AMERICAN CONSERVATORY THEATRE
WILLIAM BALL, General Director

ACT

LONG DAY’S JOURNEY INTO NIGHT * OUR TOWN * A.C.T. ONE-ACTS
* TINY ALICE * TARTUFFE * UNDER MILKWOOD * CHARLEY’S
AUNT * ENDOGAME * DEAR LIAR * SIX CHARACTERS IN SEARCH OF
AN AUTHOR * ARSENIC AND OLD LACE * DEATH OF A SALESMAN
* MAN AND SUPERMAN * THE SEAGULL * BEYOND THE FRINGE

JANUARY 21 THROUGH JUNE 18, 1967
GEARY THEATRE • MARINES THEATRE
The Man Behind The ACTION

THE FOUNDER and General Director of The American Conservatory Theatre, William Ball, has directed the highly acclaimed Tartuffe at New York’s Lincoln Center. Prior to that he staged Homage to Shakespeare, starring Sir John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic Hall. His off-Broadway productions include Six Characters in Search of an Author, which won for him the D’Annunzio, the Outer Circle Critics Award and Obie Production Awards; Under Milkwood which also won the D’Annunzio, the Outer Circle Critics Award; Ivanov which received the Obie and Vernon Rice Drama Desk Awards. In 1964 he recreated his production of Six Characters at London’s Mayfair Theatre, with a cast headed by Sir Ralph Richardson.

Among the many operas which he has directed at the New York City Center are Don Giovanni, Britten’s Midsummer Night’s Dream, Porgy and Bess, The Inspector General, Cost Fan Tutti, and Six Characters in Search of an Author. Two seasons ago he served as librettist as well as director of Natalia Petrunova, a new opera commissioned by The Ford Foundation, produced at the New York City Center.

Mr. Ball has directed at all of the major theatre festivals in North America, including The American Shakespeare Festival in Stratford, Connecticut; The Stratford Shakespeare Festival in Ontario; The San Diego Shakespeare Festival; The Arena Stage in Washington, D.C.; The Alley Theatre in Houston; and the Antioch and Toledo Shakespeare Festivals.

He made his San Francisco debut as guest director for The Actors Workshop 1961 production of The Devil’s Disciple.

Mr. Ball’s productions for A.C.T. include Tartuffe, Tiny Alice, Six Characters In Search of an Author, King Lear and Under Milkwood.

Mr. Ball, a graduate of Carnegie Institute of Technology, from which he took a B.A., M.A. and M.F.A., was a recipient of a Fulbright scholarship, a Ford Foundation Director’s Grant and the NBC-RCA Directors’ Fellowship.
The Man Behind The ACTION

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Today's Triumphs — and Tomorrow

The American Conservatory Theatre made its first Bay Area appearance last summer at the Stanford Summer Festival on the Palo Alto campus. The result was an explosion of critical superlatives and sellout performances.

When it became known that A.C.T. had no definite plans for the future, the Greater San Francisco Chamber of Commerce took matters into its own hands. Members of the Chamber called a press conference and announced that the Bay Area could have A.C.T. permanently if the Bay Area would support it. Spontaneous donations and cash advances for tickets poured in from more than 3,000 Northern Californians.

While A.C.T. administrators negotiated with San Francisco, the company itself moved on to play an engagement at the Ravinia Festival near Chicago. When theatre-goers from all over the Chicago area responded with the same enthusiasm and financial support offered in the Bay Area, General Director William Ball proposed that A.C.T. become not only a double theatre company but a double city company as well. A split season would divide each city's financial obligation in supporting the company at the same time it doubled the audience for A.C.T. productions.

A plan took shape under which A.C.T., after completing an introductory season in San Francisco during winter and spring of 1967, would play a fall-winter season in San Francisco followed by a winter-spring season in Chicago for the next three years. The Geary and Marines Theatres were engaged for the San Francisco run, with comparable houses suggested for the Chicago season.

The twin city arrangement provides increased financial support to allow A.C.T. to bring together the nation's finest directors, actors, playwrights, designers, teachers, craftsmen and theatre administrators, and to allow them the widest possible opportunity for versatility and expression. The double theatre system reinforces financial stability by permitting expanded attendance without a corresponding increase in costs. In addition, performing simultaneously in two theatres enables A.C.T. to present more than twice as many productions as any other theatre in the country, while it expands the creative possibilities of every company member. Equally important is the fact that producing in two theatres offers audiences the greatest number of theatrical choices.

What makes the American Conservatory Theatre a unique organization, however, is something beyond the split season, the double theatres or even the size of the repertory. A.C.T. is unlike other resident professional companies in that it was conceived not only as a performing group but also as a full-scale training institute for every one of its members. The principle behind William Ball's conception of a theatre company as a conservatory is that each actor, director, designer, craftsman and administrator must continue to grow and to expand his own creativity, must constantly work to enlarge his skills and to add new ones.

A.C.T.'s training program encompasses the full range of theatre arts and crafts. Professional trainers provide daily sessions -- for individuals as well as groups -- in all aspects of voice and speech. Because the actor's body is as important as his voice, A.C.T. trainers conduct special sessions in body conditioning, movement, plasticity, yoga and the revolutionary Alexander technique. Specialists are also employed to train the Conservatory in fencing, mime, dance, acrobatics and gymnastics.

During the past thirty-five years, Ball believes, the American actor has been severely restricted in his artistic development by the influence of the so-called "Method," a derivation of the principles conceived by Konstantin Stanislavsky at the Moscow Art Theatre. The Method relies upon the actor's use of his emotional and sense memory; the human relationship between himself and the character he is portraying, and Ball considers it basic. However, he adds, it is also inadequate as an actor's only tool. A.C.T. combines Method principles with constant and rigorous exploration of every performer's vocal, physical and intellectual resources. To help support this expanded view of the actor, the Conservatory offers classes in theatre history and dramatic literature, makeup, hairdressing, wig-making, music and various aspects of theatrical design.

As Ball puts it, "There are not these days enough standards of craft, knowledge or technique in the theatre to call it a profession. One of the hopes of our work is to set standards based on knowledge rather than opinions. Everyone is a self-appointed expert on the theatre, and he is entitled to be if opinion is the only criterion governing the choices in our art. But there should be more knowledge. There is more knowledge — it just hasn't been dug out, collected, tested and used consistently."

The American Conservatory Theatre's goal is to do just that — to dig out, collect, test and use the kind of knowledge Ball talks about in the creation of an extraordinary theatre company and a full, rich, exciting and thoroughly first-rate repertory.

With the help of Northern California theatre-goers — through their subscriptions for the full season in San Francisco and their continued generosity in making corporate and individual tax-deductible contributions — A.C.T. will continue the unique work it has only begun.

Eugene O'Neill's "LONG DAY'S JOURNEY INTO NIGHT"

Directed by Byron Ringland
Costumes Designed by Walter Watson
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain

CAST
(In the order of their appearance)

JAMES TYRONE . . . . . . . . . . . . . . . . . . . . . . . Ramon Bieri
MARY CAVAN TYRONE, his wife . . . . . . . . . . . . . Angela Passon
JAMES TYRONE, JR., their elder son . . . . . . . . . . . Patrick Tovatt
EDMUND TYRONE, their younger son . . . . . . . . . . . David Grimm
CATHLEEN, second girl . . . . . . . . . . . . . . . . . . . Izetta Smith

ACT I Scene 1 Living room of the Tyrone's summer home, 8:30 a.m. of a day in August, 1912

Scene 2 The same day about 12:45

ACT II Scene 1 The same day, one half-hour later

Scene 2 The same day, about 6:30 that evening

ACT III The same day, about midnight

A trio of tormented souls, Mary Tyrone (Angela Passon) and her sons, Edmund (David Grimm, left) and Jamie (Patrick Tovatt), in Long Day's Journey Into Night.

There will be two brief intermissions.
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Eugene O'Neill's
"LONG DAY'S JOURNEY INTO NIGHT"

Directed by Byron Ringland
Costumes Designed by Walter Watson
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain

CAST
(in the order of their appearance)

JAMES TYRONE . . . . . . . Ramon Bieri
MARRY CAVAN TYRONE, his wife . . . Angela Pasco
JAMES TYRONE, Jr., their elder son . . . Patrick Tovatt
EDMUND TYRONE, their younger son . . . David Grimm
CATHLEEN, second girl . . . . . . Izetta Smith

ACT I
Scene 1 Living room of the Tyrone's summer home, 8:30 a.m. of a day in August, 1912
Scene 2 The same day about 12:45

ACT II
Scene 1 The same day, one half-hour later
Scene 2 The same day, about 6:30 that evening

ACT III
The same day, about midnight

A trio of tormented souls, Mary Tyrone (Angela Pasco) and her sons, Edmund (David Grimm, left) and Jamie (Patrick Tovatt), in Long Day's Journey Into Night.

