THE 5th OF JULY: LANFORD WILSON'S CONTEMPORARY VISION OF COURAGE

"Plays are held together on the inside, spiritually almost," Walter Kerr wrote. "Their movement gradually establishes a thematic line of some sort, carves a coherent meaning in space. The meaning needn't—it really shouldn't—be stated in so many words, right off. It should overtake us, gently but firmly, as the passions make a pattern and we come to recognize what's up."

5th of July is about many things—some couched in metaphor, others expressed directly, all embroidered with wit and a cracking humor and expressed with heart. On one level, 5th of July is about the unrealized dreams of the 60s, the displaced radicals and their short-circuited ideals in the 70s.

The setting—an old, ramshackle, indestructible Missouri farm house is significant as are the dates: Independence Day and the following day, when the second-rate fireworks are over. This is the implied Fifth of July; the post-activist, post-collial, post-holiday depression.

Yet there is a second meaning to the title: the day after, a progression. Yes, they may have a hangover, but they still face the next day.

Wilson, himself, comments: "I knew I was writing about re-dedication, I was trying to express something hopeful."

The farm house is owned by a veteran, Ken Talley, who has lost both legs in the Vietnam War. Today, he survives and the play focuses on that survival. What helps him survive, moving from the very personal level of the play to the larger symbolic plane, is what Wilson sees as a possible, positive force for contemporary society.

Ken Talley survives, containing his psychic wounds behind a wry, ironic sense of humor and showing under his veneer of cynicism a fundamental strength of character, partly through the bonds he shares with a host of family eccentricities: their common past and strong present feelings of reminiscences, recriminations, interest and expectations.

As in Chekhov, the play's deepest levels are sometimes in between the cracks, in the innuendo, the unstated angers, frustrations, antagonisms, motivations and loves of the characters.

Wilson knows how to fill in the silences. With wit and weaving. With tension. With interior debate. The business of selling a house (The Cherry Orchard). Or planting for the future (Uncle Vanya). Or yearning for other places (Three Sisters). As with those plays, one listens for the nuances, subtleties and intricacies of 5th of July.

"The design of the play," Wilson believes, "is a series of circles, everything stated is returned in the opposite." "Every day in every way I'm getting stronger," Talley says sarcastically, and yet he is.

He is the center of the play, by Wilson's own admission, and it is significant that Ken is both a paraplegic and a schoolteacher.

Wilson means the play as a "series of incidents and metaphors that either illustrate to the teacher the fear or the necessity to face his fear, the fatuousness of any other choice and the strength of his family and lover who support him."

5th of July is about dependence and interdependence, the intrinsic connections that form this community, a family alive to the touch and full of life and trying to reach the future intact.

What makes it contemporary extends beyond the factual issues discussed. Beneath these, 5th of July is dealing with a universal malaise that's part of the contemporary scene—unfulfilled dreams, inertia, lack of communication—and through Wilson's characters' development offers a strength for the contemporary world.

There is a little story in the play that has been written by a 12-year-old boy speaking into a tape recorder. The end of that story is that the boy has seen all the universes all around and comes back realizing that the universe and the future is what he has right here. What we're doing is the future.

"What they do," comments director Edward Hastings, "is move a step forward in their growth as people. They have set a small goal and they reach that goal and they are going on to the next goal, and in that sense they are growing. Maybe they're not changing the world yet, except... they are. What happens is that the world will be different because of what these eight people who seem to be sort of burnt out cases are going to do."

"You go step by step. You learn to walk and painfully put one little step in front of the other, and it turns out to be a success."

—Blake A. Samson

If it comes from Saronno, it must be love.

For our little town is where it all began, 450 years ago. When Amaretto, the drink of love, was first created.

Which is why, here in Saronno, we do not fool around with love. We still make our extraordinary Amaretto as we have for centuries. We allow the flavor to develop slowly, until it is soft and subtle and mysterious. We do not rush things along, we take our time. When it comes to making love, that is the only way.

You can experience the results straight up or on the rocks or in a delightful mixed drink. It is truly said that with love, anything goes.

But be sure that what you are drinking is the original—Amaretto di Saronno. For if it comes from Saronno, it is the real thing. If it doesn't come from Saronno, who knows what it is?

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A NOTE ON 'HEARTBREAK HOUSE'

Bernard Shaw wrote more than 50 plays in his lifetime, and he wrote as one of the giants of 20th century theatre and just about every play is a dramatic cry for the need to reform society. In one way or another, before it is too late. Heartbreak House is no exception, for in it he deplores man's callousness and cowardice and glorifies the human will, it is a superlative example of Shaw's timeless and disarming ability to combine serious ideas with sparkling dialogue and levity.

"The quality of a play is the quality of its ideas," Shaw once said, "Effectiveness of assertion is the alpha and omega of style," he later elaborated, "He who has nothing to assert has no style and can have none.

Although Shaw was referring specifically to style, the consequences of his conviction in a larger dramatic context are readily apparent. "Effectiveness of assertion" becomes of paramount importance in Heartbreak House where there is need of assertion par excellence. Here is civilization's testing ground—and all Shaw's characters, unfortunately, are found wanting.

Shaw's didactic aim was always to the fore. Heartbreak House will make you laugh, and it offers ample opportunity for emotional empathy and thoughtful reflection.

Anne Laverdiere and Peter Donald

Into the aging sea captain Shotover's house comes an odd assortment of good and foolish people, from titillated ladies to "modern" women and burglars, all bent on finding salvation through love, greed or power. The Armaeodddam is starting outside, but inside they fiddle away their lives as the world burns; they witness the violent and evil civilization without batting an eyelash.

The mad (or madly sane) Shotover, something of a self-portrayal, echoes Shaw's prophetic warnings about the need for intellect and daring if the world is to survive: "Learn (Navigation) and live or leave it and be damned."

We may ask, at the play's end, are the inmates of Heartbreak House any nearer than before to an awareness that life must be lived with risks, that danger must be faced and responsibility taken? Shaw's point seems to be that disillusionment with the past is a necessary step toward finding truth and building a new world.

One can almost hear Shaw himself echo Captain Shotover's lines: "I was ten times happier on the bridge... I looked for hardship, danger, horror, and death, that I might feel the life in me more intensely. I did not let the fear of death govern my life; and my reward was, I had my life." Shaw certainly had his. He lived a full 94 years and we are all the richer for it.

—Blake A. Samson

THE BMW 528i. WHAT MAKES IT SO RARE AMONG LUXURY CARS IS THE CAR UNDER ALL THE LUXURY.

Beneath the sleek sculpted sheet metal of many of today's luxury cars, there all too often lies the heart of a rather mediocre machine. An automobile that is unyielding—or unable—to do much more than glide down the highway in regal splendor.

