PERFORMING ARTS

JAN. ’69
Vol. 3

AMERICAN CONSERVATORY THEATRE
WILLIAM BALL, General Director

GEARY THEATRE

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“Hamlet”
“The Devil’s Disciple”

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PERFORMING ARTS

THE MUSIC & THEATRE MONTHLY
JANUARY 1969 / VOL. 7 NO. 1

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ARTAUD, O’HORGAN & TOTAL THEATRE

by LEWIS SEGAL

Before entering many playhouses today a spectator betrays nervousness over the prospect of being engulfed by the assaultive techniques of "total theatre," the credit, or blame, largely belongs to Antonin Artaud, a French playwright, actor, director and madman who just over thirty years ago wrote a book which shaped the forms, processes and labels of current environmental drama.

The Theatre and Its Double offers not only Artaud’s scalding condemnation of the traditional theatre ("a mausoleum of the mind") but also his vision of a pure, sacred stage on which the tyranny of the text, the dominance of words, will be replaced by a new theatrical language. "I am well aware," he writes, "that the language of gestures and postures, dance and music is less capable of analyzing a character, revealing a man’s thoughts or elucidating states of consciousness clearly and precisely than is verbal language; but who ever said the theatre was created to analyze a character, to resolve the conflicts of love and duty, to wrestle with all the problems of a topical and psychological nature that monopolize our contemporary stage?"

Defining the theatre’s function as expressing thoughts and feelings beyond the reach of a spoken language, Artaud called for a "Theatre of Cruelty" that could affect spectators as directly as music does painters. Spectacle would no longer be an adjunct to script interpretation but the very basis of the dramatic experience. And the director ("a manager of magic, a master of sacred ceremonies"), not the author, would be the creative force responsible for producing "a theatre that wakes us up: nerves and heart... the theatre must give us everything that is in crime, love, war or madness if it wants to recover its necessity."

The passion in such statements immediately produced a misunderstanding of Artaud’s "cruelty" which still continues to befoul the issue. Although violence and bloodshed were not excluded from his conception, his theatre was by no means limited to them.


"I employ the word ‘cruelty’ in the sense of an appetite for life, a cosmic rigor and implacable necessity... in the sense of that pain apart from whose intractable necessity life could not continue. Good is desired; it is the consequence of an act; evil is permanent."

Artaud died in 1948 and, despite a few interim achievements, no major presentation of his theories reached any English-speaking stage until the autumn of 1963, when Peter Brook and Charles Marowitz founded an experimental workshop affiliated with the Royal Shakespeare Company. The season began with exercises and improvisations, some of which later became the scenes and “theatre collages” performed for a five-week run at London’s LAMDA Theatre Club. Subsequently, the group presented Genet’s The Screens and then Peter Weiss’s The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade.

To date the most influential work associated with Theatre of Cruelty, The Marat/Sade as written and originally performed at the Schiller Theatre in Berlin, hardly suits Artaud’s notion of non-verbal drama. Indeed, as written it is a didactic social debate sugar-coated with a gratuitous theatricality. (Aznavour, in Theatre at Work, seconds this appraisal, calling the play “a rather old-fashioned and long-winded polemical tract.”) Yet by con-
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Antonin Artaud. Photos by Pacheco
truly redefining the stage space and imposing any momentary reality he wished, director Brook turned the text into Artaud's vision of delusional creatures who, "their minds crowded with hideous visions, spread howling through the streets." The power of such images overwhelmed the play's literary content, and in London, New York, the subsequent recording and film, The Max/Marteau served primarily as a dazzling showcase for Artaud-in-action — theatre with the power and pervasiveness of the plague "used together in a perspective of hallucination and fear."

In the United States, theatres experimenting with Artaud's ideas and environmental techniques usually lacked the economic independence necessary to any sense of continuity. But there have been some outstanding individual successes along these lines, such as Sir Tyrone Guthrie's Minnesota Theatre production of The House of Atreus, which critic Julius Novick (in his recent book Beyond Broadway) praises for "consuming up..." those dark forces the Athenians encountered in the Theatre of Dionysus...probably the most moving achievement of an artist's imagination, I think, that we have ever had in this country.

The most consistent emphasis on total theatre occurs off-Broadway where, despite an increasingly commercialized setting, such companies as the Becks' Living Theatre and Cafe La Mama managed not only to produce the work of important new playwrights, but also to develop the talents of an ambitious and articulate group of theatre artists. Among these, the most successful has been director Tom O'Horgan, whose production of Rochelle Owens' Fat. made him the guru of the avant garde long before he startled Broadway with Hair.

A thirteen-scene narrative of the consequences resulting from a farmer's union with his son, Fat. has been both denounced for degeneracy and praised for being wildly funny and touching. To O'Horgan himself, however, the play's poetry mattered most. "It's a very curious poetry," he explains, "because you have to understand that it's written by a Bronx girl who is looking at rural life and it filters through her wonderfully crazy mind."

Anyway, Fat. is about seven or eight years old and really part of a whole other movement. The new plays — things I've done of Megan Terry and (continued on p. 44)

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Scene from the Royal Shakespeare Company’s production of Peter Weiss “The Man/Sale”

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A thirteen-scene narrative of the consequences resulting from a farmer’s union with his son, Fatz has been both denounced for degeneracy and praised for being wildly funny and/or touching. To O’Horgan himself, however, the play’s poetry mattered most. “It’s a very curious poetry,” he explains, “because you have to understand that it’s written by a Bronx girl who is looking at rural life and it filters through her wonderfully crazy mind. Anyway, Fatz is about seven or eight years old and really part of a whole other movement. The new plays—things I’ve done of Meagan Terry and

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ACT'S "PROMISE" FOR FEBRUARY:
A SPECIAL KIND OF RICHNESS

Bay Area audiences will meet a new playwright whose work leaps over economic, political and geographic barriers into the realm of universal drama when the American Conservatory Theatre presents the Northern California premiere of The Promise, by Aleskei Arbusov, next month.

Under the direction of Edward Hastings, The Promise will join the ACT repertory at the Marines' Memorial Theatre on February 26, following a series of five public preview performances. Arbusov's play will be the sixth new production presented by the Conservatory so far this season. The list also includes George Brydges' A Flea In Her Ear, George Bernard Shaw's The Devil's Disciple, Jules Feiffer's Little Murders, Charles Dyer's Staircase and, opening February 19 at the Geary, Anton Chekhov's The Three Sisters.

An extraordinary international success, The Promise is the single most popular play to come out of the Soviet Union in the past two decades. In the first twelve months following its premiere in 1965, The Promise was performed nearly 2,000 times in sixty-six different theatres throughout Russia. Translated into English in 1966, it ran for two seasons at the Fortune Theatre in London. Last year, the British production was imported by New York producers for a Broadway engagement. Wherever the play has been produced, critics and audiences have praised its masterful blend of comedy, suspense and absorbing human drama.

The Promise spans seventeen years in the lives of three beautifully drawn characters. They meet for the first time as teenagers in 1942 during the siege of Leningrad, thrown together in a crumbling, deserted building where all three have come for shelter from the storm of bombsheells and gunfire outside the streets.

Ragged, hungry and cut off from the rest of the world, they begin to reveal themselves to each other. Lika is a lovely young girl filled with dreams -wishful and at the same time strong-willed and sensible; Leonidik is a poet whose verse reflects his own bitter-sweet nature; Marat is a student of architecture already certain that he will play an important role in rebuilding Russia after the war.

By the end of their three-month

enforced presence in battered Leningrad, Lika discovers that she loves both Leonidik and Marat. Act one of The Promise closes with Lika facing the agony of choosing between them. The second act takes place in 1946, revealing Lika, now a famous scientist, and Leonidik and Marat making their way in the new world of post-war Russia. The last act finds them together on a snow-covered evening in 1959, reflecting on their lives and on the promises they made to each other-and to themselves-so long ago.

The production will feature three of the Conservatory's most talented young performers: Dana Larson will play Lika, Mark Brannhall will portray Leonidik, and David Dukes will be seen as Marat. In addition to being presented in repertory at the Marines' Memorial Theatre, The Promise is scheduled for several special performances in cities throughout California as part of ACT's touring "Out Reper-

tory" program.

Hastings, whose previous productions for the Conservatory include Chekhov's The Seagull, Our Town and A Delicate Balance, feels that The Promise has a special kind of richness in its characters because the playwright gives us three views of the characters at key moments in their lives over a period of many

years. "We see them first as adolescents," says Hastings, "at a time when their faith in the future is challenged every day by a military siege that eventually took nearly a million lives. Then we see them four years later; they're now in their early twenties and still full of hope and certainty about themselves and their world.

"Our final meeting with them takes place after thirteen more years have passed. Lika, Leonidik and Marat are now approaching forty, and time has changed them in many ways. The last act of the play offers a couple of really unexpected twists in the story."

What makes Arbusov's three characters so engaging, Hastings believes, is not their Russian-ness, but their uni-

versality. "In a sense," he explains, "they represent an entire generation-those who were in their teens during the war and grew up into all the complexities of adulthood in the post-

war world. For instance, I'm 37, and I identified with them immediately. I think a great many people will have the same kind of response. Also, I think younger members of the audi-

ence will feel a kinship with the characters in a different way."

