PERFORMING ARTS
GEARY THEATRE

12 MARCH 1967
12/16/67

A.C.T.
AMERICAN CONSERVATORY THEATRE
WILLIAM BALL, General Director

REPERTORY:
DECEMBER 8, 1967 - DECEMBER 31, 1967

GEARY THEATRE
TWELFTH NIGHT
DEAR LIAR
UNDER MILKWOOD
TARTUFFE
THEIVES' CARNIVAL

MARINES' MEMORIAL THEATRE
ALBEE ACTS:
THE ZOO STORY
THE AMERICAN DREAM
TWO FOR THE SEESAW
LONG DAY'S JOURNEY INTO NIGHT
ENDGAME
CHARLEY'S AUNT

1/11/67
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The closer he gets...the better you look!

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PERFORMING ARTS
THE MUSIC & THEATRE MONTHLY
DECEMBER 1967/VOL. 1 NO. 2

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moment of truth
wars after shave and cologne

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RICHARD ANDREWS

JULIE GOUNDET

ROBERT GOULET

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book and lyrics by music by

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The most exciting "Camelot"!
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"Whose fault is it that half the women I speak to fall in love with me? Not mine. I hate it. It bores me to distraction. At first it flattered me — that is how Julia got me." Thus speaks Leonard Charensler in The Philanderer, the second of Bernard Shaw’s plays and until now, the most forgotten.

He himself had pushed it aside, saying that it was farcical, which is only a half-truth, and "dirty," which is certainly not true at all. But owing to the Shaw Boom in the London theatres during the winter of 1965-6, it was thought worth staging at the Mermaid Theatre. The reviews were kindly. So the dramatist’s black sheep was found, after nearly eighty years, to be quite a promising and entertaining lamb.

No doubt public interest was encouraged by the fact that we now know far more about Shaw the man. In the full-length life by St. John Ervine published at the centenary of Blavk’s birth in 1956, Shaw’s progress as a ladies’ man was explained in some detail. It is now realised that Charensler is a piece of self-portraiture, even of light-hearted self-ridicule.

"The fickleness of the women I love," said that character, "is only equalled by the internal constancy of the women who love me." Shaw, during the 1880s, was being constantly pursued. He was, in some ways, no good catch. He had not arrived as an author; he was desperately poor and of necessity badly dressed; he took his meals in a few penny in vegetarian restaurants. He could not take women out and entertain them. But he could talk, and his words were a flashing stream.

If the philandering Charensler speaks for Shaw’s claim to boredom with affairs, and hatred of such attachments, he is not quite speaking the truth. Shaw spent his days writing unwanted novels and articles, which, if accepted, were miserably paid. At night, he could have gone on reading and writing, but instead he went out and about. In women’s company he was at first shy. But his conversation enchanted everyone, and his temitody was not an unmistakable problem, as was proved by a widow, Mrs. Jenny Patterson, who was considerably older than Shaw. Shakespeare had his Dark Lady. Mrs. Patterson was Shaw’s. Both these beauties could delight and torment, and both were seductive in fact as well as in looks. Shaw, at twenty-six, was a "late developer." He had to be, and was, taught the facts of life.

But Jenny had a fiery temper and flared up when he cooled off. The constant scenes and reconciliations began to be exhausting, even for one of such unquenchable energy as Shaw.

Incidentally, Shaw never missed a speaking "date" with the political Comrades to keep an unimposing one with the ladies. Nor did he pursue married women who had husbands alive; they might make passes at him, but he was a nimble practitioner of the side-step. No divorce court appearances for him. His farewell to Mrs. Patterson was not a kindly one.

He put two temperamental women of his type into his two first plays; Blanche Saint in Wives’ Houses and Julia Craven in The Philanderer, both recognisable to his friends.

Charensler, in the latter piece, was involved with two women at once.

So was Shaw. His second affair with Florence Farr, a highbrowed actress on the fringe of the professional stage, infuriated Jenny and led to actual physical blows between the two women. This incident is introduced in Act 1 of The Philanderer when Charensler has to prevent a fight between Julia and her rival.

Shaw married at forty-two, and he never put his, domineering, possessive wife into his plays. Charlotte Payne-Townshend had rescued him from illness, caused by selfish neglect amid over-work. She continued to see that he was properly housed, and tried to shelter him from all the tiresome visitors and incessant invitations likely to afflict a man who had become world-famous. It was not easy. Shaw loved publicity, and welcomed photographers as much as she loathed them.

It was on the whole a very happy marriage, but it had its bad moments. Another Dark Lady loomed up in the formidable and fascinating person of Mrs. Patrick Campbell, star actress at the turn of the century. She was witty, beautiful, an egoist with an opti-size Ego, and could be abominably selfish and quarrelsome both on the stage and off it. When in 1914 she played the part Shaw created for her, that of Eliza Doolittle in Pygmalion (the Eliza who was to conquer the world forty years on as My Fair Lady), the rehearsals were conducted amid temperamental gales of hurricane force. The actor-manager Beelobom Tree, who was putting the play on and playing Higgins, fought with Mrs. Pat, and the author with both of them. But before that, Shaw had found it as difficult to skip from her clutches as from Jenny Patterson’s. Mrs. Pat thought of him as her Jester, called him her "Jong," and said that if he would only take to boot-stocks, no woman in England would be safe. But Shaw stuck to his dish of unromantic herbs. Safety came first, for him and others.

If the Shaw Boom continues in England, there is sure to be a revival of The Apple Cart, and then the public will be reminded that like Mrs. Patterson, Mrs. Patrick Campbell could suf-

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"Whose fault is it that half the women I speak to fall in love with me? Not mine, I hate it. It bores me to distraction. At first it flattered me — that how Julia got me.” Thus speaks Leonard Charteris in The Philanderer, the second of Bernard Shaw’s plays and until now, the most forgotten.

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Charteris, in the latter piece, was involved with two women at once. So was Shaw. His second affair with Florence Farr, a highbrowed actress on the fringe of the professional stage, infuriated Jenny and led to actual physical blows between the two women. This incident is introduced in Act I of The Philanderer when Charteris has to present a fight between Julia and her rival.

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No matter who you are—no matter where you go
def the Baron accompany you...

A man’s Cologne and After Shaving • A man’s Personal Care Deodorant and Powder

WE’RE ALWAYS ANXIOUS to put up the tree in Jack Daniel’s old office.
When that’s done, we know the holidays are here. We hope your plans are coming along too, and that you have a Merry Christmas and a Happy New Year.

ivor Brown, during his career as a journalist, held every kind of post from drama critic to editor of the London Observer. He has written many books, but his favorite subjects are Shakespeare and Shaw.
The Baron
for the Man of distinction—

No matter who you are—no matter where you go
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—by Drop

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In Whom the Bell Tinkles

by Jerome Kilty
Director in Residence

"The enemy of art is laziness."
Anton Chekov

"When all about you are loving their hearts and creating, you’d better create, too, my son."
my mother

"If you want something done immediately, find a busy man.”
my father

When I arrive, mornings, at 450 Geary St., our Conservatory building (above the Curtain Call Bar where our photographs are shortly joining those of the other immortals of show biz!), and see all those creative ACTivists creating, all those directors and actors and teachers and stage-managers and property men and women and the traffic directors and switch-board operators (Good morning, American Conservatory Theatre, may I help you?” voice-with-a-smile but where was that face last night?), churning out "Art" (a farce in Studio B; Heavy Drama in Studio A; Shakespeare in The Button Room; Sweetness and Light in the basement; Poetry in the Hallways) I’m often overcome with frustration and guilt if my schedule is a light one for the day. As if I’m only really there to check on my mail. (That feeling you had as a child when you stayed late in bed on holidays and heard the same old household sounds excluding you). Where is the joy in doing nothing when there’s so much going on? Knowing in advance I’ve only a rehearsal (as director) of Thieves’ Carnival (11-22), a brush-up of Dear Lisa (as actor-director, 2-4) and an evening’s short rehearsal of Don’t Shoot Mable It’s Your Husband (author-director), I cast the well-known glance at the call board in the Green Room to see what jewels have fallen to my co-creators this day. Classes: Who’s getting an Alexander? (That’s the one where they lengthen your back, shrink your head and leave you walking, disjointedly, on air. I haven’t had one for a week?). Robert Weede! Full up, naturally. (Roulades in the light well?). Laughing class? Cancelled. (Well, that’s a relief. How many different kinds of laughing are there, anyway? Besides, we’ve gone all controversial with that one; divided the critics). Jazz Class still throwing out the backs. Three last week. (There’s always the army as a respire. Juggling: yes, very good work on the stilts. Mime. Directors’ Seminar (Promise to tell the truth this time ‘round). Changes in casting. Yes, right. What’s this; Pat Tovatt directing Endgame? Lights up in the brain pan.

He’s only an actor! Now, just a minute, let me close in on that again . . . Tovatt, directing? Dissolve; interior monologue. Kilty standing in the Green Room studying the schedule: “What is this ‘only’?”

“An artist is an artist is an artist is an actor is a playwright is an artist.”
Mother of us all.

In the beginning, they were the same. Shakespeare acted, Stanislavsky created the role of Trigorin at The Moscow Art Theatre, Shaw directed, Brecht founded the Berliner Ensemble so he could stage his own plays. John Gielgud and Laurence Olivier are famous directors as well as producers and actors. Then what’s wrong here? Why do I find myself lifting an eyebrow when an artist steps out of the little territory we have neatly assigned him and presumes to trespass upon an adjacent field of endeavor? If I can react in this Pavlovian manner, then what must the response of that famous anonymity, “the average theatregoer,” be?