The BMW 528i, on the other hand, while offering its owner virtually every conceivable amenity, is nevertheless a luxury sedan created by racing engineers. A fuel-injected, 2.8-liter driving machine built with the belief that—above all else—extraordinary performance is the only thing that makes an expensive car worth the money.

THE ULTIMATE DRIVING MACHINE. Bavarian Motor Works, Munich, Germany.

If the thought of owning (or perhaps leasing), such a high performance luxury sedan intrigues you, contact your nearest BMW dealer and he'll arrange a test drive.

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WHEN MEXICO IS THE ONLY PLACE, WE'RE THE ONLY WAY.

Mexico. It's an old donkey cart rattling along the cobblestone streets of a whitewashed adobe village. It's the town plaza on a Saturday night when the breeze is full of jasmine and the music of the mariachis. It's the parade of vendors on the beach selling watermelon, papaya and references in the golden tropical sun.

Mexico. Once you've been here, it's the only place you'll want to be. And once you've been here with us, we're the only way you'll want to fly. Because we give you that special feeling of Mexico the minute you step on board, Plus Continental entrée, French champagne and wine. And our luxurious one-class service. That's why more than five million people flew with us last year.

And this vacation, you can too. Because we've got the only non-stops going from San Francisco: one to Mexico City every morning, and one to Guadalajara every night. So just send this coupon, and we'll tell you all about the best things going.

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MEXICO & MEXICANA

THE AMERICAN CONSERVATORY THEATRE

presents

HEARTBREAK HOUSE
(1919)

by BERNARD SHAW

Directed by ALLEN FLETCHER

Scenery by RALPH FUNCICELLO
Costumes by ROBERT BLACKMAN
Lighting by F. MITCHELL DANA
Music Arranged by CONRAD SUSA
Sound by TIMOTHY LANNAN

THE CAST

Ellie Dunn
Nurse Guinnness
Mariana WALTERS
William PATERSON
Elizabeth HUDDLE
Anne LAWDER
William MCKEREGHAN
Peter DONAT
Michael WINTERS
Daniel DAVIS
Raye Birk
BONNIE BOWERS, KRISTINE HOLT

A country house in Sussex sometime during World War I

Act One
A noon in late September
Act Two
Scene One
That evening
Act Two
Scene Two
Later that evening

There will be one ten-minute intermission

UNDERSTUDIES

Ellie Dunn—Bonnie Tawater; Nurse Guinnness—Candace Barrett; Captain Shotover—Michael O’Guine; Lady Ariadne Utterword—Cynthia Sikes; Hesoline Hushabye—Kathryn Crosby; Mazzini Dunn—Joseph Bird; Hector Hushabye—Richard Denison; Boss Mangan—Ishah Whittle Jr.; Randall Utterword—Peter Davies; A Burglar—Bennet Guillory.

Stage Manager: SUZANNE FRYE
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Our country. And our airline.

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HEARTBREAK HOUSE

(1916)

by BERNARD SHAW

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Scenery by RALPH FUNICELLO
Costumes by ROBERT BLACKMAN
Lighting by F. MITCHELL DANA
Music Arranged by CONRAD SUSA
Sound by TIMOTHY LANNAN

the cast

Ellie Dunn — HEIDI HELEN DAVIS
Nurse Guinea — MARRIAN WALTERS
Captain Shotover — WILLIAM PATERSO
Lady Ariadne Utterword — ELIZABETH HUDDLE
Hesione Hushabye — ANNE LAWDER
Mazzini Dunn — WILLIAM MCKEREghAN
Hector Hushabye — PETER DONAT
Boss Mangan — MICHAEL WINTERS
Randall Utterword — DANIEL DAVIS
A Burglar — RAYE BIRK
Maid — BONNIE BOWERS, KRISTINE HOLT

A country house in Sussex sometime during World War I

Act One
An afternoon in late September
Act Two
Scene One
That evening
Act Two
Scene Two
Later that evening

There will be one ten-minute intermission

understudies

Ellie Dunn — Bonnie Tarwater; Nurse Guinea — Candace Barrett;

Stage Manager: SUZANNE FRY

MEXICO & MEXICANA

The perfect way to go to Mexico. We're the best thing going.
AH, WILDERNESS!

by EUGENE O’NEILL

Directed by ALLEN FLETCHER

This production is made possible by a grant from the San Francisco Foundation

Scenery by RALPH FUNCIELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LANNAN

the cast

Nat Miller | MICHAEL WINTERS
Essie | ANNE LAWDER
Arthur | MICHAEL X. MARTIN
Richard | THOMAS M. NAIRWOLD
Mildred | LIBBY BOONE
Tommy | EDWARD LAMPE
Sid Davis | DANIEL DAVIS
Lilly Miller | JOY CARLIN
Muriel McComber | JANICE GARCIA
David McComber | JOSEPH BIRD
Wint Selby | THOMAS O'LEARY
Belle | KATHRYN CROSSBY
Norah | PENELlope COURT
Barter | BRUCE WILLIAMeS
Salesman | GERALD LANCASTER

scene changers

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie
Jeff McCarthy, Delores Y. Mitchell

Act One
Scene I


Scene II
Dining-room of the Miller home—eve ning of the same day.

Act Two
Scene I
Back room of a bar in a small hotel—10 o'clock the same night.

Scene II

Same as Act One—The sitting-room of the Miller home—a little after 11 o'clock the same night.

Act Three
Scene I

The Mill er sitting-room again—about 1 o'clock the following afternoon.

Scene II
A strip of beach along the harbor—about 9 o'clock that day.

Scene III
Same as Scene I—the sitting-room about 10 o'clock the same night.

understudies

Nat Miller—Allen Fletcher; Essie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Sikes; Tommy—Andy Tunnell; Sid Davis—Raye Birk; Lilly Miller—Gandace Barrett; David McComber—William Paterson; Muriel McComber—Leslie Hicks; Wint Selby—Daniel Kern; Belle—B arbara Dirickson; Norah—Kate Fitzmaurice; Barter—Richard Denison; Salesman—Mark Murphy.

Stage Manager: SUZANNE FRAY

When Eugene O'Neil's semi-mental comedy 'Ah, Wilderness!' opened on Broadway in October, 1933, audiences and critics alike were startled by the playwright's apparent change of heart. The man who had emerged as America's foremost dramatist of guilt, failure, and neurotic suffering, seemed to have done an about-face in presenting the American public with a wholesome portrait of American family life at the turn of the century—patriotic, life-affirming, completely devoid of tragic coloration.

It was not only the "first" about the production, which starred George M. Cohan in the role of Nat Miller, the head of O'Neill's semi-autobiographical New England family.

The play marked the first time that Cohan—a legendary figure of the American theatre, with numerous credits as a writer, director, producer, a composer of such songs as "Yankee Doodle Dandy" and "Give Me Regards to Broadway"—had agreed to appear in a show written by anyone other than himself.