A director, Hastings admits that The Promise has another fascination for him: "One of the most interesting things about the production for me will be working with those three young actors. All three have been with us for two years now, and they've all played major roles in several shows. This will be the first time, though, that ACT has done a full-length production entirely dependent on three young performers. I think it's going to be an exciting experience for everybody concerned."
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why didn't somebody think of this before
a powder that sprays in a cool clinging mist
Arpege Powdered Mist

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Patricia von Brandenstein, Associate Costume & Costume Designer
Richard Cottman, Properties Co-ord.
Jeffery Harris, Assistant to Mr. Seig

Robert W. Goldsby, Conservatory Director
Gerald Courterman, Musical Director
June Hill, Speech

*On Leave of Absence

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WILLIAM BUSHNELL, Managing Director
EDWARD HASTINGS, Executive Director
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Ed Muck, Dance

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Ed Muck, Dance

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Leona Diller, Assistant
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Sanford Wheeler

Marni Thomas, Dance
Richard Wagner, Voice Prod.
Robert Wrede, Voice Prod.
Rachel Zeib, Alexander Technique

William Rowan

EXTRACTION AVERS
Jackie Dijkstra
Southland
William Rowan

13
why didn't somebody think of this before a powder that sprays in a cool clinging mist

Arpege Powdered Mist

Weissman, secretary to Mr. Bushnell

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WILLIAM BUSHNELL, Managing Director
EDWARD HASTINGS, Executive Director
JOHN SEIG, Production Director

actors and directors

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Pasquale Farres
Judy Zeh
Arnie Ginzberg
Joey Cottone
Susan Brownfield, secretary to Mr. Ball

production departments

Marines' Memorial Theatre

SMITH

management departments

BURLINGTON SHOIDS

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Katherine Davis, secretary to

Robert W. Goldsbury, Conservatory

Karen Welter, Dance

Robert Weissman, Conservatory

Weissman, secretary to Mr. Bushnell

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THE AMERICAN CONSERVATORY THEATRE
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by GEORGES FEYDEAU
Translated by BARNET SHAW
Directed by GOWER CHAMPION
Scenery designed by STUART WURTZEL
Costumes designed by LEWIS BROWN
Lighting designed by JOHN McLAIN

cast of characters
In Order of Appearance

Camile Chandelier, The Secretary
Antoinette, The Maid
Etienne, The Butler
Doctor Pinache, The Doctor
Serena, The Spaniard’s Wife
Yvonne Chandelier, The Jealous Wife
Victor-Emmanuel Chandelier, The Innocent Husband
Romain Tournel, The Lover
Don Carlos, The Spaniard

MICHAEL O’SULLIVAN
DEBORAH SUSSEL
BARRY MACGREGOR
HARRY FRAZIER
ANN WELDON
CAROL TEITEL
ROBERT GERINGER
PHILIP KERR
HERMAN POPPE
KEN RUTA

At The Hotel:
Ferrallion, The Owner
Eugenie, The Maid
Olivia, The Wife
Baptiste, The Decoy
Rugby, The Englishman
Poche, The Porter

RAY REINHARDT
IZETTA SMITH
PATRICIA FALKENHAIN
ROBERT LANCHESTER
GEORGE EDE
ROBERT GERINGER

(The role of Poche and that of Victor-Emmanuel Chandelier are played by the same actor)

ACT I Chandelier’s Home
ACT II At The Hotel
ACT III Same As Act One
There will be two intermissions.

Credits: Music Research for A Flea In Her Ear by
Music Man Murray of Hollywood, California.

NOTE: 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.

- GEARY THEATRE -
THE AMERICAN CONSERVATORY THEATRE

presents

A FLEA IN HER EAR

by GEORGES FEYDEAU
Translated by Barnett Shaw

Directed by GOWER CHAMPION
Scenery designed by STUART WURTZEL
Costumes designed by LEWIS BROWN
Lighting designed by JOHN McLAIN

cast of characters
In Order of Appearance

Camille Chandel, The Secretary
Antoinette, The Maid
Esteban, The Butler
Doctor Pinache, The Doctor
Serrisa, The Spaniard’s Wife
Yvonne Chandel, The Jealous Wife
Victor-Emmanuel Chandel, The Innocent Husband
Romuald Tournel, The Lover
Don Carlos, The Spaniard

MICHAEL O’SULLIVAN
DEBORAH SUSSEL
BARRY MACGREGOR
HARRY FRAZIER
ANN WELDON
CAROL TETTEL
ROBERT GERRINGER
PHILIP KERR
HERMAN POPPE
KEN RUTA

At The Hotel:
Ferrailon, The Owner
Eugenie, The Maid
Olivia, The Wife
Baptistin, The Decoy
Rugby, The Englishman
Poche, The Porter

RAY REINHARDT
IZETTA SMITH
PATRICIA FALKENHAIN
ROBERT LANCHESTER
GEORGE EDE
ROBERT GERRINGER

(The role of Poche and that of Victor-Emmanuel Chandel are played by the same actor)

ACT I  Chandelier’s Home
ACT II  At The Hotel
ACT III  Same As Act One

There will be two intermissions.

Credits: Music Research for A Flea In Her Ear by Music Man Murray of Hollywood, California.

NOTE: 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.

GEARY THEATRE
Super-Royal Lipsticks

The world's most beautiful women wear them...there must be a reason.
In lavish new cases...luscious new colors.

Germaine Monteil

THE AMERICAN CONSERVATORY THEATRE
presents

HAMLET, PRINCE OF DENMARK

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

Scenery designed by STUART WURTZEL
Costumes designed by ROBERT FLETCHER
Lighting designed by JOHN McLAIN
Music composed by LEE HOBY
Sound designed by DAN DUGAN
Associate Director: RICHARD NESBITT

cast

Ghost of King Hamlet—former King of Denmark
King Claudius—his brother, newly crowned
Prince Hamlet—son of the dead King
Queen Gertrude—his mother, newly married
to Claudius
Polonius—chief Counselor to the King
Ophelia—his daughter
Laertes—his son
Horatio

Friends to Hamlet:
Rosenkranz
Guildenstern

Players:
King
Queen
Murderer
Marcellus—a soldier
Bernardo
Orcio

A Grave Digger
Priest

JAY DOYLE
RAY REINHARDT
PAUL SHENAR
ANGELA PATON
HARRY FRAIZER
IZETTA SMITH
DAVID DUKES
JOHN SCHUCK
JAMES MILTON
PHILIP KERR

Lords, Ladies, Knights, Players
JOE BRODA, SUZANNE COLLINS, CAROL CONDOR, CHARLES DILLON, JOYCE DEVER, ROBERT SIMPSON, JOE KAWAJA,
ERNIE McALLISTER, MARY MARKSON, WILLIAM MOLLOY,
BRENDAN SMITH, ROBERT STEIN, JOHN SWARINGEN,
VICTORIA THOMPSON, PENNY THOMPSON, GRACE WOODARD

There will be two intermissions.

—GEARY THEATRE—

You don’t have to read it all.
(But it’s nice to know it’s all there.)

When the Curtain Falls...

COFFEE CANTATA
2030 UNION ST.
SAN FRANCISCO

International
lunch/dinner
restaurant
COFFEE TEAS ESPRESSO
FINE SWISS PASTRIES
151-0780 • Parking in rear • After 6
Super-Royal Lipsticks

The world's most beautiful women wear them...there must be a reason.

In lavish new cases...luscious new colors.

Germaine Monteil
Return a Hertz car in 25 seconds or less.

Just write the mileage in the space provided on your rental envelope.

We know what it's like to stand in line. We may not stand in line at Hertz counters, like you. But we've served our time in lines at airline counters and hotel counters, etc.

And it is this knowledge that has led us to the invention of the Express Check-in.

If you're charging one of our Fords or other new cars, all you do to return it is write the mileage in the space provided on the rental envelope—we'll check it for you later. Put the keys inside. Throw it on the counter or give it to an attendant and run.

The whole process takes about 25 seconds or less. Which is very important if your plane happens to be taking off in 25 seconds or less.

The biggest should do more. It's only right.
Return a Hertz car in 25 seconds or less.

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The biggest should do more. It's only right.
‘Bomarzo’ will shock you.

Its theme is the dilemma of modern man.
Its materials are seduction, adultery, impotence, homosexuality, narcissism and depravity.

It has been banned. Offended members of its cast have resigned. It has been nicknamed “the topless opera” because of its scantily clad performers.

Yet Bomarzo is sensational for completely different reasons.

Composer Alberto Ginastera has used his theme and materials to create a brilliant work of art. “In an age of violence, of sex, of anxiety,” he says, “Bomarzo is of our time and I had to compose music of our time.”

The result is a “new opera of the brightest magnitude...conceived in poetry and music...moving in a world that Freud verbalized...staged in a manner that says all that needs to be said” (Washington Post). Adds Saturday Review, “What emerges is music of strength, character and dramatic impact.”

We know that you, too, will find Bomarzo sensational.

ON CBS RECORDS.

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THE AMERICAN CONSERVATORY THEATRE
presents

LITTLE MURDERS

by JULES FEIFFER

Directed by NAGLE JACKSON
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON
Lighting designed by MICHAEL CLIVNER
Sound designed by DAN DUGAN

Film by ROBERT BONAVENTURA and COLIN HIGGINS

cast

In Order of Appearance

Mary J. Newquist ANGELA PATON
Kenny Newquist MARK BRAMHALL
Carol Newquist G. WOOD
Patty Newquist MICHAEL LEARNED
Alfred Chamberlain JOHN SCHUCK
Judge Stern RAMON BIERI
Reverend Dupas PETER DONAT
Lieutenant Practice DAVID DUKES
Wedding Guests

JOHN SWARINGEN, GEORGE TAYLOR, CHARLES DILLON, GERALD NACHMAN, LOIS FORAKER, GRACE WOODARD, joyce dever

The Action takes place in the Newquist apartment on the upper west side of Manhattan.

“2, 4, 6, 8—who do we assassinate?”
—New York children’s street chant circa 1964

There will be one intermission.

— MARINES’ MEMORIAL THEATRE —
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presents

LITTLE MURDERS

by JULES FEIFFER

Directed by NAGLE JACKSON
Scenery designed by STUART WURTZEL
Costumes designed by WALTER WATSON
Lighting designed by MICHAEL CUNYER
Sound designed by DAN DUGAN

Film by ROBERT BONAVENTURA and COLIN HIGGINS

cast

In Order of Appearance

Marjorie Newquist
Kenny Newquist
Carol Newquist
Patty Newquist
Alfred Chamberlain
Judge Stern
Reverend Dupas
Lieutenant Practice
Wedding Guests

ANGELA PATON
MARK BRAMHALL
G. WOOD
MICHAEL LEARNED
JOHN SCHUCK
RAMON BIERI
PETER DONAT
DAVID DUKES

J&J Swearingen, George Taylor, Charles Delion, Gerald Nachman, Lois Foraker, Grace Woodward, Joyce Dever

The Action takes place in the Newquist apartment on the upper west side of Manhattan.

"2, 4, 6, 8—who do we assassinate?"
—New York children's street chant circa 1964

There will be one intermission.

– MARINES’ MEMORIAL THEATRE –
THE AMERICAN CONSERVATORY THEATRE

presents

STAIRCASE

by CHARLES DYER

Directed by ROBERT GOLDSBY
Scenery designed by PAUL STAHELI
Costumes designed by PATRIZIA VON BRANDENSTEIN
Lighting designed by MICHAEL CLIVNER

cast

In Order of Speaking

Charlie  PETER DONAT
Harry    RAMON BIERI

The action takes place Chez Harry, a back street barber shop off Brixton Market in London, England.

There will be one intermission.

— MARINES’ MEMORIAL THEATRE —
In like Maggie!
A rollicking, wallopung, whale of a musical!

Available on RCA Stereo 8 Cartridge Tape

THE AMERICAN CONSERVATORY THEATRE
presents

STAIRCASE
by CHARLES DYER

Directed by ROBERT GOLDSBY
Scenery designed by PAUL STAHELI
Costumes designed by PATRIZIA VON BRANDENSTEIN
Lighting designed by MICHAEL CLIVNER

cast
In Order of Speaking

Charlie PETER DONAT
Harry RAMON BIERI

The action takes place Chez Harry, a back street barber shop off Brixton Market in London, England.