THERE WILL BE TWO BRIEF INTERMISSIONS
The American Conservatory Theatre presents

Thornton Wilder's
"OUR TOWN"

Directed by Edward Hastings
Costumes Designed by Patricia Von Brandenstein
Lighting Designed by John McLean
Settings Designed by Stuart Wurtzel

CAST
STAGE MANAGER .................. Richard A. Dysart
DR. GIBBS ..................... Jay Doyle
JOE CROWELL .................. Mike Ramezzano
HOWE NEWSOME ................ John McDill
MRS. GIBBS ..................... Josephine Nichols
MRS. WEBB ...................... Carol Testel
GEORGE GIBBS .................. Mark Bramhall
REBECCA GIBBS .................. Rita Encoyand
WALLY WEBB ..................... Rich Ramezzano
EMILY WEBB ..................... Ellen Geer
PROFESSOR WILLARD ............ Robert Goldsby
MR. WEBB ...................... Ray Reinhardt
SIMON STIMSON .................. Michael O'Sullivan
MRS. SOAMES ..................... Lynn Arden
CONSTABLE WARREN .............. James Ragan
ST CROWELL ...................... Mike Ramezzano
SAM CRAIG ....................... David Dukes
FOR STOERMER .................. Richard Glyer
OTHER TOWNSPEOPLE: .......... Enid Kent
Max Klein
Dana Larson
Dennis Percy
Mary Ellen Ray
Izetta Smith
John Tall
Terrence Todd
Sam Vlahos
Don Watson

Richard A. Dysart and Ellen Geer in Our Town.

The entire play takes place in
Grover's Corners, New Hampshire.

The American Conservatory Theatre presents

Joseph Kesselring's
"ARSENIC AND OLD LACE"

Directed by Allen Fletcher
Setting Designed by Stuart Wurtzel
Lighting Designed by John McLean
Costumes Designed by Walter Watson

CAST (in the order of their appearance)

ABBY BREWSTER .................. Carol Testel
THE REVENGE DOCTOR HARPER .... Mark Bramhall
TEDDY BREWSTER ................. Richard A. Dysart
OFFICER BROPHY ............... John McDill
OFFICER KLEIN ................. Sam Vlahos
MARTHA BREWSTER .............. Ruth Kobart
ELAINE HARPER ................. Ellen Geer
MORTIMER BREWSTER ............ Paul Shear
MR. GIBBS ...................... Dennis Percy
JONATHAN BREWSTER ............ Ken Ruta
DR. EINSTEIN .................... Austin Pendleton
OFFICER O'HARA ............... Jay Doyle
LIEUTENANT ROONEY ............ James Ragan
MR. WITHERSPoon ............... Richard Glyer

The entire action of the play takes place in
the living room of the Brewster home in Brooklyn.

ACT I  An afternoon in September
ACT II  The same night
ACT III Scene 1  Later that night
Scene 2  Early the next morning

There will be two brief intermissions.

Ruth Kobart (left) and Carol Testel as the zany Brewster sisters in a scene from Arsenic and Old Lace.
Thornton Wilder's
"OUR TOWN"

Directed by Edward Hastings
Costumes Designed by Patricia Von Brandenstein
Lighting Designed by John McLain
Settings Designed by Stuart Wurtzel

CAST

STAGE MANAGER .................. Richard A. Dysart
DR. GIBBS ........................ Jay Doyle
JOE CROWELL ........................ Mike Ramezzano
HOWE NEWSOME .................... John McDill
MRS. GIBBS ......................... Josephine Nichols
MRS. WEBB ......................... Carol Testel
GEORGE GIBBS ..................... Mark Bramhall
REBECCA GIBBS .................... Rita Encayand
WALLY WEBB ....................... Rich Ramezzano
EMILY WEBB ....................... Ellen Geer
PROFESSOR WILLARD ............... Robert Goldsby
MR. WEBB .......................... Ray Reinhart
SIMON STIMSON .................... Michael O'Sullivan
MRS. SOAMES ...................... Lynn Arden
CONSTABLE WARRIN ................ James Ragan
ST. CROWELL ..................... Mike Ramezzano
SAM CRAIG ........................ David Dukes
FR. STODDARD ..................... Richard Glyer
OTHER TOWNSPEOPLE:............. Enid Kent
        Max Klein
        Dana Larson
        Dennis Percy
        Mary Ellen Ray
        Izetta Smith
        John Tait
        Terence Todd
        Sam Valchos
        Don Watson

Richard A. Dysart and Ellen Geer in Our Town

The entire play takes place in
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THE AMERICAN CONSERVATORY THEATRE

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Directed by Allen Fletcher
Setting Designed by Stuart Wurtzel
Lighting Designed by John McLain
Costumes Designed by Walter Watson

CAST
(in the order of their appearance)

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THE REVEREND DOCTOR HARPER .......... Mark Bramhall
TEDDY BREWSTER .................... Richard A. Dysart
OFFICER BROPHY ................... John McDill
OFFICER KLEIN ..................... Sam Vlahos
MARTHA BREWSTER ................... Ruth Kibart
ELAINE HARPER ..................... Ellen Geer
MORTIMER BREWSTER ................. Paul Shenar
MR. GIBBS ........................ Dennis Percy
JONATHAN BREWSTER ................ Ken Ruta
DR. EINSTEIN ....................... Austin Pendleton
OFFICER O'HARA .................... Jay Doyle
LIEUTENANT ROONEY ................ James Ragan
MR. WITHERSPOON ................... Richard Glyer

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ACT II  The same night
ACT III  Scene 1  Later that night
        Scene 2  Early the next morning

There will be two brief intermissions

Ruth Kibart (left) and Carol Testel as the zany Brewster sisters in a scene from Arsenic and Old Lace.
THE AMERICAN CONSERVATORY THEATRE

presents

Molière's
"TARTUFFE"
translated into English Verse by Richard Wilbur

Directed by William Ball
Associate Director — Eugene Barcome
Costumes Designed by Jane Greenwood
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain
Music Composed by Lee Hoiby
Assistant to Mr. Ball — Kenneth Julian

CAST
(in the order of their appearance)

TARTUFFE — Rene Aubejonouis
MADAME PERNELLE — Ruth Kobart
DORINE — Judith Mihalyi
SADA THOMPSON
MARIANE (Orgon's daughter, Elmire's stepsisters) — Charlene Polite
ELMIRE (Orgon's wife) — DeAnn Mears
DAMS (Orgon's son, Elmire's stepson) — Austin Pendleton
CLEANTE (Elmire's brother) — Ken Ruta
VALERIE — Paul Shenar
MARK BRAMHALL
ORGON — Robert Bieri
MONSIEUR LOYAL — Jay Doyle
OFFICER TO THE KING — Patrick Tovatt
SCENE ONE — The Cardinal's Garden
SCENE TWO — The Library of a Mansion
SCENE THREE — A Sitting Room

TIME: 1665
PLACE: Orgon's estate in France

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.

Edward Albee's
"TINY ALICE"

Directed by William Ball
Associate Director — Robert Bonaventura
Settings by Stuart Wurtzel
Lighting Designed by John McLain
Masks by Robert Joyce
Assistant to Mr. Ball — Kenneth Julian

CAST
(in the order of their appearance)

CARDINAL — Harry Frazier
LAWYER — Ray Reinhardt
BROTHER JULIAN — Paul Shenar
MISS ALICE — DeAnn Mears

ACT I

Scene One — The Cardinal's Garden
Scene Two — The Library of a Mansion
Scene Three — A Sitting Room

TEN MINUTE INTERMISSION

ACT II

Scene One — The Library
Scene Two — The Library
Scene Three — The Sitting Room

TEN MINUTE INTERMISSION

ACT III

The Library

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
THE AMERICAN CONSERVATORY THEATRE

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**Molière's TARTUFFE**
translated into English Verse by Richard Wilbur

Directed by William Ball
Associate Director — Eugene Barcome
Costumes Designed by Jane Greenwood
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain
Music Composed by Lee Hoiby
Assistant to Mr. Ball — Kenneth Julian

CAST
(in the order of their appearance)

TARTUFFE ................. Rene Auberjonois
MADAME PERNELLE .......... Ruth Kobart
DORINE ................... Judith Mihalyi
SADA THOMPSON
MARIANE (Orgon's daughter, Elmire's stepsister) ....... Charlene Polite
ELMIRE (Orgon's wife) ...... DeAnn Mears
DAMS (Orgon's son, Elmire's stepson) ........... Austin Pendleton
CLEANTE (Elmire's brother) ........... Ken Ruta
VALERI ................. Paul Shenar
MARC BRUMHALL
ORGON ..................... Ransom Bieri
MONSIEUR LOYAL .......... Jay Doyle
OFFICER TO THE KING ...... Patrick Towatt
SCOTT HYLANDS
FLORIDE ................. Kitty Winn
DAVID DUKE
DAVID DUKE
ROBERT FERRO
HERMAN POPPE
MARY ELLEN RAY
DON WATSON