Just the other day Peter Ustinov was quoted as saying he’s through acting in his own plays in America because (continued on p. 22).

Elegance in action... with the greatest "inside story" in fine car history.
Cadillac for 1968 introduces its all-new 472 V-8 engine—designed to give you full-range performance, plus added capacity to operate the many power conveniences, such as Cadillac’s variable-ratio power steering. The 472 V-8 represents the fourth major development in V-8 engine design since Cadillac introduced America’s first production V-8. It’s almost like having two engines—one to give you amazingly quiet acceleration and road performance, the other to power all the luxuries that make Cadillac motoring so pleasurable. Drive it and see.

In Whom the Bell Tinkles

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Director in Residence

"The enemy of art is laziness."
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Just the other day Peter Ustinov was quoted as saying he’s through acting in his own plays in America because (continued on p. 12)

Elegance in action…with the greatest “inside story” in fine car history

Since its introduction into the repertoire last December, Dear Liar has had a variety of casts. Michael O’Sullivan and Sada Thompson; Michael O’Sullivan and Barbara Colby; Jerome Kilty and Barbara Colby; and Robert Geringer and Patricia Falkenthal. Kilty also directed Men and Superman and Thieves’ Carnival for A.C.T.
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Cutty Sark
Americas No.1 Selling Scotch

The critics nearly always feel the need to put down his play if they praise his acting or directing; or his directing if they praise his play; or his acting; etc. Yet, he says, when three different people divide up those chores quite often they each reap their individual harvest of kudos. Suspicious, that's what we are, all of us. Why? Because we are brainwashed, that's why. The theatre in this country has too long been divided against itself. It has too long been alienated from the total, communal creativity which was its genius and its raison d'être until the 20th Century arrived and invented the director's theatre. Time for a change?
Flash! Memory:

"The authorship of this play is credited to the company." (Program note at The Berliner Ensemble. Interior monologue, con't.) An ideal situation in creative theatre: Playwright creates, knowing who will interpret what roles. He develops roles, after plot lines are laid down in active discussions with the performers he will eventually direct. Ah, ha! But where? In what extraordinary circumstances could this occur? Why not here? A.C.T. Yes!

Desired/necessary ambiance: author/director has established a working rapport with actors not merely as actors; as fellow creative artists. Yes, it is one of the most difficult professional relationships to achieve in an ego-ridden profession since it is based upon (1) love, (2) mutual respect, (3) mutual admiration of each other's talents as well as awareness of limitations of those talents, (4) acceptance of individualistic work habits and (5) mutual sharing of the common road leading towards a successful production. Successful by the standards of what we set out to achieve which is not always coincident with the aims of others. This is rather like the Greek ideal of arête. I suppose, where we have mutually examined and agreed upon our common potential within a certain artistic framework and then judge the extent of our success by the degree of our realization of that potential. Well, fine, and we might be on the verge of that, mightn't we? Here?

In Man and Superman, weren't some of the hang-ups in the early stages of rehearsal a lack of shared experience; a lack of a common language with which to define the common goal? And are we not, after dozens of productions and hundreds of shared classes beginning to create our own vocabulary, our own signals?

Flash! Memory:

"The Company is the playwright and director. I am a traffic cop." Jose Trujillo in rehearsal for Oh, What a Lovely War.

Then what is the next step toward definition and realization of that commonly shared goal, not only for a specific play but for the Company as a whole? Why, obviously, for all those who want to find who hear the tinkle of that little bell inside them which tells them they can go on creating in all fields, knocking down the partitions and pigeon-hole walls and artistic fences. Overreach, over-lap, over-do, "Re-naze." Try everything. That's why we're here. Flash! Memory:

"Dare and dare and dare again, until I die." Shaw, St. Joan. Who's talking about dying? Just a moment, now.

Quick dissolve back to Green Room. Kilty still intent on daily schedule posted on the Green Room call board. Overheard snatch of conversation: 1st voice: "Michael O'Sullivan is working on two plays."
2nd voice: "What?"
1st voice: "Uhm hum.
2nd voice: "They any good?"
1st voice: "He likes them."
2nd voice: "You know, I think I put all my heart and soul into something, I mean, if everybody else is doing it?"
1st voice: "Why not? Maybe I will, too."
2nd voice: "Now, wait a minute!"
Long shot. Kilty looks around at speakers. 2nd voice is that of Pat Tovatt. Tovatt, actor/director and now, God forbid, playwright! A word of advice is in order.

Kilty: "Careful, Pat, you know what they say: 'Jack of all trades, master of none.'"

Slow fade out.

Kilty picks up his mail and exits past the switchboard ("Good morning, American Conservatory Theatre. May 1, 1970").
the critics nearly always feel the need to put down his play if they praise his acting or directing; or his directing if they praise his play; or his acting ... etc. Yet, he says, when three different people divide up these chores quite often they each reap their individual harvest of kudos. Suspicious, that’s what we are, all of us. Why? Because we are brainwashed, that’s why. The theatre in this country has too long been divided against itself. It has too long been alienated from the total, communal creativity which was its genesis and its raison d’être until the 20th Century arrived and invented the director’s theatre. Time for a change?

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“The Company is the playwright and director. I am a traffic cop.”—Joe Littlewood in rehearsals for Oh, What a Lovely War. Then what is the next step toward definition and realization of that commonly shared goal, not only for a specific play but for the Company as a whole? Why, obviously, for all those who want to find who hear the tinkling of that little bell inside them which tells them they can go on creating in all fields, knocking down the partitions and pigeon-hole walls and artistic fences. Overreach, over-lap, over-do. “Re-nace.” Try everything. That’s why we’re here.

Flash Memory.

“Dare and dare and dare again, until I die.”—Shaw, St. Joan. Who’s talking about dying? Just a moment, now.

Quick dissolve back to Green Room. Kitty still intent on daily schedule posted on the Green Room call board. Overheard snatch of conversation:

1st voice: “Michael O’Sullivan is working on two plays.”

2nd voice: “Writing!”

1st voice: “Umm hum.”

2nd voice: “They any good?”

1st voice: “He likes them.”

2nd voice: “You know, I think I’ll get off my behind and do the same thing. I mean, if everybody else is doing it!”

1st voice: “Why not? Maybe I will, too.”

2nd voice: “Now, wait a minute!”

Long shot. Kitty looks around at speakers, 2nd voice is that of Pat Tovatt. Tovatt, actor/director and now, God forbid, playwright! A word of advice is in order.

Kitty: “Careful, Pat, you know what they say: Jack of all trades, master of ...”

Slow fade out.

Kitty picks up her mail and exits past the switchboard (“Good morning, American Conservatory Theatre. May I help you?”), closing the door, imprisoning those sounds, uniquely A.C.T.’s. Residues in the light well, a blending of voices tragi-comical.

Creation! /
A HALO OF LOVELINESS
White Shoulders – Most Precious – Great Lady
Romantic – Elegant – Sophisticated

FOUNDCATION COUNCIL
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The California Theatre Foundation is a non-profit, tax exempt organization created under the laws of the State of California for the purpose of raising funds from members of the community 400 thousand dollars in outright gifts and endowments to cover the anticipated costs of the American Conservatory Theatre’s 1967-68 program in San Francisco not covered by the sale of tickets.

You are invited to participate in the work of the California Theatre Foundation. To become involved in this rare opportunity to add to your own cultural enrichment and enjoyment and to back A.C.T.’s program in the San Francisco Bay Area, the California Theatre Foundation has established the following categories of donations.

Fellow ........................................... $5,000 or more
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The California Theatre Foundation is a non-profit, tax exempt organization created under the laws of the State of California for the purpose of raising funds from members of the community. 400 thousand dollars in outright gifts and endowments to cover the anticipated costs of the American Conservatory Theatre's 1967-68 program in San Francisco not covered by the sale of tickets.

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- Fellow ........................................................................... $5,000 or more
- Patron ........................................................................... $2,000 or more
- Sponsor ........................................................................... $1,000 or more
- Associate ......................................................................... $500 or more
- Supporter ........................................................................... $100 or more
- Member ............................................................................. $25 or more

These donations are exempt under state and federal tax laws.

Checks should be made payable to the CALIFORNIA THEATRE FOUNDATION and forwarded to CALIFORNIA THEATRE FOUNDATION, Suite 200, 127 Montgomery Street, San Francisco 94104.  
WILLIAM SHAKESPEARE'S
TWELFTH NIGHT or WHAT YOU WILL

Production conceived and directed by WILLIAM BALL
Associate Directors EDMUND HASTINGS
ANCILLE JACOB
Settings designed by STUART WURTZEL
Costumes designed by LEWIS BROWN
Lighting designed by JOHN MCLAIN
Music and songs composed by CONRAD SUSA

cast
(in order of appearance)

Orsino, Duke of Illyria PAUL SHIHAR
COLE SCHLICK
(Gentlemen attending on the Duke)
(Curio) MARK SCHELL
Valentine JAMES RAGAN
Viola, sister to Sebastian DIANN MEARS
ELIZA GLOR
A Sea Captain, friend to Viola PATRICK TOYATT
GLEN MAZEN
Sir Toby Belch, uncle to Oliva RAY BERNHARDT
HARRY FRAZIER
Maria, lady to Olivia ANGELA PATON
RUTH KOBART
Sir Andrew Aguecheek GLEN MAZEN
PHILIP KERR
Clown, servant to Olivia DAVID GERMAN
SCOTT HYLANDS
Olivia CAROL MAYO JENKINS
DEBORAH SUSEL
Malvolio, steward to Olivia KEN RUTA
BARRY KRAFFT
Antonio, a sea captain, friend to Sebastian GEORGE EDE
Mark Brummell RAY LANE
Sebastian, brother to Viola LARRY FEAGLE
Ray Eaton
Fabian, servant to Olivia MICHAEL LERNER
DAVID DUKES
Froats
BARRY KRAFFT
First Officer HERMAN POPPE
Second Officer ROBERT HEROD
Lords, sailors, musicians, ladies LARRY FEAGLE
KATE HAWLEY
KAREN INGEBRON
ENID KENT,
DANA LARSON
DON WATSON
RICHARD WILLIS

The scene is a city on the coast of Illyria

There will be one ten-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 the performance.