There will be one intermission.

MARINES’ MEMORIAL THEATRE

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.

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THE GOLD MEDAL KENTUCKY BOURBON

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23
THE AMERICAN CONSERVATORY THEATRE
presents

A DELICATE BALANCE

by EDWARD ALBEE

Directed by EDWARD HASTINGS
Scenery designed by PAUL STAHELI
Costumes designed by WALTER WATSON
Lighting designed by MICHAEL CLIVNER

cast
In Order of Appearance

Agoes JOSEPHINE NICHOLS
Tobias ROBERT GERRINGER
Cliff MICHAEL LEARNED
Harry ROBERT LANCHESTER
Elena PATRICIA FALKENHAIN
Julia DANA LARSON

ACT I Friday Night
ACT II Scene 1 — Early Saturday Evening
Scene 2 — Later that night
ACT III Early Sunday Morning

There will be two intermissions.

— MARINES’ MEMORIAL THEATRE —

TO THE AUDIENCE...

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

please — while in the auditorium: Observe the “NO SMOKING” regulations; do not use cameras or tape-recorders; do not carry in refreshments. Please note the NEAREST EXIT. In emergency, WALK — do not run — to the exit. (By order of the mayor and the city's board of supervisors.)

for your convenience: DOCTORS may leave the number 771-3880 with their call services and give name and seat number to house manager. Those who wish TO MEET PERFORMERS after the performance may use the stage door entrance: GEARY THEATRE (around corner on Mason Street); MARINES’ MEMORIAL THEATRE (through auditorium right front exit).

management reserves the right to refuse admission... and to make PROGRAM OR CAST CHANGES necessitated by illness or other unavoidable causes.

credits: WILLIAM GANSLEN and HANK KRAZEL for photography.
HARRY SIMONS and THE LEADING MAN for ticket sales and house supervision.
JIM JOY and MCKANN-ERICKSON, INC. for television promotion assistance.
LIVINGSTON BRO. for costume assistance.
FOX LIQUIDS AND FANCY FOODS for assistance in filming for Little Murders.

For TICKET INFORMATION phone the Geary Box Office (415) 673-6440 — from 10 AM to 9 PM Tuesday through Saturday, 12 noon to 8 PM Sunday and 10 AM to 6 PM Monday. Tickets for the Marines’ Memorial Theatre are sold at the Geary Box Office until 1½ hours before curtain, then are available at the Marines’ Theatre. For GROUP RATES call (415) 771-3880. To become a FRIEND of A.C.T., phone Marilyn Young at 771-3880, or write: FRIENDS of A.C.T., A.C.T., 450 Geary St., San Francisco 94102.

The after-curtain calls are for DEWAR’S White Label.

The Scotch that never varies!

A Peter Domet (left) and Ramon Bieri in Charley’s Aunt's recent Broadway hit, "Staircase."" B Carol Teitel appears as a loving but suspicious wife who gets a trap for her husband, played by Robert Gereeger, in George Bernard Shaw's classic comedy about the American Revolution, "The Devil's Disciple," at the Geary Theatre. C "The Devil's Disciple," George Bernard Shaw’s classic comedy about the American Revolution, features Paul Shearer (left) as Dick Diggory and William Paterson as Reverend Anderson.
THE AMERICAN CONSERVATORY THEATRE

presents

A DELICATE BALANCE

by EDWARD ALBEE

Directed by EDWARD HASTINGS

Scenery designed by PAUL STAHELI
Costumes designed by WALTER WATSON
Lighting designed by MICHAEL CLIVNER

cast

In Order of Appearance

Agnes JOSEPHINE NICHOLS
Tobias ROBERT GERRINGER
Clare MICHAEL LEARNED
Harry ROBERT LANCHESTER
Edna PATRICIA FALKENHAIN
Julia DANA LARSON

ACT I  Friday Night
ACT II  Scene 1 — Early Saturday Evening
Scene 2 — Later that night
ACT III  Early Sunday Morning

— MARINES' MEMORIAL THEATRE —

TO THE AUDIENCE...

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credits: WILLIAM GANSLEN and HANK KRAZLER for photography. HARRY SIMONS and THE LEADING MAN for props and consultation on Staircase. JIM JOY and MCCANN-ERICKSON, INC. for television promotion assistance. LIVINGSTON BROS. for costume assistance on A Delicate Balance; FOX LIQUORS and FANCY FOODS for assistance in filming for Little Murders.

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A Peter Donat (left) and Ramon Bieri in Charles Dyer's recent Broadway hit, the strange and beguiling drama, "Staircase."

B Carol Teitel appears as a loving but superstitious wife who gets a trap for her husband, played by Robert Greer, in George Bernard Shaw's classic comedy about the American Revolution, features Paul Shearer (left) as Dick Digby and William Paterson as Reverend Anderson.

C "The Devil's Disciple," George Bernard Shaw's classic comedy about the American Revolution, features Paul Shearer (left) as Dick Digby and William Paterson as Reverend Anderson.
WILLIAM BALL. General Director. The founder and General Director of the American Conservatory Theatre, William Ball, has directed the highly acclaimed Taruffe 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 Hall. His off-Broadway productions include Six Characters in Search of an Author, for which he won the D'Annunzio, the Outer Circle Critics and Ohio Production Awards; Under Milkwood, which also won the D'Annunzio and the Outer Circle Critics Awards; Ionesco, which received the Ohio and Vernon Rice Drama Desk Awards. In 1964, he recreated his production of "Six Characters" at London's Marylebone Theatre, with a cast headed by Sir Ralph Richardson. Among the operas which he has directed at the New York City Center are Don Giovanni, Britten's A Midsummer Night's Dream, Porgy and Bess, The Inspector General, Co!i fan zanette, and Six Characters in Search of an Author. Three seasons ago, he served as librettist as well as director of Lee Hoiby's Natacha Petrowa, 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 Shakespearean 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 is currently Artistic Director of San Francisco Opera and is serving as guest director for the Actors' Workshop 1961 production of The Devil's Disciple. Mr. Ball's Broadway productions for ACT include Tartuffe, Tiny Alice, Six Characters in Search of an Author, Kiss me, Kate, Under Milkwood, The American Dream, Twelfth Night and Hamlet. He directs The Three Sisters and The Pastime of Monsieur Robert to be added to the repertory this season. A graduate of Carnegie Institute of Technology, from which he received a B.A., M.A. and M.F.A., Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation Director's Grant and the NBC-RCA Directors' Fellowship.

WILLIAM BUSHNELL, Managing Director, is a graduate of Denison University, holds a Master's Degree in theatre history and management from Ohio State University, and is a recipient of a Ford Foundation grant in theatre management. Prior to joining the American Conservatory Theatre in 1966, he served for three years as executive director of Center Stage, Baltimore's resident professional theatre. Having acted in and directed more than 200 plays in theatres from New York to Tokyo, Mr. Bushnell taught acting at Ohio State University and theatre history at Towson State College in Maryland. He has worked as an administrator at the American Shakespeare Festival at Stratford, Conn., and as public relations director of The Cleveland Play House, the nation's oldest resident professional theatre. In addition to being ACT's Managing Director, Mr. Bushnell serves as treasurer of the League of Resident Theatres and as a management consultant to other regional theatres.

EDWARD HASTINGS, Executive Director and Resident Stage Director, was Production Stage Manager for David Merrick before joining ACT as a founding member. Off-Broadway, he co-produced The Slaughterers of Murder by Georges Remi and Epitaph for George Dillon, and directed A Man for All Seasons at Penn State University and Macbeth for the national touring company of Orson Welles' productions of Charley's Aunt and Our Town were seen during ACT's first two seasons. He recently received extraordinary critical acclaim for his direction of a major revival of Our Town in New York which featured an all-star cast including Henry Fonda, Jo Van Fleet, Estelle Parsons and ACT's Mark Bramhall and Kitty Winn. Mr. Hastings' production of A Delicate Balance joined the ACT repertory last season and is part of the repertory this season. He directs ACT's new productions of The Promise and The Devil's Disciple, and the revival of A Delicate Balance.

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's 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 shows over eight years. Mr. Seig joined ACT after five years as production stage manager of the American Shakespeare Festival in Stratford, Connecticut.

ROBERT W. GOLDSBY, Conservatory Director and Resident Stage Director, directed a number of plays at Columbia University (including Camino Real, Murder in the Cathedral, Danton's Death, Great God Brown, Antigone), the Equity Library Theatre in New York (Kawamura Garden), the San Francisco Actors' Workshop (where he was a director of The Barry Minsky), At the University of California at Berkeley, where he has directed over twenty productions, he also worked with Jean Renoir as co-director and translator of Renoir's Caro!. As Professor of Dramatic Art at the University, Mr. Goldsby will direct the University Theatre production of Eugene O'Neill's Mourning Becomes Electra, which will open the new Zellerbach Theatre in Berkeley. This production was the first to be granted performance rights since the Theatre Guild opened it 30 years ago. Mr. Goldsby heads ACT's Training Program for the new director and the next generation of the company. He directs the next productions of Cyrano and The Architect and the Emperor of Absurdia.

NAGLE JACKSON, Resident Stage Director, directed last season's productions of In White America and Caught in the ACT, for which he wrote most of the material, and he also staged the "ACT Now" television on KQED TV. His numerous directing credits include three seasons as the Oregon Shakespearean Festival and the world premiere of Simplicity at New York's Barnard Theatre. From 1963 to 1966, Mr. Jackson was a featured performer at the American Conservatory Theatre.
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NAGLE JACKSON, Resident Stage Director, directed last season’s productions of In White America and Caught in the ACT, for which he wrote most of the material, and he also staged the “ACT Now” telethon on KQED TV. His numerous directing credits include three seasons at the Oregon Shakespearean Festival and the world premiere of Simplicity at New York’s Barnard Theatre. From 1963 to 1966, Mr. Jackson was a featured performer

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with the Julius Monk revues in New York, and he appeared in a number of roles in ACT's productions of Your Own Thing and Under Milkwood. Mr. Jackson directs ACT's new productions of Little Murders and Room Service and the revival production of In White America.

GOWER CHAMPION, Guest Director, is the first director-choro graphic in the history of the American theatre to have had three hit musicals running simultaneously on Broadway. He has received seven Antoinette Perry (Tony) awards, two Critics' Circle citations and individual honors from Variety, the Donaldson Committee and the Outer Circle critics. Having begun his new business career as a dancer in films, Mr. Champion's first directorial assignment was Land an Ear, a Broadway revue which won him both the Tony and Donaldson awards. Beginning in 1960 with Bye-Bye, Birdie, Champion proceeded to direct and choreograph a series of Broadway musical comedy blockbusters, Carousel, Hello, Dolly!, I Do, I Do, and most recently, The Happy Time. He directed A Fine in Her Ear, which opened ACT's 1968-69 season.