TIME: 1665
PLACE: Orgon's estate in France

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THE AMERICAN CONSERVATORY THEATRE

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**Edward Albee's TINY ALICE**

Directed by William Ball
Associate Director — Robert Bonaventura
Settings by Stuart Wurtzel
Lighting Designed by John McLain
Masks by Robert Joyce
Assistant to Mr. Ball — Kenneth Julian

CAST
(in the order of their appearance)

CARDINAL ............... Harry Frazier
MICHAEL O'SULLIVAN
LAWYER ................. Ray Reinhardt
BROTHER JULIAN ....... Paul Shenar
ALU ................. Al Alu
MISS ALICE ............. DeAnn Mears

ACT I
Scene One — The Cardinal's Garden
Scene Two — The Library of a Mansion
Scene Three — A Sitting Room

TEN MINUTE INTERMISSION

ACT II
Scene One — The Library
Scene Two — The Library
Scene Three — The Sitting Room

TEN MINUTE INTERMISSION

ACT III
The Library

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A.C.T. ONE-ACTS

THE AMERICAN CONSERVATORY THEATRE

presents

Edward Albee's
"THE ZOO STORY"

Directed by Richard A. Dysart
Costumes Designed by Walter Watson
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain

CAST

PETER .............. Robert Goldsby
JERRY .............. Scott Hylands
                Paul Shenar

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.

FIFTEEN MINUTE INTERMISSION

THE AMERICAN CONSERVATORY THEATRE

presents

Samuel Beckett's
"KRAPP'S LAST TAPE"

Directed by Scott Hylands
Costumes Designed by Walter Watson
Lighting Designed by John McLain

CAST

KRAPP .............. Ray Reinhardt

Jerome Kilty's
"DEAR LIAR"

Directed by Jerome Kilty
Costumes Designed by Walter Watson
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain

CAST

MRS. PATRICK CAMPBELL .... Barbara Colby
                Sada Thompson
GEORGE BERNARD SHAW .... Michael O'Sullivan

ACT I 1899 to 1914

FIFTEEN MINUTE INTERMISSION

ACT II 1914 to 1940

Those inexturate letter writers and long distance lovers, Mrs. Patrick Campbell (Barbara Colby) and George Bernard Shaw (Michael O'Sullivan) in Dear Liar.

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
A.C.T. ONE-ACTS

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Costumes Designed by Walter Watson
Settings Designed by Stuart Wurtzel
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CAST

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JERRY ................. Scott Hylands
                 Paul Shenar

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IFIFTEEN MINUTE INTERMISSION

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CAST

KRAPP ................. Ray Reinhardt

Jerome Kilty's
"DEAR LIAR"

Directed by Jerome Kilty
Costumes Designed by Walter Watson
Settings Designed by Stuart Wurtzel
Lighting Designed by John McClain

CAST

MRS. PATRICK CAMPBELL ...... Barbara Colby
                          Sada Thompson

GEORGE BERNARD SHAW .... Michael O'Sullivan

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FIFTEEN MINUTE INTERMISSION

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Those invertebrate letter writers and long distance lovers, Mrs. Patrick Campbell (Barbara Colby) and George Bernard Shaw (Michael O'Sullivan) in Dear Liar.

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Ray Reinhardt in the role of Krapp in Samuel Beckett's Krapp's Last Tape.
"BEYOND THE FRINGE"
by
Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore

Directed by Rene Auberonnois
Settings by Stuart Wurtzel
Lighting by John McLain

For Beyond The Fringe, there will be two acting companies which will perform throughout the run.

Rene Auberonnois
David Grimm
Scott Hylands
Austin Pendleton

Alternating with:
Mark Bramhall
Jay Doyle
James Ragan
Patrick Tovatt

THERE WILL BE ONE TEN-MINUTE INTERMISSION

The complete wardrobe of the gentlemen of the ensemble is provided through the generous gift of

Young Man's Fancy
3527 California Street, San Francisco

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Samuel Beckett's
"ENDGAME"

Directed by Edward Payson Call
Setting Designed by Stuart Wurtzel
Costumes by David Toser
Lighting Designed by John McLain

CAST
(in the order of their appearance)

CLOV 
Rene Auberonnois
HAMM 
Ken Ruta
NAG 
Jay Doyle
NELL 
Josephine Nichols

Without Intermission

Rene Auberonnois as Clov and Ken Ruta as Hamm in Endgame.
“BEYOND THE FRINGE”
by
Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore

Directed by Rene Auberjonois
Settings by Stuart Wurtzel
Lighting by John McLain

For Beyond The Fringe, there will be two acting companies which will perform throughout the run.

Rene Auberjonois
David Grimm
Scott Hylands
Austin Pendleton

Alternating with:
Mark Bramhall
Jay Doyle
James Ragan
Patrick Tovatt

THERE WILL BE ONE TEN-MINUTE INTERMISSION

The complete wardrobe of the gentlemen of the ensemble is provided through the generous gift of

Young Man's Fancy
3527 California Street, San Francisco

Samuel Beckett's
“ENDGAME”

Directed by Edward Payson Call
Setting Designed by Stuart Wurtzel
Costumes by David Toser
Lighting Designed by John McLain

CAST
(in the order of their appearance)

CLOV . . . . . . . . . Rene Auberjonois
HAMM . . . . . . . . . Ken Ruta
NAG . . . . . . . . . Jay Doyle
NELL . . . . . . . . . Josephine Nichols

Without intermission

The Beyond the Fringe caper: From top, David Grimm, Scott Hylands, Rene Auberjonois and Austin Pendleton.

Rene Auberjonois as Clov and Ken Ruta as Hamm in Endgame.
THE AMERICAN CONSERVATORY THEATRE

presents

Luigi Pirandello’s
"SIX CHARACTERS IN SEARCH OF AN AUTHOR"

English Adaptation by Paul Avila Mayer
Directed by William Ball and Byron Ringland
Associate Director — James Way
Settings by Stuart Wurtzel
Lighting Designed by John McKin
Costumes by Walter Watson

THE ACTING COMPANY

JACK .................. Al Alu
CHARLEY ................ Larry Ferguson
FANCOURT ............... Dennis Percy
KITTY .................. Carol Mayo Jenkins
AMY .................... Ern Kert
SPETTITUE ............. Dion Cheese
DONNA LUCIA ........... Lynne Arden
STAGE MANAGER ......... Terrence Todd
ASSISTANT STAGE MANAGER .... Izzeta Smith
ELECTRICIAN ............ Sam Vlahos
ASSISTANT DIRECTOR .... Dana Larson
DIRECTOR ................ Scott Hylands

THE CHARACTERS

THE FATHER ......... Richard A. Dysart
THE MOTHER .......... Josephine Nichols
THE SON ............. Paul Shear
THE STEP-DAUGHTER .. Barbara Colby
THE BOY ............. Frank Kellner
THE GIRL ............. Jennifer Nehenky
MADAME PACE ......... Jay Doyle

There will be two ten-minute intermissions

It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.

THE AMERICAN CONSERVATORY THEATRE

presents

George Bernard Shaw’s
"MAN AND SUPERMAN"

Directed by Jerome Kilty
Settings Designed by Stuart Wurtzel
Costumes Designed by Mariana Elliott
Lighting Designed by John McKin

CAST

ROEBUCK RAMSDEN ........ Ray Reinhardt
OCTAVIUS ROBINSON ......... Paul Shear
THE WARD ................ Kitty Winn
JOHN TANNER ............. Rene Aubergeois
ANN WHITEFIELD, ward to Tanner and Ramsden .......... DeAnn Means
MRS. WHITEFIELD, her mother .... Ruth Kobart
SUSAN RAMSDEN, Roebuck’s unmarried sister ........ Mary Ellen Ray
VIOLET ROBINSON, Octavius’ sister ........ Judith Mihalyi
HENRY STRAKER, the chauffeur .......... James Ragan
HECTOR MALONE, JR., a young American .......... Patrick Toott

MENDOZA, President of the League of the Sierra .......... Ken Ruta
THE SPANISH OFFICER .......... Mark Bramhall
HECTOR MALONE, SR. .......... Richard Glyn

JUDE RUDNICK, John Tall, Don Watson

ACT I Scene 1 London
ACT II Scene 2 Richmond
ACT III The Sierra Nevada, Spain
ACT III Granada

The time is 1909

There will be two brief intermissions

It is the custom of the Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
THE AMERICAN CONSERVATORY THEATRE

presents

Luigi Pirandello's

"SIX CHARACTERS IN SEARCH OF AN AUTHOR"

English Adaptation by Paul Avila Mayer
Directed by William Ball and Byron Ringland
Associate Director — James Way
Settings by Stuart Wurtzel
Lighting Designed by John McLen
Costumes by Walter Watson

THE ACTING COMPANY

JACK ........................................... Al Ali
CHARLEY ...................................... Larry Ferguson
FANCOURT ................................. Dennis Percy
KITTY ......................................... Carol Mayo Jenkins
AMY ........................................... Enid Kent
PETTITE ....................................... Dion Cheese
DONNA LUCIA ............................... Lynne Arden
STAGE MANAGER ......................... Terence Todd
ASSISTANT STAGE MANAGER .......... Izetta Smith
ELECTRICIAN ............................... Sam Vlahos
ASSISTANT DIRECTOR ............... Dana Larson
DIRECTOR ................................. Scott Hylands

THE CHARACTERS

THE FATHER ................................. Richard A. Dysart
THE MOTHER ................................ Josephine Nichols
THE SON .................................... Paul Shear
THE STEPDoughtER ............... Barbara Colby
THE BOY ..................................... Frank Kelleher
THE GIRL ................................. Jennifer Neniski
MADAME PACE .............................. Jay Doyle

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.