Cohan scored a personal triumph, and critics and audiences alike agreed: "Ah, Wilderness!" The show played 289 performances, the longest run an O'Neill script enjoyed during the playwright's lifetime.

Later the same season, "Ah, Wilderness!" was produced on the West Coast with the beloved humorist Will Rogers in the Cohen role. The show received rave reviews both in San Francisco, where it opened, and in Los Angeles.

In 1935, Metro-Goldwyn-Mayer filmed "Ah, Wilderness!" with Lionel Barrymore as Nat Miller and Wallace Beery, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Robert Mamoulian remade the film as a semi-musical under the title "Summer Holiday."

The Theatre Guild revived the play in 1941, with movie actor Harry Carey in the lead. Reviewers were even more impressed by the O'Neill comedy in its second presentation, demonstrating its durable popularity for future generations of audiences. "Ah, Wilderness!" has consistently ranked as the most frequently produced of O'Neill's plays in the United States for the last four decades.

Its most recent Broadway revival occurred in 1970, when it opened the 25th anniversary season of the Circle-in-the-Square, a theatre largely responsible for the O'Neill renaissance during the 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a "valentine to America."
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presents

AH, WILDERNESS!

by EUGENE O’NEILL

Directed by ALLEN FLETCHER

This production is made possible by a grant from the San Francisco Foundation

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Tommy—EDWARD LAMPE

Sid Davis—DANIEL DAVIS

Lily Miller—JOY CARLIN

Muriel McCumber—JANICE GARCIA

David McCumber—JOSEPH BIRD

Wint Selby—THOMAS OGLESBY

Belle—KATHRYN CROSBY

Norah—PENELOPE COURT

Barbender—BRUCE WILLIAMS

Salesman—GERALD LANCANSTER

scene changers

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie

Jeff McCarthy, Delores Y. Mitchell

Act One

Scene I

Sitting-room of the Miller home in a large small-town in Connecticut—early morning, July 4th, 1900.

Scene II

Dining-room of the Miller home—evasion of the same day.

Act Two

Scene I

Back room of a bar in a small hotel—10 o’clock the same night.

Scene II

Same as Act One—The sitting-room of the Miller home—a little after 11 o’clock the same night.

Act Three

Scene I

The Miller sitting-room again—about 1 o’clock the following afternoon.

Scene II

A strip of beach along the harbor—about 9 o’clock that night.

Scene III

Same as Scene I—the sitting-room about 10 o’clock the same night.

understudies

Nat Miller—Allen Fletcher; Essie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Libby Boone; Tommy—Andy Tunnell; Sid Davis—Ray Birk; Lily Miller—Candace Barrett; David McCumber—William Paterson; Muriel McCumber—Leslie Hicks; Wint Selby—Daniel Kern; Belle—Barbara Dirickson; Norah—Kate Fitzmaurice; Barbender—Richard Denison; Salesman—Mark Murphy.

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Its most recent Broadway revival occurred in 1970, when it opened the 25th anniversary season of the Circle-in-the-Square, a theatre largely responsible for the O’Neill renaissance during the 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a “valentine to America.”

Coast with the beloved humorist Will Rogers in the Cohan role. The show received rave reviews both in San Francisco, where it opened, and in Los Angeles.

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News & Notes

In response to many requests, those arriving after a performance has begun will be asked to wait in the lobby until a suitable break in the action on stage. At that time, ushers will seat latecomers as quickly and quietly as possible.

The "suitable break" is carefully chosen by the director of each A.C.T. production to create the least possible disturbance to the performers as well as the audience. Since the early scenes of a play are the most vulnerable, the break may not come until after the first twenty or twenty-five minutes.

We respectfully ask your cooperation in arriving on time for A.C.T. performances and, should you be delayed, your patience in awaiting the designated time for late seating. On Monday through Thursday evenings, performances start promptly at 8. On Friday and Saturday evenings, the time is 8:30. Wednesday matinees begin at 2; Saturday matinees begin at 2:30. We appreciate your help.

London Theatre Tour for Association Members

The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 956-1660.

Scott's Seafood Grill & Bar

2400 Lombard at Scott
San Francisco

Food service 11 a.m. to 11 p.m.
Bar open till 2 a.m.
News & Notes

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Dramatic illustrations of the current repertory season are available for purchase at The TransAaction, the Friends of A.C.T. gift shop located in the Geary Theatre lobby. Commissioned by A.C.T., Russell Redmond's unique posters illustrate The Winter's Tale, A Month in the Country, A Christmas Carol, and Wilderness. (Reproduced on last month's program cover in miniature) and the 1978-79 season. They can be purchased one hour prior to curtain and during the first intermission of all performances; proceeds benefit the A.C.T. scholarship fund.

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THE AMERICAN CONSERVATORY THEATRE

presents

5TH OF JULY
by LANFORD WILSON

Directed by EDWARD HASTINGS

Special thanks to Leigh Wilson and Zane Grimm for their assistance and advice regarding prosthetics and therapy for disabled veterans.

Associate Director: SABIN EPSTEIN
Scenery by RICHARD SEGER
Costumes by MARTHA BURKE
Lighting by DIRK EPPELE
Sound by TIMOTHY LANNAN
Song by ISIAH WHITLOCK, JR.

the cast

Kenneth Talley, Jr. — MARK MURPHEY
John Landis — DANIEL KERN
Gwen Landis, John’s wife — BARBARA DICKSON
Jed Jenkins — PETER DAVIES
Shirley Talley, June’s daughter — DANETTE PACTNER
June Talley, Ken’s sister — SUSAN E. PELLEGRINO
Sally Friedman, Ken & June’s aunt — JOY CARLIN
Wesley Hotley — ISIAH WHITLOCK, JR.

The side of the porch of the Talley house in Lebanon, Missouri, July, 1977.

There will be one twelve-minute intermission.

understudies

Kenneth Talley, Jr. — Robertson Smith; John Landis — Bruce Williams; Gwen Landis — Libby Boone; Jed Jenkins — Michael X. Martin; Shirley Talley — Justine Shapiro; June Talley — Leslie Hicks; Sally Friedman — Anne Lawder; Wesley Hotley — Thomas M. Nahrwold

Stage Manager: JAMES L. BURKE

CHALLENGES:
THE BACKBONE
OF THE YOUNG
CONSERVATORY

MONK DESIGNS
OF CHANGE
GET

An evening at the BOAR’S HEAD Restaurant is... reFRESHing. Start with a trip to the salad bar stocked with FRESH, crisp vegetables. Follow that with our own house special, FRESH Fish or maybe choose from our FRESH Fish Combination dinners for a FRESH start to that special evening, or perhaps a refreshing cocktail after the theater...

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Danette Pactner:

"The training of an actress is a long and challenging process. For Danette Pactner, it started eight years ago when she was seven. "They let you know from the very beginning," she says of the Young Conservatory staff, "that if you want to have anything to do with the theatre, you have to be responsible and serious about what you’re doing.""