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, the San Diego Shakespeare Festival, the APA, the McCarter Theatre at Princeton, New Jersey, and the Boston Fine Arts Festival. For two seasons, he was artistic director of the American Shakespeare Festival, Stratford, Conn. Mr. Fletcher has directed the ACT productions of Stratford, Conn. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman, and As You Like It and Old Lace, and also co-directed The Crucible, which entered the repertory at the Stanford Festival two summers ago and was presented during ACT's School Season this fall. Mr. Fletcher directs Brendan Behan's The Hostage for ACT this season.

MICHAEL LANGHAM, Guest Director, served as Artistic Director of Canada's Stratford Festival Theatre for twelve years, his productions ranging over the entire Shakespearean repertory as well as more modern productions such as Rostand's Cyrano de Bergerac and Gogol's The Government Inspector. During the same twelve-year period, he directed at England's Stratford-Upon-Avon (launching Peter O'Toole in The Merchant of Venice there), at the Old Vic Theatre in London's West End, in Berlin, Holland, Belgium, Australia and on Broadway. His production of The Prime of Miss Jean Brodie is a recent Broadway success. Mr. Langham directs The Reluctant rake for ACT during the 1968–69 season.

EDWIN SHERIN, Guest Director, is a New Yorker who now makes his home in Washington, D.C., where he is Associate Producing Director of Arena Stage. After graduating from Brown University, Mr. Sherin acted for nine years in numerous on and off-Broadway productions and on television. He made his debut as a director in 1953 with a highly acclaimed production of Synge's Derbe of the Sorrows and later staged The White Rose and the Red, made up of Shakespeare's chronicle plays. Mr. Sherin received his early theatre training from Paul Mann at the Actors Workshop. He directed the Howard Sackler drama, The Great White Hope, which opened to highest critical acclaim on Broadway this fall, and directs ACT's world premiere production of Anna Marie Barlow's Glory! Hallelujah!

associate & jouney in actors

RAMON BIERI, has appeared in numerous productions on and off-Broadway, including Paddy Chayefsky's The Portion of Joseph O. Shaw's Too True to Be Good, and most recently Arthur Miller's A View From the Bridge. His television credits include Gunsmoke, N.Y., F.D.P., Hogan's Heroes, Naked City, Hawk and The Hallmark Hall of Fame. Mr. Bieri has

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also appeared with several resident theatres, including the New York Shakespeare Festival, the Cincinnati Playhouse-in-the-Park and the San Diego Shakespeare Festival. He has played major roles in a number of ACT productions, including Tarrnayfe, Two for the Seesaw, The Seagull, Long Day’s Journey into Night, Long Live Life and The Crucible. He appears in this season’s production of Staircase.

MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright scholar at the London Academy of Music and Dramatic Art, received national critical acclaim this fall for his performance as George Gibbs in the off-Broadway revival of Our Town which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Mr. Bramhall, who has been with the Conservatory since its first San Francisco season, has played major roles in ACT productions of Twelfth Night, The Mezzofanti, Beyond the Fringe, Caught in the ACT, Tarrnayfe, Under Milkwood, Our Town (George Gibbs), Thieves’ Carnival and Don’t Shoot Mabel It’s Your Husband. His first role this season is Kenny in Little Murders.

PETER DONAT, in his second season with ACT, has appeared in several Broadway plays including The Chinese Prime Minister, The Entertainer, The Country Wife and The First Gentleman, for which he won the Theatre World Award as best featured actor. He appeared in The Three Sisters off-Broadway, and in a film made with the Stratford (Ontario) Shakespeare Festival Company where he was a featured actor for six seasons. Mr. Donat’s television credits include I Spy, Mission Impossible, Mannix, Run for Your Life, and Judul for the Defense. He appeared in ACT’s productions of Under Milkwood, Tarrrnayfe and Duddle Duddle Dummplng, My Son God last season and appears in Scarecrow and Little Murders this season.

JAY DOYLE, who was seen off-Broadway in The Old Glory and was a member of the national tour company of Androscoggin Trial, appeared with the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT’s first Bay Area season, he was the Conservatory’s busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT’s two theatres). A graduate of Carnegie Mellon University, Mr. Doyle’s roles last season included those of Deputy Gov. Danforth in The Crucible, Grandma in The American Dream and the Ghost and Player King in Hamlet.

He repeats his roles in Hamlet and also appears in The Devil’s Disciple this season.

DAVID DUKEs, prior to joining ACT three seasons ago, appeared with the Marin Shakespeare Festival and the California Shakespeare Festival. He has appeared in a number of ACT productions and was the Conservatory’s busiest actor last season playing 11 roles as well as teaching Summer Training Congress classes and private lessons in theatricals. Among the ACT productions in which Mr. Dukes has played major roles are Long Day’s Journey into Night, Tarrnayfe, Thieves Carnival, Under Milkwood, Charles’s Aunt, Portrait of a Country Gardener, The Youngest, Death on the Idea, and the out-supper production of Adam and Eve. He has appeared as Rosencrantz in Hamlet last season and as Laertes this season, and also appears in Little Murders.

GEORGE EDE played the title role in King Lear at the Marin Shakespeare Festival before joining ACT last season. He has appeared in the Playhouse, the International Repertory Theatre and the Drama Group in San Francisco, as well as with Sylvia Sidney in The Importance of Being Earnest and with John Karr in Heartbreak House. Mr. Edé’s film credits include John Karry’s Funny Man; he has done a number of radio dramas; and he has been seen in television drama locally on KQED and on KGO TV. Mr. Edé appeared in ACT’s The Crucible, Charley’s Aunt and Long Live Life last season and appears in this season’s productions of Hamlet, A Flea in Her Ear and The Devil’s Disciple.

PATRICIA FALKENHAIN, before joining ACT last season, appeared with the APA-Phoenix Theatre in New York for five years where she won Obie Awards for her performances in Peer Gynt and Henry IV, Parts I and II. The wife of ACT actor Robert Geringer, she appeared at the Geary Theatre in the national company of After the Fall and toured with the national company of Waltz of the Toreadors with Melvyn Douglas. Miss Falkenhain has also appeared with the Memphis Front Street Theatre and Center Stage in Baltimore. Last season, she appeared in ACT’s productions of A Delicate Balance, Tarrnayfe, Dear Lae, Charles’s Aunt, Under Milkwood and in The Crucible this fall. She is currently appearing in A Flea in Her Ear and A Delicate Balance.

HARRY FRAYER, a charter member of ACT who spends much of his free time flying his own airplane, has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., before it says Shalimar on the bottle, the bottle says Shalimar.
also appeared with several resident theatres, including the New York Shakespeare Festival, the Cincinnati Playhouse-in-the-Park and the San Diego Shakespeare Festival. He has played major roles in a number of ACT productions, including "Twelfth Night," "The Merchant of Venice," and "The Crucible." He appears in this season's production of "The Crucible.

MARK BRAMHALL, a Harvard graduate who studied acting as a Fulbright scholar at the London Academy of Music and Dramatic Art, received national critical acclaim this fall for his performance as Governor Gibbons in the off-Broadway revival of "Our Town" which also featured Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Mr. Bramhall, who has been with the Conservatory since its first San Francisco season, has played major roles in ACT productions of "Twelfth Night," "The Merchant of Venice," "Beyond the Fringe," and "The Crucible." His first role this season is "The Crucible." He is also appearing in "A Delicate Balance." His film credits include "A Delicate Balance," "The Crucible," and "A Delicate Balance." His film credits also include "A Delicate Balance," "The Crucible," and "A Delicate Balance."


JAY DOYLE, who was seen off-Broadway in "The Old Glory" and was a member of the national tour company of "An Officer and a Gentleman," appeared in the Milwaukee Repertory Theatre, the Pittsburgh Playhouse, and the Arena Stage in Washington, D.C., prior to joining ACT in 1965. During ACT's first Bay Area season, he was the Conservatory's busiest actor, appearing in eight different plays, often playing two roles in two different plays the same evening (one at each of ACT's two theatres). A graduate of Carnegie Mellon University, Mr. Doyle's roles last season included those of Deputy Gov. Danforth in "The Crucible," "Grandma in The American Dream" and "The Ghost and Player King in Hamlet."

He repeats his role as "The Devil's Disciple" this season.

DAVID DUKEST, prior to joining ACT three seasons ago, appeared with the Marin Shakespeare Festival and the California Shakespeare Festival. He has appeared in a number of ACT productions and was the Conservatory's busiest actor last season playing 11 roles as well as teaching Summer Training Congreess classes and private lessons in theatrical arts. Among the ACT productions in which Mr. Duke has played major roles are "Long Day's Journey into Night," "Thea Hefner," "Thieves Carnival," "Under Milkwood," "Charley's Aunt," "Deedle Deedle Damping," "My Son God and the out-reputious production of Adam and Eve." He appeared as "Rosenkrantz in Hamlet last season and as "Laertes" this season, and also appears in "Little Murders." GEORGE EDE, played the title role in King Lear at the Marin Shakespeare Festival before joining ACT last season. He has appeared with the Playhouse, the International Repertory Theatre and the Drama King in San Francisco, as well as with Sylvia Snyd in The Importance of Being Earnest and with John Kerr in Heartbreak House. Mr. Ede's film credits include "John Barrymore," "The Last Laugh," "Meet the Parents," "A Delicate Balance," and "The Crucible." He has done a number of radio dramas and has been seen in television drama locally on KQED and on KGO TV. Mr. Ede appeared in ACT's "The Crucible," "Charley's Aunt" and "The Devil's Disciple." He is also appearing in "A Delicate Balance." PATRICIA FALKENHAIN, before joining ACT last season, appeared with the APA-Phoenix Theatre in New York for five years where she won Obie Awards for her performances in "Peer Gynt" and "Henry IV, Part II." The wife of ACT actor Robert Ginter, she appeared at the Geary Theatre in the national company of "After the Fall" and toured with the national company of "The Toreadors" with Melvyn Douglas. Miss Falkenhan has also appeared with the Memphis Front Street Theatre and Center Stage in Baltimore. Last season, she appeared in ACT's productions of "A Delicate Balance," "The Crucible," "Dear Liar," "Charley's Aunt," "Under Milkwood" and "The Crucible." She is currently appearing in "A Delicate Balance." HARRY FRAZIER, a charter member of ACT who spends much of his free time flying his own airplane, has appeared with the Milwaukee Repertory Theatre, the American Shakespeare Festival at Stratford, Conn., and the Stratford Festival in Canada. He is also appearing in "A Delicate Balance." Before it says Shalimar on the bottle, the bottle says Shalimar.  