George Bernard Shaw's

"MAN AND SUPERMAN"

Directed by Jerome Kilty
Settings Designed by Stuart Wurtzel
Costumes Designed by Marianna Elliott
Lighting Designed by John McLen

CAST

ROEBUCK RAMSDEN ........................... Ray Reinhardt
OCTAVIUS ROBINSON ..................... Paul Shear
THE WARD .................................... Kitty Winn
JOHN TANNER .............................. Rene Auberjonis
ANN WHITEFIELD, ward to Tanner and Ramsden ........ DeAnn Means
MRS. WHITEFIELD, her mother .......... Ruth Korbis
SUSAN RAMSDEN, Roebuck's unmarried sister ........ Mary Ellen Ray
VIOLET ROBINSON, Octavius' sister ...... Judith Mihalyi
HENRY STRAKER, the chauffeur ......... James Ragan
HECTOR MALONE, Jr., a young American ... Patrick Tovatt

MENDOZA, President of the League of the Sierra ........ Ken Ruta
THE SPANISH OFFICER .................. Mark Bramhall
HECTOR MALONE, SR. .................. Richard Geyer

ACT I  ........................................... London
ACT II ....................................... The Sierra Nevada, Spain
ACT III ...................................... Granada

The time is 1909

THERE WILL BE TWO BRIEF INTERMISSIONS

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
THE AMERICAN CONSERVATORY THEATRE

presents

Anton Chekhov's
"THE SEAGULL"

Directed by Edward Payson Call
Costumes Designed by Ann Roth
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain

CAST
(in the order of their appearance)

YAKOV ............ Dennis Percy
COOK .............. Lynne Arden
HOUSEMAIDS ........ Enid Kent, Dana Larson
WORKMEN ........... Jack Skayan, Sam Vlahos
KONSTANTIN GAVRILEVICH TREPLEFF Austin Pendleton
SEMYON SEMYONOVICH MEDVEDENKO, a schoolmaster .......... Jay Doyle
MASHA (MARIA ILNYCHNIA), Shamrayev’s daughter ......... Barbara Colby
PYOTR NICOLAYEVICH SORIN .... Michael O’Sullivan
NINA MIKHAILOVNA ZARECHNYA .......... Ellen Geer
POLINA ANDREYEVNA, Shamrayev’s wife .......... Josephine Nichols
YEVGENY SERGEYEVICH DORN .......... Richard A. Dysart
ILYA ANATOLILEVICH SHAMRAYEV, Sorin’s manager .......... Dion Cheese
IRINA NICOLAYEVNA ARCADINA, MADAME TREPLEFF ............. Angela Paton
BORIS ALEKSEYEVICH TRIGORIN .......... Ramon Bieri

The action is laid at Sorin’s country place.
Between the third and fourth Acts, two years lapse.

* THERE WILL BE THREE BRIEF INTERMISSIONS

THE AMERICAN CONSERVATORY THEATRE

presents

Brandon Thomas’
"CHARLEY’S AUNT"

Directed by Edward Hastings
Costumes Designed by William French
Settings Designed by Stuart Wurtzel
Lighting Designed by Allan Melad
Music Composed by Arthur Rubinstein

CAST
(in the order of their appearance)

JACK CHESNEY ............. Al Alu
BRASSETT .......... Dion Cheese
CHARLEY WYCKHAM ............ David Grimm
SIR FRANCIS CHESNEY .......... Larry Ferguson
KITTIE VERDUN ............ Kitty Winn
AMY SPETTIGUE .......... Charlene Polite
BRASSETT .......... Dion Cheese
ALFRED SPETTIGUE .......... Ray Reinhardt
DONNA LUCIA D’ALVADOREZ .......... DeAnn Mears
ELA DELAHAY .......... Judith Mihalyi

THERE WILL BE TWO BRIEF INTERMISSIONS

Shirts by Manhattan
Gloves by Van Raalte
Costumes Executed by Goldstein
Jewelry made expressly for this production by Hebe

Rene Auberjonois in the role of Fancourt Babberly in Charley’s Aunt.

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
THE AMERICAN CONSERVATORY THEATRE

presents

Anton Chekhov's "THE SEAGULL"

Directed by Edward Payson Call
Costumes Designed by Ann Roth
Settings Designed by Stuart Wurtzel
Lighting Designed by John McLain

CAST
(in the order of their appearance)

YAKOV ............... Dennis Percy
COOK ..................... Lynne Arden
HOUSEMAIDS .............. Enid Kent, Dana Larson
WORKMEN .............. Jack Skayan, Sam Vlahos
KONSTANTIN GAVRILOVICH TREPLEFF  Austin Pendleton
SEMYON SEMYONOVIK MEDVEDEK, a schoolmaster .......... Jay Doyle
MASHA (MARIA ILINICHNA), Sharmatov's daughter .......... Barbara Colby
PYOTR NICOLAYEVICH SORIN ........ Michael O'Sullivan
NINA MIKHAILOVNA ZARECHNYA .......... Ellen Greer
POTINA ANDREYEVNA, Sharmatov's wife ........ Josephine Nichols
YEYGENY SERGEYEVICH DORIN .......... Richard A. Dyasrt
ILYA AFANASIEVICH SHAMRAYEV, Sorin's manager .......... Dion Cheese
IRINA NICOLAYEVNA ARCADINA, MADAME TREPLEFF .......... Angela Paton
BORIS ALEXEYEVICH TRIGORIN .......... Ramon Bieri

The action is laid at Sorin's country place. Between the third and fourth Acts, two years lapse.

"THERE WILL BE THREE BRIEF INTERMISSIONS"

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THE AMERICAN CONSERVATORY THEATRE

presents

Brandon Thomas' "CHARLEY'S AUNT"

Directed by Edward Hastings
Settings Designed by Stuart Wurtzel
Costumes Designed by William French
Lighting Designed by Allan Melad
Music Composed by Arthur Rubinstein

CAST
(in the order of their appearance)

JACK CHESNEY .............. Al Alu
BRASSET ..................... Dion Cheese
CHARLEY WYCKHAM .......... David Grimm
SIR FRANCIS CHESNEY .......... Larry Ferguson
AMY SPETTIGUE ............. Charlene Polite
BRASSET ..................... Dion Cheese
SIR FRANCIS CHESNEY .......... Larry Ferguson
MR. SPETTIGUE .......... Harry Frazier
DONNA LUCIA D'ALVADOREZ .......... DeAnn Mears
ELA DELAHAY .......... Judith Mihalyi

THERE WILL BE TWO BRIEF INTERMISSIONS

Shirts by Manhattan
Gloves by Van Raalte
Costumes Executed by Goldstein
Jewelry made expressly for this production by Hebe

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.

Angela Paton as Madame Trepleff, Ramon Bieri as Boris Alexeyevich Trigorin and Ellen Greer as Nina Mikhailovna Zaryanchy in a scene from The Seagull.

Rene Aubersonois in the role of Fancourt Babberly in Charley's Aunt.
THE AMERICAN CONSERVATORY THEATRE

presents

Arthur Miller’s
“DEATH OF A SALESMAN”

Directed by Allen Fletcher
Music Composed by Arthur Rubinstein
Settings Designed by Stuart Wurtzel
Costumes Designed by David Toser
Lighting Designed by John McIlain

CAST
(in the order of their appearance)

WILLY LOMAN .................. Richard A. Dysart
LINDA .......................... Carol Teitel
BIFF .......................... Patrick Tovatt
HAP .......................... Scott Hylands
BERNARD ...................... Austin Pendleton
WOMAN ........................ Barbara Colby
CHARLEY ...................... Ramon Bieri
UNCLE BEN ................... Ken Ruta
HOWARD ...................... Paul Shenar
JENNY ......................... Enid Kent
STANLEY ...................... James Ragan
A WAITER ..................... Don Watson
MISS FORSYTHE ............... Carol Mayo Jenkins
LETTA ........................ Dana Larson

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

Carol Teitel shows three moods of one of the many characters she portrays in Under Milkwood.

