a rehabilitated British subject on April 5, 1976,
the day of the first public performance of these plays. New-Found-Land was
especially written by Shapard to celebrate Berman's naturalization. This year
Queen Elizabeth II conferred upon Berman the M.B.E. (Member of the British
Empire). Berman again assumes the directorial duties for this first world tour
of B.A.R.C.

Stoppard's very latest comedies, Dogg's Hamlet, Cat's Macbeth recently
had their American premiers in New York, and the critics reacted with
delight. These plays testify a swing back to Shapard's first collaborator, Will ink Shakespeare, who supplied the original idea that the modern play-
wright used when composing Hamlet and Macbeth. Dogg's Hamlet was originally conceived to be staged on top of a London bus. It is a
15-minute condensation of Shakespeare's Hamlet with a twist (naturally)
based on an old vaudeville skit in which old words are substituted for normal
language.

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

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

Shapard sums up his new comedies by saying: "The comic that divides
Dogg's Hamlet, Cahoot's Macbeth also serves to unite two parts which have
common elements: the first is hardly a play at all without the second, which
cannot be performed without the first."
Rare cuisine. Well done.

News & Notes
The TransACTion Relocates
The Friends of A.C.T. gift shop—The TransACTion—has now relocated to the mezzanine lobby of the Geary Theatre and will be open prior to each performance, during intermissions, and following each show. Among the many exciting items available for the perfect Christmas gift or stocking stuffer are: Programs, tote bags and travel toilet articles, posters, notepads, note pads, belts, buckles and scarves. A.C.T.'s new cookbook, The A.C.T. of Cooking (see page 15) will be available in January at The TransACTion. Proceeds from the gift shop benefit the A.C.T. student scholarship fund.

Victor Halter, Executive Chef of the Hotel St. Francis, 1954-1972, and author of the Hotel St. Francis Cookbook

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The TransACTion—has now relocated to the mezzanine lobby of the Geary Theatre and will be open prior to each performance, during intermission(s) and following each show. Among the many exciting items available for the perfect Christmas gift are paperback plays, A.C.T. aprons, tote bags and travel toilet article kits, posters, notepaper, note pads, belts, belt buckles and scarves. A.C.T.'s gift shop benefit the A.C.T. student scholarship fund.

In San Francisco.
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Victor Hefeler, Executive Chef of the Hotel St. Francis (1966-1982), and author of the Hotel St. Francis Cookbook.

Call (415) 771-9911. For further information call Regency Travel Service at (415) 956-7960. Brochures for the Fourth Annual London Theatre Tours are also available upon request at the Geary Box Office.

Abundant Student Resources

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

Join the A.C.T. Family

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

Gift Certificates Available

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

Shakespeare Lives!

The concluding part of A.C.T.'s Shakespeare Lives lecture series will be given on Thursday, December 6 at 7 p.m. and repeated on Saturday, December 9 at 1 p.m. at Edward Hastings and A.C.T.'s executive director and dean of (student) volunteers will demonstrate with fourth advanced acting students the process of translating Shakespeare scenes from script to stage. The program will proceed from the first reading of a text through scene study, character development, physical and stage style, interpretation, relationships and staging as well as addressing the question "what does Shakespeare himself tell us about producing his plays?" Presented in Morrison Auditorium at the California Academy of Sciences in Golden Gate Park, Shakespeare Lives is made possible by a grant from the National Endowment for the Humanities to interpret and augment Shakespeare Library Exhibit: Shakespeare, the Globe and the World.

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26
EMLYN WILLIAMS TO APPEAR IN
‘DYLAN THOMAS
GROWING UP’
AT MARINES’

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

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

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

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

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

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

Dylan Thomas Growing Up presents selections from such works by Thomas as Quite Early One Morning, Portrait of the Artist as a Young Dog, A Prospect of the Sea and Return Journey.
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You wouldn't want it to be a rib day here. It's 250º there. For those old coats!
A NOTE ON 'HAY FEVER'

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

Nagle Jackson, the director of Hay Fever, maintains the premise that comedy and all humor are based on fear. This play embodies that perfectly, because all four of the people visiting the Bliss family are instantly beseiged by fear. They wonder why they are being treated so badly and fear what will happen next.

All four of the hosts are also in fear of what the other family members are going to do. You have an atmosphere of rampant suspicion, frustration and deception. That's a perfect atmosphere for comedy.

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

Coward's craftsmanship as a writer is apparent from the first scene of Hay Fever. He cuts through the necessary exposition by presenting the Bliss family as very real and loving individuals. They are totally open and honest with one another. Coward introduces us to the whole family first and then brings in the outsiders, so that you have a good strong base to make personal assessments about these people. You know these people, at heart, are very honest and eccentric. Coward takes great care that what the audience sees establishes the fact that these are believable people. This is the grand design of a master playwright and comedy writer who plots and plans his work with the artistry of a master chef creating a souffle.

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A NOTE ON 'HAY FEVER'

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Eight of our 50 shops offer choice quality goods from abroad. All 50 offer a broad range of quality goods.
TO THE AUDIENCE

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

Please—while in the auditorium:

Observe the “NO SMOKING” regulations; do not use cameras or tape recorders; do not carry in refreshments.

Please note the NEAREST EXIT. In emergency, WALK, do not run. Use the exit, in order of the Mayor and city’s Board of Supervisors.

For your convenience, DOCTORS may leave their seat location and the number: 929-9603 with their call service.

Credits: WILLIAM GANSEN; MICHAEL PORTER; ROSS ALAN for A.C.T. PHOTOGRAPHY.

Special Thanks: Show for Romeo and Juliet recorded at Fillmores/Heider Recording, San Francisco. Laurel Meats, California Academy of Sciences, American Airlines, Robert Mortavici Winery, Marin French Cheese Co., Monterey of California. Phyllis Durocher, Margaret Dunn, Norma Johnson, Lynne Mackey, Mauricio Palizki, James Reeves, Erica Dalessandro for their contributions to the production of Romeo and Juliet. Debra Swen, Personal Assistant to Carmen Robbins, Margarita Delgado and Yvonne Davis in NYC.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 6 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 6 p.m. for Sunday performances. Tickets to Marin Theatre Company’s Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin Theatre Company Theatre Box Office. For additional information, call 732-6440.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marin Theatre Company 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. (415) 771-3880.

