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THE AMERICAN CONSERVATORY THEATRE

A CHRISTMAS CAROL

A Ghost story of Christmas
by CHARLES DICKENS

Directed by LAIRD WILLIAMSON

Associate Director: ROBERT BECKMAN
Costume by: ROBERT MORGAN
Lighting by: E. MITCHELL DANA

CAST

The Carol
Erik Bazy
Erik Bazy

Mary
Mary

Mr. Fezziwig
Mr. Fezziwig

Mrs. Fezziwig
Mrs. Fezziwig

Bob Cratchit
Bob Cratchit

Mrs. Cratchit
Mrs. Cratchit

Tiny Tim
Tiny Tim

The Ghost of Christmas Past
The Ghost of Christmas Past

The Ghost of Christmas Present
The Ghost of Christmas Present

Scrooge
Scrooge

Marley
Marley

The Three Spirits
The Three Spirits

The Spirit of Christmas Yet
To Come

The Spirit of Christmas
Then and Now

The Ghost of Christmas
Yet to Come

The Ghost of Christmas
Present

The Spirit of Christmas
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A NOTE ON
A CHRISTMAS CAROL

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

Few modern readers realize that A
Christmas Carol was written during a de-
cline of the old Christmas traditions. In
England the twelve days of Christmas
had been a time of great celebration and
reverie during medieval and Elizabeth-
tian times, and continuing through the
reign of the Stuarts. But the coming of
Cromwell and the Puritans changed
that. The old traditions were condemned
as pagan superstition and popish tri-
pery. In 1652, an order of Parliament pro-
claimed that “no observance shall be
held of the five and twentieth day of De-
cember, commonly called Christmas
Day.” Father Christmas became an out-
cast.

The Restoration of the Monarchy failed
to reinstate fully the splendors of Christ-
mas Past and many old customs lan-
guished in obscurity. By Dickens’ day
the pleasures of the Yuletide were discour-
aged as so much idle frivolity. Old
Ebenezer Scrooge should not be con-
demned too severely for his reluctance to
give Bob Cratchit a day away from the
Counting House to enjoy his plum pud-
ding and a game of Blindman’s Buff.
Few workers were given time off to cele-
bate the season’s joys. Nor was it un-
usual for children to be left alone at

It sounds like it weighs a ton.

Sony has long been famous
for reducing size and increasing
performance. This time we
have outdone ourselves. The
Walkman produces such a big,
rich sound it can only be
compared to a very elaborate
and expensive component stereo
system. Yet, it’s so small you can
take it anywhere you go.

There is really no way to con-
voy the remarkable sound quality
of this little machine. You’ve got
to hear it.

If you are like most people,
when you put on the incredibly
efficient headphones, you will
shake your head in amazement
and then ask, “How can I get one?”

And there has never been a
better way to make bike riding,
roller-skating, skiing, or just taking
a walk more fun. Because there’s
no easier way to take your music
along for the ride.

The Walkman comes with
featherweight (1.4 oz.) stereo
headphones, carrying case, and an extra jack for a second set of
headphones. And an exclusive Hot-Line button that lets you carry on a
conversation or sing along over the music.

Stop by a Sony dealer and hear one for yourself. Your eyes won’t
believe your ears. Because nothing this small ever sounded this big.


The Sony Walkman.
Our smallest stereo cassette player.
A NOTE ON
A CHRISTMAS CAROL

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A NOTE ON
A CHRISTMAS CAROL

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

Few modern readers realize that A Christmas Carol was written during a decline of the old Christmas traditions. In England the twelve days of Christmas had been a time of great celebration and revelry during medieval, and Elizabethan times, and continuing through the reign of the Stuarts. But the coming of Cromwell, and the Puritans changed that. The old traditions were condemned as pagan superstition and popish tripper. In 1652, an order of Parliament proclaimed that "no observance shall be held of the fifth and twelfth day of December, commonly called Christmas Day." Father Christmas became an outcast.

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

It sounds like it weighs a ton.

Sony has long been famous for reducing size and increasing performance. This time we have outdone ourselves. The Walkman produces such a big, rich sound it can only be compared to a very elaborate and expensive component stereo system. Yet, it's so small you can take it anywhere you go.

There is really no way to convey the remarkable sound quality of this little machine. You've got to hear it.

If you are like most people, when you put on the incredibly efficient headphones, you will shake your head in amazement and then ask, "How can I get one?"

And there has never been a better way to make bike riding, roller-skating, skiing, or just taking a walk more fun. Because there's no easier way to take your music along for the ride.

The Walkman comes with featherweight (1.4 oz.) stereo headphones, carrying case, and an extra jack for a second set of headphones. And an exclusive Hot-Line button that lets you carry on a conversation or sing along over the music.

Stop by a Sony dealer and hear one for yourself. Your eyes won't believe your ears. Because nothing this small ever sounded this big.

The Sony Walkman.
Our smallest stereo cassette player.

A CHRISTMAS CAROL
continued from Page 6

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

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

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

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

"Mankind was my business," cried the vaunted Ethel Tissue als Ghost of Jacob Marley, who in life never let his spirit roam beyond the narrow limits of the Counting House: "The common welfare was my business; charity, mercy, forbearance, and benevolence were all, my business." Dickens' firm intent in writing the story of that parochial miser, loveless old Ebenezer Scrooge, was to restore the milk of human kindness to indifferent hearts, to make social consciousness with "the force of a sledgehammer—twelve times the force."

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"All the World's a Stage..."

William Shakespeare

A Christmas Carol continued from page 6

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magnificent Ghost of Jacob Marley, who in
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the force.”

continued on p. 11

Graciel a
Rodo
Boulanger

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& Etchings

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

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

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

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

It is then that the miracle of Christmas happens, and Scrooge leaps from the dismal fog of his closed up heart into the glorious golden sunshine of Christmas Day. And so it is, the sufferings of others and our own Easter joy as we celebrate the season of Thanksgiving. The ghosts are all real and the spirit of charity is alive and well.}

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Off Season: $215.00 (2 persons, $290.00 for two)
In Season: $225.00 (2 persons, $310.00 for two)

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701 W. Baristo Road, Palm Springs, CA 92262 (714) 325-1441
Sealed with a kiss! This year, everyone’s can’t-wait-to-open gifts will be the ones you’ve had canned. Let Macy’s tuck your giveables, potholders to pearls, into our own specialty wrapped cans and seal them with fun. Just bring your gifts to Macy’s Bayberry Lane Christmas Shop after November 28 and we’ll do the rest: Six-inch can, 2.75, seven-inch can, 3.00, nine-inch can, 3.25. Bayberry Lane (d. 140), 7th floor, Macy’s San Francisco.

THE GLOW OF CHRISTMAS

A CHRISTMAS CAROL (continued from p. 3)

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

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It is then that the miracle of Christmas happens, and Scrooge leaps from the dust and fog of his closed up heart into the glorious golden sunshine of Christmas Day, anxious to make amends and join again the race of mankind. With the creation of the immortal Scrooge, Dickens has preserved the special joy of Christmas for generations to come. It is with great pleasure that A.C.T presents this best loved of all Christmas stories for the fifth season.
That many days. You with your Piaget. Water resistant to three atmospheres. Electronic quartz accuracy. Each link carved from solid 18k gold. By hand. In Switzerland. And then you meet him...wearing the same sport Piaget. Hello sunshine!

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THE AMERICAN CONSERVATORY THEATRE

presents

THE TROJAN WAR
WILL NOT TAKE PLACE

by JEAN GRAUDEUX

Directed by JACK O'BRIEN

Associate Director JAMES HAIRE
Scene by RICHARD SEGER
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by CONRAD SUZA
Sound by ALFRED TETZNER
Hair by RICK ECHOLS

CAST

Andromache BARBARA DIRICKSON
Cassandra DEANN MEARS
Hector BYRON JENNINGS
Paris MARK HARELIK
Priam WILLIAM PATERSO
Demophon SYDNEY WALKER
Hecuba MARIAN WALTERS
Mathematics THOMAS OGLESBY
Helen JILL HILL
Abnous WILLIAM MCKEEREAGHAN
Bastos JOSEPH BIRD
Aya LAWRENCE HECIT
Ulysses MICHAEL WINTERS
Topman ISAAC WHITLOCK, JR.
Olipids FRANK SAVINO
Troilus GREG PATTERSON
Polyxene SENA THOMPSON
Laodamia GINA FERRALL
Guard ROBERT KRIMMER, GARY S. LOGAN,
" PESCOWITZ
Members of the Senate
WILLIAM BROWN,
WILLIAM RANFORD
Sailor ED HODSON
Ladies-in-Waiting MARY LOQUAM, WENDI RAPFORD

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

There will be one twelve-minute intermission.

UNDERSTUDIES
Andromache—Mimi Carr
Cassandra—Johanna Jackson
Hector—Matt McKenzie
Paris—Nicholas Kaledin
Priam—Frank Orselli
Demophon—Bruce Williams
Hecuba—Anne Lawler
Mathematics—Mark Murphy
Helen—Janice Garcia
Abnous—Gerard J. Simpson
Bastos—Marshall Watson
Aya—John Hatton
Ulysses—Thomas F. Harrison
Topman—John C. Fletcher
Polyxene—Laura Proden

This production is dedicated to The National Endowment for the Arts
in commemoration of their 15th Anniversary.

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What becomes a Legend most?

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A NOTE ON
THE TROJAN WAR
WILL NOT TAKE PLACE

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

At the very moment when Hitler’s Nazis had “peacefully” occupied the Rhin in defiance of the League of Nations sanctions, Giraudoux’s play warned that war would break out against the wishes of the people and despite the fine promises of the politicians, as inevitable as Greek fate. Like Andromache in The Trojan War Will Not Take Place, the little iares in the street told each other the war would not take place. Like Cassandra, Giraudoux found himself increasingly playing the unpoppable role of the prophet in those tense years of the gathering storm between 1935 and 1939.

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

The irony is double. Considering that Giraudoux had just been, in effect, disgraced, banished from a special post of some importance in the Ministry of Foreign Affairs to a lesser rank as Inspector General of Diplomatic and Consular Posts, his book, written in 1932, was wryly commented a diplomat for the better part of thirty years. When war did come and France fell, he was offered an advisory position in the Department of Information, patient to the ministry of propaganda, as Laval’s Vichy government. Collaboration was a necessity in such a post. Giraudoux, who considered himself a civil servant of the state, resigned from his long career in politics.

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

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

In 1995, Christopher Fry translated The Trojan War Will Not Take Place under the English title Tiger at the Gates. It was the outstanding success of the London and New York theatre seasons and won the Critics’ Circle Award as Best Foreign Play of the year.

Giraudoux’s settings were often biblical or mythic, with the myth taken out of context to illuminate contemporary preoccupations. In that sense, they are political. But the most striking feature of his work is his style, which dizzles and beguiles, its blending of lyricism and dramatic tension. His verse, both prose and poetry, is original, unique, and incisive. And it is built on the great themes of love and war and peace. This virtuosity of wit, and language, is something no other writer in our country has been able to do. The major thrust of the play, In The Trojan War Will Not Take Place, the princely and powerful diaphanous of Troy’s legendary heroes and princes sugar coat the violence of their aim and war policy. Such is the concern for beauty in the human heart, the desire to keep alive the sacred memories of the past.