THE AMERICAN CONSERVATORY THEATRE

presents

Dylan Thomas’
“UNDER MILKWOOD”

Original Conception by William Ball
Directed by Byron Ringland
Setting Designed by Stuart Wurtzel
Lighting Designed by John McIlain
Costumes Designed by David Toser

CAST
(in the order of their appearance)

FIRST VOICE .................... Ray Reinhardt
SECOND VOICE .................. Paul Shenar
CAPTAIN CAT .................. Richard A. Dysart
MOG EDWARDS .................. Ken Ruta
MISS MYFANWY PRICE .......... Carol Teitel
MRS. OGMORE-Pritchard ......... Carol Mayo Jenkins
Mae Rose Cottage .............. Judith Mihalyi
Polly Garter .................... DeAnn Mears
Reverend Eli Jenkins .......... Rene Aubert
No-Good Boyo .................. Jay Doyle

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

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THE AMERICAN CONSERVATORY THEATRE

presents

Arthur Miller's
"DEATH OF A SALESMAN"

Directed by Allen Fletcher
Music Composed by Arthur Rubinstein
Settings Designed by Stuart Wurtzel
Costumes Designed by David Toser
Lighting Designed by John McManus

CAST
(in the order of their appearance)

WILLY LOMAN ................................................... Richard A. Dysart
LINDA ......................................................... Carol Teitel
BIFF ........................................................... Patrick Tovatt
HAP .............................................................. Scott Hyland
BERNARD ....................................................... Austin Pendleton
WOMAN ......................................................... Barbara Colby
CHARLEY ........................................................ Ramon Bieri
UNCLE BEN .................................................... Ken Ruta
HOWARD ....................................................... Paul Shenar
JENNY ........................................................... Enid Kent
STANLEY ........................................................ James Ragan
A WAITER ..................................................... Don Watson
MISS FORSYTHE ............................................... Carol Mayo Jenkins
LETTA ........................................................... Dana Larson

Dylan Thomas'
"UNDER MILKWOOD"

Original Conception by William Ball
Directed by Byron Ringland
Setting Designed by Stuart Wurtzel
Lighting Designed by John McManus
Costumes Designed by David Toser

CAST
(in the order of their appearance)

FIRST VOICE .................................................... Ray Reinhardt
SECOND VOICE ................................................ Paul Shenar
CAPTAIN CAT .................................................. Richard A. Dysart
MOG EDWARDS ............................................... Ken Ruta
MISS MYFANWY PRICE ..................................... Carol Teitel
MRS. OGMORE-Pritchard ..................................... Carol Mayo Jenkins
MAE-ROSE COTTAGE ......................................... Judith Mihalyi
POLLY GARTER ................................................ DeAnn Mears
REVEREND ELI JENKINS ..................................... Rene Aubergeois
NO-GOOD BOYO ................................................ Jay Doyle

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

It is the custom of The Conservatory to rehearse more than one actor in a role. Unless otherwise announced prior to curtain, the first name on the program will designate the actor playing this performance.
AMERICAN CONSERVATORY THEATRE
The Company

GENERAL DIRECTOR
William Ball

EXECUTIVE DIRECTOR
Edward Hastings

DEVELOPMENT DIRECTOR
Edith Markson

ASSOCIATE DIRECTORS
Robert Goffrey
Byron English

GUEST DIRECTORS
Edward Payson Call
Allen Fitcher
Jerome Kilty

ASSOCIATE AND JOURNEYMEN ACTORS
Al Anz
Lyneen Aten
Kerne Auborg
Ramon Bier
Dion Chisea
Barbara Colby
Jay Doyle
Richard A. Dyar
Harry Frazier
Ellen Gour
Richard Gyer
David Grimm
Scott Halands
Ruth Kobart
Fanny Lubritsky
DeAnn Muns
Judith Milhavy
Josephine Nicholas
Michael O'Sullivan
Angela Paton
Austin Pendleton
Charlene Polite
Ray Renhardt
Ken Ruta
Paul Shean
Carol Teitel
Sada Thompson
Patrick Tovatt

PRODUCTION DIRECTOR
John Seig

ASSOCIATE PRODUCTION DIRECTOR
Dorothy Fowler

ARTISTS AND REPETOIRE
Robert Benaventura

RESIDENT SCENE DESIGNER
Stuart Wurtzel

RESIDENT LIGHTING DESIGNER
John McAlain

RESIDENT COSTUME DESIGNER
Walter Watson

WIG ASSOCIATE
Jean Seevers

GUEST DESIGNERS
Julie Fisher
Ann Ruth
Maricana Elliott

STAGE ARCHITECT
John Sergio Fisher

COMPOSERS
Lee Hoiby
Arthur Rubinstein

STAGE MANAGERS
John Angue
Eugene Barone
Richard Nosbitt
Jim Way

ASSISTANT STAGE MANAGERS
Stephen Carozzo
Bruce Lovelady
Jana Montgomery
Robert Six

TECHNICAL ASSOCIATES
Robert Early, Production Carpenter
David West, Scene Artist
Glen Chadwick, Carpenter
Robert Hales, Electrician
Harry Thompson, Technical Coordinator
Lee Flagg, Wardrobe Mistress

CONSERVATORY TRAINING PROGRAM, VOICE
Mark Zeller

ALEXANDER TECHNIQUE
Frank Oottwell

SPEECH
Nancy White

ADVANCED VOICE
Robert Weede

MOVEMENT
Lele Kranzler

MUSICAL COORDINATOR
Gerald Cummer

The ACTion People

WILLIAM BUSHNELL (Managing Director), a recipient of a Ford Foundation grant in theatre management, comes to the American Conservatory Theatre after three years as the executive director of Baltimore's resident professional theatre, Center Stage. He is a graduate of Denison University and holds an M.A. in theatre history and management from Ohio State University. Mr. Bushnell was public relations director of The Cleveland Play House, the nation's oldest resident professional theatre, and has worked as an administrator at the American Shakespeare Festival. As well as being Managing Director for A.C.T., he serves as secretary-treasurer of the League of Resident Theatres, a member of the permanent Theatre Communications Group committee on audience development, and a management consultant to other regional theatres.

JOHN SEIG (Production Director) has been a teacher, director, actor, stage manager, and administrator. He has taught at the University of Connecticut and was technical director at Columbia University Department of Drama, New York City. As a producer he has operated his own company — the Martha's Vineyard Shaw Festival. He has toured with the theatre to all but five states doing ballet, opera, and industrial shows. As production stage manager for the New York City Opera he did more than 100 different operas over eight years. Mr. Seig joined A.C.T. after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

EDWARD HASTINGS (Executive Director) was Production Stage Manager for David Merrick prior to joining A.C.T. as a founding member. Off-Broadway, he co-produced The Sensitivity of Margery Kempe and Epilogue for George Dillon, and directed A Man for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings' production of Charley's Aunt which premiered at the Stanford Summer Festival will be seen again this season.

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AMERICAN CONSERVATORY THEATRE
The Company

GENERAL DIRECTOR
William Ball

EXECUTIVE DIRECTOR
Edward Hastings

DEVELOPMENT DIRECTOR
Edith Markson

ASSOCIATE DIRECTORS
Ed picks... (List continues)

ASSOCIATE AND JOURNEYMEN ACTORS
Al Ama, Lynne Arden, Renee Auberson, Ramin Bittel, Dion Chisy, Barbara Colby, Jay Doyle, Richard A. Dyvatt, Harry Frazier, Ellen Greer, Richard Giger, David Grinman, Scott Hulands, Ruth Kuhl, Fanny Lubrinsky, DeAnn Mears, Judith Millhiser, Josephine Nicholas, Michael O'Sullivan, Angela Paon, Austin Pendleton, Charlotte Poole, Ray Renthardt, Ken Ruta, Paul Shiner, Carol Stoll, Sada Thompson, Patrick Tovall.

PRODUCTION DIRECTOR
John Seig

ASSOCIATE PRODUCTION DIRECTOR
Dorothy Fowler

ARTISTS AND REPERTORY
Robert Bonaventura

RESIDENT STAGE DESIGNER
Stuart Wortzel

RESIDENT LIGHTING DESIGNER
John McLaren

WIG ASSOCIATE
Jean Seemiller

GUEST DESIGNERS
Julie Fisher, Ann Roth, Marianna Elliott

STAGE ARCHITECT
John Sergio Fisher

COMPOSERS
Lee Holdy, Arthur Rubinstein

STAGE MANAGERS
John Anic, Eugene Rance, Richard Nesbitt, Jim Way

ASSISTANT STAGE MANAGERS
Stephen Carnovsky, Bruce Lovelady, Jana Montgomery, Robert Six

TECHNICAL ASSOCIATES
Mark Brumfield, Carol Mayne Jenkins, James Regan, Mary Ellen Ray, Kitty Wern

ACTING SCHOLARS
David Duker, Larry Ferguson, Errol Kent, Dana Larson, John McDill, Dennis Percy, Isabella Smith, John Taff, Terrence Todd, Don Watson.