Promise her anything... but give her Arpege

Extract 80ml to 300ml
Darling Powder $5
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Kahlua, everyone!
Kahlua is by far the most popular, largest selling coffee liquor in the whole wide world!

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If you're going to Scandinavia, go with us.
We were born there.

We know Scandinavia like you know your own neighborhood. We fly to Copenhagen, Oslo, Bergen, Stockholm and Helsinki. We fly from New York, Chicago, Los Angeles, Seattle, Montreal and Anchorage. Within Scandinavia we fly to more cities (and towns) than we have room to list here.

We know the other parts of Europe pretty well too.

Get time to see more of Europe? Stay with us. SAS serves more cities within Europe than any other transatlantic or transpolar airline.

Gin

Kahlua, anyone?
Promise her anything... but give her Arpege

WILLIAM SHAKESPEARE'S
TWELFTH NIGHT or WHAT YOU WILL

Production conceived and directed by
William Ball
Edward Hastings
Nigel Jackson

Settings designed by
Stuart Wurtzel

Costumes designed by
Lewis Brown

Lighting designed by
John McGain

Music and songs composed by
Conrad Susa

Cast
(in order of appearance)

Orsino, Duke of Illyria
Paul Shner
John Schuck

(Gentleman attending on the Duke)

Curio:
Mark Schell

Valentine:
James Ragan

Viola, sister to Sebastian
Diann Mears
Ellen Geer

A Sea Captain, friend to Viola
Patrick Tovatt
Glen Maben

Sir Toby Belch, uncle to Olivia
Ray Reinhardt
Harry Frazier

Maria, lady to Olivia
Angela Paton
Ruth Kobart

Sir Andrew Aguecheek
Glen Maben
Philip Kear

Clown, servant to Olivia
David Germain
Scott Hylands

Olivia
Carol Mayo Jenkins
Deborah Susel

Malvolio, steward to Olivia
Ken Rutka
Barry Krait

Antonio, a sea captain, friend to Sebastian
George Ede

Sebastian, brother to Viola
Marek Brezack
Ray Laine

Fabian, servant to Olivia
Michael Lerner
David Dukes

Pilots

First Officer
Herman Poppe

Second Officer
Robert Hefez

Lords, sailors, musicians, ladies
Larry Ferguson, Katie Haviley,
Karen Ingellhorn, Enid Kent,
Dana Larson, Don Watson,
Richard Willis

The scene is a city on the coast of Illyria

There will be one ten-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 the performance.

If you're going to Scandinavia, go with us.

We were born there.

We know Scandinavia like you know your own neighborhood. We fly to Copenhagen, Oslo, Bergen, Stockholm and Helsinki. We fly from New York, Chicago, Los Angeles, Seattle, Montreal and Anchorage. Within Scandinavia we fly to more cities (and towns) than we have room to list here.

We know the other parts of Europe pretty well too. Got time to see more of Europe? Stay with us. SAS serves more cities within Europe than any other transatlantic or transpolar airline.

"Kahlua, anyone?"

Kahlua, everyone! Kahlua is by far the most popular, largest selling coffee liquor in the whole wide world.

Kahlua coffee liquor from Sunny Mexico

"Sunny... Sunny... Sunny."
JEROME KILTY'S

DEAR LIAR

Directed by JEROME KILTY
Associate Director EUGENE BARCONE
Settings designed by STUART WURTZEL
Lighting designed by JOHN MCKAIN
Costumes designed by WALTER WATSON

cast

Mrs. Patrick Campbell PATRICIA FALKEHAIN
BARBARA COULBY
George Bernard Shaw ROBERT GERRINGER
JEROME KILTY

ACT I 1909 to 1914
FIFTEEN MINUTE INTERMISSION
ACT II 1914 to 1949

How to succeed at Christmas

Make one huge golden glowing present of the whole sixteen flower-and-spice laden Royal Secret Fragrance gifts... from room-filling perfume to bureau drawer liners. What a gesture!

Germaine Monteil
DEAR LIAR

Directed by JEROME KILTY
Associate Director EUGENE BARCONE
Settings designed by STUART WURTLER
Lighting designed by JOHN McCAIN
Costumes designed by WALTER WATSON

cast

Mrs. Patrick Campbell PATRICIA FALKENHAIN
BARBARA COUBY
Georges Bernard Shaw ROBERT GERRINGE
JEROME KILTY

ACT I 1899 TO 1914

FIFTEEN-MINUTE INTERMISSION

ACT II 1914 TO 1940

How to succeed at Christmas
Make one huge golden glowing present of the whole
sixteen flower-and-spice laden Royal Secret Fragrance gifts...
from room-filling perfume to
bureau drawer liners. What a gesture!

Germaine Monteil
MOUSSY'S

TARTUFFE

In a new translation by Richard Wilbur.

Directed by WILLIAM BALL
Associate Director EUGENE BARONE
Costumes designed by JANE GREENWOOD
Settings designed by STEWART MURZEL
Lighting designed by JOHN McCARTY
Music composed by LEE HOIBY

CAST

(RENÉ AUBERJONOIS
PATRICK TOVATT
JOSEPHINE NICHOLS
RUTH KOBART
JUDITH MISHIALY
ANN WELDON
CHARLENE PETITE
DEBORAH SUSSEL
DIANN MEARS
MICHAEL LEARNED
RAY LANGE
DAVID DUKES
PETER DONAHUE
JAMES RAGAN
PAUL SHINER
MARK SCHILL
RAMON BEREZ
ROBERT GERRINGER
PHILIP KEER
JAY DOYLE
JOHN SCHUCK
KATH HAWLEY
KAREN INGENTHORN
ROBERT FIERO,
LARRY FERGUOSON,
GIULIANI,
HERMAN POPPE,
RICHARD WILLIS,
PAUL WILKES

Time: 1:00
Place: Orgreave's estate in France

There will be onefifteen-minute intermission

Get the credit you deserve

First name for the martini

For more martini pleasure—call the martini
by its first name.

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MOIÈRES

TARTUFFE

In a new translation by Richard Wilbur.

Directed by WILLIAM BALL
Associate Director EUGEN BARONE
Costumes designed by JANE GREENWOOD
Settings designed by STUART WURTZEL
Lighting designed by JOHN MCCLAIN
Music composed by LEE HOBY

CAST

In order of appearance:

Tartuffe RENE AUBERJONOIS
Madame Pernelle PATRICK TOVATT
Donné JOSEPHINE NICHOLS
Marianne (Organ's daughter,
Ermione's stepdaughter) RUTH KOBART
Ermione (Organ's wife) JUDITH WELALY
Dams (Organ's son,  
Ermione's stepson) ANN WELDON
Cleante (Ermione's brother) CHARLINE POLUTE
Valere DAVID DUKES
Orgon DAVID DUKES
Monimion Loyal RUTH KOBART
Officer to the King JAY DOYLE
Elpège DORIS LAU
Mistress KAREN INGENTHORN
Servants and Clerks ROBERT FEIG

Place: Organ's estate in France

Time: 1665

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 the performance.
Dylan Thomas's

UNDER MILKWOOD

Directed by WILLIAM BALL
Associate Directors ROBERT BONAVENTURA and STEPHAN CARNOVSKY
Settings designed by STUART WURTZEL
Lighting designed by JOHN McLAINE
Costumes designed by WALTER WATSON
Music composed by LEE HOBBY

CAST
First Voice RAY REINHARDT, ROBERT GERRinger
Second Voice PAUL SHENAR, MARK BRAMHALL
Captain Cat PETER DONAT, GIL TURNER
Mog Edwards KEN RUTA, BARRY MACGREGOR
Miss Mylarney Price ELLEN GEER, DEBORAH SUSEL
Mrs. Osgood-Fitchard BARBARA COBY, CAROL MAYO JENKINS
Mae-Rose Cottage JUDITH MISHALY, IZETTA SMITH
Polly Garter DIANN MEARS, MICHAEL LEARNED
Reverend Eli Jenkins RENÉ ALBERGONIS, BARRY KRAFT
No-Good Boyo DAVID DUKES, JAMES RAGAN

There will be one fifteen-minute intermission

"Who does the hiring and firing around here, Sport?"

Everyone in the flying business knows "Flip." He built a Swallow biplane at age 15. He's covered every flight from the Yukon (Stearman 4D) to Labrador (Sikorsky S-38 Float Plane)—in weather nobody else would go up in. And when "Flip" finds an airport all fogged in, he likes nothing better than to give it "the old school try." We wouldn't touch him with a 10-foot pole. We built American with the professional traveller in mind: the man who does a lot of flying. And a customer like this expects every flight to be a milk run. Which is why you'll find a million-mile Captain at the controls whenever your Travel Agent books you on American. You understand, don't you, "Flip"?