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

BURIED CHILD
by Sam Shepard

HAY FEVER
by Noel Coward

THE LITTLE FOXES
by Lillian Hellman

A CHRISTMAS CAROL
by Charles Dickens

Opening January 15, 1980

THE CRUCIFIER OF BLOOD
by Paul Giovanni

Opening February 9, 1980

THE GIRL OF THE GOLDEN WEST
by David Belasco

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AH, WILDERNESS!
by Eugene O'Neill

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by Noel Coward
One of the most popular plays, this comedy of the 1920s about a scandalous weekend
of the country returns for a second hilarious season.

THE LITTLE FOXES
by William H. Hoffman
In the bleak American melodrama, "A Southern Land," a family's lies, money, and power consume the family's lives as the country entered a new century as a great industrial power.

BURIED CHILD
by Sam Shepard
A powerful, contemporary myth explodes into
the present where the present secret an entire family
has kept for years is irrevocably unthwarted amid
violent homecoming, 1970s Pulitzer Prize.

ROMEO AND JULIET
by William Shakespeare
A deadly feud between the two great families of 
Verona unfolds in a tragic chain of circumstances 
infused with passionate, yet youthful love.

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

THE GIRL OF THE 
GOLDEN WEST
by David Belasco
From the unique, comedy-drama of the 1880s 
California gold mining camp springs a 
romantic Western romance and the tale of a 
romance, outlaw redeemed by the love of a good woman.

A HISTORY OF 
THE AMERICAN FILM
by Channing Dupree
Lacing it all together with biting social 
issues, "A History of Love" takes you back 
over the past sixty years of American life as 
you watch the development of film from 
early silent comedy, drama, music, and 
old-time movie magic.

PANTAGLEIZE!
by Michel de Ghelderode
Previews begin in March

AH! WILDERNESS!
by Sigene O'Neill
Previews begin in April

When's the last time you talked with Anne Murray, Henny Youngman, Joan Fontaine, Peter Graves, or Cher? You could have recently on KGO Radio 81. These stars and more appear continuously on shows hosted by Owen Spann, Jim Eason, Ar Finley, Ronn Owens, Bob Trebor and Al Collins. You can call and chat, or you can listen to Entertainment Director Jack Brooks give his opinion on the latest play. Either way, you'll hear a thing or two.
American Conservatory Theatre

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

HAY FEVER
by Noel Coward
One of last year's most popular shows, the famous comedy of bad manners—at last a weekend with the country returns for a second hilarious season.

THE LITTLE FOXES
by Lillian Hellman
The classic American melodrama, a Southern family's 19th-century poverty and power is a subject for a new century—and a great industrial word power.

BURIED CHILD
by Sam Shepard
A powerful contemporary myth, with action when the terrible secret of the family is kept for years in a mysteriously unexplored word. A West Coast premiere, Winner of the 1979 Pulitzer Prize.

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

THE CRUCIFIER OF BLOOD
by Paul Giovanni
Sherlock Holmes and Dr. Watson return for the most enthralling adventure of their careers in the recent hit Broadway thriller based on the writings of Conan Doyle.

THE GIRL OF THE GOLDEN WEST
by David Belasco
Explore the new Wild West of a life in a rugged California gold mining-veg sprang in a transversal Western romance and the rise of a notorious outlaw redeemed by the love of a good woman.

A HISTORY OF THE AMERICAN FILM
by Christopher Duong
Lacing six decades with sizzling social satire, a brilliant new theatrical work looks back over the past sixty years of American life as they're powerfully reflected on a kaleidoscope of Hollywood comedies, dramas, music, and old-time movies.

PANTAGLIEZE
by Michel de Ghelderode
Previews begin in March

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

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KGO - THE NEWS TO TALK ABOUT!
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little known Ivanov in an off-Broadway production that won the Ovation and Outer Critics Circle Awards. In 1982, he produced a production of The Three Sisters at Playwrights Horizons and directed Eugene O'Neill's The Great God Brown at the Alley Theatre in Houston where it won the Outer Critics Circle Award for Best Director. His production of Chekhov's Three Sisters at Playwrights Horizons in 1983 received a Drama Desk Award nomination for Best Director. Ball received the 1989 Outer Critics Circle Award and the 1985 Drama Desk Award for his direction of the world premiere of The Book of Judges by A.R. Gurney Jr. at the Mark Taper Forum. He has directed new works by such notable playwrights as Edward Albee, David Hare, and Colleen共同创作的剧本。他的作品在许多地区剧院和莎士比亚节上演出，包括在纽约的阿普顿剧院。1982年，他在纽约阿普顿剧院导演了契诃夫的《伊万诺夫》，在布雷克剧院演出。1983年，他在阿普顿剧院导演了契诃夫的《三姐妹》，该作品获得了奥特里克圈奖。1985年，他因在阿普顿剧院导演的《书的审判》而获得了奥特里克圈奖和戏剧奖。他的作品包括由艾略特·哈雷和科尔森共同创作的剧本。他的作品在许多地区剧院和莎士比亚节上演出，包括在纽约的阿普顿剧院。1982年，他在纽约阿普顿剧院导演了契诃夫的《伊万诺夫》，在布雷克剧院演出。1983年，他在阿普顿剧院导演了契诃夫的《三姐妹》，该作品获得了奥特里克圈奖。1985年，他因在阿普顿剧院导演的《书的审判》而获得了奥特里克圈奖和戏剧奖。
eral director of A.C.T., he also ac-
cepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing last June.