To Jack O’Brien, who directs the play for A.C.T., this is as it should be: “It’s a cruel lesson. It’s a funny play, but at the same time, we should be able to laugh at it.”

Jeannie S. Stein

As in Homer’s Iliad, the underlying action of the play is the rape of Helen of Sparta by the Trojan prince Paris, who had been advised by the goddess Venus and was promised the hands of Paris by her at the Judgment of Paris. In the play, Helen, goddess of beauty, is seduced by Paris, who offers her freedom from the war, the chance to be free and live a life of peace, and the desire to have a family. The play is a commentary on the nature of war and the desire for peace. It is a reminder of the human cost of war and the importance of peace and diplomacy.

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Earlier he had written with some bitterness that “the French state distracts writers just as much as it distracts preachers. It considers the writer to be the representative of a particularly harmless church, full of the intellect and creativity. Thus gradually driven out of all the offices of state, removed from jobs as well as sinew, the promising sensation in journaux, the writer in our country seen himself be live condemned more and more to the role of prophet, and a prophet is, by definition, the perfectly useless advisor.”

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

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Theatrical directed all but one of Giraudoux’s thirteen plays. Best known in this country are Amphitryon 38, in which the Lunts starred as Jupiter and Alcmena, and the two-act play The Madwoman of Chaillot, which was first produced posthumously in 1942 after the French Liberation. Giraudoux died in 1944.

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

Giraudoux’s settings were often biblical or mythic, with the myth taken out of context to illuminate contemporary preoccupations. In that sense, they are political. But the most striking feature of his work is his style, which dazzles and bewilders bilingual readers. Giraudoux’s fantastic flights of fancy improve on the great themes of love and war and peace. This virtuosity may come across as flagrant obeisance to the flamboyant scenery and grandiose draperies of Troy’s legendary heroes, but princes and princesses and the violence of its anti-war poetry is spinning a common yarn we seem to think we make a difference. We pump ourselves up to demi-god status and back, we assume we are the people governing our own destiny. The fact is, people fall, people get fatuous, people get hungry. The title of the play, The Trojan War Will Not Take Place, is the ultimate humorous comment, because, of course, it did. It was too long ago. We think it is basically Ulysses’ point: that you take your time when you can and you go with it. There is no use growing old on the future and saying it isn’t going to happen, because it is. There is no use growing old and we are all going to die and other people will take our place. It is a dif-ficult lesson to assimilate, no matter how often we may hear it. But it is still true for our country as well.

Giraudoux isn’t saying, ‘Just this hopeless situation.’ He is saying: look at it, accept it, deal with it as best you can, and don’t puff yourself out of proportion and assume you are making that much difference. If you want to be responsible for it, then be responsible, but know what it is you are being told. The rest is just talk.”
THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER

(by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by: RALPH FUNGIELLO
Costumes by: ROBERT MORGAN
Lighting by: DIRK EPPERSON
Sound by: ALFRED TETZNER
Hairstyles by: RICK ECHOLS

CAST

Simon Bliss: MARK MURPHEY
Sorel Bliss: JULIA FLETCHER
Clara: DEBORAH SUSEL
Judith Bliss: MARRIAN WATERS
David Bliss: WILLIAM PATRICK
Sandy Tyrell: NICHOLAS KALEIDIN
Myra Arundell: LAURA KLEIN
Richard Graftham: BYRON JENNINGS
Jackie Coryton: JANICE GARCIA

The action of the play takes place in the Bliss' house at Coolham in June.

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

There will be one fifteen-minute intermission

UNDERSTUDIES

Simon Bliss, Richard Graftham—Thomas Ogleby; Sorel Bliss—Stacy Ray; Clara—Penelope Court
Judith Bliss—DeAnn Mears; David Bliss—Michael Winters; Sandy Tyrell—Lawrence Hecht;
Myra Arundell—Barbara Dietrickson; Jackie Coryton—Jill Hill

LINA LEE
BEVERLY HILLS
THE AMERICAN CONSERVATORY THEATRE
presents

HAY FEVER
(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by: RALPH FUNKELLO
Costumes by: ROBERT MORGAN
Lighting by: DIRK EPPERSON
Sound by: ALFRED TETZNIER
Hairstyles by: RICK ECHOLS

CAST

Simon Bliss: MARK MURPHEY
Sorel Bliss: JULIA FLETCHER
Clara: DEBORAH SUSSEL
Judith Bliss: MARRIAN WAITERS
David Bliss: WILLIAM PATTERSON
Sandy Tyrell: NICHOLAS KALEDIN
Myra Arundel: LAURA KLEIN
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LINA LEE
BEVERLY HILLS
All work and no play is certainly not the idea behind our new Marquis Level.

A NOTE ON

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

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

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

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

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

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

When the young playwright went to the stage in response to audience cries of "Author! Author!" he recalls he was stillsmarting from thecritical barbs hurled at Fallen Angels for being not too nice morally. After thanking the company, he announced rather tardy that "while some critics may have found the play a trifle dull, they had to admit it was clean as a whistle."

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

Throughout his life, Coward stubbornly insisted in the face of changing fashion that “the principal purpose of theatre is entertainment.” In the glow of the National Theatre revival in 1963, starring Dame Edith Evans and Maggie Smith, he wrote that Hay Fever had no plot, “and few, if any, witty lines, which means the dialogue is not epigrammatic. This, I hope, is quite true. To me, the essence of good comedy lies in not only the ordinary phrases should, by virtue of their context, achieve greater laughter than the most literate epigrams."

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

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HAY FEVER

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Rare cuisine. Well done.
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THE AMERICAN CONSERVATORY THEATRE
presents

GHOSTS
by HENRIK IBSEN
Translated and Directed by ALLEN FLETCHER

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

CAST

Fru Helene Alving, widow of Captain Alving: ANNE LAWDER
Late Court Chamberlain: THOMAS OGLESBY
Oswald Alving, her son, a painter: DANA ELCAR
Pastor Manders: RAYE BIRK
EugeniaEngstrand, a carpenter: JILL HILL
Regine Engstrand, in service with Fru Alving: JILL HILL

The action takes place on Fru Alving's country estate by a large fjord in West Norway.
There will be two ten-minute intermissions.

UNDERSTUDIES
Fru Alving—Dorothy Y. Mitchell; Oswald—Matt McKenzie; Engstrand—Marshall Watson; Regine—Laura Klein

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

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

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

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

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

In Ibsen’s notes for the play, scrawled on back of envelopes, jotted down on loosely folded quart page sheets, we find the cryptic statement: “Nora is invited upon the stifling by marrying for extrinsic reasons, when they are religious or moral.” Asger Aa reeds: “These women of the modern age, mistreated as daughters, as sisters, as wives, not educated in accordance with their talents, debarred from following their inheritance, embittered in mind—these are the ones who supply the mothers for the new generation.”

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

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

In Ibsen’s chilling world, the chain of responsibility inexorably binds. Caught up in the musculature of old scandals, Helene Alving faces the terrifying knowledge that her own sons of commission have led equally to a denunciation that elicits both fear and pity.

The American Conservatory Theatre proudly presents the first great classic of the modern theatre in a stunning new translation by Director Allen Fletcher.
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These four dramas broke like a bombshell on the theatrical scene of the late 19th century, combining a tight cast iron construction with boldly chosen themes not considered to be the province of the stage. In A Doll's House, he probed the hypocrisy of a seemingly ideal marriage. Nora's doo slam at the end of the play electrified Europe, and was interpreted as an iconoclast's assault on the sacred institution of marriage.

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THE AMERICAN CONSERVATORY THEATRE

presents

MUCH ADO ABOUT NOTHING
(c. 1599)

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

Associate Director
EUGENE BARCONE

Scenery by
RICHARD BRIGG

Costumes by
MICHAEL OUCH

Lighting by
DIRK JEPSON

Music by
TODD BARTON

Choreography by
SUSAN ALLELUA

Sound by
ALFRED TETZNER

Hair styles by
RICK RICHS

CAST

Leonato, Governor of Messina
SYDNEY WALKER

Beatrice, his niece
BARBARA DIGGISON

Hers, his daughter
JULIA FLETCHER

Messager
GARLAND J. SIMPSON

Antonio, brother of Leonato
JOSEPH BIRD

Don Pedro, Prince of Aragon
LAWRENCE FLICHT

Benedick, a Lord
MARK MURPHY

Claudio, a Lord
NICHOLAS KALEIDIN

Balthasar, a servant to Don Pedro
MARSHALL WATSON

Don John, bastard brother of Don Pedro
JOHN HUTTON

Confidants of Don John
BRUCE WILLIAMS

Conrade
DELORES Y. MITCHELL

Borachio
LAURA KLEIN

Attending on Hero
WILLIAM PATERSO

Margaret
LAURA KLEIN

Ursula
WILLIAM MCKEREIGHAN

Dugberry, an Officer
THOMAS HARRISON

Verges, an Officer
GALIAN J. SIMPSON

Friar Francis
JANE JONES, MARIANO DI MARCO

Septon
ANDREW RENNER, RANDALL RICHARD

Musicians, Servants and Watchmen
CAROL K. TURNER

There will be one twelve-minute intermission.

UNDERSTUDIES

Leonato—Raye Birk; Beatrice—Laura Klein; Hero—Jill Hill; Messenger—David Hammond; Antonio—Frank Otteni; Don Pedro—Garland J. Simpson; Benedick—John Hutton; Claudio—Thomas Harrison; Balthasar—Mark Harelik; Don John—Byron Jennings; Conrad—Isaac Whitehead, Jr.; Borachio—John C. Fletcher; Margaret—Janice Garcia; Ursula—Johanna Jackson; Dugberry—Michael Winters, Verges—Frank Savino, Friar Francis—Thomas Ogilvy

This production is made possible in part by a generous grant from the Weill Fargo Foundation.

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THE AMERICAN CONSERVATORY THEATRE

presents

MUCH ADO ABOUT NOTHING
(c. 1599)

by WILLIAM SHAKESPEARE

Directed by JERRY TURNER

Associate Director  EUGENE BARCONE
Scenery by  RICHARD SIEGEL
Costumes by  MICHAEL OLCH
Lighting by  DIRK EPPLESON
Music by  TODD BRANTON
Choreography by  SUSAN ALLELUIA
Sound by  ALFRED TETZNER
Hairstles by  RICK RICHOLS

CAST

Leonato, Governor of Messina  SYDNEY WALKER
Beatrice, his niece  BARBARA DRICKSON
Her, his daughter  JULIA FLETCHER
Messenger  GARLAND J. SIMPSON
Antonio, brother of Leonato  JOSEPH BIRD
Don Pedro, Prince of Aragon  LAWRENCE HECHT
Benedick, a Lord  MARK MURPHEY
Claudia, a Lord  NICHOLAS KALEIDIN
Balthasar, a servant to Don Pedro  MARSHALL WATSON
Don John, bastard brother of Don Pedro  JOHN HUTTON
Confidants of Don John  MAURICE KINZIE
Berachio  SYDNEY WALKER
Attending on Hero  BRUCE WILLIAMS
Barber  DELORES Y. MITCHELL
Ursula  LAURA KLEIN
Dogberry, an Official  WILLIAM PATTERSON
Sergeant  WILLIAM MCKE'REGHAN
Friar Francis  THOMAS HARRISON
Attendants of Hero  GAILLARD J. SIMPSON
Musicians, Servants and Watchmen  JANE JONES, MARIANO DI MARCO, DANIEL RENNER, RANDALL RICHARD, CARL K. TURNER

There will be one twelve-minute intermission.