CHOREOGRAPHERS
Peggy Harkness, Robert Rizzo, Chip Byrd, John Taff.

DESIGN AND PRODUCTION JOURNEYMEN
Barbara Brooks, Richard Colman, Robert Joyce, Fred Krupa, Leon Leake, Lawrence Lewis, Allan Melad, Robert Moore, Gail Nagle, Lisa Swain.

The ACTion People

WILLIAM BUSHNELL (Managing Director), a recipient of a Ford Foundation grant in theatre management, comes to the American Conservatory Theatre after three years as the executive director of Baltimore's resident professional theatre, Center Stage. He is a graduate of Denison University and holds an M.A. in theatre history and management from Ohio State University. Mr. Bushnell was public relations director of The Cleveland Play House, the nation's oldest resident professional theatre, and has worked as an administrator at the American Shakespeare Festival. As well as being Managing Director for A.C.T., he serves as secretary-treasurer of the League of Resident Theatres, a member of the permanent Theatre Communications Group committee on audience development, and a management consultant to other regional theatres.

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ASSOCIATE DIRECTORS

BYRON RINGLAND (Associate Director). A graduate of Carnegie Tech, Mr. Ringland has staged this company's production of Under Milkwood and Six Characters in Search of an Author. His directorial credits include productions of Long Day's Journey Into Night and Oh Dad, Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad at the Fred Miller Theatre, and Gounod's Faust at New York City Center. He has directed the premier performance of the Western Opera Theatre produced by the San Francisco Opera Company, with productions of Gian-Carlo Menotti's The Old Maid and The Thief and The Medium.

ROBERT W. GOLDSBY (Associate Director) is a professor of dramatic art at University of California, Berkeley. Mr. Goldsby's directorial credits include work at the San Francisco Actors Workshop. He has also translated a number of plays, including Let's Get a Divorce now currently playing at the Comedy Theatre in London.

GUEST DIRECTORS

EDWARD PAYSON CALL (Guest Director) has returned to A.C.T. from the Minnesota Theatre Company where he has been the associate artistic director. Mr. Call has directed for the Shorn Playhouse, The Berkshire Playhouse, the Barter Theatre, and Equity Library Theatre in New York. He has been artistic director of the Shakespeare Under-the-Stars-Festival, co-director of the Toledo Festival Theatre, and assistant artistic director of the Lyric Company of the Antioch Festival. For A.C.T. Mr. Call has directed Endgame. This season he directs The Torch-Bearers and The Seagull.

ALLEN FLETCHER (Guest Director) is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival Theatre, the San Diego Shakespeare Festival, the APA, the McQuater Theatre at Princeton, New Jersey, and the Boston Arts Festival. For two seasons he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed two of A.C.T.'s productions, Uncle Vanya and Death of a Salesman. His production of Arsenic & Old Lace has been added this season.

JEROME KILTY (Guest Director). A former San Franciscan, Mr. Kilty is the jet set's most peripatetic writer-director. Since 1962 he has staged three plays in London, two in Paris (in French), two in Rome (in Italian), two in Berlin (in German); turned out two film scripts and three novels and, with his wife, Canada Humphrey, performed extensively in England, Ireland and South Africa as well as America. For A.C.T. Mr. Kilty directs Dear Liar and Man and Superman.

TRAINING STAFF

MARK ZELLER (Voice Trainer) teaches voice and speech and leads the training department of A.C.T. Mr. Zeller has taught in his own studio in New York prior to joining the Conservatory staff. He is a well-known singer, having appeared in such Broadway productions as Reuben, Reuben; Shangri-La; Happy Hunting and Saratoga and has appeared with the New York City Center Light Opera Company.

FRANK OTTIEWELL (Alexander Trainer) comes to A.C.T. from Montreal via New York City. His initial dramatic training was at the Canadian Art Theatre, followed by periods in New York and London, where he studied voice with Julian Gordon. The producer of a film, Summer Sequence, Mr. Ottiewell began studying the Alexander Technique in 1959. Mr. Ottiewell now teaches Alexander — a method of releasing the body from its normal restrictions — full time with A.C.T.

NANCY WHITE (Speech Trainer) was born in Canada, acted in London and came to this country with her husband, Raymond Gruyter White, as a member of the original cast of T. S. Eliot's Murder in the Cathedral. For the past ten years she has taught "Speech for the Actor" and "Dialects" in the drama department at San Francisco State College. Mrs. White is presently at work on a book about dialects of the British Isles.

EXTENSIONS DIRECTOR

WILLIAM R. BAER (Extensions Director) joins A.C.T. from Phoenix, Arizona, where for seven years he was the producer-musical director of the Musical Theatre, conductor of the Chamber Orchestra and manager of the Sombrero Playhouse. Previously he was the musical director of the Casa Madrana in Fort Worth, Texas; assistant conductor of the Chicago Lyric Opera, musical director for Mia Smolenska, and conductor of the first "live" performance of opera on TV outside New York.

DESIGN AND PRODUCTION STAFF

DOROTHY FOWLER (Associate Production Manager) has stage managed several productions at the Lambertville Music Circus, Philadelphia's Playhouse-in-the-Park and at the Fred Miller Theatre in Milwaukee. Miss Fowler, after attending Luther Adler's View from the Bridge, and with Gertrude Berg in Arsenic and Old Lace. She was a stage manager in 1963 at the American Shakespeare Festival at Stratford, Connecticut.

JOHN MCLAIN (Lighting Designer) attended Carnegie Tech and has worked in various areas of the theatre since the age of 14. His off-Broadway credits include A View from the Bridge at the Sheridan Square Theatre. He has assisted in numerous Broadway productions including Hall a Sixpence, Do I Hear a Waltz? and Pickwick. Mr. McLain joined A.C.T. at the Ravinia Festival in Chicago in the summer of 1966. He is an architectural lighting designer whose work includes a pavilion at the New York World's Fair.

STUART WURTZEL (Stage Designer) has worked in production, scenic and lighting design off-Broadway and in both summer and winter stock. In New York he was associated with the East End Theatre and in Pittsburgh with the Pittsburgh Playhouse. Mr. Wurtzels' design experience includes scenes and lighting for such productions as Oh Dad, Poor Dad, Alice in Wonderland, The Carrousel, Romeo and Juliet, The Diary of Anne Frank, and The Mandrake.

WALTER WATSON (Costume Designer) comes to A.C.T. with experience in clothing and costume design in New York as well as San Francisco. Mr. Watson worked as special assistant to Cecil Beaton on the original production of My Fair Lady, and has designed privately for Peter Lind Hayes, Lainie Kazan, Mary Martin, Julie Andrews and Robert Goulet.
ASSOCIATE DIRECTORS

BYRON RINGLAND (Associate Director). A graduate of Carnegie Tech, Mr. Ringland has staged this company's production of Under Milkwood and Six Characters in Search of An Author. His directorial credits include productions of Long Day's Journey Into Night and Oh Dad, Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad at the Fred Miller Theatre, and Gounod's Faust at New York City Center. He has directed the premier performance of the Western Opera Theatre produced by the San Francisco Opera Company, with productions of Gian-Carlo Menotti's The Old Maid and The Thief and The Medium.

ROBERT W. GOLDSBY (Associate Director) is a professor of dramatic art at the University of California, Berkeley. Mr. Goldsby's directorial credits include work at the San Francisco Actors Workshop. He has also translated a number of plays, including Let's Get a Divorce now currently playing at the Comedy Theatre in London.

GUEST DIRECTORS

EDWARD PAYSON CALL (Guest Director) has returned to A.C.T. from the Minnesota Theatre Company where he has been the associate artistic director. Mr. Call has directed for the Sharon Playhouse, The Berkshire Playhouse, the Barter Theatre, and Equity Library Theatre in New York. He has been artistic director of the Shakespeare Under-the-Suns-Festival, co-director of the Toledo Festival Theatre, and assistant artistic director of the Lyric Company of the Antioch Festival. For A.C.T. Mr. Call has directed Endgame. This season he directs The Torch-Bearers and The Seagull.

ALLEN FLETCHER (Guest Director) is the artistic director of the Seattle Repertory Company. He has directed for the Oregon Shakespeare Festival, the Antioch Area Shakespeare Festival Theatre, the San Diego Shakespeare Festival, the APA, the McCaull Theatre at Princeton, New Jersey, and the Boston Arts Festival. For two seasons he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed two of A.C.T.'s productions, Uncle Vanya and Death of a Salesman. His production of Arsenic & Old Lace has been added this season.

JEROME KILTY (Guest Director). A former San Franciscan, Mr. Kilty is the jet set's most peripatetic writer-actor-director. Since 1962 he has staged three plays in London, two in Paris (in French), two in Rome (in Italian), two in Berlin (in German); turned out two film scripts and three new plays and, with his wife, Cavada Humphrey, performed extensively in England, Ireland and South Africa as well as America. For A.C.T. Mr. Kilty directs Dear Liar and Man and Superman.