JAMES B. MCKENZIE (Executive Pro-
ducer) has been as-

sociated with A.C.T. throughout its his-
lory as a member of the Board of Trust-
ees. In 1963 he be-

came Executive Pro-
ducer, took the com-
pny on its first tour to Broadway, and has

remained as producer ever since. McKen- zie is an active participant in all phases of the theatre. He has pro-
duced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the West-
port Country Playhouse in Connecti-
cut since 1969 and of the Peninsula Players in Fish Creek, Wisconsin, since 1983. McKenzie is a director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and

is an active member of The League of New York Theatres and Producers. He is a working member of the Associa-
tion of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association; is a con-
sultant for FEDAPT and was recently appointed a member of the Board of Directors of UTNCA, the Legislative In-
dependent Theatres of North Ameri-
can. His theatrical career encom-
passes more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of The Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Di-
rector), a founding member of A.C.T. whose productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons, has staged numer-
ous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-
Broadway, he co-produced The Saint-
liness of Margery Kempe, Euphraph for George Gobel and directed the na-
tional touring company of Oliver! He has served as a guest director in col-
leges and regional theatres and for three summers as a resident director

LAIRD WILLIAMSON (Resident Direc-
tor), who staged and co-directed a Christmas Carol at A.C.T., also directed The Matchmaker which toured to Russia (Hawaii and An-

telope Theatre) and was Evening with Tennessee Williams. Last season he directed A Month in the Country, A Christmas Carol and The Visit. For the Oregon Shakespearean Festival he directed Two Gentlemen of Verona, Troilus and Cressida, Henry V, Love’s Labours Lost, The Alchemist and Romeo and Juliet. In A Midsummer Night’s Dream, The Member of the Wedding, Warrior (a ritual thea-

trical piece based on Macbeth), The Win-

ter’s Tale and played the role of Pon-

ius Pilate in the world premiere pro-
duction of Robert Patrick’s play, -

Judas. Last season at PCPA he directed As You Like It, Ring Round the Moon and played Claudius in Hamlet. He directed Don Pasquale and The Portuguese Inn 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 Class and staged A.C.T.’s Plays in Progress program productions of The Healers and Animals Are Passing From Our Lives.

THE ACTING COMPANY

[*] studied in A.C.T.’s Advanced Training Program prior to joining the Company.

JEFFREY ALLIN [*] was seen last sea-

son in The Visit and A Month in the Country. He has per-

formed a variety of roles in five differ-
ent Shakespearean productions at the Oregon Shakespearean Festival, and appeared at Shakes-
peare Under the Stars, the Arizona Theatre Company and the University of Arizona Summer Repertory Thea-

tre. He has been seen on television in the Petrocelli series and in local and national commercials.

CANDACE BARRETT directs the Young Conservatory in addition to per-
forming with the company. At A.C.T. she appeared in Pil-
ars of the Commu-

nity, Horatio, Street Scene. This is her first visit to A.C.T. She is a member of the Actors’ Equity Association, is Valen-
tina and Valentina, All the Way Home, The Notebook, Peer Gynt, A Christmas Carol and The Visit. She has stud-

ied at Northwestern University and took child’s acting at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in The Cherry Or-

chard, and at the Oregon Shakespearean Festival she played Tatiana in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 10th season with A.C.T., made his Broadway debut in Can’ t Take It With You and ap-

peared in 10 off-

Broadway produc-
tions. A featured actor in 17 APA-

Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royal Andlands 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. six seasons ago from the Milwaukee Rep-

tory Theatre. He studied at North-

western and the Uni-

versity of Minne-
sota, and taught acting at Southern Methodist. In four seasons at the Ore-

gon Shakespearean Festival, he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth, Anthony in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Cassius in Julius Caesar, Roderigo in Othello, Boniface in Hotel Paradiso, the Schoolmaster in The Visit and Dr. Shigelpsky in A Month in the Country.
JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees, and has produced as producer ever since. McKenzi

Laird Williamson (Resident Director), who staged and also directed A Christmas Carol at A.C.T. in 1969, also directed The Matchmaker which toured to Russia and Hawaii and an Evening with Tennessee Williams. Last season he directed A Month in the Country, A Christmas Carol and The Visit, and directed the Oregon Shakespearean Festival. He directed the National Tour of Verona, Titus Andronicus, Henry V, Love's Labors Lost, The Alchemist and Room Service as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he played the title role in Pirandello's Enrico IV and staged The Matchmaker of Claudius in Allen Fletcher's production of Hamlet. He directed Don Pasquale and The Portuguese Inn 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 Class and staged A.C.T.'s Plays in Progress program productions of The Fishers and Animals Are Passing From Our Lives.

CANDACE BARNETT directs the A.C.T. Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pilars of the Community, Horatio, Street Scene, This Is An Entertainment, Equus, Valentine and Variations In the Home, Home, and Home. She has studied at Northwestern University and taught children’s theatre at Northwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Vanya 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.

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

RAYE BIRK came to A.C.T. six seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and studied acting at the 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 Thyrus Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travels with My Father, Othello in Othello, Biondi in Hotel Paradise in the Peneculi series and in local and national commercials.

THE ACTING COMPANY

“I studied in A.C.T.’s Advanced Training Program prior to joining the Company.”

JEFFREY ALLEN (心中的) has seen last season’s in The Visit and A Month in the Country. He has performed a variety of roles in five different Shakespearean productions at the Oregon Shakespearean Festival, and appeared at Shakespeare Under the Stars, the Arizona Theatre Company and the University of Arizona Summer Repertory Theatre. He has been seen on television in the Peneculi series and in local and national commercials.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., is the director of A.C.T.'s OffBroadway productions of Cheyenne's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1960 and also heads the Plays in Progress program devoted to the production of new writing. OffBroadway, he co-produced The Saintliness of Margery Kempe, Epiphany for George Dillon and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for three summers as a resident director.
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LIBBY BOONE [*] who joined the company two seasons ago, appeared last year as Jackie in Hay Fever; In A Month in the Country and in A, Wil- derness! She played in three productions at PCPA, her past season, including the role of Ophelia in Allen Fletcher’s production of Hamlet. Her past credits at A.C.T. also include roles in The National Health as Nurse Sweet, All the Way Home, A Christmas Carol, and the Plays in Progress production of Afternoon in Vegas.

BONNIE BOWERS [*] is in her first year at A.C.T. She studied at Allian Hancock College in Santa Monica, California. Last season she was seen in Heartbreak House and The Visit by the A.C.T. Geary Theatre stage. She has appeared in thirty-five productions at the Pacific Conservatory at the Performing Arts in Santa Maria. These PCPA productions included (Ah, Wilderness!), The Winter’s Tale. As You Like It, The Utter Glory of Morrissey Hall and Candida.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre, she has appeared on Broadway with the Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba, and has performed in over 24 productions. Other directing credits include Billy on the Street, The Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gra- cious by John Robinson for A.C.T.’s Plays in Progress, and Israel Horowitz’s Mackerel for the Berkeley Stage Company.