UNDERSTUDIES

Leonato—Raye Birk; Beatrice—Laurs Kleen; Hero—Jill Hill; Messenger—David Hammond; Antonio—Frank Otness; Don Pedro—Garland J. Simpson; Benedick—John Hutton; Claudio—Thomas Harrison; Balthasar—Mark Harelik; Don John—Byron Jennings; Conrad—Isiah Whitehead, Jr.; Berachio—John C. Fletcher; Margaret—Janice Garcia; Ursula—Johanna Jackson; Dogberry—Michael Winter, Verges—Frank Savino; Friar Francis—Thomas Oglesby

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This production is made possible in part by a generous grant from the Weil Fargo Foundation.
A NOTE ON MUCH ADO ABOUT NOTHING

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

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

The unromantic romance of Beatrice and Benedick was hardly made in heaven. The sight of Lady Disdain fills Benedick with rage at her tongue, not !time at her eyebrow. No other Shakespearean heroine has Beatrice's little devil streak. No other hero could admit he could think of no rhyme for "lady" but "bally." He shares the poetry of love to Claudin, but there is no less eloquence in the bluntness of his wooing.

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

The Hero-Claudin-Don John plot of the wanton maid being mistaken for her mistress dates back to a Greek source. Shakespeare borrowed the plot from the 16th century Italian teller of tales Ariosto, who used the story in Orlando Furioso. The plot also appears in Spencer's The Faerie Queen, published in 1596. But Much Ado is lighter than any of its sources. Shakespeare takes care to restore the comic balance by adding his own lovely invention of Beatrice and Benedick, whose witty and reluctant wooing softens the mock tragic implications of the main plot and gives the play its special luster.

Dogberry and Verges have no other source than Shakespeare's fertile mind. In the 19th century, he created two of his most lovable comics, delicious fools, without the self conscious wit of professional jesters. What makes this hamp-tonious, burbling pair so appealing is their earnest love of their office, and their quiet pride in the execution of it. With the brains of a hare and the patience of a well-intentioned tortoise, they move with all possible snail-paced speed to "comprehend an" an "appositive pair" of ruffians, as Dogberry puts it. They are dead serious and humble little men. While they do everything wrong, the end proves they have done everything right.

"Man is a giddy thing," Benedick tells us. The joy of Much Ado is in that Shakespeare, that great imitator of nature, rejoice it is so and lets us laugh at the human condition.
A NOTE ON MUCH ADO ABOUT NOTHING

One of the brightest and most delightful of Shakespeare’s romantic comedies, Much Ado About Nothing, concerns itself with nothing more than the sweet asides and joyful absurdities of courtly love. The title tells us as much to worry about — “the idle men make up in this world” will come to naught, the villain of the piece will get his comeuppance, and the two sets of lovers will live happily ever after. We may take our cue and enjoy the verbal skirmishings of Beatrice and Benedick, the nuptial and joyfully comic aleasting of Dogberry and little Verges, and the music of the poetry.

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

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

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A WEST COAST PREMIERE
OF NIGHT AND DAY

Tom Stoppard has been called, and
has called himself, “the thinking
man’s farce.” When Rosencrantz and
Guilderston were Dead first burst on
the theatrical scene in 1966, reviewers hail-
ed the elegantly witty and erudite com-
edy as the most brilliant dramatic debut
of the century.

The dazzling pyrotechnics of the word
games in Rosencrantz and Guilderston
and their kinship to Samuel Beckett’s
Vladimirov and Estragon, placed the
young playwright firmly in the school
of the Theatre of the Absurd, so critics
thought, although Stoppard himself in-
stated the “a” in Absurd should be small.

After Maggie and The Real Inspector
Hound, the one-act plays which follow-
ed, earned him the epithet of “The P.T.
Barnum of the Intelligentsia,” as did Jumpers,
a free-wheeling, hilariously funny farce
about the existence — or non-existence
— of God and the nature of good and evil.

Travesties [1974] continued the interplay
of word juggling, puns, limericks, con-
tradictions, absurdities and paradoxes,
as well as putting out a few observations
on “the shame and necessity of being an
artist.” The unlikely trio of James Joyce,
The Dadaist Tristan Tzara and Lenin, along
with a minor British comic sulphuric official,
are all involved in a production of Oscar
Wilde’s The Importance of Being Earnest
in Zurich during World War I.

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

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

The scene is the fictional country
of Kambwabo, a former British colony in
Black Africa, ruled over by an Idi Ani-
type leader who is British educated,
complete with natty uniform and Chris-
tian Dior sunglasses. The new nation is
faced with a Soviet-backed revolution
(“devolution,” the Black president Ma-
geka calls it) that has brought newsmen
scouring from around the world, but
for a scoop.

Stoppard began his own career as a re-
porter, joining the British Western Daily
in 1953, then the Bristol Evening
World, and after 1960, free lancing for
London papers for the next several
years. The three journalists of Night and
Day are a photjournalist-urbanet of the
world’s various war fronts, a hard-bitten
Fleet Street reporter who files facts, not
prose, and an idealistic young novice
despite his desire to sweep an interview
with the rebel colonel of the Adoma Lib-
eration Front.

They meet by a designed accident at the
country house of a British mining en-
erg, last remnant of the Empire, who
seems to have changed sides by both
sides. He also owns the only tele phone
in the country, which his wife Bath airily
dismisses as something he “needs for his
work.”

As the revolution unfolds almost on
their helicopter landing pad, the reporters
and their host and housewares debate the
responsibilities of the press, both in
free and not-so-free countries, the fine
efficiency of the press and the dirty politics of
newsgathering.

“I’m with you on the free press,” Ruth
comments. “It’s the newspapers I can’t
stand.” The Black dictator, who brings a
toy machine gun as a gift for Bath’s
young son when he comes by for a mid-
night drink, claims he has given his
country a “relatively free press.” He de-
lines it further as “a free press that is ed-
ted by one of my relatives.”

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

Night and Day is fundamentally a politi-
cal play, raising some of the crucial
questions about charged moral issues
in Third World Countries. “We don’t call
them Boy anymore,” Ruth tells one re-
porter, with light bitterness. “They don’t
if, we don’t call them boy, they won’t chop
us up with their machetes.”

To those who expect philosophical
condemnation from the British playwright
Night and Day comes as a powerful
shock. The brilliant comedy touch is still
there, the deftness with language, but
the accent is Savilian.
A WEST COAST PREMIERE OF NIGHT AND DAY

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

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

After Maggie and The Real Inspector Hound, the unease that follows, earned him the epithet of "The P.T. Barnum of the Intellectual," as did Jumpers, a free wheeling, hilariously funny farce about the existence—or non-existence—of God and the nature of good and evil.

Yevgeny [1974] continued the interplay of word juggling, puns, limericks, contradictions, absurdities and paradoxes, as well as putting out a few observations on "the shame and necessity of being an artist." The unlikely trio of James Joyce, the Habsburg Bratislava and Lenin, along with a minor British consular official, are all involved in a production of Charlemagne’s The Importance of Being Earnest in Zurich during World War I.

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

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

The scene is the fictional country of Kambwiar, a former British colony in Black Africa, ruled over by an Idi Amin type leader, who is British educated, complete with natty uniform and Christian Dior sunglasses. The new nation is faced with a Soviet backed revolution ("devolution," the Black president Ma-geetza calls it) that has brought newsmen scurrying from around the world, but for a scoop.

Stoppard began his own career as a reporter joining the British Western Daily Press in 1958, then the Bristol Evening World. And after 1960, free lanceing for London papers for the next several years. The three journalists of Night and Day are a photoreportuer-veteran of the world’s various war fronts, a hard bitten Fleet Street reporter who files facts, not prose, and an idealistic young novice assigned to do an interview with the rebel colonel of the Adoma Liberation Front.

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

As the revolution unfolds almost on their helicopter launching pad, the reporters and their hosts and hangers-on debate the responsibilities of the press, both in free and not-so-free countries, the fine line of ethics and the dirty politics of news-gathering.

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

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

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

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

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AMERICAN CONSERVATORY THEATRE

1980-81 SEASON OF REPERTORY

William Shakespeare's
MUCH ADO ABOUT NOTHING
Closing February 6

Heinrich Heine's
GHOSTS
Closing January 31

Noel Coward's
HAY FEVER
Closing January 30

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

Charles Dickens' A CHRISTMAS CAROL
Closing December 27

Tom Stoppard's
NIGHT AND DAY
Opening January 20
Closing April 18

Lillian Hellman's
ANOTHER PART OF THE FOREST
Opening February 10
Closing May 15

Richard Brinsley Sheridan's
THE RIVALS
Opening March 9
Closing May 29

Anton Chekhov's
THREE SISTERS
Opening March 16
Closing May 30

Lillian Hellman's
THE LITTLE FOXES
Opening April 21
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lunch

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THE A.C.T. OF COOKING

Here's a sample from page 132

Toffees Buns

Preheat oven to 375° F. Lightly oil a 9 x 13 inch jelly roll pan.

1 cup butter, softened (or unsalted)
1 cup brown sugar
2 tsp. vanilla
1 egg
1 tsp. baking powder

Mix all ingredients together and spread evenly in pan. Bake 30 minutes. Cool wwarps while still warm.

Kathleen Cody

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Opening: March 31
Closing: May 30

Lillian Hellman's
THE LITTLE FOXES
Opening: April 30
Closing: May 27

FOR HOLIDAY COOKING, FOR HOLIDAY GIVING

THE A.C.T. OF COOKING

a handsome collection of over 170 recipes from the creative kitchens of the entire A.C.T. family

Here's a sample from page 132

Tofu Bar's

Preheat oven to 350°. Lightly toss 1" x 5" inch jelly roll pan:

1 cup better, softened (or unsalted)
3 cup brown sugar
2 tsp vanilla
1 cup chopped nuts

Mix all ingredients:

3 cups chopped walnuts

1 cup chopped pecans

Cook 1 hour in oven:

This recipe serves without salt and butter:

Spread evenly in pan

Sprinkle: 10 minutes. Cut into squares while still warm

Yield: 10 " x 5" jelly roll

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NEWS & NOTES

STUDENT JOBS
As you know, A.C.T. serves not only as the Bay Area’s resident professional performing company but also the nation’s leading theatre training institute. The majority of our students have to work in order to sustain themselves. If you are interested in hiring (or housing, or exchanging for services) an A.C.T. Conservatory student, please contact Meribeth McEwan at 771-3880.

ATTENTION A.C.T. SUBSCRIBERS & PATRIONS
If you are moving or have moved, please don’t forget to send a change of address card to A.C.T. Mail List Coordinator, A.C.T. 450 Geary St., San Francisco 94102.

A.C.T. PROLOGUES
A.C.T. is proud to present the 1983 Prologues which are sponsored by the Friends of A.C.T. and the Junior League of San Francisco. The Prologues take place at the Geary Theatre from 5:30 to 6:30 p.m. and are open to the public for free of charge. Director and company member Elizabeth Huddle will discuss Tom Stoppard’s Night and Day on Monday, January 16. Martin Einlin, scholar, theatre critic, dramaturg, and professor of drama at Stanford University, will lead the discussion on Lillian Hellman’s Aunt Alice Part of the Forest on Monday, February 6. Director David Hammond will speak on The Revolt by Richard Bosley Sheridan on Monday, March 9. Martin Einlin and Resident Director Tom Moore will discuss Antigone’s Three Sisters on Monday, March 30. These informative and insightful discussions are a perfect way to embellish your theatre-going experience.