"Each year, the program gets more advanced. By the time you’ve been there as long as I have, you’ve worked with others for a number of years and you’ve achieved the same sort of ensemble that characterizes the repertory company.

"Danette has advanced to a position where she can reap the best rewards of her studies, the opportunity to work with A.C.T.’s directors and its professional actors. It is not always easy to pinpoint what they give to a young actress, but experience does not fail."

"Right now she is delving into the character of Shirley Talley: “what clothes she has, what she feels about her environment, the relationships she has with the other characters. That is especially important in 5th of July."

"With such a large part," Danette comments, "I really have to connect with them and I feel, since it is a professional environment, that I have to keep up with them.” That is the challenge of being a Young Conservatory student assigned a role in one of A.C.T.'s repertory productions. It may not seem like a tiny thing, but it is very much what A.C.T. is all about: training and giving experience to the actors and actresses of the future."
THE AMERICAN CONSERVATORY THEATRE

PRESENTS

5TH OF JULY

BY LAFOND WILSON

DIRECTED BY EDWARD HASTINGS

SPECIAL THANKS TO LEIGH WILSON AND ZANE GRIMM FOR THEIR ASSISTANCE AND ADVICE REGARDING PROSTHESES AND THERAPY FOR DISABLED VETERANS.

ASSOCIATE DIRECTOR: SABIN EPSTEIN

SCENERY BY RICHARD SEGER

COSTUMES BY MARTHA BURKE

LIGHTING BY DIRK EPPERSON

SOUND BY TIMOTHY LANNAN

SONG BY ISIAH WHITLOCK, JR.

THE CAST

KENNETH TALLEY, JR.

MARK MURPHEY

DANIEL KERN

BEBBARA DICKSON

PETER DAVIES

DANETTE PARCHNER

SUSAN E. PELLEGRINO

JOY CARLINS

ISIAH WHITLOCK, JR.


THERE WILL BE ONE TWELVE-MINUTE INTERMISSION.

UNDERSTUDIES

KENNETH TALLEY, JR.—ROBERTSON SMITH; JOHN LANDIS—BRUCE WILLIAMS; GWIN LANDIS—LIBBY BOONE; JED JENKINS—MICHAEL X. MARTIN; SHIRLEY TALLEY—JUSTINE SHAPIRO; JUNE TALLEY—LESLIE HICKS; SALLY FRIEDMAN—ANNE LAWDER; WESTON HURLT—THOMAS M. NAHRWOLD

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FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF

Tell a colored girl’s journey from childhood to adulthood; chronicle the passage of her life; from innocence to consciousness; sing a black girl’s song, a song of all black women; of all of women, of all men, of everyone who has ever loved, or been young, loved and lost, been disappointed, or down to the bottom and climbed back up and soared out on hope/fatigue/frustration/despair/new hope/inspiration; celebrate the joy and sorrows of womanhood. Be direct. Be genuine. Be colored girls in America, making laughter, shock, dream, romance, wit, marriage, meaningful. Blend into the rainbow of being. Affirm time’s life and make use of every ounce, every drop; observe human nature closely, and dance like quick-silver, speaking fiery speeches and lyrical choruses. Laugh with joy almost cry love and travel/evolve/dance/recite dance/act/panto-mime monologue/conversation/narratives/poem/song/dance = choro poem not a play/not a musical/not a poetry reading but a lyric rim’d the rhythm and feeling of black speech for the sheer sensual pleasure of it. Wear perfume and the tangerine, a teenager fantasizin’ about my hero Toussaint L’Ouverture, the Haitian patriot then traded my books for a new Toussaint Toussaint Jones. Graduation night and me "the only virgin in the crowd," and partyin’-n-livin’ to dance. The Passion Flower of South Los Angeles meanders across the stage smellin’ of honey and Jack Daniels searchin’ for love with its heartaches. She was hot a deliberate delicate who never did without what she wanted, and she wanted to be unforgettable. Attend a grateful man, then send him on his way. I embraced my sexuality, but, on my own terms. I enjoyed being a hot item, but not at the expense of tenderness and intimacy. I was both passionate and independent. I offered my love and hard-won strength, but I won’t be taken advantage of again: “You can’t have me less I give you away. And I was don’t that till ya ran off wit alla my stuff!” And scream! and say with just the right hint of sarcasm with the accusing infliction and the not-so-subtle look “you know the sister means just what she’s sayin’ “no assistance” strong enough toavit the boy of last night yet so delicate she cries herself to sleep go beyond her simple endurance her stubborn endurance to the rebel underneath and the pain comfort ye in the spirit of a revival: “A Laying On of Hands I found God in myself and I love her fiercely.” Tell a colored girl’s story, who has considered suicide and saw the rainbow was enough: “we form the same stuff here that the sunlight does we are breathing /livin’ creatures.”
FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF

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TO THE AUDIENCE

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 Mayor and city’s Board of Supervisors.)

Credits: WILLIAM GANSLEN, DENNIS ANDERSON and HANK KRAZNELLER for A.C.T. PHOTOGRAPHY

Special Thanks: To Laurel Meats; to A New Leaf Florist on California at Hyde Sts. (771-1066) for opening night flowers; to The Focal Point, 2638 Ashby Ave., Berkeley. Score for The Winter’s Tale recorded at Filmways/Heider Recording, San Francisco. A very special thanks to The Good Guys, 2085 Chestnut St., San Francisco; David Brineman as the voice of Johnny Young.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marin’s Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin’s Memorial Theatre Box Office. For additional information call 673-6440.

DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marin’s Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T.

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF now at the Marin’s Memorial Theatre for a limited run under the auspices of the American Conservatory Theatre... As Clive Barnes wrote, “It makes you proud to be a member of the human race.”

—Blake A. Samson
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Inside this old biscuit factory rare antiques await discovery.

What’s Cooking?
Where do you go in San Francisco? The Coffee, Ghirardelli Square, The Ice House? Add to your list Heritage Place on Gough between Market and Mission. If you were in San Francisco in 1907 you would know us as the Mutual Biscuit Company. We were then a factory delivering wholesome biscuits in horse drawn wagons throughout the city. Mutual Biscuits were hard to beat.

Search Through 50 Different Attics
These delicious Mutual Biscuits with their tantalizing just baked fragrances are gone. Today, this old biscuit factory has come to life as Heritage Place. More than 50 of California’s most prestigious antique dealers call our store home and each has its own showroom. Collections of English, French and other Continental furnishings, objects d’art and nostaglic treasures fill to overflowing this once huge factory. Two and a half million dollars worth of rare and exotic antiques now stand where once old fashion hand operated machinery ground out San Francisco’s favorite biscuit. Yes, the biscuits are gone. But you might find a desk that could have been used by the head book keeper, or a Victorian settee from the President’s office.