American Airlines
The airline built for professional travellers. (You'll love it.)
DYLANTHOMAS'S

UNDER MILKWOOD

Directed by WILLIAM BALL
Associate Directors ROBERT BONAVENTURA and STEPHAN CARNOVSKY
Settings designed by STUART WURTZEL
Lighting designed by JOHN McAIN
Costumes designed by WALTER WATSON
Music composed by LEE HOBBS

cast

First Voice RAY REINHARDT ROBERT GERINGER
Second Voice PAUL SHENAR MARK BROMHALL
Captain Cat PETER DONAT GIL TURNER
Mog Edwards KEN RUTA BARRY MACCREGAN
Miss Mylan Pricc ELLEN GEER DEBORAH SUSSEL
Mrs. Ogmore-Fritchard BARBARA COBY CAROL MAYO JENKINS
Mae-Rose Cottage JUDITH MIHALYI IZETTA SMITH
Polly Garter DIANN Mears MICHAEL LEARNEY
Reverend Eli Jenkins RENE ALBERGNOIS BARRY KRAFT
No-Good Bayo DAVID DUKES JAMES RAGAN

There will be one fifteen-minute intermission

Everyone in the flying business knows "Flip." He built a Swallow biplane at age 15. He's covered every flight from the Yukon (Stearman 4D) to Labrador (Sikorsky S-38 Float Plane)—in weather nobody else would go up in. And when "Flip" finds an airport all fogged in, he likes nothing better than to give it "the old school try." We wouldn't touch him with a 10-foot pole. We built American with the professional traveller in mind: the man who does a lot of flying.

American Airlines
The airline built for professional travellers. (You'll love it.)

“Who does the hiring and firing around here, Sport?”

And a customer like this expects every flight to be a milk run. Which is why you'll find a million-mile Captain at the controls whenever your Travel Agent books you on American. You understand, don't you, "Flip"?
Revlon says:
Yes.
The Polished Face.

What's the great new fashion in faces? We could polish it off in a word: gleam. Gleam's the theme. This is your year to shine.


Yesssyes, the polished face. The new rave-length. The Big To-do Today. Revlon blushes. Gleam. Accepts the beautiful blame. Shine, everyone!

New Face Gleamer
Stick it over makeup. Or slick it on bare. Instant glow-power!
Revolon says: Yes. The Polished Face.

(All Blushes and Shine. All Peaches and Gleam)

What's the great new fashion in faces? We could polish it off in a word: Gleam. Gleam's the theme. This is your year to shine.


New Face Gleamer

Stick it over makeup. Or stick it on bare. Instant glow-power!
JEAN ANOUILH’S
THIEVES’ CARNIVAL
Translated by Lucienne Hill

Directed by JEROME KILTY

Settings designed by STEWART WURTZEL
Lighting designed by JOHN MCLAIN
Costumes designed by LEWIS BROWN
Music composed and arranged by JERRY COURNOYER

cast
(in order of appearance)

The Bard JAMES RACAN
Peterboro (Master Thiel) RAY REINHARDT
Hector (Thiel’s Nurse) PATRICK TOVATT
Custard (Apprentice Thiel) DAVID DUKES
Lord Edgard (from London) HARRY FRAZER
Lady Hurtle (His Cousin) RUTH KRAZER
Evil (Michael Learned) MICHAEL LEARNED
Julietta KITTY WINN
Dapult Sr. KEN BURICA
Dapult Jr. MARK BREMMER
Town Clerk of Vichy BARRY KRAFT

Town Clerk of Vichy BARRY KRAFT

dramaturge KATE HAWLEY

Gentlemen of Vichy ROBERT FIERO, HERMAN POPPE
Ice Cream Man TERRY MACE

Ladies KAREN INGENTHORN, MARGARET RAY
Little Girl JENNIFER NERBY

A spa near Vichy, France, during three days.

There will be one fifteen-minute intermission

WILLIAM BALL, General Director. The founder and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Thieves’ Carnival at New York’s Lincoln Center. Before that, he staged Homage to Shakespeare, starring Sir John Gielgud, Dame Edith Evans, and Margaret Leighton at Philharmonic. His off-Broadway productions include Six Characters in Search of an Author, which was for him the D’Annunzio, the Outer Circle Critics Award and Obie Production Awards; Under Milkwood which also won the D’Annunzio and the Outer Circle Critics Award; Ivanov, which received the Obie and Vernon Rice Drama Desk Award. In 1960 he re-created 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 American Cen...
JEAN ANOUILH’S
THIEVES’ CARNIVAL
Translated by Lucienne Hill
Directed by JEROME KILTY
Settings designed by STUART MUETZEL
Lighting designed by JOHN MCLAIN
Costumes designed by LEWIS BROWN
Music composed and arranged by JERRY COURNOYER

cast
The Bnf JAMES RAGAN
Peterbous (Master Thief) RAY REINHARDT
Hector (Thief) PATRICK TOVATT
Gustave (Apprentice Thief) DAVID DUKES
Lord Edmond (Lord of London) HARRY FRAZER
Lady Huf (His Cousin) RUTH KRAFST
Evie MICHAEL LEONARD
Juliette KITTY WISE
Du Pont Sr. KEN RUTA
Du Pont Jr. MARK BHAMMALL
Town Crier of Vichy BARRY KRAFT

Gendarmes of Vichy KATE HAWLEY

Ice Cream Man ROBERT FERO

Ladies KAREN ENGELHORN, MARCIE RAY

Little Girl JENIFER NIEBKY

A spa near Vichy, France, during three days.

William Ball
Wm. H. Bushnell, Jr.
Edward Hastings
John Seig

WILLIAM BUSHNELL, Managing Director, a recipient of a Ford Foundation grant in theatre management, joined the American Conservatory Theatre in 1966 after three years as executive director of Baltimore, Maryland’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. In addition to being Managing Director for A.C.T., he serves as secretary-treasurer of the League of Resident Theatres and as a management consultant to other regional theatres.

EDWARD HASTINGS, Executive Director, was Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Samantha and the Captain and Epitaph for George Diller, and directed A Men for All Seasons at Penn State University and the national touring company of Oliver! Mr. Hastings’ production of Chaucer’s The Canterbury Tales premiered at the Stanford Summer Festival two summers ago as well as our Town Festival, and has received a special award and will be seen again this season.

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 Dramatic Arts. As a producer, he has operated his own company — the Manosa Vineyard Show 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 shows over eight years. Mr. Seig joined A.C.T. after years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

Edward Hastings
John Seig
JIROM KILTY, Director in Residence. Mr. Kilty has been one of the architects of the repertory theatre movement in America—since founding the Brattle Theatre Company, Cambridge, in 1948 while still an undergraduate at Harvard. He has been artistic director of the Group 20 Players as well as director with the N.Y. Centre Drama Co., the Boston Arts Festival Company and The American Shakespeare Company at Stratford. The years 1962-1963 saw Mr. Kilty in Europe where he served as director for Sir John Gielgud, Elizabeth Bergner, Marie Bell, Pierre Brasseur, Maria Casares, and Luciano Visconti's company in Rome. Mr. Kilty returned to A.C.T. for his second season after directing Antigone at Stratford, Conn., this summer. In San Francisco he will stage a new production of Thieves' Carnival as well as a revival of his Dear Liza, in which he will also perform.

ROBERT W. GOLDSBY, Training Director, will become chairman of dramatic at the University of California at Berkeley in January. Mr. Goldsby has directed at Columbia University (Dante's Death, Great God Brown, Antigone, the Equity Library Theatre in New York (Autumn Garden), the San Francisco Actors' Workshop (Becket, The Red May), and, at Berkeley, worked with Joan Reine as co-director and translator of René's Carole. For A.C.T., Mr. Goldsby directs USA and one of A.C.T.'s productions of Long Day's Journey Into Night. In addition to his directing and training assignments, Mr. Goldsby appears in The Zoo Story and Our Town.

guest director

BYRON RINGLAND, Guest Director. A graduate of Carnegie Tech, Mr. Ringland has staged this company's production of Two People. The Seagull, Long Day's Journey Into Night and Six Characters In Search Of An Author. His directorial credits include productions of "Long Day's Journey" and Of Dad, Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad at the Fred Miller Theatre, and Counsellor's Feast at New York City Center. He has directed the premiere performance of the Western Opera Theatre produced by the San Francisco Opera Company, with productions of Carelino in the Metropolitan Opera in the San Francisco Opera, and The Thirld and The Medium. He also directed the San Francisco Spring Opera production of Tales Of Hoffman.

LYNEE ARDEN has acted at Circle-in-the-Square, New York, in stock, and at the Playhouse, San Francisco. She won the A. S. 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 Chissie, will be seen later in the season in White America, Thieves' Carnival and The Crucible.

RENE AULIERGOIS, who has been with the Company since its inception, holds an incredible record for a young actor. He has created roles for more than 45 shows in four years, including 20 productions with the Arena Stage in Washington, D.C. He has directed Beyond the Fringe for A.C.T., and acted in ten productions, including title roles in King Lear, Tartuffe, and Charter's Amt. He is a graduate of Carnegie Institute of Technology.

RAMON BIER, has appeared in numerous productions on and off-Broadway, the most recent being Arthur Miller's View from the Bridge. Mr. Bier's television credits include "Hogan's Heroes," "Naked City," "Hawk," and "The Hallmark Hall of Fame." On Broadway, he was in Paddy Chayefsky's The Vow and Shaw's Too True to Be Good. His roles in this season's repertoire include the father in Long Day's Journey Into Night, John Proctor in The Crucible, Jerry Ryan in Two for the Seesaw, and Captain Cat in Under Milkwood.