TO THE AUDIENCE

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

Please—while in the auditorium: Observe the “NO SMOKING” regulations, do not use cameras or tape recorders; do not carry refreshments.

Please note the NEAREST EXIT in an emergency, WALK do not run, to the exit.

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NEWS & NOTES

STUDENT JOBS
As you know, A.C.T. serves not only as the Bay Area’s resident professional performing company but also the nation’s leading theatre training institute. The majority of our students have to work in order to sustain themselves. If you are interested in hiring (or housing) in exchange for services an A.C.T. Conservatory student, please contact Meribeth McBean at 771-8880.

ATTENTION A.C.T. SUBSCRIBERS & PATERNS
If you are moving or have moved, please don’t forget to send a change of address card to A.C.T. (Mailing List Coordinator, A.C.T. 450 Geary St., San Francisco 94102).

A.C.T. PROLOGUES
A.C.T. is proud to present the 1983 Prologues which are sponsored by the Friends of A.C.T. and the Junior League of San Francisco. The Prologues take place at the Geary Theatre from 5:30 to 6:30 p.m. and are open to the public free of charge. Director and company member Elizabeth Huddle will discuss Tom Stoppard’s Night and Day on Monday, January 2. Martin Einin — scholar, theater critic, dramaturg, and professor of drama at Stanford University — will lead the discussion on Lillian Hellman’s Aunter Henrietta Part of the Forest on Monday, February 5. Director David Hammond will speak on The Rituals by Richard Branson Sheridan on Monday, March 5. Martin Einin and Resident Director Tom Moore will discuss Anton Chekhov’s Three Sisters on Monday, March 26. These informative and insightful discussions are a perfect way to embellish your theatre-going experience.

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TO THE AUDIENCE

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

Please—while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments. Please note the NEAREST EXIT in case of emergency. WALK do not run, to the exit. DOCTORS may leave their seat location and the number 928-9903 with their call services.


TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. through first intermission of the evening performance Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. Sunday for Sunday performances. On evenings when there is no performance, the Box Office is closed at 6 p.m.

Tickets to Marin’s Marin Theatre shows are available at the Geary Box Office until 2 hours prior to curtain; they will then be available at the Marin’s Marin Theatre Box Office. For additional information call 673-6640.

SPECIAL DISCOUNT RATES are available to groups and theatre parties attending A.C.T. in groups of 25 or more at both the Geary and Marin’s Marin Theatre. 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.
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by Tom Stoppard

The brilliant playwright of Ross and Travesties takes a bold new direction in a searing drama of front-liners in the crucible of the African revolution. Bay Area premiere of the award-winning hit from London.

ANOTHER PART OF THE FOREST
by Lillian Hellman

In her second play about the South's ruthless Hubbard family, Hellman portrays the Hubbards when they were twenty years younger, as a Whitmore of the greats, exploring the roots of their greed and lust in a startling drama.

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by Richard Brinsley Sheridan

A gallant young lover assumes a false identity to woo a whimsical young beauty. Never dreaming that his playful deception will propel them both into a whirlwind of hilarious misunderstandings.

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One of last season's major successes returns to the Geary, providing the rare opportunity to see both of Hellman's explosive dramas about the Hubbard family.
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Dallas Morning News, September 20, 1980

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Bernard Weiser, SF CHRONICLE

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Fredric Ross, ARTWEEK

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known Four-Leaf Clover on an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespearean Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production Under Milkwood won the Lola D'Amour and Outer Critics Circle Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, Natalie Pekarny, with composer Lee Hoiby, based on a month the couple spent in Japan in 1964. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center. Then turned to London to recreate its staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant, and an N.E.C.-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Ondine, Rites of Rain, Three Sisters, The Tempest, Roa.pxiologists and Guildpathers Are Dead, Cancer and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Raging of the Show, The Cherry Orchard, King Richard III, Jumpers, Squaw on the Boulevard, Gentleman and the Winter's Tale. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Association. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he also accepted an Antoinette Perry [Tony] Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES R. MCKENZIE (Executive Producing Director) has been associated with A.C.T. throughout his career, as a member of the Board of Trustees. In 1967 he became Executive Producer, took the company on its first tour to Broadway and has remained as Producer ever since. McKenzie is an active participant in all aspects of the theatre. He has produced three plays on Broadway, and is national tours of Broadway plays. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin since 1960. McKenzie is a Director of The League of Resident Theaters, 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 member of the working association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association is a consultant for FE. D.A. F.T.A. and was recently appointed a member of the Board of Directors of the Legitimate Actors Theaters of North America. His theatrical career encompasses more than 1,000 productions and television roles work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Direc- sor), a founding member of A.C.T. whose productions of Chapin's Aunt Alice and Town were seen dur- ing A.C.T.'s first two seasons, has staged numerous productions for the company since 1965. He also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Sandpiper of Margery Kempe, Epitaph for George Dillen and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot L Baltimore, and at A.C.T. the English premiere of the hit Soviet play Valentin and Valentina.

ALLEN FLETCHER (Conservatory Director) is the former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the Stratford Shakespearean Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Winter's Tale, Antony and Cleopatra, Oh, Calpurnia, Paradise Lost, Hadrut VII, The Latest Heterosexual, The Hot L Baltimore, The Miser, The Ringing Glass, Abroad Person Singular, Heartbreak House, Romeo and Juliet. A History of the Australian Film, the Norma Rae film, Tennessee Williams's This Is An Entertainment) and Director of the Eight Elm, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Ak, Wilderness, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Russian plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

NAGLE JACKSON (Guest Director, Artistic Director) of the 1967-68 season, the McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to A.C.T. to direct Hay Fever. Following the success of Hay Fever, he staged it for Fox Television and the Regional Pocantica Playhouse in Palm Beach, Florida and at the McCarter Theatre with Celeste Holm in the leading role. As Artistic Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1972 to direct The Mystery-Cycle, which had originated in Milwaukee. He also staged the
WHO’S WHO AT A.C.T.

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NAGLE JACSON (Guest Director), Artistic Director of the McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returned to A.C.T. to direct Hot Ay. Following the success of Hot Ay, he staged it for the Royal Poinciana Playhouse in Palm Beach, Florida and at the McCarter Theatre with Celeste Holm in the leading role. Ay Ay Ay was staged at A.C.T. from 1967 to 1970, Ay Ay Ay he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Banality, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the...
recent productions of Playwrights and The National Health. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle in the Square Director’s Workshop in New York. A featured performer with the Julian Cohn-Moore repertory company from 1963 to 1966, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of Volpone, The Taming of the Shrew and The Seagull.

JERRY TURNER, (Guest Director), a Westerman by birth and a choreographer by choice, has been Producing Director for the Oregon Shakespearean Festival since 1971. He recently directed Richard II, Coriolanus, Timon of Athens, and Measure for Measure. Night of the Tribades and Mother Courage. He has a special interest in Scandinavian drama and has translated Miss Julie, Dance of Death, Brand, and Wild Duck and directed the last three. His academic career spans more than 17 years and he holds a Ph.D. He has taught at the University of Arkansas, Washington State University, Humboldt State University and the University of California at Riverside.

JACK O'BRIEN (Guest Director) returns to A.C.T. to direct The Playroom War Will Not Take Place. His past assignments for the company have been The Importance of Being Earnest, You Can't Take It with You, and Man and Superman, and he also saw the world première of The Selling of the President done here. He is musical he wrote with jazz artist Bob James. A graduate of the University of Michigan, O’Brien is a product of Ellis Rahl’s A.P.A. Repertory Company and spent the first six years of his professional life working with that troupe. He has worked extensively in regional theatres around the country, principally the Old Globe for whom he has staged A Comedy of Errors, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, Hamlet, Midsummer Night’s Dream, and last season’s Benvolio and Juliet. Lake Forest, Illinois, for whom he did The Taming with Brian Bedford. The Westwood Playhouse, The Harman with Martha Mason; The Ahmanson, A Man for All Seasons with Charlotte Hewitt; and the Studio Arena in Buffalo, where he just mounted the world première of A Christmas Carol with Lucy Horne as the Lady of the Dung. As Associate Artistic Director of John Houseman’s Acting Company in the early 70’s, he did productions of The Orchestra, Beckert’s Blau, and Saroyan’s The Time of Your Life. Active on the operatic stage of the country as well, O’Brian has staged The Magic Flute for San Francisco Opera, Toscana for Santa Fe, Street Scene for the New York City Opera, The Impressario and Aida for Hasen for The Washington Opera, and Aida, Don Fina Tutti and Porgy and Bess for the Houston Grand Opera. Porgy and Bess won Mr. O’Brian a Tony nomination for Best Director of a Musical in 1977 on Broadway. For PBS Television, he has directed The Time of Your Life, Neil Simon’s The Good Doctor, and last season’s The Most Happy Fella, which also ran on Broadway last year. His next assignment will be to direct Martha Mason as Mary Stuart in a new translation for the Ahmanson Theatre in Los Angeles next Spring.

LAIRD WILLIAMSON (Executive Director), who staged and co-adapted A Chorus Line at A.C.T. also directed The Matchmaker which toured to Boston in 1975. For A.C.T. he has also directed An Evening with Tennessee Williams, A Month in the Country, The Visit and Pantalone. For the Oregon Shakespearean Festival he directed The Two Gentlemen of Verona, Titus Andronicus, Henry V, Lady Macbeth’s Lost, The Alchemist and Room Service as well as appearing in many of the roles. At the Pacific Conservatory of the Performing Arts he staged The Man of La Mancha, Cabaret, Hotel Paradiso, A Midsummer Night’s Dream, The Member of the Wedding, Winter’s Tale, As You Like It, Ring Around the Moon and The Seagull. Most recently he created, with composer Larry Delinger, the musical Odyssey of the Odyssey. The journey for P.C.P.A. he has also played the title role in Stravinsky’s Oedipus Tyrannus and created the role of Quintus Flavius in the world premiere production of Robert Patrick’s play Judas. He performed in Claude’s in Allen Hecker’s production of Hamlet. He has directed Don Pasquale and The Portuguese Inn for Western Opera and staged The Tempest for the Old Globe Theatre. He has been seen at A.C.T. in such productions as Oedipus at Colonus, King Richard II, and The Raging Class and staged A.C.T.’s Plays in Progress program productions of The Healers and Animals. A native of Point Arena, this season he will be a guest director for the Brooklyn Academy of Music Theatre Company. He was the Artistic Director of the Studio Theatre in Washington, D.C. and the Artistic Director of the Minnesota Opera Company. He was the Artistic Director of the Studio Theatre in Washington, D.C. and the Artistic Director of the Minnesota Opera Company.
recent productions of Travesties and The National Health. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle In-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of Volpone, Pericles and Richard II.

JERRY TURNER (Guest Director), a Westender by birth, has been Producing Director for the Oregon Shakespearean Festival since 1971. He recently directed Richard II, Coriolanus, Timon of Athens, Measure for Measure, Night of the Tribades and Mother Courage. He has a special interest in Scandinavian drama and has translated Miss Julie, Dancer of Death, Bond and Wild Duck and directed the last three. His academic career spans more than 17 years and he holds a PhD. He has taught at the University of Arkansas, Washington State University, Humboldt State University and the University of California at Riverside.