Finder’s Keepers
Tiffany lamps, a Chinese dragon chair, marble top bureaus, an early Newhall tea service and literally thousands of antiques from around the world are here and sold daily. A 125 car parking lot is right behind us for your convenience. Visit us and discover some of your own heritage. We are 50 antique dealers under one roof. We might be 50 times better than any antique shop you have ever seen. Come in today. Not every city has a San Francisco Heritage.

NEW YORK PUBLIC LIBRARY THEATRE COLLECTION TAPES A.C.T.’S ‘AH, WILDERNESS!’

The American Conservatory Theatre’s production of Ah, Wilderness! has been selected to become part of the permanent video archive of distinguished productions included in the Theatre on Film and Tape Collection of the New York Public Library’s Theatre Collection at Lincoln Center. The Eugene O’Neill comedy, under the direction of Allen Fletcher, was taped during its regularly-scheduled Dec. 6 performance at A.C.T.’s Geary Theatre in San Francisco. Said to be the only one of its kind in the United States, the live archive began in 1970 and includes plays and musicals ranging from off-Broadway’s Ontological-Hysteric Theatre to Fiddler on the Roof. In addition to the more than 100 “study prints” (stage works reproduced in their entirety during regular performances without editing) of theatrical productions, nearly 40 dialogues, interviews and conversations among noted theatre figures—are included in the collection.

The stated intention of this ambitious project, which grows at the rate of 14 titles a year, is to establish a permanent visual record for research and study purposes, of plays and musicals in their ultimate creative form, alive and on stage.

Selection criteria include quality in writing, acting, directing and design, uniqueness and innovation, historical importance and an overall balance among types and styles of theatre. A production may be outstanding in any respect, such as spectacular scenic effects, represent an important social movement or include an extraordinary performance.

Two boards of advisors composed of active theatre people and critics submit recommendations to project director Betty Corwin and curator of the Theatre Collection Paul Myers. In San Francisco to supervise filming of Ah, Wilderness! Corwin elaborated on the reason for A.C.T.’s selection: “For one thing, it’s a refreshing play. This is a vibrant, young and fresh group of actors who enhance the production. Any O’Neill play is worth seeing again and again because the plays themselves are so rich and timeless. And this particular production is beautifully mounted and directed with enormous sensitivity.”

In addition, The Collection already includes the 1975 Long Wharf Theatre production of Ah, Wilderness! presented at Circle in the Square in New York and the opportunity for comparison was thought important. Arvin Brown directed that version which featured Geraldine Fitzgerald, Teresa Wright, Paul Rudd and William Swetland.

Libby Brown, Anne Lawler, Michael X. Martín and Thomas M. Nahrwold portrayed the immediate Miller family in A.C.T.’s production, with Joy Carlin, Kathryn Crosby, Daniel Davis and Janice Garcia in other major roles.

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Inside this old biscuit factory rare antiques await discovery.

What's Cooking?

Where do you go in San Francisco? The Cooking: Ghirardelli Square, The Ice House! Add to your list Heritage Place on Gough between Market and Mission. If you were in San Francisco in 1867 you would know us as the Mutual Biscuit Company. We were then a factory delivering wholesome biscuits in our horse drawn wagons throughout the city. Mutual Biscuits were hard to beat.

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Plays in the Theatre Collection are restricted for replay until two years after their release, musicals for five. Viewing is available to qualified theatre researchers, students and professionals by written application.

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FRIENDS OF A.C.T.'S ANNUAL THEATRE LECTURE SERIES BEGINS MARCH 1

The Friends of A.C.T.'s popular annual Theatre Lecture Series, which sold out last year before it began, will again be conducted by the chairman of Stanford University's Drama Department, Professor Charles R. Lyons. Opening at the Fireman's Fund Forum on California Street on March 1 and continuing March 8, 15, and 22, the four 8 p.m. sessions will center around the general topic, "The Dramatic Event: A Discussion of the Elements of Drama." The first Thursday evening session looks at "The Dramatic Text and the Director" considering the director's relationship to the text in the theatrical process. The second focuses on "The Dramatic Text and the Visual Image," and the third on "Characters and the Spectator." The fourth lecture considers "The Dramatic Text and the Actor," examining the way in which actors' roles relate to characterizations in a text and the fourth, "The Dramatic Text and the Spectator," explores the role of the spectator in a performance.

A director, critic and scholar himself, Lyons has written extensively on many phases of the theatre, from Shakespeare and Brecht, and has been closely associated with these lectures since their inception seven years ago.

Tickets may be purchased for the entire series or for individual lectures. More detailed information and registration forms are available at the Geary Theatre box office.

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The Friends of A.C.T.'s popular annual Theatre Lecture Series, which sold out last year before it began, will again be conducted by the chairman of Stanford University's Drama Department, Professor Charles R. Lyons. Opening at the Fireman's Fund Forum on California Street on March 1 and continuing March 8, 15, and 22, the four 8 p.m. sessions will center around the general topic, "The Dramatic Event: A Discussion of the Elements of Drama." The first Thursday evening session looks at "The Dramatic Text and the Director" considering the director's relationship to the text in the theatrical process. The second focuses on "The Dramatic Text and the Visual Image," and the third on "Characters and the Spectator." The fourth lecture considers "The Dramatic Text and the Actor," examining the way in which actors' roles relate to characterizations in a text and the fourth, "The Dramatic Text and the Spectator," explores the role of the spectator in a performance.

A director, critic and scholar himself, Lyons has written extensively on many phases of the theatre, from Shakespeare and Brecht, and has been closely associated with these lectures since their inception seven years ago.

Tickets may be purchased for the entire series or for individual lectures. More detailed information and registration forms are available at the Geary Theatre box office.
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DÜRRENMASS'S CHILLING VISIT

On March 8, A.C.T. opens Friedrich Dürrenmatt's mighty expressionist drama Der Besuch der alten Dame—The Visit of the Old Lady—shortened in English translations to The Visit. It has been called numerous things—a black farce, "a stark parable," "a gruesome, horrifying allegory," but few who have seen this chilling tale of unrelenting revenge can ever forget it. Perhaps Alice Longworth summarized it best when she said to Lynn Fontanne and Alfred Lunt, the first to act it in America, "Oh, it was horrible, the most horrible play I ever saw; but I enjoyed every minute of it."

First conceived in 1954 as a novel with the projected title of Lunar Eclipse, Dürrenmatt's macabre work made him world famous, his ironic, grotesque, uncompromising style and gallows-humor recognized as an imaginative reflection of our age's own grim history. Its success was not immediate. Productions throughout Europe (1954-1955) invariably were received with excellent notices and small audiences, but, when the Lunts courageously opened the theatre in New York now named after them with The Visit on May 3, 1956, later moving to the Morosco Theatre, Dürrenmatt's play was finally and justly given the reception it deserved.