DION CHISSE is well-known to Bay Area audiences. He has appeared with the Actors Workshop, the Sausalito Theatre, the Marin Shakespeare Festival and the Playhouse Repertory Theatre. In addition to the stage, he has worked in both television and radio. Mr. Chissie is married to A.C.T. actress Lynee Arden. This season, he will be seen in OfMaidge, Charter's Amt, and The Crucible.

BARRABAR COLEBY has appeared in several New York productions, including on Broadway, On the Road, with Jason Robards, Jr. and Anne Bancroft. She has appeared in the American Shakespeare Festival in Stratford, Connecticut, and the Circle-in-the-Squares in New York. Miss Coleby is in the recent film starring Jill Wallach and others need them.
HEROES, DIRECTOR IN RESIDENCE. Mr. Kitty has been one of the activites of the aetorium of the new theatre movement in America since founding the Trinity Theatre Company, New York, in 1948 while still an undergraduate at Harvard. He has been director of the Group 20 Players as well as director of the New York City Centre Drama Co., the Boston Arts Festival Company and the American Shakespeare Company at Stratford. The years 1962-1963 saw Mr. Kitty in Europe where he served as director for Sir John Gielgud, Elizabeth Bergner, Marie Bell, Pierre Brissard, Maria Casares, and Luciano Visconti's company in Rome. Mr. Kitty returns to A.C.T. for his second season after directing Antigone at Stratford, Conn., this summer. In San Francisco he will stage a new production of Thieves' Carnival as well as a revival of his Dear Liez, in which he will also perform.

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guest director

BYRON RINGLAND, Guest Director. A graduate of Carnegie Tech, Mr. Ringland, who has worked in the stage production of The Seagull, Long Day's Journey Into Night and Six Characters in Search of an Author. His directorial credits include productions of "Long Day's Journey" and "Oh Dad, Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad at the Fort Miller Theatre, and L'Atelier 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 Giacomo Puccini's The Old Maid And The Thief and The Threepenny Opera in San Francisco. He also directed the San Francisco Spring Opera production of Tales Of Hoffmann.

associate and journeymen actors

LYNNE ARDEN has acted at Circle-in-the-Square, New York, in stock and, at the Playhouse, San Francisco. She was the重 Award for her performance as Lady Macbeth at the San Diego Shakespeare Festival. Miss Arden, who is the wife of A.C.T. actor Don Chesser, will be seen later in the season in In White America, Thieves' Carnival and The Crucible.

Rene Albergoni, who has been with the Company since its inception, holds an incredible record for a young actor. He has created roles for more than 45 shows in four years, including 20 productions with the Arena Stage in Washington, D.C. He has directed beyond the Fringe for A.C.T. and in ten productions, including title roles in King Lear, Tartuffe, and Charles's Aunt. He is a graduate of Carnegie Institute of Technology.

RAMON BIEBL has appeared in numerous productions on and off-Broadway, the most prominent being Arthur Miller's View from the Bridge. Mr. Biebl's television credits include "Hogan's Heroes," "The Naked City," "Hawk," and "The Hallmark Hall of Fame." On Broadway, he was in Paddy Chayefsky's The Prisoner of Second Avenue and in "Too True To Be Good." His roles in this season's repertoire include the father in Long Day's Journey Into Night, John Proctor in The Crucible, Leroy Ryan in Two for the Seesaw, and Captain Cat in Under Milkwood.

DION CHESS is well-known to Bay Area audiences. He has appeared in the Actors' Workshop, the Sausalito Theatre, the Marin Shakespeare Festival and the Playhouse Repertory Theatre. In addition to the stage, he has worked in both television and radio. Mr. Cheese is married to A.C.T. actress Lynn Arden. This season, he will be seen in King Lear, Charles's Aunt, and The Crucible.

BARBARA COBBY has appeared in several San Francisco productions including, on Broadway, The Devil with John Robson, Jr. and Anne Bancroft. She has appeared at the American Shakespeare Festival in Stratford, Connecticut, and has appeared in the recent film starring Elia Wallach.
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George Ede played the title role in King Lear at the Marin Shakespeare Festival last summer and has worked with the Playhouse, the International Repertory Theatre, the Whirl Theatre, and the Drama Ring in San Francisco as well as with Sylvia Sidney in The Importance of Being Earnest. His film credits include A Naturally Funny Man and The Disappearing Presumption, and he has been seen in television drama on KCED and KGO TV. He appears in Charlie's Aunt and Twelfth Night.

Patria Falkenhain was with the APA-Phoenix Theatre in New York for five years when she won Obie Awards for her performances in Aver Gun and Nancy N. Part II. She appeared at the Geary Theatre in the national companies of All for the Fall and toured with the national company of Waltz of the Toreadors with Medwyn Douglas. Last season, she performed in Titus Andronicus, Pinn for a Song and Ayshea at the Center Stage in Baltimore. She is in Deep Lur and The American Dream.
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Ann Jackson, The Tiger Makes Out. She comprises half of the cast in A.C.T.'s two-character plays Two for the Seesaw and Dear Mr. Colby also appears in Under Milkwood.

PETER DONAT has appeared in several Broadway plays, including The Chinese Prime Minister, The Entertainer, The Country Wife, The First Gentleman (for which he won the Theatre World Award as best featured actor) and a special performance at the Empire Theatre. Off-Broadway, he was featured in The Three Sisters. He has been with the Stratford Festival (Canada) for six seasons. He is in Twelfth Night and Under Milkwood.

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 Androcles and the Lion. During A.C.T.'s first Bay Area season, Mr. Doyle was one of the company's busiest performers, working in eight plays. This season, he is in The American Dream, Under Milkwood, The Crucible, Our Town, and Tartuffe.

GEORGE EDE played the title role in King Lear at the Marin Shakespeare Festival last summer and has worked with the Playhouse, the International Repertory Theatre, the Wharf Theatre, and the Drama Ring in San Francisco as well as with Sylvia Sidney in The Importance of Being Earnest. His film credits include A Naturally Funny Man and The Disappearing Presumption, and he has been seen in television drama on KQED and KGO TV. He appears in Charley's Aunt and Twelfth Night.

PATRICIA FAULKENHAIN was with the APA-Phoenix Theatre in New York for five years where she won Obie Awards for her performances in Aver Canti and Antony and Cleopatra. Last season, she performed in Titus Andronicus, Pericles for a Song and A Charlie at the Center Stage in Baltimore. She is in Deep Lur and The American Dream.

Incontestably male.
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Germaine Montéil

HARRY FRAZIER has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Hal in Henry IV, Part II. His part A.C.T. performances include roles in Titus Andronicus and Death of a Salesman. Currently, he is seen in The American Dream, Twelfth Night and Charley's Aunt.

ELLEN GERG joined A.C.T. last season after four seasons with the Milwaukee Repertory Theatre Company. Her previous experience includes leading and feature roles with the APA and Milwaukee's Fred Miller Theatre. Last spring, her roles with A.C.T. included Emily in Our Town and Nina in The Seagull. This season she appears in Under Milkwood, Twelfth Night, and Our Town.

ROBERT GERRINGER has played 25 Shakespearean roles, including those of Hamlet, Iago, Petrouchka, Benedick, Banquo and Coriolanus. He was the father in the Minnesota Theatre production of Philadelphius, Here I Come and played the First Voice in William Ball's original off-Broadway production of Under Milkwood. He has made live feature films and had running parts in The Defenders, I Love a Lion, and Dark Shadows on television. Mr. Gerringer appears in Dear Lion, Tartuffe and Under Milkwood.

DAVID GREGG has appeared at the American Shakespeare Festival in Stratford, Connecticut, The Fred Miller Theatre in Milwaukee and the Circle Theatre in Seattle. In 1964, Mr. Gregg was nominated for the Camilla Award for his performance as Falstaff on Broadway with Kate Reid. Mr. Gregg has performed with Morris Carnovsky in King Lear as the Fool. His roles this season include Feste in Twelfth Night, Edmund in Long Day's Journey into Night, and Gustave in Thieves' Carnival.

SCOTT HYLANDS, a Canadian, began his theatre training at the University of British Columbia where he received a B.A. in directing. In New York, he appeared in the title role of Billy Lee, in Jerome Robbins' production of L'histoire de Soljekt, and on Broadway in Things That Go Bump in the Night. A charter member of the Conservatory, Mr. Hyland directed last season's production of Krapp's Last Tape. He is in The American Dream, Charley's Aunt, The Zoo Story, and Twelfth Night.

PHILIP KERR has had two seasons with the Tyrolean Theatre and with the Cleveland Play House. Mr. Kerr studied at the London Academy of Music and Dramatic Art and toured Holland in A Midsummer Night's Dream. In his first season with the Conservatory, he appears in Twelfth Night and Tartuffe.

RUTH KOBART is well known for leading roles on the Broadway stage and with the New York City Opera Company. She appeared in the film of How to Succeed in Business Without Really Trying, reprising her part of Miss Jones from the original Broadway production. Other Broadway credits include Donna in A Funny Thing Happened on the Way to the Forum for which she received a Tony nomination. Miss Kobart will be seen this season in several roles, including Mommy in The American Dream and Lady Hurt in Thieves' Carnival.

MICHAEL LEAHED has worked with the Stratford Festival (Canada) resident and touring companies. Miss Leaned played Irena in The Three Sisters at the Fourth Street Theatre in New York and in the off-Broadway production of A God Named Here. She has appeared in the Canadian Broadcasting Company's television production of Great Expectations and in the films, Red Kite and World of Three. Miss Leaned is in Tiny Alice, Tartuffe, Thieves' Carnival and Charley's Aunt. She is married to Peter Donat.