JACK BRIEN (Guest Director) returns to A.C.T. to direct The Pygmalion War and The Game. The past assignments for the company have been The Importance of Being Earnest, You Can't Take It With You, and Man and Superman. And he also saw the world premiere of The Selling of the President done here. The musical he wrote with jazz artist Bob James. A graduate of the University of Michigan, O'Brien is a product of Ellis Rahl's A.P.A. Repertory Company and spent the first six years of his professional life working with that troupe. He has worked extensively in regional theatres around the country, principally the Old Globe for whom he has staged A Comedy of Errors, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, Hamlet, A Midsummer Night's Dream, and last season's Romeo and Juliet. Lake Forest, Illinois, for whom he did The Taming with Brian Bedford. The Westwood Playhouse: The Heresies with Marsha Mason: The Alhamna: A Man for All Seasons with Charlotte Hewton; and the Studio Arena in Buffalo, where he just mounted the world premiere of A Midsummer Night's Dream. As Associate Artistic Director of John Houseman's Acting Company in the early '70s, he did productions of The Orchestra, Beckett's The Egg, and Saroyan's The Time of Your Life. Active on the opera stages of the country as well, O'Brien has staged Porgy and Bess for San Francisco Opera, Tosca for Santa Fe, Street Scene for the New York City Opera, The Impressario and The Haunted House for the Washington Opera, and Aida, Cosi Fan Tutte and Porgy and Bess for the Houston Grand Opera. Porgy and Bess won Mr. O'Brien a Tony nomination for Best Director at the Musical in 1977 on Broadway. For PBS Television, he directed The Time of Your Life, Neil Simon's The Good Doctor, and last season's The Most Happy Fella, which also ran on Broadway last year.

His next assignment will be to direct Martha Mason as Mary Stuart in a new translation for the Ambassadors Theatre in Los Angeles next Spring.

LAIRED WILLIAMSON (Assistant Director) who staged and codirected A Chorus Line and Carol at A.C.T. also directed The Matchmaker which toured to Russia. In 1976. A.C.T. he has also directed An Evening with Tennessee Williams, A Month in the Country, The Visit and Pantalone. For the Oregon Shakespearean Festival he directed The Caucasian Chalk Circle, A Midsummer Night's Dream, and the musical comedy The Wheeler's Tale. As You Like It, Ring Around the Moon and The Seagull. Most recently he created, along with composer Larry Delinger, the musical comedy The Journey for PCPA. He has also played the title role in Fiddler's Elbow/IV and created the role of Auntie Peter in the world première production of Robert Patrick's play Judas. He performed Claudius in Allen Hilder's production of Hamlet. He has directed Don Pasquale and The Beguiling Woman for the San José State Opera. And also staged the scoring of the financial for the Old Globe Theatre. He has been seen at C.C.T. in such productions as Cyrano de Bergerac, King Richard III, and The Raging Class and staged A.C.T.'s Plays in Progress program productions of The Seagull and Animal Farm. A professional from the time of his career, he will then direct Archie Kapi's Wings for the Denver Center.

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Joseph Bird, now in his 11th season with A.C.T., made his Broadway debut in "You Can’t Take It With You" and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in "Pippin" off-Broadway with George Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix Eastern University tour of "The Mousetrap" and "East of the River". He appeared for three summers with San Diego’s Old Globe Theatre and was seen as Dr. Campbell in the CBS serial "Love in a Mean Splendid Thing."


Joy Carlin has given the best part of her artistic life of the past ten years teaching, acting and directing at A.C.T. She graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s "Playwright’s Theatre", she has appeared on Broadway with "The Second City", in off-Broadway productions with resident and summer theatres and in television and film. For A.C.T. she directed "The House of Bernarda Alba" and has performed in over 26 productions. Other directing credits include

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Larry Blakes

Billy by Barbara Keller, Shoe Palace Mur- ray by Tony Holland and Bill Hoffman and The Hunter's Choice by John Robinson for A.C.T.'s Plays in Progress. It is fresh, witty and charming. It is being performed at the Oregon Shakespearean Festival. She appeared in John Korty's TV film A Christmas Without Snow which will air in December.

MIMI CARR is from Florida. She holds a B.A. from Wayne State University and has performed with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse Preen in A Midsummer Night's Dream, Elly May in Tobacco Road, and in Twenty Thousand Leagues Under the Sea. She has appeared in Moby Dick, The Sound of Music, and A Midsummer Night's Dream.

FENELLOPE COURT is the Vocal Coach of the A.C.T. company, as well as teaching Voice in the Advanced Training Program and the Summer Training Congress. In the past three seasons she has appeared in A Midsummer Night's Dream, The Master Builder, Hay Fever and The Importance of Being Earnest and has performed leading roles in two of the Plays in Progress series: The Frequency and The Overland Room. Prior to coming to A.C.T. Court had a long and checkered career in many aspects of the theatre, earning his M.A. in the way from the Goodman School of Drama.

BARBARA BRICKER(1) joined A.C.T. nine years ago and has appeared in Othello, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, jumper, Street Scene, The Matchmaker, General Gorgeus, Peer Gynt, Raisin, Man and Superman, and A Christmas Carol. She is the Bourgeois Gentleman, The Master Builder, Abraham Lincoln, and The Lady in the Van. She has been a part of the A.C.T. family since the beginning and has been a major part of the company's success.

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

PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, best featured actor). He spent six seasons with the Stratford Shakespearean Festival and has starred in American TV. His performances here include Hadrian VII, The Merchant of Venice, An Enemy of the People, and Superman. His film credits include Godfather II, The Hired Man, A Different Story, F.I.S.T., The China Syndrome, and upcoming Highpoint and All Washed Up.

DANA ELSEAR last appeared at A.C.T. as Lopahin in The Cherry Orchard and before that as the Coach in That Championship Season and as the E.B. production of Blithe Spirit. Other recent appearances include The Yellowiennes in the Los Angeles Actor's Theatre production of Blithe Spirit which also played on National TV on the Theatre in America series and Drummond in Inherit the Wind at the Arena Stage and in Moscow and Lund,

In New York, Mr. Elazar has been seen off and on in Broadway in Dylan, Under Milkmoon, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventeenth Doll, Oh Mom, Oh Woman, The Dumb Waiter and The True to be Good. Harmonie and TV acting credits are many and lately he has also been producing and directing.

JOHN FLETCHER joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director. Conservatory Coordinator, and is an acting instructor for the Advanced Training Program. He has associate directed Heartbreak House, Ah, Wilderness! and Romeo and Juliet. He has studied acting at The Fordham School in New York, film making at New York University and film at the San Francisco Art Institute.

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Billy by Barbara Keller, Shoe Palace Mur-ray by Tony Holland and Bill Hoffman and The Hunter Crocs by John Robinson for A.C.T.'s Plays in Progress. and Israel Horovitz's Macbeth for the Berkeley Stage Company. This fall she will be directing Arischoke by Joanna Glass at the Oregon Shakespearean Festival. She appeared in John Kory's TV film A Christmas Without Snow which will air in December.

MIMI CARR is from Florida. She holds a B.A. from Wayne State University and a M.F.A. from Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse Preen in Miss Who Came to Dinner, Elly May in Tobacco Road. Bancroft in Streetcar Named Desire, and Jenny in Pride and Prejudice. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in Coriolanus, Juno in Juno and the Paycock, Lady Machet in Macbeth, Margaret in Henry V, Part III and Richard III. Menz Dinimont in Ring Around the Moon, Beatrice in Much Ado About Nothing, Mrs. Malaprop in The Rivals, Florence in Judgement at the Louisville Lawyer, and Mary in Who's Happy Now?

FENELOPE COURT is the Vocal Coach for A.C.T. company, as well as teaching Voice in the Advanced Training Program and the Summer Training Congress. In the past three seasons she has appeared in A. W. Home, The Master Builder, Hay Fever, and The Wildness and has performed leading roles in two of the Plays in Progress: The Frequency and The Overland Room. Prior to coming to A.C.T. Court had a long and checkered career in many aspects of the theatre, earning his M.A. in the way from the Goodman School of Drama.


PETER DONAT has appeared at A.C.T. for two seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, best featured actor). He spent six seasons with the Canada's Stratford Shakespearean Festival and has starred in American TV. His appearances here include Haunted VII, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Ruins, The Little Prince and The Crucible of Blood. His films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and Upstairs Downstairs.

DANA ELCAR last appeared with A.C.T. as Lopatin in The Cherry Orchard and before that as the Coach in That Championship Season and the P.L.P. production of Blessing. Other recent appearances in the Los Angeles Actor's Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Drums in the Wind at the Arcos Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen off and on Broadway in Dylan, Under Milkwood, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventeenth Doll, Oh Lord, Oh Women, The Dumb Waiter and Too True to Be Good. Harmonie and TV acting credits are many and lately he has also been producing and directing.

JOHN FLETCHER joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coordinator, and is an acting instructor for the Advanced Training Program. He has associate-directed Heartbreak House, Ah, Wilderness! and Roman and Juliet. He has studied acting at The Juilliard School in New York, film making at New York University and film at the San Francisco Art Institute.
JULIA FLETCHER (*), was starred as Juliet in "Romeo and Juliet last season after making her Broadway debut during the ATC's tour of Hawaii and Japan. She has been seen here in "The Merry Wives of Windsor", "Peer Gynt", "Equus", "A Christmas Carol", "Valentine and Valentine", "The Winter's Tale", "All's Well That Ends Well". She has been in the Young Conservatory and the Summer Training Congress. This season she will be a Visiting Professor with the Pacific Conservatory of the Performing Arts in Santa Maria.

JANICE GARCIA returns to A.T.C. for her fifth season. She toured in "All's Well That Ends Well" during the ATC's tour of Hawaii and Japan and has been seen here in "The Merry Wives of Windsor", "Peer Gynt", "Equus", "A Christmas Carol", "Valentine and Valentine", "The Winter's Tale", "All's Well That Ends Well".

MARK HARELICK was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.T.C. acting company, he performed in "State of Texas" and "A History of the American Film".

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JILL HILL (*), joins A.T.C. after receiving her B.F.A. in theatre and film at Denisova University, Ohio. She has studied in London with Michael MacKenzie from R.A.D.A. and with the English Speaking Theatre in Copenhagen, Denmark. She was last seen on the stage at "The Queen's Playhouse at the York Festival. She portrayed the part of "Girl" in "Romeo and Juliet", "All's Well That Ends Well".

ELIZABETH HUDDLE made her professional debut at "A Christmas Carol", "Valentine and Valentine", "The Winter's Tale", "All's Well That Ends Well".

THOMAS HARRISON (*), joins the ATC acting company after appearing on the stage at "Romeo and Juliet", "All's Well That Ends Well" and "A Christmas Carol". His professional debut was in "A Christmas Carol" and "Valentine and Valentine".

ELETIO DAVIES and TREVOR ROBINS were in "The Seagull". They studied in London with Michael MacKenzie and with the English Speaking Theatre in Copenhagen, Denmark. She was last seen on the stage at "The Queen's Playhouse at the York Festival. She portrayed the part of "Girl" in "Romeo and Juliet", "All's Well That Ends Well".