It won the Drama Critics' Circle Award that April and the Schiller Prize in July. A national tour and a film with Ingrid Bergman and Anthony Quinn followed. In 1971, Gottfried von Einem wrote an opera using Dürrenmatt's play as its libretto into which furthered the story's international renown and gave the San Francisco Opera a significant American premiere, staged by Francis Ford Coppola, for its 1972 season. The story unfolds in a small and impoverished provincial town "somewhere in Europe," to which an old woman returns after an absence of many years. Now incredibly wealthy, in fact the wealthiest woman in the world, she has come back to get revenge on the man who had seduced her many years before and left her and her child vilified. Gradually, she buys up the entire town, corrupting even the most respected citizens, until they accede to her wishes. Her mission accomplished, she leaves town, the coffins she brought with her in tow.

With these threads Dürrenmatt weaves his web of influence, power, betrayal and murder. It is not a cheery plot. What then is the attraction of The Visit? Ultimately, the appeal of the play lies in Dürrenmatt's immense and versatile concept of theatre, how richly he invests it with indignation at society's moral bankruptcy. His style is born of Aristophanes, Kierkegaard, Poe, Hawthorne, Melville, Thornton Wilder and Mark Twain (strong influence has been noted by scholars between Twain's story "The Man Who Corrupted Hadleyburg" and The Visit), but Dürrenmatt speaks with his own unmistakable voice: "The theater is a totality like the world and has many facets. The playwright's job is to show these facets no matter how depressing they may be, for they do exist and are real. The world, for me, stands as something monstrous, an enigma of calamity that has to be accepted but to which there must be no surrender."

The themes of The Visit are difficult to pinpoint. Some have seen it as a strange parable reminding us that the love of money is the root of evil, a doctrine immovably rooted in our culture yet so often ignored.

Others have seen it as a statement of the meanness of revenge; and still others as showing the brutalizing effect of grinding poverty, the dire results of frustrated love, of a ruthless drive for power, the fruitless search for justice, the importance of human dignity.

It is all of these and, like life, much more. That is why to see Friedrich Dürrenmatt's The Visit is to understand why it lingers so powerfully in the memory. It is one of the most trenchant and mournful plays of our times.

—Blake A. Samson
DÜRRENMASS'S CHILLING VISIT

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It is all of these and, like life, much more. That is why to see Friedrich Dürrenmatt's The Visit is to understand why it limps so powerfully in the memory. It is one of the most trenchant and mordant plays of our times.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) Shakespeare founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known novella in an off Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1983. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre as well as staging several operas for the New York City Opera. His 1983 off-Broadway production of Under Milk Wood won the Lola D'Ammunzi and Outer Circle Critics' Awards. In 1982, his production of Maugham's Of a Woman's Heart won a Drama Desk Award for Outstanding Direction.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969, he became Executive Producer, took the company on its first tour to Broadway and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Woodstock Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for PEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimates Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions and includes work in every state of the union. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T. whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Saintliness of Margery Kempe, Epitaph for George Dillon and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and has served three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Rodgrigruez of Shakespeare's People and directed the Australian premiere of The HOT L Baltimore. He directed the first language premiere of the hit Soviet play Great and Valentina and last season's All the Way Home, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespeare Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.R.A. and the Pacific Conservatory of the Performing Arts in Santa Barbara. He has spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hostage, Antony and Cleopatra, Otello, Paradise Lost, Hadrian VII, The Latent Heretic, THE HOT L BALTIMORE, The Miser, The Ruling Class, Absurd Person Singular, the world premiere of Tennessee Williams' This Is an Entertainment and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A. U.S.S.R. Cultural Exchange Program as well as Aah, Wilderness!, which toured Hawaii and Japan this summer. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

EDIT MARKSON (Director of Development) is a founding member of the American Conservatory Theatre and has served as a Vice President of the A.C.T. Board of Trustees since its inception in Pittsburgh in 1965. Mrs. Markson was also instrumental in the growth and development of the Wisconsin Repertory Theatre, and has participated on many national arts
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boards. She served as Vice President and as a member of the Executive Committee of Theatre Communications Group (TCG), and on the Theatre Advisory Panel of the National Endowment for the Arts, to which she also served as a special consultant. In addition, Mrs. Markson has been a consultant to the Ford Foundation in its Program for the Arts and Humanities. Her interest and involvement in international theatre with the United States have resulted in her acting as liaison for A.C.T.'s landlark tours to the Soviet Union and Japan. Last year, at the invitation of the Ministry of Culture, she conducted a tour of American theatre directors to the U.S.S.R. With her assistance, the State Department sponsored a reciprocal tour of Soviet theatre directors to the United States and the group attended a series of seminars on both coasts with leading American directors and playwrights arranged by Mrs. Markson and the International Theatre Institute. The group also conducted A.C.T.'s opening night performance of The Winter's Tale.

**STEPHEN PORTER (Guest Director)**

For several productions on Broadway for the Phoenix Theatre and the Circle in the Square, Stephen Porter staged Shaw's Man and Superman starring George Grizzard, Molliere's Tartuffe starring John Wood and Tommy Grimes, Marguerite Duras' Days in the Trees starring Mildred Dunnock and The Importance of Being Earnest. For the Phoenix he directed his own translation of Molliere's Jean, Chezin, De Fer, Rules of the Game, and They Knew What They Wanted. For APA he staged Shaw's Major Barbara. Right You Are, The Wild Duck, The Misanthrope and Shaw Off seen at Stanford with Nancy Walker. Porter also directed the Phoenix production of Democracy with Helen Hayes and James Stewart later seen with Gig Young and Shirley Booth in San Francisco and the School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of Private Lives for which Grimes received the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyrone Guthrie, the Mark Taper Forum, the Shakespeare Festivals in both Charlottesville, the Kennedy Center, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series he has directed Rules of the Game, A Touch of the Poet and End of Summer.

**THE WATERFRONT**

**THE WATERFRONT**

**THE ACTING COMPANY**

CANDACE BARRETT directs the Young Conservatory Company, and is performing with the company. A.C.T. she appeared in The Pillars of the Community, Heart of Darkness, Street Scene, This Is (An Entertainment), Equus, Valentin and Valentina, All the Way, Home, National Health and Peer Gynt. She has studied at North- western University and taught children's theatre at Northwestern Methodist University. For the Mil- waukee Repertory Theatre she was selected from the Circuit Playhouse, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

**LIBBY BOONE**, who studied at the Front Street Theatre in Memphis, joined the company last season after studying in the Advancement Training Program. She appeared in a Christmas Carol, as Nurse Sweet in The National Health and Great-Great Granmaw in All the Way Home, as well as in the plays in Progress production of A Christmas Carol. She has appeared in two films and at the Guthrie, Sydney, Buffalo, and where she was seen in The Glass Menagerie, Where You Comin' Back Red Ryder? and Orpheus Descending.
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TOM MOORE (Resident Director) is best known as the director of Grease now in its eighth year the longest running show on Broadway and the Broadway Over Here with the Andrews Sisters for which he received a Tony nomination. Moore began his association with A.C.T. directing the West Coast premiere of 's Knock Knock, and last year directed the Feynman farce Hotel Paradox. Other productions include Our Town at the Williamstown Theatre Festival in Massachusetts. Once in a Lifetime at the Arena Stage in Washington D.C. and Look at the Tyrolese Theatre in Minneapolis. Moore also directed Welcome to Andromeda off-Broadway, and his film debut in a major international film award. As an artistic director of the Peterborough Players in New Hampshire, he directed You Can't Take It With You and The Hostage. Moore has lectured at the Seminar in American Studies, San Francisco and taught and directed at the University of London, the State University of New York and Brandeis University. His most recent production was the critically acclaimed revival of Once in a Lifetime staged on Broadway for Circle in the Square. Moore is a graduate of the Yale School of Drama.