BARRY MACGREGOR was born in England and has acted both in Canada and in his native country. In 1963 he joined the Royal Shakespeare Company on a three-year contract during which time he also appeared in Becket with Christopher Plummer in the West End. He later toured Eastern Europe and the U.S. with the K.S.C. He appeared with the Stratford Festival Company in 1964 in Yeoman of the Guard directed by William Ball. He returned to the Stratford company in the 1965 and 1966 seasons.

DEANN MEARS appeared on Broadway in Show's Eve to Be Good, and was seen off-Broadway as Gwendolen Fairfax in Earnest In Love, and in A Sound of Silence and The Decameron. Miss Meares began her acting career in the national company of William Inge's The Dark at the Top of the Stairs. Some of the A.C.T. productions she appears in are Tartuffe, Tiny Alice, Man and Superman and Under Milkwood. Among her new roles this season will be Viola in Twelfth Night and Olga Knipper in Long Live Life.

JUDITH MINALY, 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, Man and Superman, Under Milkwood and Charley's Aunt. She is married to A.C.T. actor Rene Aubeljoros.
HARRY FRAZIER has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Hal in Henry IV, Part II. His past A.C.T. performances include roles in Titus Andronicus and Death of a Salesman. Currently, he is seen in The American Dream, Twelfth Night and Charley’s Aunt.

ELLEN GEER joined A.C.T. last season 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. Last spring, her roles with A.C.T. included Emily in Our Town and Nina in The Seagull. This season she appears in The American Dream, Twelfth Night, and Under Milkwood.

ROBERT GERRINGER has played 23 Shakespearean roles, including those of Hamlet, Iago, Petruchio, Benedick, Banquo and Coriolanus. He was the father in the Minerva Theatre production of Philadelphia’s Here I Come and played the first Voice in William Ball’s original off-Broadway production of Under Milkwood. He has made five feature films and has run-ning parts in The Defenders, Fawlty, Love of Life, and Dark Shadows on television. Mr. Gerringer appears in Dear Liar, Tartuffe and Under Milkwood.

DAVID GRIMM has appeared at the American Shakespeare Festival in Stratford, Connecticut, The Fred Miller Theatre in Milwaukee and the Circle Theatre in Seattle. In 1964, Mr. Grimm was nominated for the Camilla Award for his performance as Falstaff-off-Broadway with Kate Reid. Mr. Grimm has performed with Morris Carnovsky in King Lear as the Fool. His roles this season include Feste in Twelfth Night, Edmund in Long Day’s Journey into Night, and Gustave in Thieves’ Carnival.

SCOTT HYLANDS, a Canadian, began his theatre training at the University of British Columbia where he received a B.A. in directing. In New York, he appeared in the title role of Billy Big, in Jerome Robbins’ production of L’Histoire du Soldat, and on Broadway in Things That Go Bump in the Night. A charter member of the Conservatory, Mr. Hyland directed last season’s production of Krapp’s Last Tape. He is in The American Dream, Charley’s Aunt, The Zoo Story, and Twelfth Night.

PHILIP KERR has had two seasons with the Tyrone Guthrie Theatre and with the Cleveland Play House. Mr. Kerr studied at the London Academy of Music and Dramatic Art and toured Holland in A Midsummer Night’s Dream. In his first season with the Conservatory, he appears in Twelfth Night and Tartuffe.

RUTH KOBART is well known for leading roles in the Broadway stage and with the New York City Opera Company. She appeared in the film of Mow to Succeed in Business Without Really Trying, re-creating her part of Miss Jones from the original Broadway production. Other Broadway credits include Domina in A Funny Thing Happened on the Way to the Forum for which she received a Tony nomination. Miss Kobart will be seen this season in several roles, including Mommy in The American Dream and Lady Hunt in Thieves’ Carnival.

MICHAEL LEARNED has worked with the Stratford Festival (Canada) resident and touring companies. Miss Learned played Irena in The Three Sisters at the Fourth Street Theatre in New York and in the off-Broadway production of A God Stay Here. She has appeared in the Canadian Broadcasting Company’s television production of Great Expectations and in the films, Red Rope and World of Three. Miss Learned is in Tiny Alice, Tartuffe, Thieves’ Carnival and Charley’s Aunt. She is married to Peter Donić.

BARRY MACKREIGOR was born in England and has acted both in Canada and in his native country. In 1963 he joined the Royal Shakespeare Company on a three-year contract during which time he also appeared in Becket with Christopher Plummer in the West End. He later toured Eastern Europe and the U.S. with the R.S.C. He appeared with the Stratford Festival Company in 1964 in Yeomen of the Guard directed by William Ball. He returned to the Stratford company in the 1965 and 1966 seasons.

DeANN MARES appeared on Broadway in Shaw’s Too True to Be Good, and was seen off-Broadway as Gwendolen Fairfax in Earnest in Love, and in A Sound of Silence and The windshield. Miss Mares began her acting career in the national company of William Inge’s The Dark at the Top of the Stairs. Some of the A.C.T. productions she appears in are Tartuffe, Tiny Alice, Man and Superman and Under Milkwood. Among her new roles this season will be Viola in Twelfth Night and Olga Knipper in Long Live Life.

JUDITH MINHALY, 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, Man and Superman, Under Milkwood and Charley’s Aunt. She is married to A.C.T. actor Rene Aubertionos.
JOSEPHINE NICHOLS joined A.C.T. after three years in daytime television serials, two Broadway productions, and six off-Broadway plays, including a season’s run in Cassandra in the prize-winning production of The Prodigal. 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, where she founded the Roader’s Theatre. Her roles with A.C.T. include Rebecca Nurse in The Crucible, Mrs. Gibbs in Our Town, Mary Tyrone in Long Day’s Journey into Night, and Madame Pernelle in Tartuffe.

WILLIAM PATRICK acted with Eastern stock companies and on television in New York until 1947 when he became a leading actor with the Cleveland Play House. For the past seven years, he has served as Assistant Director of the Play House. Mr. Patrick is known throughout the nation for his one-man shows. A Profile of Benjamin Franklin and A Profile of Holmes. He has played Malcolm in Twelfth Night, Claudius in Hamlet, George in Who’s Afraid of Virginia Woolf? and the title role in Macbeth.

ANGELA PATON, wife of A.C.T. Training Director Robert Goldby, performed off-Broadway in The Trojan Women and in Autumn Garden and in leading roles at the Arena Stage in Washington, D.C., the Showcase Theatre in Evanston, Illinois, and the Hearst Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity Actress. She plays Maria in Twelfth Night, Mary Tyrone in Long Day’s Journey into Night, and Elizabeth Proctor in The Crucible.

CHARLENE POITIE, 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, Death of a Salesman, The Toothbrush, USA and Twelfth Night.

MARGUERITE RAY is well-known in the Bay Area for her work with the Playhouse, the Company of the Golden Hind, and the Aldridge Playset West. Miss Ray appeared with the San Francisco Opera Company, along with the part of My in Strange Story by Dr. Hederman as a speaking role. For five years, Miss Ray was a service club director in Germany, producing and directing shows for the Armed Forces. She played Jenny Diver in The Three-Penny Opera, presented last summer at the Cabrillo Music Festival. She is in White America and The Crucible.

RAY REINHARDT appeared in the original New York production of Tiny Alice. Mr. Reinhardt is well-known for his performances at the Phoenix Theatre, including Hamlet, The Plough and the Stars, and Henry IV, as well as hap in Othello and Mac in The Three-Penny Opera at the Arena Stage in Washington, D.C. His roles for A.C.T. include Sir Toby Belch in Twelfth Night, Peter Grimes in Thieves’ Carnival, Mr. Webb in One Two and the First Voice in Under Milkwood.

KEN RUTA, a graduate of the Goodman Theatre and for four seasons a leading member of the Minnesota Theatre Company, has appeared in the Broadway production of Inherit the Wind, Separate Tables, Duel of Angels and Rosi, in addition to off-Broadway productions at the Circle-in-the-Square and Phoenix Theatres. He plays Malcolm in Twelfth Night, Mr. Edwards in Under Milkwood and DuPont, Sr. in Thieves’ Carnival.

JOHN SCHUCK, who has appeared in more than 100 plays in the last five years, was featured in the off-Broadway productions of The Strike and The Streets of New York. He has also been seen on television, in “Route 66,” “East Side, West Side,” and in the NBC special program, “The Cultural Arts Center of Washington.” Mr. Schuck will be seen in In White America and Long Day’s Journey into Night.

PAUL SHEARER, a charter member of the American Conservatory Theatre, made his New York debut at the Circle-in-the-Square. Mr. Shearer appeared at the Repertory Theatre of Lincoln Center. He is in Tartuffe, Twelfth Night, Under Milkwood and The Zoo Story as well as in his best-known role, that of Brother Julian in Tiny Alice.
JOSEPHINE NICHOLS joined A.C.T. after three years in daytime television serials, two Broadway productions, and six off-Broadway plays, including a season’s run in Cassandra in the prize-winning production of The Prodigal. 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, where she founded the Robin’s Theatre. Her roles with A.C.T. include Rebecca Nurse in The Crucible, Mrs. Gilbrill in Our Town, Mary Tyrone in Long Day’s Journey into Night, and Madame Pernelle in Tartuffe.

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CHARLENE POLITE, born in Gary, Indiana, attended Youngstown University and studied at the Pittsburgh Playhouse 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, Death of a Salesman, The Torchbearers, USA, and Thieves’ Carnival.

MARGUERITE RAY is well-known in the Bay Area for her work with the Playhouse, the Company of the Golden Hind, and the Aldridge Playhouse West. Miss Ray appeared with the San Francisco Opera Company, anchoring the part of the Mother in Stravinsky’s Dr. Heidegger’s Experiment as a speaking role. For five years, Miss Ray was a service club director in Germany, producing and directing shows for the Armed Forces. She played Jenny Diver in The Threepenny Opera, presented last summer at the Cabriole Music Festival. She is in White America and The Crucible.