PETER DAVIES [*] in his third year with the acting com- pany, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Da- vies participated in the National Col- lege Theatre Festival, appearing in Minus A Cycle at the Kennedy Center for the Performing Arts in Washington, D.C. At the Old Globe Theatre, San Diego he was seen in Hamlet, The Taming of the Shrew and Titon of the Athens during the 1977 sea- son. A.C.T. credits in shows include A Christmas Carol. As you can see, he’s in the mood for things to happen. Now, Allen Fletch- er’s direction, at the PCPA/Solvang Thespians’ festival, Davin has appeared in many productions on and off Broadway. He played opposite Katharine Hepburn in the national touring company of Coco. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont. and Stratford, Conn. festivals. In A.C.T. he has performed roles in twenty-six of Shakespeare’s plays. His roles at A.C.T. in- clude Iago in Othello, Martin Dysart in Equus, Brutus in Julius Caesar, Sidney in Absurd Person Singular/Autumn in The Winter’s Tale, Richard in Macbeth, Uncle Sid in Or, Wilde- ness!, and with little to do as Peep Gynt, among others.

HEIDI HELEN DAVIS [*] joined the company two sea- sons ago and has appeared in A.C.T.’s productions of Peer Gynt, Othello, Julius Caesar, Hotel Paradiso, A Chris- tmas Carol, Absurd Person Singular, The Country and Heartbreak House.

RICHARD DENISON [*] was born and raised in Toronto. Active in the theatre while still a high school student, Deni- son’s early roles included Tom in The Glass Menagerie, Jesus and Jesus in Godspell, Jerry in The Zoe Story, and Sakini in Travesties. As the August Moon. With the Oregon Shakespearean Festival in Ashland, his assign- ments ranged from Drunken Threepenny in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Mur- derer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI Part Three. His A.C.T. credits include The Winter’s Tale, A Christmas Carol and The Visit.
Theatre, San Diego he was seen in Hamlet, The Taming of the Shrew and Timon of Athens during the 1977 season. A.C.T. credits in shows include A Christmas Carol, Hotel Paradiso, 5th of July, The Visit and the N.E.T. production of The Taming of the Shrew.

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

HEIDI HELEN DAVIS [*] joined the company two seasons ago and has appeared in A.C.T.'s productions of Peer Gynt, Othello, Julius Caesar, Hotel Paradiso, A Christmas Carol, Absurd Person Singular, A Month in the Country and Heartbreak House.

RICHARD DENISON [*] was born and raised in Toronto. Active in the theatre while still a high school student, Denison's early roles included Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Sakini in Teahouse of the August Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three. His A.C.T. credits include The Winter's Tale, A Christmas Carol and The Visit.

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JOHN FLETCHER joins the A.C.T. acting company this season after being associated with A.C.T. for five years. He now serves as Conservatory Coordinator and teaches acting in the Summer and Fall Training Congress and assists in Production capacities. He has studied acting at the Juilliard School in New York, harking at New York University and film at the San Francisco Art Institute. This season he will be teaching first-year acting and directing students in the Conservatory. He is currently completing work on a 16 mm feature film about actors looking for work in Hollywood.

JULIA FLETCHER [*] joins the acting company this season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays in Progress series for one year. This summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Puppy Queen in Allan Fletcher’s production of Myth with Daniel Davis and as Isabelle in Ring Around the Moon under the director of Laird Williamson. While in training at A.C.T. she appeared as Betty Pars in The Crucible and Sharon in the P.I.P. production of Hagar’s Children.

JANICE GARCIA returns to A.C.T. for her fourth season. She toured in All Wilderness! during A.C.T.’s tour of Taiwan and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Valentin and valentina, The Winter’s Tale and All Wilderness! At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory, Summer Congress and directs student projects for the Advanced Theatre Program.

ANN HAZARD GILLESPIE [*] joins the A.C.T. acting company this season after studying at Yale University and at the National Theatre Institute in the O’Neill Theater Center in Waterford, Connecticut, while in the A.C.T. Advanced Training Program. She appeared as Polly Peachum in The Beggar’s Opera, Isabel in Measure for Measure, Arina in The O’Neill Orchard and Cathy in Juno and the Paycheck during the Summer Conservatory at the Performing Arts. She was the recipient of the Alma Porter Scholarship while in training at A.C.T.

MARK HARELIS was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining A.C.T. doing company this season he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California.

LAWRENCE HECHT [*] is now in his sixth season with the company. He has performed or directed with the Sunlight Repertory Theatre in Santa Rosa, Kongo! Performing Company, and the Marin Shakespeare Festival. He is a founding Artistic Director of the Company Theatre of Berkeley. An Associate Director with the company, he is currently serving 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, Of Mice and Men, A Christmas Carol, Valentin and Valentina, Julius Caesar, The National Health and The Visit.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Cruella in The Cau- chon’s Club. This is her eighth season at A.C.T., where her roles have included the Doulas in Cervantes de Berguerac, Suze in THE HOT’L’S BALTIMORE, Mrs. Mason in Small Street, Dolly in The Matchmaker, the Countess in This Is An Entertainment, Joan in Knuts Knocks, Marceline in Hotel Parast, Natanya in A Month in the Country and Claire in Lillian’s Christmas Carol. She is currently performing with the American Conservatory Theatre in San Francisco and Indonesian Dramatist Theatre in Chicago. She is an Associate Director with the company and is currently serving as an instructor in the Conservatory, teaching the Acting Techniques of Streetcar, The Golden Age, and The Sea Gull. She is currently serving as an Acting Instructor and Project Director for the Conservatory. She has also taught in the Young Conservatory, Summer Congress and directs student projects for the Advanced Theatre Program.

PETER DONAT has appeared at A.C.T. for nine seasons in the Broadway appearances include The China Clipper, The Prime Minister, A Letter from the Prince and The Ring of the Nibroc, Gentlemen of the World. His television appearances include The Benny Goodman Story and The Andy Griffith Show.