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and for three seasons with the San Diego Shakespeare Festival where he played Falstaff opposite William Ball as Hal in Henry IV, Part II. Mr. Finlay has also performed off-Broadway, on the Baron television series, and with the Santa Monica Civic Light Opera and Symphony Association. His past ACT performances include major roles in Tiny Alice, The American Dream, Death of a Salesman, Charity's Aunt, Twelfth Night and The Crucible. He is currently appearing in Hamlet and A Flea in Her Ear.

ROBERT GERRINGER, who has played 29 different Shakespearean roles, has appeared in Waltz of the Torradores, Pictures in the Hallway, and Andersonville Trial on Broadway, and in William Ball’s off-Broadway production of Under Milkwood. His other off-Broadway credits include: Power and Glory; he toured in The Glass Menagerie with Eli Wallach and Jo Van Fleet; and received a currently appearing in Award for his performance in Guest of the Nation. Mr. Gerringer has made five feature films and for six years appeared on daytime serials and major nighttime television programs, including a three-year running role on The Defenders. Last season at ACT, he appeared in Under Milkwood, Tartuffe, Our Town, and The Crucible. This season, he again appears in A Delicate Balance and A Flea in Her Ear.

CAROL MAYO JENKINS joined the Conservatory in the fall of 1966 after appearing with the national tour company of Philadelphia, Here I Come. Miss Jenkins studied at the Drama Center, London, and toured the United States in The Beggar’s Opera with an English company, Theatre Group 20. During her first two seasons with ACT, Miss Jenkins appeared in Six Characters in Search of an Author, Death of a Salesman, Under Milkwood, The Missanthropie, as Olivia in Twelfth Night and as Abigaille Williams in The Crucible. She also appeared in ACT’s touring out-of-town production of Adam and Eve. Miss Jenkins appears in Hamlet and The Devil’s Disciple this season.

PHILIP KERR, a graduate of Harvard University and the London Academy of Music and Dramatic Art, came to ACT last year after two seasons with the Tyrone Guthrie Theatre. He has appeared on the BBC in London, toured Holland in a production of A Midsummer Night’s Dream, and has worked in this country at The Cleveland Playhouse and the original Poets Theatre. Mr. Kerr taught classes in ACT’s Summer Training Congress and appeared in last season’s productions of Under Milkwood, Tartuffe, Our Town and in Sir Andrew Aguecheek in Twelfth Night. He repeats his role of Guildenstern in this season’s production of Hamlet and appears in the current production of A Flea in Her Ear.

ROBERT LANCHESTER, an actor-director with the Minnesota Theatre Company for the past two years, directed their production of Twelfth Night at the Tyrone Guthrie Theatre this season. He has appeared with the San Francisco Mime Troupe, the Actors’ Workshop in Minneapolis, Theatre Saint Paul, and the University Theatre at Berkeley where he received his Master’s Degree. Among the many roles Mr. Lanchester has played are: Estragon in Waiting for Godot, Sir Thomas More in A Man for All Seasons and the title role in Tartuffe. He appeared in ACT’s productions of Under Milkwood and Tartuffe in Los Angeles last summer, in The Crucible this fall, and is currently appearing in A Flea in Her Ear, A Delicate Balance and The Devil’s Disciple.

DANA LARSON, a graduate of the University of California at Berkeley, appeared in numerous productions at the University and with the Colorado Shakespeare Festival where she also appeared in a television production of scenes from The Merry Wives of Windorz. Miss Larson has had extensive training in dance, appeared with the Royal Ballet Company in a production of Sleeping Beauty, and taught ballet. During ACT’s 1967-68 season, she appeared in Twelfth Night, Charity’s Aunt, In White America, The Crucible and as Stella in the highly-acclaimed production of A Streetcar Named Desire. In her third season with the Conservatory, Miss Larson appears in The Devil’s Disciple and A Delicate Balance.

MICHAEL LEARNED, wife of ACT actor Peter Donat, has appeared as a leading actress with the Stratford Festival (Canada) resident and touring companies, and with the Shakespeare Festival, Stratford, Conn. She played Irma in The Three Sisters at the Fourth Street Theatre in New York and appeared in the off-Broadway production of A God Shaped Here. Miss Learned’s television credits include many leading roles for the Canadian Broadcasting Company, including Estella in Eric’s Don’s production of Great Expectations, and she played leading roles in two films for National Film Board of Canada. At ACT, Miss Learned has played major roles in Under Milkwood, Tartuffe, Dido Dumbdum, My Son God and The Missanthropie, and she appears in Little Murders and A Delicate Balance this season.

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There's more to the Lakeview Homes at Calabasas Park than just a view of the lake.

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BARRY McGRégor, who is the third generation of a family of actors, has been acting over 20 years in Canada and in his native England. Prior to joining Canada's Stratford Festival where he performed for several seasons (including a role in Yeoman of the Guard, directed by William Ball), he appeared for three years with the Royal Shakespeare Company and later toured the U.S. and Eastern Europe with them. Mr. McGregor's television credits include some 350 appearances on British, Russian, and American stations; he has appeared in productions on and off-Broadway; in two films; and also appeared in the West End with Charles. For ACT, he has played major roles in Charley's Aunt, Tartuffe, Caught in the ACT and The Misanthrope, and he appears first season in A Fisa in Her Ear.

JOSEPHINE NICHOLS joined ACT after three years in daytime television serials, two Broadway productions and six off-Broadway plays, including a season's run as Cassandra 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 has played major roles in ACT's productions of Endgame, Long Day's Journey Into Night, The Crucible, Our Town, A Delicate Balance and Tartuffe, and also directed her own adaptation of Mark Twain's Diaries of Adam and Eve. She appears in The Devil's Disciple and A Delicate Balance.

MICHAEL O'SULLIVAN, returning to ACT after a year's absence, is well known for his work in New York, London, and San Francisco, and in many resident theatres and films. A Tony nominee for his role in It's a Bird, It's a Plane, It's Superman on Broadway, Mr. O'Sullivan received several awards for his performance in William Ball's New York and London productions of Six Characters in Search of an Author. He played the title role in Ball's New York production of Tartuffe and has performed leading roles at the Oregon Shakespeare Festival and the San Diego Shakespeare Festival. Born in Phoenix, Arizona, he is a graduate of the University of Denver and Goodman Theatre of the Chicago Art Institute. Mr. O'Sullivan's first appearance this season in A Fisa in Her Ear.

WILLIAM PATerson acted with Eastern stock companies and on television in New York until 1947 when he became a leading actor with the Cleveland Play House and served as Assistant Director for seven years. Mr. Paterson is known throughout the nation for his one-man shows, A Profile of Benjamin Franklin and A Profile of Holmes, the latter drawn from writings and biographical highlights of Justice Oliver Wendell Holmes. Among the many major roles he has played are Claudius in Hamlet, the title role in Macbeth and George in Who's Afraid of Virginia Woolf? Last season at ACT, Mr. Paterson appeared in Long Day's Journey into Night, Endgame, Our Town and Charley's Aunt, and he appears in The Devil's Disciple this season.

ANGELA PATON, wife of Conservatory director Robert Goldstein, performed off-Broadway in The Trojan Women and Autumn's Garden, and in leading roles at the Arena Stage in Washington, D.C., the Show-case Theatre in Evanston, Illinois, and the Hearst Greek Theatre. Miss Paton has performed more than 50 leading roles as an Equity actress, played summer stock for seven years, and performed on television in Pittsburgh, Cleveland and New York. She also appeared in the pre-Broadway tour of Sartre's Delight with Eva Gabor. In her third season with ACT, Miss Paton has played major roles in The Seagull, The Twelfth Night, The Crucible, Long Day's Journey into Night and Hamlet, in which she again appears as Queen Gertrude. She is in Little Murders.

RAY REINHARDT, a charter member of ACT, played the Lawyer in the original Broadway production of Tiny Alice prior to playing the role in ACT's production. Well known for his performances at the Phoenix Theatre in New York and the Arena Stage in Washington, D.C., Mr. Reinhardt has also appeared off-Broadway and with resident theatres in Boston and Memphis. His television credits include several award-winning N.E.T. dramas and a role in The Defenders, and he appears in the recent film Bullets with Steve McQueen. Among the roles Mr. Reinhardt has played for ACT are Stanley in A Streetcar Named Desire and Claudius in Hamlet, the latter of which he repeats this season. He also appears in the current production of A Fisa in Her Ear.

KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta's Broadway credits are Rosalind In the Wind with Melvyn Douglas, Duel of Angels with Vivien Leigh and

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BARRY MacGREGOR, who is the third generation of a family of actors, has been acting over 20 years in Canada and his native England. Prior to joining Canada’s Stratford Festival where he performed for several seasons (including a role in Yeoman of the Guard, directed by William Ball), he appeared for three years with the Royal Shakespeare Company and later toured the U.S. and Eastern Europe with them. Mr. MacGregor’s television credits include some 350 appearances on British, Russian and American stations; he has appeared in productions on and off-Broadway; in two films; and also appeared in Becker with Christopher Plummer in the West End. For ACT, he has played major roles in Charley’s Aunt, Tartuffe, Caught in the ACT and The Misanthrope, and he appears first this season in A Flea in Her Ear.

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KEN RUTA, a graduate of Goodman Theatre and for four seasons a leading actor with the Tyrone Guthrie Theatre, has also studied at the American Theatre Wing and appeared with several leading resident theatres. Among Mr. Ruta’s Broadway credits are Ross, Inherit the Wind with Melvyn Douglas, Duel of Angels with Vivien Leigh and...
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Leaving competition in the lunch is a way of life to Pontiac’s ingenious engineers. And the swept-back Pontiac Grand Prix parked on this page ought to tell you why they’ve thought up to their image. Our ‘69 Grand Prix is so new, in fact, it’s based on its very own, one-of-a-kind Pontiac, but designed for cruising, built for comfort. That swooping hood (over six feet long, we hasten to add) covers an equally impressive department. A 350-hp is standard, or you can order up to a 390-hp V-8. Floor-mounted, 3-speed stick is standard, but there’s always the super-slick, 3-speed Turbo Hydra-matic, if you want to order it. There’s also an interior that suggests interplanetary travel, and the only other thing we can say about it is that it’s also available in leather. As for the Grand Prix radio antenna, ask your Pontiac dealer. He’s the man to let you in on the automotive secret of the year.