RAY RIEHARDT appeared in the original New York production of Tiny Alice. Mr. Riehardt is well-known for his performances at the Phoenix Theatre, including Hamlet, The Plough and the Stars, and Henry IV, as well as Ibsen in Othello and Mark the Knife in The Threepenny Opera at the Arena Stage in Washington, D.C. His roles for A.C.T. include Sir Toby Belch in Twelfth Night, Peter Grimes in Thieves Carnival, Mr. Webb in Our Town, and the First Voice in Under Milkwood.

KEN RUTA, a graduate of the Goodman Theatre and for four seasons a leading member of the Minnesota Theatre Company, has appeared in the Broadway productions of Inherit the Wind, Separate Tables, Duel of Angels and Rios, in addition to off-Broadway productions at the Circle-in-the-Square and Phoenix Theatres. He plays Malvolio in Twelfth Night, Mont Edwards in Under Milkwood and DuPont, Sr. in Thieves’ Carnival.

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Cool Bird

2-door Bird. 4-door Bird. Both with midsummer fireworks styling.
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68 Thunderbird

DEBORAH SUISSEL, the recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, has worked with the Bucks County Playhouse in Pennsylvania, the Minerva Playhouse in Long Island, and at the Grooveay Opera House in East Haddam, Connecticut. She comes to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia and a critically acclaimed tour of Room Service. Alix Sorel is in Tartuffe, Charley's Aunt, and Twelfth Night.

PATRICK TOVATT, who joined A.C.T. last January, came to the Conservatory from Baltimore's Center Stage where he directed Fenito Cereno. He has been a member of the Antioch Amphitheatre and the Playhouse in the Park in Ohio. Mr. Tovatt appeared in Caesar and Cleopatra, Andrel, and The Birthday Party with the Center Stage. He is in the A.C.T. productions of Twelfth Night, Long Day's Journey Into Night and The Thieves Carnival.

ANN WELDON has rarely acted, but as a singer she has dazzled audiences in San Francisco, Las Vegas, Los Angeles, Rome, New York, and in Canada, Australia, and the Far East — Japan, Okinawa, Hong Kong, and Manila. She has also appeared on television with Tennessee Ernie Ford and Sousy Sales. She is in The American Dream, Tartuffe and In White America.

acting fellows

MARK BRAMHALL studied acting at the London Academy of Music and Dramatic Art. He appeared in Our Town, Arsenic and Old Lace, Tartuffe, Man and Superman and Beyond the Fringe during A.C.T.'s first season in the Bay Area. He is currently in Twelfth Night.

DAVID DUKE is in his second season with A.C.T. During the Conservatory's first season in the Bay Area, Mr. Duke appeared in Under Milkwood, Our Town and the “Out Repertory” production of Adam and Eve. He is currently in Long Day's Journey into Night and Twelfth Night.

ROBERT FEERO rejoins A.C.T. after spending the spring and summer with the Marin Shakespeare Festival. His A.C.T. acting assignments include Tartuffe and Twelfth Night.
DEBORAH SUSSEL, the recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, has worked with the Bucks County Playhouse in Pennsylvania, the Minskoff Playhouse in Long Island, and at the Goodspeed Opera House in East Haddam, Connecticut. She comes to A.C.T. after a year with the Theatre of the Living Arts in Philadelphia and a critically acclaimed tour of Room Service. Alice Sava is in Tartuffe, Charley's Aunt, and Twelfth Night.

PATRICK TOVATT, who joined A.C.T. last January, came to the Conservatory from Baltimore’s Center Stage where he directed Don Quixote. He has been a member of the Antioch Amphitheatre and the Playhouse in the Park in Ohio. Mr. Tovatt appeared in Caesar and Cleopatra, A Doll’s House, and The Birthday Party with the Center Stage. He is the A.C.T. producer of Twelfth Night, Long Day’s Journey Into Night and Thieves’ Carnival.

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acting fellows

MARK BRANHAM studied acting at the London Academy of Music and Dramatic Art. He appeared in Our Town, Arsenic and Old Lace, Tartuffe, Man and Superman and Beyond the Fringe during A.C.T.’s first season in the Bay Area. He is currently in Twelfth Night.

DAVID DUKES is in his second season with A.C.T. During the Conservatory’s first season in the Bay Area, Mr. Dukes appeared in Under Milkwood, Our Town and the “Out Repertory” production of Adam and Eve. He is currently in Long Day’s Journey into Night and Twelfth Night.

ROBERT FEESE rejoins A.C.T. after spending the spring and summer with the Marin Shakespeare Festival. His A.C.T. acting assignments include Tartuffe and Twelfth Night.
LARRY FERGUSON joined the Conservatory last spring, acting in six characters in "Search of an Author" and Charley's Aunt as well as working with the Summer Training Program. He appears in Twelfth Night.

KATE HAWLEY, who appears in Twelfth Night, was a participant in the Conservatory's recent summer training program. Miss Hawley has studied in Switzerland and at the University of California at Berkeley.

KAREN INGENTHORN worked with members of A.C.T., directly and indirectly, before joining the Conservatory. In summer stock in Minnesota, she appeared in "Let's Get a Divorce," translated into English by Robert Geldshy and Angela Paton. When Miss Ingenthorn starred in her first play at the University of California, it was directed by Michael Lerner. She appears in Twelfth Night.

CAROL MAYO JENKINS joined A.C.T. in the fall of 1966 from the national tour of "Here I Come." Miss Jenkins attended the Drama Center, London, and toured the United States with an English company, Theatre Group 20. During her first season with A.C.T., Miss Jenkins was in six characters in "Search of an Author," "Death of a Salesman," and "Under Milkwood." She plays Olivia in Twelfth Night and Mrs. Ogmore-Fritchard in "Under Milkwood."

END KENT, a graduate of San Francisco State College, was with the Oregon Shakespearean Festival for two seasons, appearing as Helena in "A Midsummer Night's Dream" and as Hermione in "The Winter's Tale." Now in her second season with A.C.T., Miss Kent is in "Charley's Aunt" and "Under Milkwood."

BARRY KRAFT played Bardolph in William Ball's production of "Henry IV, Part 2" at the San Diego Shakespearean Festival in 1962. Mr. Kraft, who was with the Conservatory two years ago, plays II. Jenkins in "Under Milkwood," Malvolio in "Twelfth Night," and Hamlet in "Hamlet."
It began with a dream of women. Women in all their infinite variety. We were haunted by that dream. And so we sought out twelve of the world's great painters and said to them: "Women. What do you see in them? Paint for us your vision, your vision of their very essence."

Some painted the colors of their laughter. Others captured the trembling of an unshed tear. Some saw their sunlight. Others felt their secret silences.

Then one day, the paintings were ours. To draw from. To distill. To extend presence into perfume. A perfume all mood, all magic, all wonder, all woman. This is how Lenthéric 12 happened. Now let it happen to you.
If this were an ordinary gin, we would have put it in an ordinary gin bottle.

RAY LAINES plays Damis in Tartuffe and is also Associate Director of the Conservatory training program. He was formerly with the American Shakespeare Festival at Stratford, Connecticut.

DANA LARSON is a graduate of the University of California at Berkeley and has appeared in productions there and at the Colorado Shakespeare Festival as well as with A.C.T. In her second season with the Conservatory, she is in Twelfth Night.

MICHAEL LEENAN recently returned to the United States after studying at the London Academy of Music and Dramatic Art with Playwright Christopher Fry under a Fulbright Scholarship. He holds a master of arts degree in dramatic art from the University of California at Berkeley. Mr. Leenan is currently in Twelfth Night and Endgame.

TERRY MACE comes to A.C.T. from Indiana University where he acted in Snow White and the Seven Dwarfs, The Long Christmas Dinner, The Great Big Doorstep and Aladdin. His role for A.C.T. will include Charley in Charley’s Aunt.

GLENNA MAZEN appeared last summer in the Oregon Shakespeare Festival at Ashland, playing Antony in Antony and Cleopatra, Antichius in Pericles, and Hastings in Richard III. His previous experience includes two seasons at the Lincoln Center Repertory Theatre and several years with the Actors Workshop in San Francisco, at the Citizens’ Repertory Theatre in Scotland, and on BBC Television. For A.C.T. he is currently playing Sir Andrew Aguecheek in Twelfth Night.

HERMAN POPPE appeared in A.C.T.’s productions of Man and Superman and Tartuffe last spring. At the Marin Shakespeare Festival last summer, Mr. Poppe appeared in King Lear and Twelfth Night. He is currently appearing in Twelfth Night and Tartuffe.

JAMES RAGAN is a graduate of the Goodman Theatre and has appeared at the Tyrone Guthrie Theatre, the Cleveland Play House and the Peninsula Playhouse. He has appeared in A.C.T.’s Our Town, As You Like It and A Midsummer Night’s Dream. His season this year, he is in Tartuffe and Twelfth Night.

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

MARK SCHILL has played a variety of roles, including Cassio in Othello, Estragon in Waiting for Godot, Hospur in Richard II and Iago in Othello. His first season with A.C.T. includes roles in Twelfth Night, Tartuffe and Charley’s Aunt.

IZETTA SMITH, now in her second season with A.C.T., spent two summers at the National Shakespeare Festival at the Old Globe Theatre in San Diego, in 1963 and 1964. She appeared this season in several productions, including Long Day’s Journey Into Night, Twelfth Night, Charley’s Aunt and Under Milkwood.