BRYAN JENNINGS joins A.T.C. this season having performed at the Oregon Shakespearean Festival, "The Taming of the Shrew", "The Taming of the Shrew", "The Taming of the Shrew", "The Taming of the Shrew".

NICHOLAS KALEN (*), joins the ATC acting company after studying at "Romeo and Juliet", "All's Well That Ends Well" and "A Christmas Carol". His professional debut was in "A Christmas Carol" and "Valentine and Valentine".

JOHN JUDGE received his B.F.A. from Ithaca College, New York before joining A.T.C. He has been seen on the stage at "Romeo and Juliet", "All's Well That Ends Well" and "A Christmas Carol". His professional debut was in "A Christmas Carol" and "Valentine and Valentine".

JOHANNA JACKSON (*), studied at the Pacific Conservatory of the Performing Arts in Santa Maria, California. She has been seen here in "The Merry Wives of Windsor", "Peer Gynt", "Equus", "A Christmas Carol" and "Valentine and Valentine".
JULIA FLETCHER (*) was seen as Juliet in Romeo and Juliet last season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Play in Progress series for one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allin Fletcher’s production of Hamlet with David Davis and as Isabelle in Ring Around the Moon under the direction of Natlal Williams. This past summer she taught acting in the Summer Training Congress.

JANICE GARCIA returns to A.C.T. for her fifth season. She toured in A.R. Wilder’s Taupe during A.C.T.’s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Valentine and Winter, The Winter’s Tale, All’s Well, Wilder’s The Match, and The Girl of the Golden West. At San Jose State University she received her Master’s degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

MARK HABEJIK was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in The Oseor of Blood and A History of the American Film.

THOMAS HARRISON (*) joins the A.C.T. acting company after appearing on the Geary stage in Romeo and Juliet, All’s Well, Wilder’s and Pantagruel. His studies included Eliot in Private Lives and Trepleyot in The Seagull. He studied ballet with Eugene Stilven and Igor Youkovski and also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Roerig in 3You Can’t Take It With You, and in the Texas Shakespeare Festival. Other roles include Stephen Ryder in When You Comin’ Back Red Ryder? Lucky in Waiting for Godot, Malcolm in Macbeth and Tam in Glass Menagerie. In addition, he was a T.C.G. National finalist this past spring. His film credits include Prana. His second love is professional landscaping and gardening.

LAWRENCE HECHT (*) is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Yorugos Theatre Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre in Berkley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West and most recently in tour in Me Fly Fry.

JILL HILL (*) joins A.C.T. after receiving her B.F.A. in theatre and film at Denison University, Ohio. She has studied in London with Michael Covington from R.A.D.A. and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in The Oseor of Blood. She played the part of Girl in The Hot L Baltimore and Hostel in Fiddler on the Roof at the Southern California Conservatory Theatre. She was also seen in student productions as the “Girl” in The Hot L Baltimore, in The Exorcist, in The Royal Family, Joan La Pucelle in Henry VI Part I and Natasah in The Three Sisters. This summer at the Western Stage in Salinas, she appeared as Lady Teadie in School for Scandal and Bianca in The Taming of the Shrew.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grazina in The Caucasian Chalk Circle. This is her ninth season at A.C.T. where her roles have included Emma in Our Town, Gertrude in The Hot L Baltimore, Mrs. Munnart in Street Scene, Helga in The Matchmaker, The Countess in The Importance of Being Earnest, Jane in Jeeves Knock, Marcello in Hotel Paradisio, Natalia in A Month in the Country, Claire Zachanassian in The Visit and Regina in The Little Foxes among others. Last season she was seen as a guest actor with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the F.P.P. production of Gogol’s Dead Letters in A.M. Lunch. Her season includes The Matchmaker, The Country Wife, Gertrude, Gertrude, Gertrude! and Miss Julie.

JOHN HUTTON (*) received his B.F.A. from Ithaca College, New York before joining A.C.T. He has been seen on the Gen- era stage in The Matchmaker, Juliet and The Girl of the Golden West. Student roles include A.C.T. include Vershinin in Three Sisters and Herbert Dean in The Royal Family. This past summer he appeared in Our Town and The Beard on the Oregon Reper- toire Theatre in Eugene.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recent- ly Death of a Salesman. She joins A.C.T. this season as a journeying musician appearing on the Geary stage last season in Pountegate.

BYRON JENNINGS joins A.C.T. this season having per- formed at the Oregon Shakespearean Festival, Mark Taper Forum, Old Globe Theatre, California Actors Theatre and the Al- liance Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Perform- ing Arts in the title roles in Richard III, Sherlock Holmes, Lovers in The Writer’s Tail and Trilborg in The Seagull.

NICHOLAS KALEEN (*) joins the A.C.T. acting company after studying at Rowan College, Brunswick, Maine and Tuskegee University in London, England and with E. Martin Browne and Anthony Comish. Born and raised in Lexington, Massachusetts, he has performed at the Theatre at Montclair, Manhattan. He is a graduate of the Utah Shakespearean Festival. He has appeared as Demetrius in Midsummer Night’s Dream, and as Les Rappot in a quintet of Edgar Allan Poe’s works at the Chicago Shakespearean Theatre. He was seen in the University of Michigan’s production of A Midsummer Night’s Dream. He is a graduate of the Utah Shakespearean Festival. He has appeared as Demetrius in Midsummer Night’s Dream, and as Les Rappot in a quintet of Edgar Allan Poe’s works at the Chicago Shakespearean Theatre. He was seen in the University of Michigan’s production of A Midsummer Night’s Dream.

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LAURA KLEIN | | joined the A.C.T. Acting company this season after studying at the College of Santa Fe where she played opposite Gipri Garcia and Sylvia Sidney. As a member of the Great Garson Theatre Company, she worked in collaboration with playwright Preston Jones on A Place on the Magdalena Plains. Last season she was seen as the silent mother in A History of the American Film. While in A.C.T.’s Advanced Training Program, her roles included Arachnida in The Sea-gold and Alma in Reconsidering a Nightingale. This past summer she played niece in the V.E.T.A. production of Much Ado About Nothing at the Paul Masson Vineyard. She also appeared in the film Bush and Sundance, The Early Years.

ANNE LAWDER, an original member of the Actor’s Work-shop, graduated from Stanford University. In New York she studied movement with Raya Dollakova and speech with Alice Michaels. She sang with the N.Y.C. Opera Chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Sal-vying Theatrefest where she appeared in Ah, Wilderness! and a Season in the Sun in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her thirteenth season as A.C.T. Stage Manager, she performed in A Doll’s House. The House of Bernarda Alba, Tonight at 8:30. You Can’t Take It With You, Pillars of the Community. This Is An Entertainment. Peer Gynt. Equus. Man and Superman. She is the Master Builder; All the Way Home, Ah, Wilderness! Heartbreak House. A Month in the Country. Romeo and Juliet and A History of the American Film. Her film credits include John Korty’s award-winning The Music School and his new film TV: A Christmas Without Snow airing in December.

MATT MCKENZIE [*] was seen this past summer at Hartnell College’s Western Stage perform-ing as Petrouch in The Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Riff Loman in Death of a Salesman and Mel Elision in Prisoner of 2nd Avenue. Last season he was seen in the student production of Triplet at Theologian in The Seagull and the title role in Richard III and Henry IV Part I and II. On the Geary stage he appeared in Romeo and Juliet and Fugitives.

WILLIAM McCOLLEGH joined the company three seasons ago after nine seasons in the Milwaukee Repertory Theatre where he played both Tartuffe in A Delicate Balance, Tartuffe in Molière’s Molière, Tartuffe in The Play’s the Thing, the Marquis de Sade in Mar-quisade, Willard in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played male roles in Hamlet, The Birthday Party and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minne-apolis. He has been seen at A.C.T. in Julius Caesar, Ahmed Phan’s High-Tech Dado, The National Health, A Christ-mas Carol, A Month in the Country, Heart-break House, The Visit, Romeo and Juliet, The Little Foxes and The Crucible of Blood.

DAHANN MEARS, a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons, returns after a four-year absence and a number of important roles with early A.C.T. roles in Ah, Wilderness! and Miss America in Tiny Alice, Groner in Ring Like Anne in Man and Superman, Polly Garter in Under Milkwood, Veda in Twelfth Night and Blanche DuBois in A Streetcar Named Desire. In New York she is seen in Tiny Alice as well as in Aand Bobra Tose, Too True to Be Good, One Flew Over the Cuckoo’s Nest. A Sound of Silence, and secretary in Department. She recently starred in Richard Wilbur’s translation of Molé-re’s The Learned Ladies. A guest artist at leading American regional theaters, Mease has also been seen in many television appearances including P.B.S. productions of Under Milkwood; such series as Beacon Hill, Batute, and Testimony of Two Men; and the highly acclaimed TV movie, The Loneliness Runner.

DELORES S MITCHELL [*] celebrated her fifth season with A.C.T. in productions of Man and Superman,Valentine and Valentine, Peer Gynt, Equus, All the Way Home, The National Health, The Winter’s Tale, The Visit, Heartbreak House, A Christmas Carol, Romeo and Juliet, The Little Foxes and Fugitives. She has also been seen at the Free Southern Theatre at the Faison northwest in the Oregon Shakespearean Festival. She teaches acting in speech and voice training and this season will be a Project Director.

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LAURA KLEIN joined the company three seasons ago after nine seasons at the Milwaukee Repertory Theatre. She was seen as the silent mother in The History of American Film, while in A.C.T.'s Advanced Training Program, her roles included Amanda in The Seagull and Alma in A Night in the Theater. This past summer she played Alice in In the V.E.T.A. production of Much Ado About Nothing at the Paul Masson Vineyards. She also appeared in the film Butch and Sundance: The Early Years.

ANN LAWDER, an original member of the Actor’s Workshop Shop, was graduated from Stanford University. In New York she studied movement with Raya D’Alvake and speech with Alice Herman. She sang with the N.Y.C. Opera Chorus, appeared with the Seattle Repertory and was a Resident Artist at Santa Maria Valley Playhouse. She appeared in A Doll’s House, The House of Bernadette, Alida, Tonight at 8:30. You Can’t Take It With You, Pillars of the Community. This is an Entertainment, Peer Gynt, Equus, Man and Superman. The Master Builder, All the Way Home, Ah, Wilderness!, Heartbreak House, A Month in the Country, Room and Juliet and A History of the American Film. Her film credits include John Korty’s award-winning The Music School and his new TV film A Christmas Without Snow airing in December.

WILLIAM McKEE is the company’s three seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen in A Delicate Balance, from Tartuffe in Misalliance, Sardor Turan in The Play’s the Thing, the Marquis de Sade in Mariasde, Will Bowen in Death of a Salesman and as well five seasons at Baltimore’s Center Stage where he played male roles in Hamlet. The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, A Farewell to the Single Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes and The Crucifier of Blood.

DAANN Mears is a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons. Her roles include Alice in Tiny Alice, Goneril in King Lear, Anna in Man and Superman, Polly Gentry in Under Milkwood, Vesta in Twelfth Night and Blanche DuBois in A Streetcar Named Desire. In New York she is seen in Tiny Alice as well as in Abelard and Heloise, Too True to Be Good, Ode to the Cuckoo’s Nest and A Sound of Silence. She recently co-starred with Jerome Kilty in the New York production of his Dear Last. In Los Angeles, she was seen in And Miss Beardon Drinks a Little and the recent West Coast premiere of Richard Wilbur’s translation of Moliere’s The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television appearances including The P.B.S. production of Under Milkwood; such series as Beacon Hill, Barretta, Kaz and Testimony of Two Men; and the highly acclaimed TV movie, The Loneliest Runner.