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Deborah Susser, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hays grant for study at the London Academy of Music and Dramatic Art, came to ACT last season after a year with the Theatre of the Living Arts in Philadelphia. Miss Susser was a member of the critically acclaimed tour company of Room Service, and has also performed with Philadelphia’s Playhouse in the Park and the Playhouse on the Mall in New Jersey. Miss Susser appeared in ACT’s productions of Captains in the ACT, Under Milkwood, Twelfth Night and Tartuffe last season, and she appears in A Flea in Her Ear this season.

Carol Teitel, a charter member of ACT returning after a year’s absence, played major roles in ACT’s Death of a Salesman, Under Milkwood, Arsenic and Old Lace, Malady and Uncle Vanya, and appeared in Ball’s Under Milkwood off-broadway. Her Broadway credits include Marat/シャルック, Hamlet with Richard Burton, The Entertainer with Sir Laurence Olivier and The Country Wife with Julie Harris. In the films of a Country Gentlemen, she played leading roles in the offBroadway productions of The World of Isadora, and The World and Colombe, and re-created her role opposite Franchot Tone in the film of A Country Gentleman. A veteran of numerous television appearances, Miss Teitel has also appeared with Arena Stage (Washington, D.C.), the Charles Playhouse (Boston), the APA in New York and Princeton’s McCarter Theatre. This season she appears first in A Flea in Her Ear.

Anne Weldon, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Her numerous television credits include appearances with Tennessee Ernie Ford and Soulby Sales. During ACT’s 1967-68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Dorine in Tartuffe. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible. Miss Weldon is being a featured performer in In White America and Caught in the ACT. Miss Weldon makes her first appearance this season in A Flea in Her Ear.

Kitty Winn, a drama graduate of Boston University, recently received national critical acclaim for her performance as Emily Webb in a major revival of Our Town in New York.
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Leaving competition in the luxury is a way of life to Pontiac's ingenious engineers. And the new Pontiac Grand Prix parked on this page ought to tell you the reason for this up to their image. Our '79 Grand Prix is so new, in fact, it's based on its very own, one-of-a-kind body. The 390-hp. V-8 floor-mounted, 3-speed stick is standard, but there's always the super-slick, 3-speed Turbo Hydra-matic, if you want to order it. There's also an interior that suggests intergalactic travel, and the only other thing we can say about it is that it's also available in leather. As for the Grand Prix radio antenae, rate your Pontiac dealer. He's the man to let you in on the automotive secret of the year.

'69 - The year of the Great Pontiac Break Away

Ophelia in Hamlet and also appears in A Flea in Her Ear. DEBORAH SUSEL, a graduate of Carnegie Institute of Technology and recipient of a Fulbright-Hayes grant for study at the London Academy of Music and Dramatic Art, came to ACT last season after a year with the Theatre of the Living Arts in Philadelphia where she appeared in a number of productions including the world premiere of Rochelle Owens’ Bedch. Miss Susel was a member of the critically acclaimed tour company of Room Service, and has also performed in Philadelphia’s Playhouse-in-the Park and the Playhouse on the Mall in New Jersey. Miss Susel appeared in ACT’s productions of Caught in the ACT, Under Milkwood, Twelfth Night and Tartuffe last season, and she appears in A Flea in Her Ear this season.

CAROL TEITEL, a charter member of ACT returning after a year’s absence, played major roles in ACT’s Death of a Salesman, Under Milkwood, Arsenic and Old Lace, Macbeth and Uncle Vanya, and appeared in Ball’s Under Milkwood off-Broadway. Her Broadway credits include Marat/Sade, Hamlet with Richard Burton, The Entertainer with Sir Laurence Olivier and The Country Wife with Julie Harris. In the play she played leading roles in the off-Broadway productions of The Power of the Dog, The World and Sulocyte, and re-created her role opposite Franchot Tone in the film of A Country Wife. A veteran of numerous television appearances, Miss Teitel has also appeared with Arena Stage (Washington, D.C.), the Charles Playhouse (Boston), the APA in New York and Princeton’s McCarter Theatre. This season she appears first in A Flea in Her Ear.

ANN WELDON, as a singer, has dazzled audiences in San Francisco, Las Vegas, Reno, Los Angeles, New York, and in Canada, Australia and the Far East, including Japan, Okinawa, Hong Kong and Manila. Her numerous television credits include appearances with Tennessee Ernie Ford and Soupy Sales. During ACT’s 1967–68 season, Miss Weldon made her first professional appearance as an actress, playing a number of roles including that of Dorine in Tartuffe. She also appeared as Mrs. Barker in The American Dream and Tituba in The Crucible, and is being a featured performer in In White America and Caught in the ACT. Miss Weldon makes her first appearance this season in A Flea in Her Ear.

KITTY WINN, a drama graduate of Boston University, recently received national critical acclaim for her performance as Emily Webb in a major revival of Our Town in New York.
which also starred Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Prior to joining the Conservatory in 1967, Miss Winn appeared with several regional theatre companies, including the Loeb Theatre, the Tufts Arena Theatre and the Cen
tenary Little Theatre, and also ap-
peared in Measure for Measure under
the direction of Margaret Webster.
Among the ACT productions in which
she has appeared are Under Milkwood,
Thieves’ Carnival, Tartuffe and Char
lie’s Aunt. Miss Winn also received
critical acclaim for her performances
as Cellinna in The Misanthrope and as
Mary Warren in The Crucible.

G. WOOD, a veteran of numerous
Broadway, off-Broadway and resident
theatre productions, returns to ACT
after a two-year absence. Mr. Wood
appeared in ACT’s Uncle Vanya and
Death of a Salesman at Westport
and Stanford University in 1966, and is
appearing in the current productions
of Hamlet and Little Murders. A lead-
ing performer with the National
Repertory Theatre for five years, he
has also appeared with the Dallas
Summer Musicals, the Royal Poinciana
Playhouse in Palm Beach, Florida, and
the Shaw Festival in Westport, Conn.
Mr. Wood’s numerous Broadway cre-
dits include Cyrano de Bergerac, The
Seagull, The Crucible, Richard III and
A Touch of the Poet; and he has ap-
peared in The Postman, The Lesson,
Cradle Song and La Ronde off-Broadway.

acting fellows

MARTIN BERMAN attended Brook-
yn College where he appeared in
several dramatic productions. He
attended the Stella Adler Studio and
George Morrison Studio in New York.
A member of ACT’s Summer Training
Congress, Mr. Berman appears in this
season’s production of In White Amer-
ica and the Children’s Theatre pro-
duction of Johnny Moonbeam and the
Silver Arrow.

JUDY JEAN BERNS for two years
attended the Pasadena Playhouse
where she appeared in several major
productions. A former member of
ACT’s Training Program, she also
attended Northwestern University and
worked in Hollywood with Hermione
Gingold for a summer. She appeared in
ACT’s production of Tartuffe in Los
Angeles last summer, in one documen-
tary film and in the Melodysland (An
ahiem, Calif.) production of The
Women with Joan Cassfield and Mar-
garet O’Brien. Miss Berne appears in
this season’s production of Johnny
Moonbeam and the Silver Arrow.

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before him and Mr. Jack before
them did it. And a taste of
Jack Daniel’s, we think, will
tell you we’re well off to have
his kind of know-how.

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which also starred Henry Fonda, Robert Ryan, Estelle Parsons and Jo Van Fleet. Prior to joining the Conservatory in 1967, Miss Winn appeared with several regional theatre companies, including the Loch Theatre, the Tufts Arena Theatre and the Cen-
tenary Little Theatre, and also ap-
ppeared in Measure for Measure under the direction of Margaret Webster. Among the ACT productions in which she has appeared are Under Milkwood, Thieves' Carnival, Tartuffe and Char-
ley's Aunt. Miss Winn also received critical acclaim for her performances as Celinda in The备案eer and as Mary Warren in The Crucible.

G. WOOD, a veteran of numerous Broadway, off-Broadway and resident theatre productions, returns to ACT after a two-year absence. Mr. Wood appeared in ACT's Uncle Vanya and Death of a Salesman at Westport and Stanford University in 1966, and is appearing in the current productions of Hamlet and Little Murders. A lead-
ing performer with the National Repertory Theatre for five years, he has also appeared with the Dallas Summer Musicals, the Royal Poinciana Playhouse in Palm Beach, Florida, and the Shaw Festival in Westport, Conn. Mr. Wood's numerous Broadway cre-
dits include Cyrano de Bergerac, The Seagull, The Crucible, Richard III and A Touch of the Poet; and he has appeared in The Penning Shed, The Lessons, Cradle Song and La Ronde off-Broadway.

acting fellows

MARTIN BERMAN attended Brook-
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tary film and in the Melodroland (An-
theim, Calif.) production of The Women with Joan Caulfield and Mar-
garet O'Brien. Miss Berns appears in this season's production of Johnny Moonbeam and the Silver Arrow.

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ARTIE CLIMONS, a former member of ACT's Summer Training Company, attended the University of Texas and later appeared in a number of productions. He appeared in ACT's production of 'Hamlet,' and is seen in the current productions of 'In White America' and Johnny Moonbeam and the Silver Arrow.

JERRY FRANKEN has attended Grossmont Junior College in Ellicott, Hills, Cali. and San Francisco State College. He was a member of last summer's Training Congress at ACT, and appears both in Johnny Moonbeam and the Silver Arrow and In White America.

KENNETH GRAY, a member of ACT'S Summer Training Congress, attended the University of Washington where he studied with Duncan Ross. He has appeared in several productions at the Seattle Repertory Theatre, at the Contemporary Theatre in Seattle, and with the latter company's Children's Theatre. He appears in ACT's Johnny Moonbeam and the Silver Arrow.

JOHN HANKIN, who attended Wayne State University and Detroit Institute of Musical Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He appeared in the Center Theatre Group's production of 'The Bear.'

JENNIFER MacNISH, a former member of ACT's Training Programs, attended the University of Nebraska where she appeared in numerous dramatic productions. She is a published poet, and she appeared in ACT's production of 'A Midsummer Night's Dream.'
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ARTIE CLIMONS, a former member of ACT's Training Program, attended San Francisco City College where he appeared in a number of productions. He appeared in ACT's production of Hamlet, and he is in the current productions of In White America and Johnny Moonbeam and the Silver Arrow.

JERRY FRANKEN has attended Grossmont Junior College in Fletcher Hills, Calif. and San Francisco State College. He was a member of last summer's Training Congress at ACT, and appears in both in Johnny Moonbeam and the Silver Arrow and In White America.

KENNETH GRAY, a member of ACT's Summer Training Congress, attended the University of Washington where he studied with Duncan Ross. He has appeared in several productions at the Seattle Repertory Theatre, at the Contemporary Theatre in Seattle, and with the latter company's Children's Theatre. He appears in ACT's Johnny Moonbeam and the Silver Arrow and In White America.