GIL TURNER appeared in the National Shakespeare Festival in San Diego in 1966 and was with the national tour of Spoon River and the Southern tour of In White America. A well-known folk singer, Mr. Turner has appeared in more than 150 concerts since 1960, including seven performances in Carnegie Hall. Mr. Turner appears in Under Milkwood and Twelfth Night.

DON WATSON is in his second season with A.C.T. A graduate of San Francisco State College, Mr. Watson appeared in several productions there, including West Side Story (Tony), Romeo and Juliet (Romeo), Look Back in Anger (Jimmy) and The Three Sisters (Andrel). He will be seen this season in Twelfth Night as well as in the "Out Repertory" productions, Adam Bede and The Country Girl.

KITTY WYNNE, a drama graduate from Boston University, has worked with the Loeb Theatre, the Centenary Little Theatre and the Tufu Arena Theatre and has appeared in Measure For Measure directed by Margaret Webster and as Polly Peachum in The Beggar’s Opera. Now in her first season with A.C.T., she appears in Tartuffe and Charley’s Aunt.

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A Distinguished Critic Comments on the Compatibility of Politics, Propaganda and the Drama

SHOULD THE DRAMA become political? Does our theatre lack political awareness? Are art and propaganda compatible? Periodically, and in slightly varying form, the question of whether politics belongs on the stage is raised in literary inquiries, symposiums, essays or reviews. The answer seems simple: every serious aspect of man’s life belongs on the stage; and every unserious one, too, can provide the comic playwright with ammunition. Then why should politics, which, when it is not a dreadfully serious matter, is indeed a screaming farce, prove an exception? But in drama, as in politics, things are not quite that simple.

There are, to be sure, people who assume politics to be the only important subject in the world. For them, man, Aristotle’s “political animal” — exalted above other animals by the fact that he is political — has no business giving his best thought to anything else. These people are not necessarily fanatics; they can, for example, be such distinguished drama critics as Kenneth Tynan, who thinks that Shakespeare’s histories, because they concern themselves with politics, are superior to his comedies and tragedies. This view is the ultimate result of Tynan’s Marxist orientation, just as the view that the theatre’s proper study is love and sex is likely to stem from the Freudian persuasion. But the gospels according to Marx and Freud are only two among many, and the theatre, in any case, appears to be less suited to gospel truths of any kind than to highly subjective intuition. Moreover, recent translations of Aristotle have pointed out that what used to be rendered as “political animal” should, more accurately, read “social animal,” and that is a horse, or ant, of a very different color.

Those who approach the question from an extreme negative position put it thus: Is there any place for propaganda in the theatre? Now propaganda is a loaded word, implying lies, or at least half-truths, spread to the advantage of some political group or ideology. It did produce its own theatre first in Communist Russia, the so-called agit-prop plays, simplistic fables crudely dramatizing right and wrong according to party interest. Many of our own plays of the thirties, such as the prototypical Waiting for Lefly, are in fact agit-prop, though in the heat of the moment (and to old-timers still living in that moment) they may seem sublime art in the service of humanity.

There exists, however, a more moderate concept of political drama — a product of what the French call littérature engagée, literature committed to taking sides, engaged in political struggle. This yields the piece a thèse, or thesis play, the play that has a specific conviction, often a politico-philosophical message, to convey. It is on this ground that our inquiry into political drama must be conducted, for any play less political than that isay, about adultery with some references to Vietnam is not really political; and anything more political is not really a play.

But even after we have delimited the middle ground relevant to consideration, it remains hard to define a political play. Is, for example, Shakespeare’s Richard II political drama? Inasmuch as
A DISTINGUISHED CRITIC COMMENTS ON THE COMPATIBILITY

Politics, Propaganda and the Drama

by John Simon

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But even after we have delimited the middle ground relevant to consideration, it remains hard to define a political play. Is, for example, Shakespeare’s Richard II political drama? Inasmuch as
neither Richard nor Bolingbroke is a wholly sympathetic character, though each, at one time or another, has moments of greatness, and in each as it is difficult, especially from our present vantage point, to assess the rights and wrongs of either's claim to the throne, it is much easier for us to think of it simply as a historical play. Yet the question of the proper kind of kingship, or leadership, is a profoundly political one.

Or what if a play like Brecht’s The Exception and the Rule, whose oversimplified anti-capitalist point of view would label it unsuccessfully an agitprop if it were not for the dramatic brilliance of the author, whose sheer linguistic and theatrical invention lifts propaganda into art. And what of the Oresteia of Aeschylus, which was unquestionably regarded in its day as political drama, but which the passage of time and changes in our perception have turned into something legendary and purely poetic?

But however you define the political play, if you look at what America’s dramatic capital (may its supremacy soon be challenged?) Broadway, has produced in recent years, the one incontrovertible thing is its absence. If we disregard such trivia as Woody Allen’s Don’t Drink the Water, in which politics supplies the decor rather than the play, we are left with only a handful of works: Amour’s Poor Blithe, which had an undeservedly short run; Hochhut’s The Deputy, which had the misfortune of being vulgarly misadapted by Jerome Rothenberg and Herman Shumlin; James Baldwin’s Blues for Mr. Charlie; Lorrain Hancock’s Sipe The Sign in Sidney Brustein’s Window; Brecht’s The Resistible Rise of Arturo Ui, one of the master’s weaker works, further embellished by George Tabori’s adaptation; Max Frisch’s Andorra, an even weaker play by a worthy playwright; and two plays by Peter Weiss, Marat/Sade and The Investigation, the latter a documentary collage, not properly speaking a play.

The interesting fact about this little hand of plays is that, few as they are, fewer still — only two — are American. And both of these are by Negroes. The inference to be drawn is that the American playwright, unless he happens to be a member of a militant minority, is not inclined to write political plays. Or perhaps it would be more accurate to say that such plays, if he were to write them, would stand a poor chance of being produced on
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Broadway, Off-Broadway, from Greenwich Village to San Francisco, from Boston to Houston, the likelihood of getting such a play put on in greater and easier is to think of. Yet even there, there are fewer plays about politics than about other subjects, with the possible exceptions of Rosencrantz and Artificial Insulation. The reason for this is partly that the artist-intellectual is vitally concerned with political significance in this country, and partly that our audience hates to be disturbed in the theatre by anything to do with political problems.

It is also true, however, that writing a good political play combines the hardships of an obstacle race with those of tightrope-walking. The first, and greatest, difficulty is that despite one's own commitment to a given point of view, one is obliged to present it opposite with some degree of fairness or at least viability, otherwise there is no drama. Secondly, a political play, by definition, has for its mainstay ideological debate, and it is thus continually threatened with lapsing into sheer verbiage. Thirdly, to represent a political cross-section, a play will require a large cast of characters, causing such an involvement to be stretched thin, our interest fragmented. Furthermore, it may be very hard to elicit sympathy for a character if his politics are substantially different from those of the audience. Lastly, in the heat of political passion, a playwright all too often forgets his aesthetics, and artistry, even craftsmanship, may go by the board. But even if the dramatist succeeds in handling all impediments and not falling off the precarious rope, his very success may prove a failure: the effective political impact of the play may obscure the human values. As I strongly suspect, where the spectator's bond is ultimately with an idea rather than with a character, the bond may, like modern surgical sutures, dissolve after a few days.

Such is the problem with Rolf Hochhuth's The Deputy, an earnest and shattering play, and one not lacking in skillful dramaturgy and lively dialogue. In the end, despite one or two affecting characterizations, it is the ideological issues—such as the Pope's possible responsibility for the death of the venues, the nature and degree of individual guilt in the midst of global catalysis, the pious and cons of salvation through the sacrifice of one's life—that remain with us more than any artistic richness or deep emotional experience. Other plays, like Arthur Miller's The Crucible, seem magnificant at the moment of their creation, when audience enthusiasm is swept along on the liberalism and righteousness of the cause; subsequently, however, when passions simmer down, it becomes apparent that both the logic and the language of the play are faulty, and, receded a few years later, the play proves a premature antique.

Two of the most publicized political plays of recent vintage, Lorraine Hansberry's A Raisin in the Sun and Lutek Jones's Dustman, now also a movie, illustrate almost all the pitfalls of political playwriting. They are, both of them, tracts rather than works of art, whereas Baldwin is a preacher, Jones is a rabble rouser; neither of them is a playwright. Both plays are irrelevantly obsessed with the supposed sexual inequalities of white women and the superiority of the Negro male; both of them are at times closer to homosocial fantasy than to the assessment of reality; both of them, and especially Jones's, aim at hysteria rather than illumination. The writing is synthetic, facilely grandiloquent or routinely hip; the characters are not about all black and white—that is to say, the blacks are all white, the whites all black, the predominant tone one of outrage. Now one can readily understand the justified anger of the Negro, but, unfortunately, indignation does not make for well-done art.

What then, constitutes a political drama that is also a work of art? The Lincoln Center Repertory Company put on two such works in the past couple of seasons—Georg Buchner's Danton's Death and Bertolt Brecht's The Caucasian Chalk Circle. In the former, Buchner wrote a well-documented, historical play about the French revolution, but he was really expressing his disenchantment with an unsuccessful revolutionary movement he had been associated with; the one sparked by students against despotic rulers of the petty German principalities. What makes the play remarkable—besides its shining language, the almost stenographic yet penetrating characterizations, and the strobe-scoping light with which its quick, short scenes illuminates an age of turbulence—is that its vision of man is universal, its politics not of the moment but of all time. As for the Brecht play, it is outstanding because
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—David

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