TRAINING STAFF

MARK ZELLER (Voice Trainer) teaches voice and speech and leads the training department of A.C.T. Mr. Zeller has taught in his own studio in New York prior to joining the Conservatory staff. He is a well-known singer, having appeared in such Broadway productions as Reuben, Reuben; Shangri-La; Happy Hunting and Saratoga and has appeared with the New York City Center Light Opera Company.

FRANK OTTISWELL (Alexander Trainer) comes to A.C.T. from Montreal via New York City. His initial dramatic training was at the Canadian Art Theatre, followed by periods in New York and London, where he studied voice with Julian Gordon. The producer of a film, Summer Sequence, Mr. Ottiswell began studying the Alexander Technique in 1955. Mr. Ottiswell now teaches Alexander — a method of releasing the body from its normal restrictions — full time with A.C.T.

NANCY WHITE (Speech Trainer) was born in Canada, educated in London and came to this country with her husband, Raymond GUYER WHITE, as a member of the original cast of T. S. Eliot's Murder in the Cathedral. For the past ten years she has taught 'Speech for the Actor' and "Dialects" in the drama department at San Francisco State College. Mrs. White is presently at work on a book about dialects of the British Isles.

EXTENSIONS DIRECTOR

WILLIAM R. BAER (Extensions Director) joins A.C.T. from Phoenix, Arizona, where for seven years he was the producer-musical director of the Musical Theatre, conductor of the Chamber Orchestra and manager of the Sombrero Playhouse. Previously he was the musical director of the Casa Madana in Fort Worth, Texas; assistant conductor of the Chicago Lyric Opera, musical director for Mia Slavenska, and conductor of the first "live" performance of opera on TV outside New York.

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THE CONSERVATORY ACTING COMPANY
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AL ALU is a native of Pittsburgh who joined A.C.T. during the company's six months residence there. He appears in a number of musicals, including West Side Story as Bernardo and as Littlechap in Stop the World, I Want To Get Off at the Pittsburgh Playhouse, and at Pittsburgh's Civic Light Opera. Mr. Alu was seen in A.C.T.'s productions of Tiny Alice, Charley's Aunt, Death of a Salesman and Tartuffe.

LYNNE ARDEN has acted at the Circle-in-the-Square, New York, in stock, and at the Playhouse, San Francisco. She won the Atlantic Award for her performance as Lady Macbeth at the San Diego Shakespeare Festival. Miss Arden, who is the wife of A.C.T. actor Dion Chees, appears in The Torch-Bearers.

RENE AUBERJONIUS, who has been with the company since its inception, holds an incredible record for a young actor. He has created roles for 45 shows in four years, including 20 productions with the Arena Stage in Washington, D.C. He has directed Beyond the Fringe and Apollo of Bellus for A.C.T. and acted in eight productions, including titles roles in King Lear, Tartuffe, and Charley's Aunt. He is a graduate of Carnegie Institute of Technology.

RAMON BIERI has appeared in numerous productions on and off-Broadway, the last being Arthur Miller's View From The Bridge. Television credits include Hogan's Heroes, Naked City, Hawk, and The Hallmark Hall of Fame. Several Broadway credits include Paddy Chayefsky's The Passion of Joseph D and Shaw's Too True To Be Good. In this season's repertoire, he will appear as Organ in Tartuffe and the father in Long Day's Journey Into Night.

DION CHEESE is no stranger to San Francisco audiences. Mr. Chees has appeared with the San Francisco Actors Workshop, the San Antonio Theatre, the Marin Shakespeare Festival and the Playhouse Repertory Theatre. In addition to the stage, he has worked in both television and radio. Mr. Chees is married to A.C.T. actress Lynne Arden.

BARBARA COLBY was last seen by New York audiences in The Devils with Jason Robards Jr. and Anne Bancroft. She has performed at the Shakespeare Festival in Stratford, Connecticut, and the Circle-in-the-Square in New York. San Francisco audiences will see Miss Colby recreate the role of the stepdaughter in Six Characters In Search of An Author.

JAY DOYLE was seen off-Broadway in The Old Glory and in many productions at the Pittsburgh Playhouse, the Milwaukee Repertory Theatre and the Arena Stage in Washington. He appeared in the national tour of The Andermontville Trial. Mr. Doyle was seen in A.C.T. productions of Under Milkwood, In White America, Endgame, and Uncle Vanya.

RICHARD A. DYSArt made his New York debut in The Iceman Cometh, and has appeared in numerous productions both on and off Broadway. He replaced George Rose as the Common Man in A Man For All Seasons. Mr. Dyssart, who has been with A.C.T. since its inception has been seen in many A.C.T. productions, including the father in Six Characters In Search of An Author, Willy Loman in Death of a Salesman, and the Stage Manager in Our Town. In addition to his busy stage career, he has appeared in more than 200 television productions.

HARRY FRAZIER is by no means a newcomer to repertory theatre, having appeared with the San Diego Shakespeare Festival and the Milwaukee Repertory Theatre. His past A.C.T. performances include roles in Six Characters in Search of an Author, Death of a Salesman and Uncle Vanya. Currently, he is seen in both Tiny Alice and Charley's Aunt.

ELLEN GEER comes to A.C.T. after four seasons with the Minnesota Theatre Company. Her previous experience includes leading and feature roles with the APA and Milwaukee's Fred Miller Theatre. She has also appeared in productions at the American Shakespeare Festival at Stratford, Connecticut, and the Equity Library Theatre in New York.

RICHARD GLYER comes to A.C.T. with an impressive list of credits that includes radio, television, movie and stage appearances by the dozens. Bay Area theatregoers have previously seen him in Anniversary Waltz, The Fantasticks and several Actor's Workshop productions. For A.C.T. he appears in Man and Superman, Arendic and Old Lace and Our Town.

DAVID GRIMM has appeared at the American Shakespeare Festival in Stratford, Connecticut, The Fred Miller Theatre in Milwaukee and the Cirque Theatre in Seattle. Mr. Grimm most recently performed with Morris Carnovsky in King Lear as the Fool. This season he will be seen in Beyond the Fringe and The Torch-Bearers.

SCOTT HYLANDS, a Canadian, played at the Freddy Wood Theatre of Vancouver before coming to New York where he appeared in the title role of Billy Liar, in Jerome Robbins' production of L'Histoire du Soldat, and on Broadway in Things Go Bump in the Night. Mr. Hylands has appeared for A.C.T. in Charley's Aunt, Beyond the Fringe, Death of a Salesman and Six Characters In Search of An Author.

RUTH KOBART is well known for leading roles on the Broadway stage and with the New York City Opera Company. Miss Kobart recently completed the film of How To Succeed in Business Without Really Trying, recreating her role of Miss Jones from the original Broadway production. Other Broadway roles include Domino in A Funny Thing Happened On The Way To The Forum for which she received a Tony nomination.

FANNY LUBRTSKY is another Bay Area resident who joined the company through local auditions. Miss Lubritsky's debut with A.C.T. marks a new phase in a career that has spanned over seventy years in the theatre. Her role as Nelly Fell in The Torch-Bearers will return this grand lady of the theatre to San Francisco theatre-goers after a year's absence.

DeANN MARES appeared on Broadway in Shaw's Too True To Be Good. She has been seen off-Broadway as Gwendolen Fairfax in Ernest In Love, A Sound of Silence and The Decameron. Miss Mares began her acting career in the national company of William Inge's The Dark at the Top of the Stairs. This season she will appear in Tartuffe, Tiny Alice and as Ann in Man and Superman.

JUDITH MIHALYI, a graduate of Carnegie Institute of Technology, has been with A.C.T. since its inception. She has acted in the Conservatory's productions of Tartuffe, Servant of Two Masters, Under Milkwood and Charley's Aunt and will be seen this season as well in Man and Superman. She is married to A.C.T. actor Rene Aubergionis.
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JOSEPHINE NICHOLS joined A.C.T. after three years in daytime television serials, two Broadway productions, six off-Broadway plays, including a season's run at Caesandra in the prize winning The Prodigal. Her years of summer and winter stock include a tour with Bert Lahr in A Visit to a Small Planet. Miss Nichols directed Hamlet at the Playhouse on the Mall and for seven years was an assistant professor of speech and drama at Adelphi University. She was seen this season as the Mother in Six Characters In Search of An Author.

MICHAEL O'SULLIVAN returns to San Francisco after six years absence during which he performed in various roles on and off Broadway and in London, Dallas, Chicago, San Diego, etc. Most recently he appeared on Broadway in the musical, It's a Bird, It's a Plane, It's Superman. Mr. O'Sullivan has just completed his first film. He is well remembered by local audiences for his performance in the title role of King Lear, for which he received the San Francisco Playgoers Award.