ZABIN EPEISK directed The Cherry Orchard, the Royal Shakespeare Company, the New York Shakespeare Festival and the Moscow Art Theatre in the U.S. San Diego seasons of A.C.T. and the Oregon Shakespeare Festival and the New York Shakespeare Festival in the past. He has been a Guest Director and actor at the Squaw Valley Writers Conference, a winner of the Shakespearean Festival New York, the Tennessee Theatre in Seattle and the Mystery Theatre in Holland. He is an associate director with the A.C.T. company and teaches Acting and directing seminars for the Advanced Theatre Program. He directed the musical简 affectionate and Uncommon Women and Others at A.C.T. and The Merry Wives of Windsor in England this past year and most importantly associated producer of the Plays in Progress program.
BARBARA DIRICKSON [ ] joined A.C.T. eight years ago and has appeared in: Cyrano de Bergerac; THE HOT MOLLIE; THE House of Bernarda Alba; The Cherry Orchard; and the Guard Posts of the Community, Jumpers, Street Preacher, The Matchmaker, General Gorham, Peter Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentilhomme, The Master Builder; Absurd Person Singular; Travesties; All the Way Home; A Month in the Country; The Circle, 5th of July; and Hay Fever. She has also worked in television and was seen as Rasidall in A's You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Playhouse in Playhouse in the Park.


SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tartuffe for the Oregon Shakespearean Festival, and Guys and Dolls at U.C. San Diego in the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley Summer Conference, the Utah Shakespearean Festival, the Cape La Marea in New York, the Traverse Theatre in Scotland and the Mckinley Theatre in Holland. He is an associate director with the A.C.T. company and teaches Activities and directs student projects for the Advanced Training Program. He directed the musical Shenandoah and Uncommon Woman and Others. He rejoins P.G.A. this past spring. The Merry Wives of Windsor in Utah this past summer and most importantly associate producer of The Plays in Progress program.

JOHN FLETCHER [ ] joined the A.C.T. acting company this season after being associated with A.C.T. for five years. He now serves as Conservatory Coordinator and teaches acting in the Summer and Fall Training Congress and assists in technical capacities. He has studied acting at The Juilliard School in New York, filmmaking at New York University and film at the San Francisco Art Institute. This season he will be teaching his first year acting and directing student projects in the Conservatory. He is currently completing work on a 16 mm feature film about actors looking for work in Hollywood.

JANICE GARCIA returned to A.C.T. for her fourth season. She toured in A. Wilderness/ Caligula in A.C.T.'s tour of Hawaii and Japan and has been seen in the Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Val- entin and Valentine, The Winter's Tale, and A Christmas Carol. She is a graduate of San Jose State University (M.A. in Visual Performing Arts) and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory, Summer Congress and directed student projects for the Advanced Training Program.

ANNE HAZARD GILLESPIE [ ] joined the A.C.T. acting company this season after studying at Yale University and at the National Theatre Institute in the O'Neill Theater Center, Waterford, Connecticut. While in the A.C.T. Advanced Training Program she appeared as Polly Peachum in The Beggar's Opera, Isabella in Measure for Measure, Arin in The Cherry Orchard and Kathy in Moonchildren. During the Summer, Gillespie performed at the Pacific Conservatory of the Performing Arts. She was the recipient of the Alina Brooks Walker Scholarship while in training at A.C.T.

MARIE HARELICK was born in Hamilton, Texas, and attended University of Texas in Austin. Before joining the A.C.T. company this season, she performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Barbara, California.

LAWRENCE NECHT [ ] is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xonque Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentine and Valen- tin, Julius Caesar, The National Health and The Visit.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center for the 1988 season and has since appeared on Broadway in such productions as The Country Wife and his memory只有圣诞节的信件。这是你将看到的信件和信封。传统的和非传统的圣诞信件和信封。这是来自世界各地的信件。这是节日的信件。”

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AUSPICIOUSLY elegant, this fall's Marbles Orchid event and benefiting art exhibitions at the Fashion Island Exploratorium, a project of San Francisco-based Fine Arts, featured a panel of the N.F.A. She completed her first feature film, Pilgrim, last summer.

DANIEL KERN[*] was the first person to receive an M.F.A. in Acting from A.C.T. He also holds a B.S. in psychology from the University of Oregon. He was First Narrator in Berkeley's Theatre of the Mind and Benedick, which directed by Soli Ovila for the San Francisco Symphony. A.C.T. has a name in the Stars. The Winter's Tale, Eben in Deserve Under the Elm and Arnold in The Circle. He also starred with the company in both Russia and Japan. Other A.C.T. credits include The Taming of the Shrew, The Cherry Orchard, Cyrus de Bergerac, The Merry Wives of Windsor, Peer Gynt, Othello, The Maltese Falcon, The Bougereau, Gentleman, Jonas Caesar, All the Way Home and 8th of July.

Gerald Lancaster came to the company two seasons ago from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from the California State University, Fullerton, and has appeared at the Grand Canyon Festival at Quali-2oo-2o. His A.C.T. credits include Julius Caesar, A Christmas Carol, Prodigal Son, The National Health, A Man in the Country, Ah, Wilderness!, The Circle, and The Visit. He also teaches the techniques of stage combat for the Conservatory.

ANNE LAWDER, an original member of the company's Workshop, was graduated from Stanford University in New York where she studied movement with Kaye Delakova and phonetics with Alice Normen. The song with the New York Opera, chorus appeared in the Seattle Rep. and was a Resident Artist at P.C.A. in San Francisco. She appeared in A Doll's House, the House of Bernarda Alba, and The Trojan Women in Santa Barbara, and as Delight in The Marquis in Marsha's, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where she played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Vermont. He has been seen at A.C.T. in Julius Caesar, Absurd

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TOMAS OGLEBRY [ ] joined the company two seasons ago and was seen in JULIUS CAESAR; The Master Builder, A Christmas Carol, Ah, Wilt-\nerness!; A Month in the Country and The Visit. We have also seen 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. Clement's Theatre.

MARK MURPHEE, now in his third season at A.C.T., is a graduate of Baylor University, Texas. He was seen here last season in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, The Visit, Hotel Paradiso, and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Congress.