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RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Illinois University. He has directed at the Oregon Shakespeare Festival. He directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth, Shylock in The Merchant of Venice and Thomas Moore in A Man for All Seasons Among his many roles at A.C.T. are: Martin Dysart in Equus, Henry Carr in Travesties, Gremio in The Taming of the Shrew, Rodolfo in Othello and Boniface in Hotel Paradiso.

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Joseph Bird, now in his 22nd season with A.C.T. made his Broadway debut in You Can't Take It With You and appeared in 10 Off-Broadway productions. A featured actor in 17 APA Phoenix Repertory productions in New York, he also toured Canada and Theaters in this country. Bird toured in The Show Off with George Grizzard and was a featured actor in the APA-Pheonix Eastern University tour of The Misanthrope and Exit The King. Last year at the Arizona Shakespeare Festival he appeared for three summers with San Diego's Old Goble Theatre and was seen as Dr. Campbell on the CBS series A Man Called Prophet.

The Acting Company

Libby Boone, who studied at the Front Street Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared as Christmas Carol, as Nurse Sweet in The National Health, and Great-Great Granmaw in All the Way Home, as well as in the Plays in Progress production of Animals in Vases. She has appeared in two films and at the Brearly, Austria, where she was seen in The Glass Menagerie, Where You Comin Back Red Ryder? and Orpheus Descending.

Laird Williamson (Stage Director), who staged and co-adapted A Christmas Carol at A.C.T. last season, directed The Matchmaker which toured Boston and Hawaii and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival he directed Two Gentlemen of Verona, The Andromindicus, The Love's Labors Lost, The Alchemist and Room Service, as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he played the title role in The Importance of Being Earnest, and in Enrico IV and staged The Madwoman of Chaillot, Cabaret, Hotel Paradiso and A Midsummer Night's Dream. Most recently he has directed The Member of the Wedding, Waiting in the Wing, and the role of Pontius Pilate in the world premiere production of Robert Patrick's play, Judas. He directed Don Pasquale and The Portugese into two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has been involved in such productions as Cyano de Berge, King Richard III, and The Ruling Class and staged A.C.T.'s Plays in Progress program productions of The Healers and Animals Are Passing From Our Lives.

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JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T., she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gracchus by John Robinson for A.C.T.’s Plays in Progress, and Israel Horovitz’s Mackerel for the Berkeley Stage Company.

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Non Cycle at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, he appeared in Hamlet, The Teming of the Shrew and Timon of Athens during the 1977 season. A.C.T. includes Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Teming of the Shrew.

DANIEL DAVIS celebrates several theatrical anniversaries this season—his fifth with A.C.T., his fifteenth as an actor, and, with The Winter’s Tale, his 25th Shakespearean role. He has appeared in many productions on and off Broadway, Davis played opposite Katharine Hepburn in the national touring company of Coco. He has played extensively with major regional theatres in the United States and Canada, including the Stratford, Ont., and Stratford, Conn. festivals. His roles at A.C.T. include Clarence in Richard III, Dr. Herder in The Ruling Class, Martin Dystor in Equus, Iago in Othello, Brutus in Julius Caesar and the title role in Peer Gynt, among others.

KATHRYN CROSBY, who joined the company in 1972 after two years in the Advanced Training Program and appeared in Cyrano de Bergerac, The House of Blue Leaves, Broadway and Family Album, returns to A.C.T. after a recent tour of 83 cities in Same Time, Next Year. A Texas native and the mother of three, she is the widow of the late entertainment legend, Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, registered nurse and television talk-show hostess.

HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years at the San Francisco Playwright’s Ensemble, appearing in The Lady’s Not for Burning, Summer and Smoke. Salome, Lucifer and the Good Lord and taught movement and folk dance. Davis has appeared in The Host, Othello, Peer Gynt, Othello, last season’s Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Absurd Person Singular.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in theatre while still a high school student, Denison early roles included Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Sakini in TeaHouse of the August Moon. Recently in the role of the Oracle at Shakespeare Festival in Ashland, his assignments ranged from the Bootheisher in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three.

BARRA DIRICKSON joined A.C.T. as a member of the training program seven years ago and has appeared in Cyrano de Bergerac, THE HOT L BALTIMORE, The House of Bernarda Alba, The Cherry Orchard, Pilgrars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Equus, Man and Superman and Julius Caesar. The Bourgeois Gentlman, The Master Builder, Absurd Person Singular, Travesties and All the Way Home. She has also worked in television and seen as Rosaline in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shay.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, best featured actor). He spent six seasons with Stratford Canada Shakespeare Festival and has made notable guest appearances on American TV. He has been seen here in Hadrian VII, The Merchant of Venice and The Diary of a Young Girl. Donat’s films include Paradise, Paradise, Paradise, A Christmas Carol, and as Eva in Absurd Person Singular.
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SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tar- tuffe for the Oregon Shakespearean Festival and Guys and Dolls at U.C. San Diego during the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickey Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juillard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love's Labours Lost and Regina in King Lear and has appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

BENNET GUILLORE joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors' Workshop where he has directed Strictly Matrimony and last year's To Be Young, Gifted, and Black. At the Little Fox Theater he played several roles in One Flew Over the Cuckoo's Nest, as well as Salesman in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KGEO TV's Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradiso.

LAWRENCE HECHT is now in his fifth season with the company after two years with the Advanced Training Program. He has directed the Summer Repertory Theatre in Santa Rosa, Xerogos Performing Company, the Marin Shakespearean Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. As associate director with the company, he continues to serve as an acting in- structor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentino and Valentine, Julius Caesar, and The National Health.