ANGELA PATON, wife of A.C.T. associate director Robert Goldsby, performed off-Broadway in The Trojan Women and The Blackbirds, and in leading roles at the Arena Stage in Washington, D.C., the Showcase Theatre in Evanston, Illinois and the Heurtz Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity actress.

AUSTIN PENDLETON's diverse career in New York began with 400 performances as the son in Oh Dad, Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad. He spent a year with the Repertory Theatre of Lincoln Center before joining the original cast of Fiddler On The Roof as Motel, the tailor. Mr. Pendleton's most recent Broadway credit was this fall as Irwin in Hud Scranydye. For A.C.T. he has appeared in Charley's Aunt, Death of a Salesman and Beyond the Fringe.

CHARLENE POLITE, born in Gary, Indiana, attended Youngstown University and studied at the Pittsburgh Theatre School. She joined A.C.T. while the company was in Pittsburgh. She has appeared in Tartuffe, King Lear, The Rose Tattoo, Charley's Aunt, Six Characters In Search of An Author, and Death of a Salesman.

RAY REINHARDT appeared in the original New York production of Tiny Alice. Mr. Reinhardt is well known for his roles at the Phoenix Theatre, including Hamlet, The Plough and the Stars, and Henry IV, as well as at the Arena Stage in Washington, D.C. His television credits include The Defenders and The Play of the Week.

KEN RUTA, the past four seasons a leading member of the Minnesota Theatre Company at the Tyrone Guthrie Theatre, has appeared in the Broadway productions of Inherit The Wind, Separate Tables, Duel of Angels, and Rose, in addition to off-Broadway productions at the Circle-in-the-Square and Phoenix Theatre. This season he will be seen in Tartuffe, Endgame, Man and Superman and Under Milkwood.

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CAROL TEITEL'S Broadway credits include roles in Richard Burton's Hamlet, Laurence Olivier's The Entertainer and Julie Harris' The Country Wife. She played the title role in the off-Broadway production of Colombine and leading roles in Under Milkwood and A Country Scandal. Miss Teitel has appeared in A.C.T.'s productions of Death of a Salesman, Under Milkwood, and Uncle Vanya.

SADA THOMPSON made her off-Broadway debut in The Clandestine Marriage and soon after appeared in the first production of Under Milkwood with Dylan Thomas. She has also appeared in Juno on Broadway and with the American Shakespeare Festival and in William Bell's productions of Ivanov and Under Milkwood. In 1965 she received an Ohio Award for her performance in Tartuffe at the Repertory Theatre of Lincoln Center. Some of her roles for A.C.T. have been Dorine in Tartuffe, Serafina in Rose Tattoo and Mrs. Patrick Campbell in Dear Liar.

PATRICK TOVATT, a new member of A.C.T., has come to us from Baltimore's Center Stage where he recently directed Benito Cereno. He has been a member of the Antioch Amphitheatre and the Playhouse in the Park, Cincinnati, Ohio. He has appeared in Caesar and Cleopatra, Areté, and The Birthday Party with the Center Stage.

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JAMES RAGAN is a graduate of the Goodman Theatre and School of Drama. Mr. Ragan has appeared at the Tyrone Guthrie Theatre, the Cleveland Play House and the Peninsula Playhouse. He joined A.C.T. through auditions held during the Conservatory's summer tour and brings with him a repertory of more than twenty major roles in professional theatre.

MARY ELLEN RAY studied at the Royal Court Theatre in London and has worked there professionally for a number of years. She has appeared with the San Francisco Interplayers in the title role in Yerma. She was also seen with the Playhouse in A Phoenix Too Frequent and The Family Reunion.

KITTY WINN, a drama graduate from Boston University, has worked with the Loeb Theatre, the Centenary Little Theatre and the Tufts Arena Theatre. She has appeared in Measure for Measure directed by Margaret Webster, and as Polly Peuchum in The Beggar's Opera.
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JAMES RAGAN is a graduate of the Goodman Theatre and School of Drama. Mr. Ragan has appeared at the Tyrone Guthrie Theatre, the Cleveland Play House and the Peninsula Playhouse. He joined A.C.T. through auditions held during the Conservatory's summer tour and brings with him a repertory of more than twenty major roles in professional theatre.

MARY ELLEN RAY studied at the Royal Court Theatre in London and has worked there professionally for a number of years. She has appeared with the San Francisco Interplayers in the title role in Yerma. She was also seen with the Playhouse in A Phoenix Too Fast in The Family Reunion.

Kitty Winn, a drama graduate from Boston University, has worked with the Loeb Theatre, the Centenary Little Theatre and the Tufts Arena Theatre. She has appeared in Measure for Measure directed by Margaret Webster, and as Polly Peachum in The Beggar's Opera.
Young actors and actresses working with A.C.T. through the Conservatory training program.

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You are invited to participate in the work of the California Theatre Foundation. To become involved in this important work, it is necessary to add to your own cultural enrichment and enjoyment and to assist A.C.T. in the San Francisco Bay Area. The following categories of donations have been set up by the California Theatre Foundation.

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To the Audience...

PLEASE NOTE THE FOLLOWING:

- Smoking is strictly forbidden anywhere in the theatre except in the lobbies.
- Please do not carry refreshments into auditorium.
- The use of cameras and tape recorders is strictly prohibited during performances.
- For your own safety, look for the nearest exit. In case of emergency, walk — do not run — to the exit. (By order of the Mayor and Board of Supervisors of San Francisco.)
- Doctors expecting calls during performances should leave their names and seat numbers with the house manager and may leave the number 771-3880 with their call services.
- Parking: There are efficient parking lots within a distance of one or two blocks around the theatre.
- The management reserves the right to refuse admission, and to alter the performance schedule and to make any alterations in the cast which may be rendered necessary by illness or other unavoidable causes.
- The performance will begin at the time printed on your ticket. In response to a general request from patrons, anyone not in the auditorium before then will be asked to remain outside or to stand at the back, if space permits, until a suitable break in the performance. This will also apply to those returning to their seats after the intermission.
- Entering the backstage area forbidden before the performances. Those wishing to meet the performers after the performance are encouraged to use the Geary Theatre's stage door entrance on Mason Street.
- Main lobby photographic exhibit by Hank Kranzler, much of whose work appears in this program.
- For further information about A.C.T., please write: Communications Director, American Conservatory Theatre, 450 Geary Street, San Francisco, California 94102.
- For ticket information, telephone the Geary Box Office (415) 673-6440. Geary Box Office hours are 10 A.M. to 9 P.M. every day except Sunday. Sunday hours are 12 noon to 9 P.M. Tickets for the Marines Memorial Theatre are sold at the Geary Box Office until ½ hours before curtain. Then, tickets are available at the Marines Memorial Theatre, Sutter and Mason Streets, San Francisco.
- For group rates, please telephone (415) 771-3880.

Looking Forward
To Our Next Season

The entire Conservatory takes this opportunity to offer sincere thanks to the theatregoers from all over Northern California who have helped us get our first San Francisco season off to such a roaring start. Your response has been enthusiastic, heartwarming and unprecedented in the history of American regional theatre.

At the same time, we are grateful to the members of the California Theatre Foundation for having worked so long and hard to make it possible for the American Conservatory Theatre to establish itself in the Bay Area. Their continued efforts in our behalf provide us with a solid basis from which we are able to grow and proceed with the Conservatory's work.

We thank the countless individuals whose enduring support has proved invaluable — the people who called and wrote at the beginning of this first season to welcome us and offer their help, the many others who have volunteered their time and effort in the course of the season. We would be unable to continue without you.

Now that more and more Northern Californians and visitors from all over the world have seen our productions, we are thrilled by the warmth and enthusiasm of our audiences and by the rapport which has developed between us and the community we serve. With each new audience, we learn something new about you — and about ourselves.

One of our basic principles is always to set higher goals for ourselves as individuals and as a Conservatory. Your appreciation lets us know that our goals are worth striving for.

These first few months have been a wonderful beginning. Our hope is that we can count on your continued support for our fall season — and for many seasons in the future.

Sincerely,
The Participants of
The American Conservatory Theatre
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Joseph Magnin, fashion visionary

Fashion is the specialty of Joseph Magnin, who both leads and follows fashions. Based on a philosophy that the new makes the news, JM seeks the individual and the imaginative. There are no fashion skeletons in JM's closet. Everything is lively, fresh and contemporary. The JM look is for the woman with a sense of fashion, but not always with unlimited dollars to spend; the woman awakened in the morning by a jingling get-up-go-to-work alarm or the wail of an impatiently hungry child; the woman who likes the off-beat but not the far-out, the current but not the fad, the daring but not the brash. If you think in the fashion of Joseph Magnin, you're pleased that there are four JMs in San Francisco, Stockton & O'Farrell, Montgomery and Bush, Stonestown Shopping Center, many more throughout California and Nevada.
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