WILLIAM PATTERSON has been a professional actor for over thirty years. He has appeared frequently on TV and in films, and five national tours with his two original one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes. In his twelve years with A.C.T., he has played major roles including Kit Carson in The Time of Your Life, Caesar in both Caesar and Cleopatra and Julius Caesar, Grandpa Vander-\nhof in You Can't Take It With You, George Moore in Junius, Edwin in A Christmas Carol, Clive Champion—Cheney in The Circle, Ronald Brewster-Wright in Absurd Person Singular and Captain Shot-\ner in Heartbreak House.

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

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THOMAS OGLEBRY [*] joined the company two sea-sons ago and was seen in Julius Caesar! The Master Builder, A Christ-mas Carol, Ah, Wil-denness!, A Month in the Country and The Visit. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Per-forming Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTISWELL has served the company as the teacher of the Alex-ander Technique since the Conserva-tory’s beginning in 1965 in Pittsburgh. He studied at the National Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Cen-ter for the Alexander Technique in New York. In addition to “Alexand-ring” A.C.T. actors, Ottiswell has ap-peared as an actor in such produc-tions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cynara de Bergerac, The Cherry Orchard, Julius Caesar, A Christmas Carol, and The Visit.

MARK MURPHEY, now in his third season at A.C.T., is a graduate of Baylor University, Texas. He was seen here as Ken in The Na-tional Health, Gerald frey in Absurd Per-son Singular and in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, Put, of July, and The Visit. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and ap-peared at the Alley Theatre, Houston, in Indians, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop. The importance of Being Ear-nest and Ghosts.

THOMAS M. NAHRWOLD [*] appeared last season in The Winter’s Tale, The Circle, The Visit and as Richard in A. Wildness! which he previously per-formed during A.C.T.’s tour of Hawaii and Japan. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candid, The Madwoman of Chaillot, The Life of Mr. Monseesby Hall and Allen Fletcher’s Hall, Wildness! In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in The Tempest. Much Ado About Nothing and Measure for Measure.

WILLIAM PATERSON has been a pro-fessional actor for over thirty years. He has appeared fre-quently on TV and has made five national tours with his two original one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes. In his twelve years with A.C.T. he has played major roles including Kit Carson in The Time of Your Life, Caesar in both Caesar and Cleopatra and Julius Caesar, Granados Vander-hof in You Can’t Take It With You, George Moore in Jumapers, Ebenezer Scrooge in A Christmas Carol, Olive Champion- Cherry in The Circle, Ronald Brewster-Wright in Absurd Person Singular and Captain Shot- over in Heartbreak House.

SUSAN E. PELLEGRINO [*] came from Baltimore, Md., is now in her fourth season with A.C.T. She was seen last year in The Win-ter’s Tale, as June 5th of July, and as Sorel in Hay Fever. Other A.C.T. productions include Jane in Absurd Person Singular, Gwendolyn in Travesties, The Master Builder, and in the enchanted crystal of san francisco

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tin and Valentina, The Taming of the 
Shrew and Desire Under the Elms. 
She has acted with the Pacific Con-
servatory of the Performing Arts in 
Santa Maria and was seen in the role 
of Vycto in Teresa Winkler's The 
Uproar Glory of Monoskay Hall, Show-
boat and The Ballad of the Sad Cafe. 
She has studied at California State 
University (S.F.) and City College of 
San Francisco.

SCOTT RYHNE attended the Juilliard 
Workshop for High School 
Students at Skratcha Springs, 
New York and ob-
tained his B.F.A. de-
gree from the State 
University of New 
York at Purchase, 
New York. He appeared at the Ameri-
can Shakespeare Festival, Stratford, 
Connecticut, in Julius Caesar and The 
Tempest under the artistic direc-
tion of Arlo Friedman prior to joining 
A.C.T. this season.

SYDNEY WALKER is a veteran of 35 
years of stage, film, and television 
work. 80% of Mr. Walker's profes-
sional career has been spent with 
theatrical companies. Trained by Jas-
pier Deeter at the 
Hedgerow Theatre of Maylal, Pa., in the 1940's, he has appeared with the 
Playhouse Repertory Company and the National Repertory in the 1950's, 
the APA and Lincoln Center Reperto-
ries in the 1960's and 1970's. He joined 
A.C.T. in 1974 and has been with us 
in various others Allens of the 
Community, Horatio, The Ru-
ing Class, Tiny Alice, The Matchmaker, Peer Gynt, Ofheiu, Knock, Knows, 
Travesties, The Circle, Hotel Paradiso, 
The National Health, A Christmas 
Carol, The Winter's Tale and The Visit.

MARRIAN WALTERS, in her sixth ses-
sion with A.C.T., has appeared in over 500 
productions (500 of which were up-
stage Barbara Hughes.ing) 
including The Ten-
ner, Trap IV, Broad-
way and Pico Suite 
at Drury Lane Playhouse, Winner of 
two Chicago Jefferson Awards in 1973, 
for her work in THE HOT BEL- 
TIMORO and Say A Step. She was also 
seen in Private Lives at the Little Fox 
Theatre and in Under the Yum 
Tee at the On Broadway Theatre. A 
native of Montana, her film credits in-
clude Petticoat, Buxer and Medium 
Cool. With her husband, director 
Michael Farrell, and daughter Gina, 
she also designs and manufactures 
the Josef Rube and other exclusive

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new shop at Pier 39.

ROBERT WESTENBERG [-] was born in 
Miami Beach and attended 
California State University at 
Fresno before enrol-
ing in A.C.T. He has 
just finished his first 
season at the Pacific Conser-
ervatory of the Performing Arts in 
Santa Maria. This is his first season with 
the company.

ISAIAH WHITLOCK, JR. [-] was recently 
seen as Westlyn Kunin in In the 
Sun, and Scudder in Ask 
One Foot Over the Edge of 
the Deck in The Circle. 
He holds a Bachelor of Arts degree in 
Psychology from Southwest Minnesota State Uni-
versity.