JOHN HANCOCK, who attended Wayne State University and Ditomaso Institute of Art, was a vocalist on CBS radio in Detroit for four years and has made two appearances as a vocalist on television in West Berlin. He appeared in the Center Theatre Group's production of In the Master of J. Robert Oppenheimer in Los Angeles, and is seen this season in ACT's productions of In White America and Johnny Moonbeam and the Silver Arrow.

JENNIFER MacNISH, a former member of ACT's Training Programs, attended the University of Nebraska where she appeared in numerous dramatic productions. She is a published poet, and she appeared in ACT's production of A Midsummer Night's Dream.
Dream at Stern Grove last season. Miss MacNeil played Lady Macbeth in the Marin Shakespeare Festival production of Macbeth last summer, and appears in this season’s productions of In White America and Johnny Moonbeam and the Silver Arrow at ACT.

MICHELE MARSH attended Calif- ontin’s Hyfield School of Music and the Arts and has had seven years of ballet and jazz dance training. She also attended the North Carolina School of the Performing Arts and ACT’s Train- ing Program. Miss Marsh appeared in scenes from Romeo and Juliet for National Educational Television, played major roles in productions at the Festival Theatre in North Carolina, and appears in ACT’s Children’s Thea- tre production of Johnny Moonbeam and the Silver Arrow.

JAMES MILTON, a graduate of the University of San Francisco where he acted in and directed several dramatic productions, is a former member of ACT’s Training Program and has also taught classes for them. Having also appeared with the San Francisco Chil- dren’s Opera, Mr. Milton has appeared in ACT’s productions of Tartuffe, Tono Alice, and The Crucible. He appears in this season’s productions of Hamlet and The Devil’s Disciple.

ROBERT MOONEY, a graduate of the University of Rochester in New York who holds a Master’s Degree from the University of California at Berkeley, was a member of the Summer Training Congress and is currently completing work on his Doctorate Degree. He has lectured in drama at UC Santa Cruz and co-founded the University Theatre Company of Santa Cruz where he acted in and directed several produc- tions. Mr. Mooney is currently appear- ing in Johnny Moonbeam and the Silver Arrow.

DON PAYNE attended the University of Boston where he appeared in several dramatic productions. As a member of ACT’s Training Program, he appeared in several special productions as well as in the Stern Grove presentation of A Midsummer Night’s Dream. He is seen in both In White America and Johnny Moonbeam and the Silver Arrow at ACT this season.

JANE PERCIVAL, a graduate of Hof- stra University in New York who has also attended Berkeley in New York, has appeared in ACT’s Our Town, Twelfth Night and Thieves’ Carnival. As a member of the Training Program, she appeared in several special ACT productions; she appeared in Univer- sity and touring shows and in an off-Broadway play. She appears in Johnny Moonbeam and the Silver Arrow at ACT this season.

HERMAN POPPE, a graduate of De- Pauw University in Indiana who has also attended Stanford University, has appeared with the Marin Shakespeare Festival and The Playhouse in San Francisco, and played summer stock at the Huron (Ohio), Gateway (Long Island) and Drury Lane (Chicago) Playhouses. He spent two seasons with the Oregon Shakespearean Festival and toured Germany with a two-man show of Shakespearean tragedies. Mr. Poppe’s ACT credits include Tartuffe, Charlie’s Aunt, A Streetcar Named Desire, The Magnificents, and The Cru- cible. He is seen in ACT’s current productions of Hamlet and A Prize in Her Ear.

EILEEN RAMSEY attended Los An- geles City College where she appeared in several dramatic productions. A member of last summer’s ACT Train- ing Congress, Miss Ramsey also appeared with the USC Street Theatre. She appears in the current production of In White America.

PHYL LIS RICE, a graduate of George Washington University who holds a Master’s Degree from the University of Minnesota, has appeared in a number of college productions and was a mem- ber of the Summer Training Congress. She appeared in ACT’s Hamlet during the fall School Season, and is currently appearing in In White America and Johnny Moonbeam and the Silver Arrow.

JOEL RUDNICK, who is a former member of ACT’s Training Program, attended Pasadena City College and San Francisco State College and also studied with Jeff Corey in Hollywood. He has appeared in the ACT produc- tions of Men and Superman, A Streetcar Named Old Lace, Thieves’ Carnival and the special production of Walt Whit- man—The Years. Mr. Rudnick is currently appearing in In White Amer- ica and as Johnny in Johnny Moonbeam and the Silver Arrow.

MARK SCHELL, who attended Los Angeles City College and the Screen Actor’s Studio, also studied in Holly- wood with Jeff Corey. He appeared with the Los Angeles Shakespearean Repertory Company and the Actor’s Theatre in L.A., and played the lead- ing role in an independently made film, Mr. Schell’s television credits include Rat Patrol and The Dating Game, and he has appeared in several productions of Hamlet, Charlie’s Aunt, Twelfth Night, Tartuffe and The Magnificents. He appears in this sea- son’s productions of Hamlet and The Devil’s Disciple.

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Dream at Stern Grove last season. Miss McEachin played Lady MacBeth in the Marin Shakespeare Festival production of Macbeth last summer, and appears in this season's productions of In White America and Johnny Moonbeam and the Silver Arrow at ACT.

Michele Marsh attended California's University of Music and the Arts and has had seven years of ballet and jazz dance training. She also attended the North Carolina School of the Performing Arts and ACT's Training Program. Miss Marsh appeared in scenes from Romeo and Juliet for National Educational Television, played major roles in productions at the Festival Theatre in North Carolina, and appears in ACT's Children's Theatre production of Johnny Moonbeam and the Silver Arrow.

Jim Milton, a graduate of the University of San Francisco where he also taught, directed and attended several dramatic productions, is a former member of ACT's Training Program and has also taught classes for them. Having also appeared with the San Francisco Children's Opera, Mr. Milton has appeared in ACT's productions of Tartuffe, Tryst, Alice, and The Crucible. He appears in this season's productions of Hamlet and The Devil's Disciple.

Robert Mooney, a graduate of the University of Rochester in New York who holds a Master's Degree from the University of California at Berkeley, was a member of the Summer Training Congress and is currently completing work on his Doctorate Degree. He has lectured in drama at UC Santa Cruz and co-founded the University Theatre Company of Santa Cruz where he acted in and directed several productions. Mr. Mooney is currently appearing in Johnny Moonbeam and the Silver Arrow.

Don Payne attended the University of Boston where he appeared in several dramatic productions. As a member of ACT's Training Program, he appeared in several special productions as well as in the Stern Grove presentation of A Midsummer Night's Dream. He is seen in both In White America and Johnny Moonbeam and the Silver Arrow at ACT this season.

Jane Percival, a graduate of Hofstra University in New York who has also attended the Actors Studio in New York, has appeared in ACT's Our Town, Tartuffe, Night and Thieves' Carnival. As a member of the Training Program, she appeared in several special ACT productions; she appeared in University and touring shows and in an off-Broadway play. She appears in Johnny Moonbeam and the Silver Arrow at ACT this season.

Hermin Poppe, a graduate of DePauw University in Indiana who has also attended Stanford University, has appeared with the Marin Shakespeare Festival and The Playhouse in San Francisco, and played summer stock at the Huron (Ohio) Gateway (Long Island) and Drury Lane (Chicago) Playhouses. He spent two seasons with the Oregon Shakespearean Festival and toured Germany with a two-man show of Shakespearean tragedies. Mr. Poppe's ACT credits include Tartuffe, Charles's Aunt, A Streetcar Named Desire, Titus Andronicus, and The Crucible. He is seen in ACT's current productions of Hamlet and A Pine in Her Ear.

Eileen Ramsey attended Los Angeles City College where she appeared in several dramatic productions. A member of last season's ACT Training Congress, Miss Ramsey is also appearing with the USC Street Theatre. She appears in the current production of In White America.

Phyllis Rice, a graduate of George Washington University who holds a Master's Degree from the University of Minnesota, has appeared in a number of college productions and was a member of the Summer Training Congress. She appeared in ACT's Hamlet during the fall School Season, and is currently appearing in In White America and Johnny Moonbeam and the Silver Arrow.

Joel Rudnick, who is a former member of ACT's Training Program, attended Pasadena City College and San Francisco State College and also studied with Jeff Corey in Hollywood. He has appeared in the ACT productions of Men and Superman, Arsenic and Old Lace, Thieves' Carnival and the special production of Walt Whitman—The War Years. Mr. Rudnick is currently appearing in In White America and as Johnny in Johnny Moonbeam and the Silver Arrow.

Mark Schell, who attended Los Angeles City College and the Screen Actor's Studio, also studied Theatre at Wood with Jeff Corey. He appeared with the Los Angeles Shakespeare Repertory Company and the Actor's Theatre in L.A., and played the leading role in an independently made film. Mr. Schell's television credits include The Dating Game; he has played in productions of Hamlet, Charles's Aunt, Twelfth Night, Tartuffe and The Merchant. He appears in this season's productions of Hamlet and The Devil's Disciple.
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Paul Foster — are really very free paths that take anywhere you want. In Foster's Tom Paine, the free form idea is quite interesting. For example, after about the first twelve minutes, the actors stopped and smoked or talked to the audience about the play or their lives. Now every critic made it a point that 'actors can't improvise,' but that had nothing to do with it. It was just a free moment to show you they were actors. In addition, the play has a series of information lines called 'seed lines' which the actors put in whenever they wished. Between them, they could talk about anything — although mostly they chose relevant subjects. When properly set up, this device gives a play the most beautiful sense of freedom you can imagine. Because of this emphasis on freedom, O'Horgan argues that he has moved 'beyond' Artaud's concept of theatre. Actually, he has merely rejected the restrictive (and inaccurate) definition of the "crude" concept for the kind of overwhelming theatre experience Artaud himself wished to see. Thus, some of his protests, on the subject of Brechtian irony, have an unintended irony. "Artaud turned us in the right direction," he agrees, "but now we're onto something else which is not in any sense anti-theatre, but the kind of turn-on theatre that makes you know you're a human being in the same way a Mozart symphony does. The kind of involvement you're experiencing through hypnosis — whether that's done by beat, words, image or gesture — the audience becomes absolutely swept away with the thing.

"Ultimately I felt that Theatre of Cruelty excluded more than it included. Artaud's concept is, I think, somewhat naive — that which involves you really.