MATT MCKENZIE (*), was seen past summer at Hartnell’s Western Stage performing as Petruchio in Taming of the Shrew and as Joseph Surface in School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Biff Loman in Death of a Salesman and Mel Edinson in Prisoner of 2nd Avenue. Last season he was seen in the student production of Tiopeiron in The Seagull and the title role in Richard III and in Henry IV part 1 and 2. On the Gentry stage he appeared in Romeo and Juliet and Hamlet.

DELORES S MITCHELL (*), celebrating her fifth season with A.C.T. has appeared in Man and Superman, Valention and Valentina, Peer Gynt, Equus, All the Way Home, The National Health, The Winter’s Tale, The Visit, Hot Paradiso, A Christmas Carol, Romeo and Juliet, The Little Foxes and Fompy- iger. She has also been seen at the Free Southern Theatre, the Theatre in the Square and the Oregon Shakespearean Festival. She teaches acting, speech and drama training and this season will be a Project Director.
MARK MURPHY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in The National Health, Ab-
surd Person Singular, Julius Caesar, A Christ-
Hast, The Crucifix of Blood, Tybalt in Romeo and Juliet and Simon in Hay Fever. He has played major roles at the Oregon
Shakespearean Festival in Romeo and Julie-
The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indiana, Juno
and the Paycock and Last Meeting of the
Knights of the White Magnolia. In Seattle
he was seen at the Intiman Theatre in
Bus Stop, The Importance of Being Earnest
and Ghosts.

THOMAS OGLESBY (*) joined the
company three seasons ago and was seen in Iribus Cesar, A
Christmas Carol, Ah, Wilderness!, A Month
in the Country, The Visi-

t, The Little Foxes, The
Crucifix of Blood and
A History of the American Film. He has
also appeared with the Pacific Conserva-


FRANK O'CONNELL has served the
city as its teacher of the
Alexander Technique since the
Conservatory's begin-
ing in 1968 in Pitts-


WILLIAM PATTERSON has devoted his
long acting career largely to the resident
theatre. He spent at least part of every season for twenty
years with the Cleveland Play House,
though he also found time to appear in films and TV features
and to make five national tours with his
original one-man shows: Justice Oliver
Wendell Holmes and Benjamin Franklin.
This season will be his 14th year with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Bilings, Lenox and Tokyo and Liverpool among other cities. His roles with A.C.T. include Tyrone in Long Day's Journey Into Night, First Gravedigger in Hamlet, George Moore in Jumpers, Clive in The Circle, Dodge in Buried Child, and Grandpa Vanderhoff in You Can't Take It with You. He was recently appointed to the San Francisco Art Commission by Mayor Dianne Feinstein.

STACY RAY (*) joins the A.C.T. acting company this season and will be teaching Voice in the Advance Training Program. Although her family roots are in Georgia, she spent time in Florida and North Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in Cyrano de Bergerac, Rigoletto IV and Théophile’s Carnival as well as performing in Uno These Hills in Cherokee. Her roles as an A.C.T. student include Julie Cavendish in Royal Family, Iris in Three Sisters, Richard III and Recollections of a Nightingale. She spent one year at R.A.D.A. and performed as Paulina in The Winter’s Tale and in Uncle Vanya. On the Geary Stage she was in Romanoff and Juliet.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Rome as Elijah in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The More, Stanley in A Streetcar Named Desire, Andrew Wyke in Sushi and Astrw in Uncle Vanya. He has appeared on Broadway as the Lawyer in Thy Neighbor, which he repeated with A.C.T. Away from the Geary stage, he has performed Shakespeare’s King Lear, Hamlet in The Canterbury Tales, and Amazing Grace at Comedy at Souvaine Winery. His television credits include Hawaii 5-0, Nichols, Army, Gunsmoke and several award-wining dramas. He has acted with the San Francisco Opera in Richard Strauss’s Ariadne auf Naxos.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre School of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. He began his Broadway career as a standby for Rip Torn in Daughters of Silence and has since understudied a long list of Broadway and Off Broadway credits ranging from Harry Resnick in Room Service to Jason in Medea and Chief Bromden in One Flew Over the Cuckoo’s Nest. To name a few. His TV credits range from Soap Opera to Katz, Barnet and Fox and the last feature film he shot was Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theaters in the U.S., Canada. He is this first season with A.C.T.

GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Let Blame by Lorraine Hansberry. On the Geary Stage he was in The Girl at the Golden West and Plantagenet.

DEBORAH SUESS returns to A.C.T. having been seen at the Berkeley Stage Company, the Threstre of Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the 1979-80 television series The New-Yorker. She is presently on the staff of Mills College, U.C. Berkeley. A.C.T. and is a voice and speech consultant in private practice in the Bay Area. She is in a founding partner in Philo Video Productions.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. Eighty percent of his career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Molyan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the APA, and Lincoln Center Repertories in the 1960s and 1970s. He joined A.C.T. in 1974 and has been with us in numerous other Pillars of the Community: Horatius, The Ruling Class, Tiny Alice, The Matchmaker, Pour Goyt, Ohpopo, Knock, Knock, Drowsiness, The Cripple, Hotel Paridiso, The National Health, A Christmas Carol, The Winter’s Tale, The Visit, Buried Child, Plantagenet and The Girl of the Golden West.

MARRIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in The Cripple of Inishmaan, Death of a Salesman, The Caucasian Chalk Circle, and A Christmas Carol. She is married to a local artist.

MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in Hamlet directed by Ellis Rabb at the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in Love’s Labour’s Lost. His student productions include the title role in Henry VI Part III and Audrey in Three Sisters.

ISAAC WHITLOCK, JR. (*) returns to A.C.T. for his third season. He has been seen as Winston Hurtle in 5th of July, Verdi’s Aida at A History of the American Film, The Winter’s Tale, A Christmas Carol and The Visit. His roles at the Pacific Conservatory of the Performing Arts over the past four summers have included Pompey in Measure for Measure, Bill in Death of a Salesman, Giltow in Partie, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over the Cuckoo’s Nest. This summer, Indiana native holds a Bachelor of Arts degree in theatre from Southwest Minnesota State University.

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39 GROVE NEAR THE ORPHEUM AND THE OPERA HOUSE 442 GEARY NEAR THE CURRAN AND GEARY THEATRES
This season will be his 14th year with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Billings, Lansing, Tokyo and Liverpool among other cities. His roles with A.C.T. include Tyroe in Long Day's Journey into Night, First Gravedigger in Hamlet, George Moore in Jumpers, Clive in The Circle, Dodge in Burnt Child and Grandpa Vandershot in You Can't Take It with You. He was recently appointed to the San Francisco Art Commission by Mayor Diane Feinstein.

STACY RAY (*) joins the A.C.T. acting company this season and will be teaching Voice in the Advance Training Program. Although her family roots are in Georgia, she spent time in Florida and North Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in Cyrano de Bergerac, Raisin IV and Thieve's Carnival as well as performing in Into These Hills in Cherokee. Her roles as an A.C.T. student include Julie Cavendish in Royal Family, Irena in Three Sisters, Richard III and Reconstruction of a Nightingale. She spent one year at A.R.D.A. and performed as Paula in The Winter's Tale and in Uncle Vanya. On the Geary Stage she has been seen in Romeo and Juliet.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Iphigenia in DeGrey Under the Elm, is known to San Francisco as the lead in Cyrano, The More Stanley in A Streetcar Named Desire, Andrew Wyke in Ischi and Astrw in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Atrey, which he created with A.C.T. Away from the Geary stage, he has performed Shakespeare’s King Lear Dan Barringer in The Oedipus Rex, and as an Evening of Comedy at Souvlair Winey. His television credits include Hawaii Five-O, Nicholas and Autumn and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss’ Ariadne auf Naxos.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre School of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. He began his Broadway career as a standby for Rip Torn in The Manuscript of a Life and has since appeared in a long list of Broadway and Off-Broadway credits ranging from Harry Hinson in Room Service, Jason in Medea and Chief Bromden in One Flew Over the Cuckoo’s Nest to Lutece’s next to fame. His TV credits range from Soap Opera to Kao, Barrons and Towers and in the last feature film role of Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Let It Blame by Lorraine Hansberry. On the Geary stage he has been seen in The Go-Go at the Golden West and Follies.

DEBORAH SUSEL returns to A.C.T. having been seen at the Berkeley Stage Company, the Thern Green of Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the soon-to-be released Tell Me a Riddle and June 19, 1953. She is presently on the staff of Mills College, U.C. Berkeley. A.C.T. and is a voice and speech consultant in private practice in the Bay Area. She is a founding partner in Philo Video Productions.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. Eighty percent of Walker’s professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Molyan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1960s, the APA and Lincoln Center Repertories in the 1960s and 1970s. He joined A.C.T. in 1974 and has been with us in various other Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Oh, Oh.


MARRIANN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in The Circle Hotel, The Mystery of Edwin Drood, The Man with the Golden Arm, The Sorrows of Young Werther, Nell, The Chairs, and in The Months for the company in The Trojan Woman. She is a graduate of The University of Montana and recent graduate of A.C.T. She has appeared as Ellen in The Trojan Woman. She has been seen in the company at the Strawdog Festival in Montana and in The Trojan Woman at the Shakespeare Festival in New York, as Ellen in The Trojan Woman. She has been seen in the company at the Strawdog Festival in Montana and in The Trojan Woman at the Shakespeare Festival in New York.

MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.F.A. Design program at Cranbrook University. Two years ago he was seen in Hamlet directed by Ellis Rabb at the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in Love’s Labour’s Lost. His student productions include the title role in Henry VI Part III and Andrei in Three Sisters.

ISMAEL WHITLOCK, JR. (*) returns to A.C.T. for his third season. He has been seen as Easton Hurley in In 5th of July, Vida CHS, a historical American Film, The Winter’s Tale, A Christmas Carol and The Visit.

His roles at the Pacific Conservatory of the Performing Arts over the past four summers have included Pompey in Measure for Measure, Biff in Death of a Salesman, Cotswold in Partie, Walter Younger in As A Raisin in the Sun, and Scrooge in One Flew Over the Cuckoo’s Nest. This summer, he is the Combat Veteran in From West to West, a production of the North Dakota State University.

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BRUCE WILLIAMS [*], who studied at the University of Texas, joined the company three seasons ago and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health, Ah, Wilderness!, A Month in the Country, The Visit and The Girl of the Golden West. He appeared at the Oregon Shakespearean Festival for two summer seasons.


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

F. MITCHELL DANA [Lighting Designer] returns for his ninth season with A.C.T. The Prodigal Son; Will You Marry Me? marks his 53rd production here; where his designs include Cyrano de Bergerac, The Taming of the Shrew, A History of the American Film, A Christmas Carol, The Visit and the Russian Tour. He has worked on the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the L.A. Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the B.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tony Moore. He has recently designed Mass Appeal, A Country White Chick and A Dreamwork II in New York City and The Suicide for Broadway.