BRUCE WILLIAMS [-], who studied at 
the University of Texas, joined the company two 
seasons ago and ap-
pated in Julius Caesar, The Master 
Builder, A Christmas Carol, 
Hotel Paradiso, The National Health, A Wish-
ness. He appeared in the 
Pacific Conservatory of the Performing Arts in 
A Streetcar Named Desire which was 
directed by veteran A.C.T. actress Elizabeth Huddell, as well as in Henry V, 
Part II (Wallace) and She Stoops 

MICHAEL WINTERS came to A.C.T. 
two seasons ago after four years at the 
Pacific Conservatory of the Per-
forming Arts in San 
Diego where he was 
taught and directed, as well as appearing as 
at Miller in Ah, Wilderness, 
Rag 
Picker in The Madwoman of Cha-
terdam, in A Midsummer Night's Dream and the 
Trio-King Peer Gynt. Winters is a graduate of Northwestern 
University in Illinois. A project direc-
tor in A.C.T.'s Advanced Training Pro-
gram, he was seen on the Geary stage in 
The Master Builder and Peer Gynt. 
A Christmas Carol, Hotel Paradiso, 
The National Health, A Wish-
ness, Travelestes, The Win-
ter's Tale, Ah, Wilderness, Heart 
break House and The Visit.

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A Christmas Carol, Peer Gynt, Valentin and Valentina, The Taming of the Shrew and Desire Under the Elms. She has acted with the Pacific Conservatory of the Performing Arts in Santa Maria and was seen in the title role of Gypsy, as Teresa Winnie in The Utter Glory of Morrissey Hall, Showboat and The Ballad of the Sad Café. She has studied at California State University (S.F.) and City College of San Francisco.

SCOTT RHYNE attended the Juilliard Workshop for High School Students at Saratoga Springs, New York and obtained his B.F.A. degree from the State University of New York at Purchase, New York. He appeared at the American Shakespeare Festival, Stratford, Connecticut, in Julius Caesar and The Tempest under the artistic direction of Gerald Freedman prior to joining A.C.T. this season.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. 90% of Mr. Walker's professional career has been spent with repertory companies. Trained by Janice Deater at the Hedgerow Theatre of Moyaun, Pa., in the 1940's, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950's, the APA and Lincoln Center Repertoires in the 1960's and 1970's. He joined A.C.T. in 1974 and has been seen with us in I among others Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter's Tale and The Visit.

MARRIAN WALTERS, in her sixth season with A.C.T., has appeared in over 500 productions (90% of which were opposite Bernard Hughes including The Tender Trap on Broadway and Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT L. BANG TIMOROE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. A native of Montana, her film credits include Pettia, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

ROBERT WESTENBERG [*] was born in Miami Beach and attended California State University at Fresno before coming to A.C.T. He has just finished his second season at the Pacific Conservatory of the Performing Arts in Santa Maria. This is his first season with the acting company.

ISAIAH WHITLOCK, JR. [*] was recently seen as Weston Hurley in 5th of July. His other credits at A.C.T. include The Winter's Tale, A Christmas Carol and The Visit. His roles at the Pacific Conservatory of the Performing Arts over the past three summers have included Giffow in Purile, Walter Younger in Census, The Sun and Scapin in One Flew Over The Cuckoo's Nest, The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS [*], who studied at the University of Texas at Austin, joined the company two seasons ago and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health, A Christmas Carol, Hotel Paradiso, The National Health, Ah, Wilderness!, A Month in the Country and The Visit. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

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

Within the last year, eight new theatrical productions have been staged in America about John Merrick, the deformed Englishman who became known as "the elephant man". Whether or not this great interest in Merrick would have resulted without the old American playwright Bernard Pomerance seems immaterial. Playwright Pomerance has created in his moving story of the questing spirit of a mutilated man who became the symbol of a national consciousness, one of the greatest tributes to the untaunted and noble nature of humanity. The Elephant Man was voted "Best Play of 1977," winning the Tony Award, the New York Drama Critics Award, the Drama Desk Award and the Outer Circle Award. A.C.T. will present a limited run of the production of the national touring company of The Elephant Man at the Geary Theatre beginning June 3, 1980.

Pomerance was born in Brooklyn, raised in Great Neck, New York, educated at the University of Chicago and escaped to London in the late 1960s. He initially began his literary career as a novelist, but quickly became involved with left-wing theatre groups in London that presented plays in bar basements and coffeehouses, everywhere except in the West End. In a New York Times interview Pomerance said, "I think I didn't write plays before I came to London. I had been writing in narrative form, but I really began writing when I went out and talked to other people."

There are two versions of the story as to how this budding playwright discovered the poignant tale of John Merrick. In one rendering Pomerance was teamed by his brother to the London Hospital where the bones of Merrick, who died in 1890 at the age of 22, were preserved and on public display. Another version relates that Pomerance discovered a copy of Dr. Frederick Treves' forgotten book written in 1923, The Elephant Man and Other Reminiscences. Regardless of the inspiration for the play, Pomerance relates, "I find it hard to express myself outside the play. Perhaps the fact that of Merrick's being rejected by one of the artists in the same century or as an artist was a real tragedy, and I think I should find nothing more."

The Elephant Man was first produced in London at Hampstead Theatre in 1977 by the tiny theatre company that Pomerance joined, Peco Pesto. Richard Crimthick, head of the American National Theatre and Academy (ANT) and recently named executive director of the Vivian Beaumont Theatre at Lincoln Center, brought the production to New York under the banner of ANTA as the opening production for the new Theatre at St. Peter's Church during January of 1979. The Elephant Man opened at the Booth Theatre on Broadway in April of 1979, where it is still playing. A.C.T. patrons and subscribers can now order tickets for the West Coast premiere engagement of The Elephant Man by mail from the A.C.T. Geary Theatre box office by mailing the coupon below.

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Philip Anglim (left) and Kevin Conway

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

Within the last year, eight new theatrical productions have been staged in America about John Merrick, the deformed Englishman who became known as the "elephant man." Whether or not this great interest in Merrick would have resulted without the aid of American playwright Bernard Pomerance seems immaterial. Playwright Pomerance relates, "I find it hard to express myself outside the play. Perhaps the fact of his (Merrick's) being rejected by one society (the common) but accepted by another (the artists and aristocracy) was what needed to be told. "I have not yet understood for what reasons of science Merricks bones have been kept on display. I think they could bury him now.