"I've got to get back to that basic, primitive function that people danced around until they were exhausted. I've interested in a theatre that is, rather than represents — an attempt to bring people to the surface of themselves and to deal with that theatrically — instead of pretending to be or getting involved in recreating some memory of a feeling. I want to work with basic lives and hates which are between everybody rather than to try and fabricate a relationship between two people. Nobody can think that fast and no audience will ever believe it. I'm not necessarily interested in assaulting the audience unless that means that I can involve them strongly enough to create something actually alive and existing there on the stage!

Often what O'Horgan creates is deliberately calculated to jolt the senses. In the finale of Meagan Terry's Massachusetts Trust, staged at Brandeis University last summer, a boy and girl took off their street clothes and revealed special suits, each depicting with considerable detail and accuracy the nude body of the opposite gender. After the audience regained a bit of composure, the couple measuringly stripped to their own skins. Such sensational effects have increasingly become O'Horgan's trademark and he strongly defends the function and value of shock in the theatre. "It's no different than the shock that a pre-Renaissance painter might have used in the depiction of a Biblical subject or in the use by Montovani or Bach of certain surprising harmonies. People want to sink back down to where they feel comfortable. The role of the artist is to keep soldiers of that and to supply other choices."

"Political and revolutionary theatre doesn't work, particularly if you're dealing only with friends who already believe exactly what you believe. The only way you can change people's minds about anything is to take your work to another area. That's why street theatre, guerrilla theatre, might be valuable. Bringing a piece like Hair to the Billmore Theater in New York, in all that plaster and Baisquelandness, is in a sense an artistic sit-in. And it is even a kind of street theatre with the stence' this middle-to-upper-class place.

"You see, every film and play I've ever seen about kids is in its own way a put down intended for the older generation that made it, with a view to saying, 'well, they're just kids, they'll get over it and there's really nothing to get worried about.' You know, Bye Bye Birdie and other great classics of Crip Theatre. Now of the blue_haired ladies who pay fifteen dol- lars in New York for tickets to Hair, there are those who walk out. And I'm not going to tell you that they end up on Second Avenue and St. Marks Place dancing on the corner. But I have seen them come up and say, 'Well, you know, I don't like this music, but by the time the thing was over, I really going with it.' They almost say 'groovin.' Anyway, I think it's important to bring to the theatre something relevant to what's happen ing today. For myself, what I did in Hair is stuff I've been doing for eight or nine years; I don't find it avant garde at all.

"I have ideas in my head now which I'm afraid to even think about; there isn't a theatre yet where we could do them. It's like the piece I did with Meagan last year, Changes. I'm messed with a lot of environments but I wanted to do one evolving out of my company's exercises. We presented this thing, and it was so strenuous that we could only do it for four nights, and it took thirty people to do it, and the best we could do was show it to seventeen people a night.

"It was the kind of theatre where you answered an ad in the paper and called in for a reservation and were given a specific hour and minute to report. You were taken by a guide through the street to another building and during that passing, you were costed by two or three actors — which on Second Avenue in the Lower East Side makes no appreciable impact anyway. In this other building, which happened to be the NYU Drama Departiment, you were given a kind of tea with a name on it which became your name and were blindfolded. Then you were taken by a group of people
Paul Foster — are really very free paths that take anywhere you want. “In Foster’s Tom Paine, the free form idea is quite interesting. For example, after about the first twelve minutes, the actors stopped and smoked or talked to the audience about the play or their lives. Now every critic made it a point that actors can’t improvise,” but that had nothing to do with it. It was just a free moment to show you they were actors. In addition, the play has a series of information lines called “seed lines” which the actors put in whenever they wished. Between them, they could talk about anything — although mostly they chose relevant subjects. When properly set up, this device gives a play the most beautiful sense of freedom you can imagine.

Because of this emphasis on freedom, O’Horgan argues that he has moved “beyond” Artaud’s concept of theatre. Actually, he has merely rejected the restrictive (and inaccurate) definition of the “crue” concept for the kind of overwhelming theatre experience Artaud himself wished to see. Thus, some of his protests on the subject have an unintended irony. “Artaud turned us in the right direction,” he agrees, “but now we’re onto something else which is not in any sense anti-theatre, but the kind of turn-on theatre that makes you know you’re a human being in the same way a Mozart symphony does. The kind of involvement we’re accustomed to is where through hypnotism — whether that’s done by beat, words, image or gesture — the audience becomes absolutely swept away with the thing.”

Ultimately I felt that Theatre of Cruelty excluded more of me than the other. Unfortunately, it can involve you too. We’ve got to get back to that basic campfire that people danced around until they were exhausted. I’m interested in a theatre that is, rather than represents — an attempt to bring people to the surface of themselves and to deal with that theatrically — instead of pretending to be or getting involved in recreating some memory of a feeling. I want to work with basic loves and hates which are between everybody rather than to try and fabricate a relationship between two people. Nobody can think that last and no audience will ever believe it. I’m not necessarily interested in assaulting the audience unless that means that I can involve them strongly enough to create something actually alive and existing there on the stage!

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“Political and revolutionary theatre doesn’t work, particularly if you’re dealing only with friends who already believe exactly what you believe. The only way you can change people’s minds about anything is to take your work to another area. That’s why street theatre, guerrilla theatre, might be valuable. Bringing a piece like Hair to the Biltmore Theater in New York, in all that plaster and Bausch-and-neckness, is in some sense an artistic sit-in. And it is even a kind of street theatre with the street this middle-to-upper-class place.”

“You see, every film and I’ve even been asked about kids in it. In its own way a put down intended for the older generation that made it, with a view to saying, ‘well, they’re just kids, they’ll get over it and there’s really nothing to get worried about.’ You know, Bye Bye Birdie and other great classics of Crip Theatre. Now of the blue-hairied ladies who pay fifteen dollars in New York for tickets to Hair, there are those who walk out. And I’m not going to tell you that they end up on Second Avenue and St. Mark’s Place dancing on the corner. But I have seen them come up and say, ‘well, you know, I don’t like this music, but by the time the thing was over, I really was going with it’. They almost say ‘groovin.’ Anyway, I think it’s important to bring to the theatre some material that has no real connection to the past but something relevant to what’s happening today. As for myself, I can’t believe I’ve been doing forty or eighty or nine years; I don’t find it avant garde at all.

“I have ideas in my head now which I’m afraid to even think about; there isn’t a theatre yet where we could do them. It’s like the piece I did with Meagan last year, Changes. I’m messed with a lot of environmentalists but I wanted to do one evolving out of my company’s exercises. So we presented this thing, and it was so strenuous that we could only do it for four nights, and it took thirty people to do it, and the best we could do was show it to seventeen people a night.

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and handled like a child — lifted, can-
ried and placed in other environments — and either given brief glimpses of some activity or else involved in the midst of some scene which you yourself were making happen. You might be placed in the middle between two rather unclad ladies or in the lap of a young lady who would feed you some-
thing, or perhaps you would crawl through things. Eventually, after you were completely lost in this mess, the blindfold was removed and you were faced with a mirror. Yourself. Now this just caused the minds to go and, in the last step, you were taken to a room where you could just sit down. Have something to eat and listen to some music — which you could help make if you wanted — and when you had enough of that, you could come and help process other people.

"Those who were completely virgin territory — who came without any foreknowledge — called me after wards to say they had fantastic echoes from it for days. But none of us could get to that experience because we knew what it was about. Of course, it's an impractical way to do theatre but I think it may be the most important thing I've ever done."

Lately, O'Horgan has been moving away from a theatrical context into electronic media. (Artaud once wrote that "in the theatre, poetry and science must hencelbe identical."!

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The technology of television has been utilized to study how the mind functions under various conditions. The experiments involved placing subjects in a darkened room, where they were exposed to a series of images and sounds designed to alter their perception of reality. The results of these experiments have been reported in various scientific journals, and have been used to develop new techniques for television production.

Mr. Segal is a Los Angeles-based commen-
tator on the arts and stage director whose articles have appeared in the Los Angeles Times and Free Press, the San Diego Union, and The New York Times, and also in several other publications.
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Later, O’Horgan has been moving away from a theatrical context into electronic media. (O’Horgan once wrote, “in the theatre, poetry and science must henceforth be identical.”) Besides doing a film of Faust, his projects include a television experiment financed and developed over the past year through the Rockefeller Foundation and NEH. He describes the tapes he’s seen as “vaguely like the last twenty minutes of 2001. It’s fantastic! I got deeply ill because the eye can only take so much of it and Paul (Foster) and I sat through six hours!”

“It utilizes those aspects of the television medium which most people try to dial out — the very nerve ends of the mechanism. I feel that the only time television has ever worked was in the assassinations which had to do with the great incredible chance forms involved there; it was very difficult to be passive at such times. And now, we will be able to take actors and put them in an environment where we can duplicate what Brecht and Picasso did with form in a second. We can do things with time and rhythm — through tape delays and split screens that transcend any traditional television experience and we can do it instantly with a sense of improvisation and the ability to correct what we see. And this is the kind of experience I now want most to explore: making the people crazy.”

The form of environmental theatre closest to O’Horgan’s visions is undoubtedly the mixed-media combination of rock concert and light show. (And O’Horgan acknowledges, “there is more theatre in any rock concert than in most of what we see on Broadway.”) Indeed, the ritualistic participatory frenzy of such occasions corresponds in great detail to Artaud’s specifications for mise-en-scène.

“Research is required, apart from music, into instruments and appliances which, based on special combinations or new alloys of metal, can attain a new range and compass, producing sounds or noises that are unbearable. The particular action of light upon the mind, the effects of all kinds of luminous vibration must be investigated, along with new ways of spreading the light in waves, in sheets, in fusillades of fire, arrows....”

Among rock performers, the most notably Artaud-oriented are the Who (instrument-maching anarchists), the Doors (marly sexuality punctuated by violence) and an eccentric Englishman named Arthur Brown. With his geo-technique masks, flaming horns and rowing rods, Brown appears not as himself but as the self-proclaimed “God of Hellfire.” As such, he is an authentic figure in the Theatre of Cruelty, by singing, screaming, roaming on the floor and other actions, he seeks to revive what Artaud called “that great metaphysical fear which is at the root of all ancient theatre.”

Unlike Brecht, Antonin Artaud left us no great plays, functioning companies or even a large body of critical writings. If, then, he is a facet of today’s stage it is because time has vindicated what thirty years ago seemed merely overwrought attacks against society and its consuming vapidity. “Our present social state is insidious,” he warned, “and ought to be destroyed. It is a fact for the theatre to be occupied with, it is even more a matter for machine guns.” (In 1938, the machine guns were not long in coming.) “We are not free. And the sky can still fall on our heads. And the theatre has been created to teach us that first of all.”

Mr. Segal is a Los Angeles-based commentator on the arts and stage director whose articles have appeared in the Los Angeles Times and Free Press, the San Diego Door, and FM & Fine Arts.

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