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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. 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, Dead End, Cherry Orchard, You Can't Take It With You, The Merry Widow, Desire Under the Elms and costumes for X. The Month in the Country, Heartbreak House, The Visit, Hotel Paradiso, A Doll's House. You Can't Take It With You, The Merry Widow, The Merry Widow, Opera and Peer Gynt.

DARR EPPSON [Lighting Designer] received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for The Visit, Hotel Paradiso, The Circle, A Christmas Carol, The Knick, Knock, Knock, Truants, All the Way, Home, The National Health, 5th of July, Hay Fever, The Crater of Blood, Fantagist and Buried Child. Epperson also spent eight seasons with P.C.F.A. in Santa Barbara and designed 13 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

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Michael Olch (Costume Designer) designed costumes for A.C.T.'s production of Flamingo last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident costume designer and scenery for two seasons at Honolulu's Alley Theatre where he returned since as guest designer several times. For the last three years he has taught costume design at the University of Santa Clara. A winner of the 1975 U.S. E.T.G. design competition in both scenery and costumes, Olch has designed for the Pacific Conservatory of the Performing Arts, the Utah Shakespearean Festival and the Oregon Shakespeare Festival.

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

Ralph Funicello (Set Designer) has been a resident designer at A.C.T. for nine seasons, during 19 productions including A Midsummer Night's Dream, Heartbreak House. Hay Fever and The Taming of the Shrew. Funicello has also been a resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Hamlet and Cuts 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, Das Fliegende Huhn and All at the Mark Taper Forum, and The Taming of the Shrews for PBS television. Last season Funicello designed the sets for the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Distress Street.

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

Robert Morgan (Costume Designer), now in his ninth year at A.C.T., has created costumes for 31 company productions. His costumes for Mr. Man For All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics' Circle Award. He has designed for the Guthrie Theatre in Minneapolis and continues his association with both San Diego's Old Globe Theatre and P.O.P.A. in Santa Maria. This season his work will be seen at the Boston Lyric Opera, the Imperial Theatre and the McCar- ter Theatre in Princeton. Mr. Morgan resides in Vermont's northwest kingdom with his wife Wendy, an attorney.
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Robert Morgan (Costume Designer) now in his ninth season at A.C.T., has created costumes for 31 company productions. His costumes for A Man For All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics’ Circle Award. He has designed for the Guthrie Theatre in Minneapolis and continues his association with both the San Diego Old Globe Theatre and P.C.P.A. in Santa Maria. This season his work will be seen at the Brown and Silver Theatre Company, the McCarver Theatre in Princeton, Mr. Morgan resides in Vermont’s northeast kingdom with his wife Wendy, an attorney.

Michael Olch (Scenic Designer) designed costumes for A.C.T.’s production of Shakespeare last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes and scenery for two seasons at Huntington’s Alley Theatre, where he has returned since as guest designer several times. For the last three years he has taught scene design at the University of Santa Clara. A winner of the 1975 U.S.C. Talent Competition in both scenery and costume, Olch has designed for the Pacific Conservatory of the Performing Arts, the Old Town, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival.

James Dale (Lighting Designer) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Tall’s Folly, Bring News and Diamond Black. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor’s Theatre and the Solar Theatre in Los Angeles. He will be designing Ghent and Another Part of the Forest for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

Richard Sefer (Set Designer) returns for a fifth season at A.C.T. last year having designed Boréal Child, The Little Foxes and The Girl of the Golden West as well as The Winter’s Tale, 1977’s The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentilhomme, A Midsummer Night’s Dream and several others, all of which premiered at the Amherst Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Seger also created sets for the Broadway production of Butterflies Are Free and several of the Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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SERIES FOR THE HEARING-IMPAIRED

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

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

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

A.C.T. has installed the necessary tele- typerwriter equipment so that the hearing impaired may make their own reservations by calling TTY No. (415) 777-5813. A special section of the Geary offering maximum visibility will be reserved for the deaf audience.

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

Dates for the series are A Christmas Carol on December 2, Hay Fever on January 6, and The Little Foxes on April 26.
SERIES FOR THE HEARING-IMPAIRED

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Dates for the series are A Christmas Carol on December 2, Hay Fever on January 6, and The Little Foxes on April 26.
THE CASE OF THE AON BRAICH

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

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

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

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


An Elegant Celebration of Christmas

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

A benefit for the American Conservatory Theatre, this year the gala event returns to its original home, San Francisco’s famous Ichoume at 134 Union Street. 174 designers, hosts and hostesses will present a Christmas wonderland of dazzling trees, opulent table settings and whimsical vignettes.

Sponsors of the 1980 Elegant Celebration of Christmas are the Chieven Family of Companies, Mr. and Mrs. William A. Meyer and the Commercial Bank of San Francisco. Honorary chairman are Mrs. John A. Vietor, Mr. Cyril Magnus and Mr. William Drum H.

Noted hosts and hostesses include Marvin Hambro, Henry Mancini, Cyril Magnus, Mr. Ralph K. Davies, Mrs. Julio R. Gallo, Mr. and Mrs. Robert Larie, Senator and Mrs. Milton Marles, Mr. and Mrs. Harris Kornell and Mr. and Mrs. Bob Seagar.

Many celebrated interior designers will again create exciting trees and table settings. Among them are Mario Buatta of New York, William Gayland, Anthony Hall, John Wheatman, Rodger Dock, Blonuder Ford, Bob Bell, Chuck Windows, Robert Heron and Bill Belk.

TREES DIPPING WITH CRYSTALS, COVERED WITH FRESH FLOWERS, LOADED WITH SUGAR PLANTS OR FEATURING ONE THOUSAND ICE CREAM CONES ARE AMONG THE DELIGHTFUL OFFERINGS THIS YEAR. THERE’S THE MAGNIFICENT SNOW TREE, THE TOY ASHER TREE AND THE CHOCOLATE TREE, ALL PART OF THIS ENCHANTING HOLIDAY FOREST.

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

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

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

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

Among famous stores and boutiques participating are Tiffany & Co., Giampi’s, Shreve’s, Macy’s, W.J. & J. Shear’s, Taylor & Ng, John Simmons, Wilkes Bashford, Saks Fifth Avenue, Krom chocolatier, L. Magnin, Joseph Magnin, Helga Howie, Robert’s Garden, The Obelisk, and Foortiello.

For the first time many bright newcomers will be featured, adding fresh new vitality and creativity to the...
THE CASE OF THE AON BRAICH

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

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

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

GLENFIDDICH® SINGLE MALT

An Elegant Celebration of Christmas

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Noted hosts and hostesses include Marin Hamlisch, Henry Mancini, Cyril Magnus, Mrs. Ralph K. Davies, Mrs. Julie R. Galley, Mr. and Mrs. Robert Lurie, Senator and Mrs. Milton Marles, Mr. and Mrs. Hannah Kornell and Mr. and Mrs. Bob Sagans.

Many celebrated interior designers will again create exciting trees and tables. Among them are Mary Betho of New York, William Gayland, Anthony Hall, John Wheatman, Rodger Dobbel, Blass Ford, Bob Bell, Chuck Windows, Robert Heron and Bill Bollard.

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

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

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

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

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

Luncheon is available daily in the Ice-house Christmas Cafe, with fashions by Belga Howie models during the luncheon period.

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

General Admission tax-deductible tickets are $45 for adults, $35 for children under 12 and for senior citizens. Hours are 10 a.m.-4 p.m. daily. The Icehouse is at 151 Union Street in San Francisco. For more information phone (415) 771-9850.

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

VOLUNTEERS
You have always been an important part of A.C.T., and you continue to do so. AN ELEGANT CELEBRATION OF CHRISTMAS needs 100 docents a day. If you can work for one or more days, please contact Nancy Caton at 771-9850. C.A.C.T., 408 Geary Street, San Francisco, CA 94102.

This major fundraiser can only become a success with your help.

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Elegant Celebration

See page 10 for details.

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

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General Admission tax-deductible tickets are $6.00 for adults, $5.00 for children under 12 and for senior citizens. Hours are from 8 a.m. to 10 p.m. daily. The Icehouse is at 151 Union Street in San Francisco. For more information phone 415-771-9880.

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

Volunteers

You have always been an important part of A.C.T. and you continue to do so. An Elegant Celebration of Christmas needs 100 volunteers a day. If you can work for one or more days, please contact Nancy Catro at 771-3900.

C.A.C.T. 4434, 40th Street, San Francisco, CA 94102.

This major fundraiser can only become a success with your help.

Total fundraising goal for A.C.T.

$175,000.00

$160,000.00

$145,000.00

$130,000.00

$115,000.00

$100,000.00

$85,000.00

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$55,000.00

$40,000.00

$25,000.00

$10,000.00

$5,000.00

$1,000.00

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In Germany, many highways have no speed limits, and gas costs $2.50 a gallon. Now you know why we built the Audi 4000 4E.

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Conventional wisdom has it that high performance and high economy aren’t exactly compatible. We at Audi know better. The proof is in the picture. The Audi 4000 4E you see is whiz-bang by delivering outstanding gasoline mileage from the same engine that is capable of doing 150 miles an hour. Effortlessly.

According to EPA estimates, the 4E is good for an EPA estimated 28 mpg in city and 41 mpg on the estimated highway. (Use the estimated mpg for comparison. Mpg varies with speed, trip length, weather. Actual highway mpg will probably be less.)

How is this possible from a car that can do zero to 50 in a quick 9.6 seconds? For one, the 4E has a smooth, gas-saving 5-speed transmission. Fifth gear acts as a cruising gear, helping the engine operate at low revolutions and peak efficiency. For another, the 4E has a highly advanced CIS fuel injection system. It meters out the correct amount of fuel needed at all times. Press the accelerator and the 1.7-liter, overhead cam engine responds instantly. Once on the road, you realize this is a car without bad habits. No excessive leaning on corners. No stumbling through potholes. Since Audi engineers pioneered front-wheel drive nearly 50 years ago, automobiles with the Audi marque have been known for exceptional handling.

The 4E is no exception. Its perfected front-wheel drive and sophisticated suspension keep it running close to the ground with extraordinary balance and grace. Into this car has gone some of the most advanced technology in automotive design today. Maybe that’s why they love it in Europe. And why you’ll love it in America.

For your nearest dealer, call toll-free (800) 447-7400. In Illinois, (800) 322-4400.
In Germany, many highways have no speed limits, and gas costs $2.50 a gallon. Now you know why we built the Audi 4000 4E.

Introducing the sports sedan that doesn’t sacrifice economy for performance.

Conventional wisdom has it that high performance and high economy aren’t exactly compatible. We at Audi know better. The proof is in the picture. The Audi 4000 4E you see whizzing by delivers outstanding gasoline mileage from the same engine that is capable of doing 0-60 miles an hour in 8.8 seconds.

According to EPA estimates, the 4E is good for an EPA estimated 25 mpg. It’s good for 30 mpg on the highway.

Estimated fuel economy. (Use the “estimated” mpg for comparison. Mpg varies with speed, trip length, weather. Actual highway mpg will probably be less.)

How is this possible from a car that can do 0-60 in a quick 9.6 seconds? For one, the 4E has a smooth, gas-saving 5-speed transmission. Fifth gear acts as a cruising gear, helping the engine operate at low revolutions and peak efficiency. For another, the 4E has a highly advanced CIS fuel injection system. It meters out the correct amount of fuel needed at all times.

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