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

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

ROBERT BLACKMAN (Costume Designer) holds a B.F.A. in Theatre Arts from the University of Texas and an M.F.A. from the Yale School of Drama, where he designed and taught at the Pacific Conservatory of the Performing Arts in Santa Maria, Calif. During his eight seasons at A.C.T., Blackman's designs have included scenery for A Christmas Carol, The Circle, Cyrano de Bergerac, Private Lives, Jumpers, King Richard III, Eurova, The Cherry Orchard, You Can't Take It with You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for The Day in the Country, Heartbreak House, The Visit, Hotel Paradiso, A Suite's House, You Can't Take It with You, The Mirror, The Three-Penny Opera and Peer Gynt.

MARTHA BURKE (Costume Designer) returns to A.C.T. for her second season having designed 5th of July last season. This past summer she designed The Four Posters for the Walton Repertory Theatre. Her past credits include RMS Pinero and Romaine and Juliet for the Santa Barbara Repertory Theatre and Cabaret: Play (Again) Sam, Sherlock Holmes; and Promise, Promise for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1978 for The Lion in Winter. She has also designed Osk's of the Moon for the A.C.T. Young Conservatory. She was a student at the California College of Arts and Crafts, in Oakland, and the Brooks Institute of Fine Arts in Santa Barbara.

F. MITCHELL DANA (Lighting Designer) returns for his eighth season with A.C.T. Romeo and Juliet marks his fifth production here, where his designs include Cyrano de Bergerac, The Taming of the Shrew, This Is an Entertainment, A Christmas Carol, The Elms and the Russian tour. In Los Angeles, Dana has worked at the Mark Taper Forum, the Ahmanson, the LA Philarmonic and the Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Stanford Festival, the Théâtre de l'Opéra, Wolftrap and the Kennedy Center. He has designed exclusively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the R. B. Company in New York City. His Broadway credits include productions directed by Stephen Porter, Luciuri and Tom Moore. Between shows, Dana lives in New York City with his wife and son and designs for TM.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for five seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Tresses, All the Way Home, The National Health, The Red Shoes, The Cherry Orchard and The Magic Flute. He has also designed for the Philadelphia Opera and Boston Lyric Opera. His lighting for the Philadelphia Commissions Forum's The Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperston

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DESIGNERS

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

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

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

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CARRIE ROBBINS (Costume Designer) joins A.C.T. this season to design The Little Foxes. She has received two Tony nominations for Grace; Off Off Broadway her past credits include all companies of Grease, The Andrews Sisters Over Here, I B, Singer's West, Happy End, George Abbott's Broadway, The Secret Affairs of Mildred Wild, with Maureen Stapleton, Truck road directed by Patricia Birch and many others. This season she has designed six shows for the Chichester Theatre Company, nine shows for Julie Irving at Lyrical Center, and for the New York Shakespeare Festival at the Guthrie. Most recently she has designed the Mark Taper Forum's The Tempest with Anthony Hopkins. and an end with Robin Maxwell at The Seattle Rep. She designed Aro Netto for Sarah Caldwell in Boston last season Broadway and for the Hamburg State Opera in West Germany. She is a Phi Beta Kappa with a M.F.A. degree from Yale University School of Drama.

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

WARREN TRAVIS (Costume Designer) designed the set and costumes for a new play The Trouble With Everyone by Paul A'Drea at the Mark Taper Forum in Los Angeles. It will have its New York premiere at this fall at the Phoenix Theatre under the direction of Alan Schneider. He designed the sets for Giraudoux's The Madwoman of Chaillot at Pacific Conservatory of the Performing Arts and costumes for George Tov's The Trojan War Game at the Berkeley Stage. When the Smithsonian organized the traveling exhibition of Scenic Design U.S.A. Travis' work was included. He is on the staff at the University of California at Berkeley, designing for the Zoological Theatre.

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also spent eight seasons with P.C. P.A. in Santa Maria and designed 23 productions for the Oregon Shakespear-ean Festival in Ashland as well as being lighting consultant for the Out- door Theatre at the Old Globe in San Diego.

RICHARD DEVIN (Lighting Designer) has designed seven productions at A.C.T. prior to this season including Hotel Paradiso, The Bourgeois Gentleman and Ah, Wilderness! He toured with the company two summers ago, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theaters, Devin Ill; the New York Chelsea Theatre production of The Contractor, later seen on PBS television. At the Williams- town Theatre Festival his more than 20 productions include both lighting designer and general manager include Cyrano de Bergerac, Arthur's 2000, and The Boy. For Seattle Repre- tory Theatre his designs include Equus, Anna Christie, 13 Rue de L'Amour and many others and he teaches design and technical produc- tion at the University of Washington School of Drama.

RALPH FUSICCELLO (Set Designer) has been a resident designer at A.C.T. for seven seasons, designing 15 productions including Ah, Wilderness!, Cheever's The House at the End of the Street, and 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, Hamlet and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis. The Importance of Being Earnest, Travesties, The Winter Dancers, Don, Fash, Stain and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

ROBERT MORGAN (Costume Design- er) is now in his eighth season at A.C.T., having created costumes for 21 productions here, including: Hay Fever, Ah, Wilderness!, The Master Builder, Tiny Alice, Equus, General Gourgeois, This Is La Entertaiment!, 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 Off Broadway Theatre's Hamlet and A Midsummer Night's Dream. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.P.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

CARRIE ROBBINS (Costume Design- er) joins A.C.T. this season to design The Little Foxes. She has received two Tony nominations for Grease and Over Here, two Drama Desk Awards and is listed in the current Who's Who of American Women. She currently heads the costume design department at New York University. On Broadway her past credits include all companies of Grease, the Andrew Sisters' Over Here, L. B. Singer's Yentl, Happy End, George Abbott's Broadway, The Secret Affairs of Mildred Wilde with Maureen Stapleton, Truck directed by Patricia Birch and many others. She has designed six shows for the Chelsea Theatre Center, nine shows for Jules taping at Lincoln Center, and for the New York Shake- speare Festival and the Guthrie. Most recently she designed the Mark Taper Forum's Teempe with Anthony Hopkins and St. Joan with Roberte Maxwell at the Seattle Rep. She designed Rigor Mortis for Swarthmore College in Box- ton starring Beverly Sills and for the Hamburg State Opera in West Ger- many. She is a Phi Beta Kappa with a M.P.A. degree from Yale University School of Drama.

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