LESLIE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View From the Bridge, Hodel in A Fiddler on the Roof, Hedda Gabler in How to Succeed in Business Without Really Trying, June in Gypsy, Eleanor Dale in The Utter Glory of Morisseys Hall and Sarah Brown in Guys and Dolls. While a member of the A.C.T. training program, she took roles in conservatory productions of All My Sons and The Trojan Woman, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also a graduate of Cal State, Northridge.
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BENNET GULLORY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors’ Workshop where he has directed Strictly Matrimony and last year’s To Be Young, Gifted, and Black. At the Little Fox Theater he played several roles in One Flew Over the Cuckoo’s Nest, was seen as Morris in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KGO TV’s Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradiso.

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January Garcia returned to A.C.T. this summer after a season’s absence to appear in A.C.T.’s Tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, and Valentin and Valentina. At San Jose State University she received her Master of Arts degree in Theatre Arts and has spent this past year teaching voice and diction at the University of San Francisco. She also teaches in A.C.T.’s Young Conservatory.

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ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Gursha in The Caucasian Chalk Circle. This is her seventh season at A.C.T. where her roles have included the Duenna in Cyano de Bergerac, Salem in THE HOT L. BALTMOORE, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in This Is (An Entertainment), Joan in Knock Knock and Marcelle in Hotel Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie, the latter to be revised this Spring. She also directed the Plays in Progress production of Jack Gilhooley’s Afternoon in Vegas.

ANNE LAWDER, an original member of the Actor’s Workshop, graduated from Stanford University. In New York she studied movement with Katsy DeLakova and phonetics with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep and was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in Ah Wilderness! and Showboat. In her nine seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, Tonight at 8:30, You Can’t Take It With You, Pillars of the Community, This Is (An Entertainment), Peer Gyn, Equus, Man and Superman, Valentin and Valentine, The Master Builder and All the Way Home. Her film credits include John Korty’s award-winning The Music School.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Berlin’s Beatrix and Benedict, directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gyn, The Taming of the Shrew, The Cherry Orchard, Cyano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

MICHAEL X. MARTIN, a San Jose native, was seen last summer as Hercules in the Pacific Conservatory for the Performing Arts’ U.S. premiere of Thornton Wilder’s The Alcestiad, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and in earlier P.C.P.A. productions of Ah, Wilderness! and Showboat (both directed by Allen Fletcher) as well as The Madwoman of Chaillot. At the California Actor’s Theatre in Los Gatos, Martin acted in the premiere of William Hamilton’s Save Grand Central, directed by Edward Hastings, Wild oats and Henry VI. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

GERALD LANCASTER came to the company last season from the Pacific Conservatory for the Performing Arts. He received an M.F.A. in Acting from Southern Methodist University and an M.A. in Directing from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Quail-a-woo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso and The National Health. This season he will also be teaching the techniques of stage combat for the conservatory.

WILLIAM MCKEREGHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarlton in Misalliance, Sandor Turi in The Play’s the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting For Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been
ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her seventh season at A.C.T. where her roles have included the Duening in *Cyrano de Bergerac*, Susha in *The HOT I BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)*, Joan in *Knock Knock* and Marcelle in *Hotel Paradiso*, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*, the later to be revised this Spring. She also directed the Plays in Progress production of Jack Gilhooley's *Afternoon* in Vegas.

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Kathy Delakov and phonetics with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in *Ah, Wilderness* and *Showboat*. In her nine seasons at A.C.T. she has performed in *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman*, *Valentin* and *Valentine*, The Master Builder and *All the Way Home*. Her film credits include John Korty's award-winning *The Music School*.

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MICHAEL X. MARTIN, a San Jose native, was seen at last summer as *Hercules of the Pacific Conservatory* for the Performing Arts US. premiere of Thornton Wilder's *The Alchemist*, as well as *A View from the Bridge* and *How to Succeed in Business Without Really Trying*, and in earlier *C.P.A* productions of *Ah, Wilderness* and *Showboat* (both directed by Allen Fletcher) as well as *The Madwoman of Chaillot*. A graduate of the University of California, Los Alamos, Marin acted in the premiere of William Hamilton's *Save Grand Central*, directed by Edward Hastings, *Wild oats* and *Henry VI*. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

GERALD LANCASTER came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from the University of Kent State. Lancaster has also appeared at the Grand Opera Festival at Ojai and *Carmen* in *Miss Alliances* and *Tarleton* in *The Play the Thing*, the *Marquis de Sade* in *Macbeth*, Ladanami, Willy Loman in *Death of a Salesman* as well as five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot*, and *The Country Wife*. He received his B.A. and M.M.A. in Theatre Arts from the University of Minnesota. He has been

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DELORES Y. MITCHELL joined the A.C.T. acting company two seasons ago after two years in the advanced training program and has appeared in Man and Superman, Valiente y Valentina, Peer Gynt, Equus, All the Way Home, The National Health and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s summer training program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen here last year as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradiso. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, June and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop. The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD has recently completed A.C.T.’s two-year advanced training program and joins the company after appearing in Aft, Wilderness! during A.C.T.’s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candide, The Matchmaker of Chalfont, The Utter Glory of Morrissey Hall and

THOMAS OGLESBY joined the company last season after two years in the advanced training program and was seen in Julius Caesar, The Master Builder, A Christmas Carol and heard in Absurd Person Singular. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

MICHAEL O’GUINNE first tasted theatre in an 8th grade production of The Pajama Game. Since then, he has worked in theatre in a variety of capacities, including that of running crew member and first baseman for the original New York production of Oh! Calcutta! and stage manager for the national tour of Hair. Off-Broadway, he was a member of the electrical crew for Joseph Papp’s Public Theatre. O’Guinne joined the A.C.T. training program in 1976, and his roles in student productions have run the gamut from Creon in Oedipus the King to A Man For All Seasons, the title role in Yegor Bukovsky and Others, Equus in A Midsummer Night’s Dream to Jacob in Awake and Sing.

FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory’s beginning in 1965 in San Francisco. He studied at the Canadian Art Theatre in Montreal, the Vera Stralberg Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexanderizing” A.C.T.’s actors, Ottiwell has appeared as an actor in such productions as Three
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Sisters, Oedipus Rex. The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATRISON, now in his twelfth season with A.C.T., has been a professional actor for over thirty years. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are: Kit Carson in The Time of Your Life, Cleopatra in both Caesar and Cleopatra and Julius Caesar, Grandpa Vanderhoof in You Can't Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Olive Champion-Chenery in The Circle and Ronald Brewster-Wright in Absurd Person Singular.

SUSAN PELLEGRINO, now in her third season with A.C.T., was seen last year as Jane in Absurd Person Singular, Gwendolen in Travesties and Kaja in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Peer Gynt, and Valentin and Valentine. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in Gypsy, creating the role of Mäs Teresa Winkle in The Utter Glory of Morrissey Hall and as Elfie Mae Chipley in Allen Fletcher's production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

GEARY Stage, he has performed Shakespeare's King Lear, Dan Berigan in The Catonsville Nine, and An Evening of Comedy at Souverain Winery. His television credits include Hawaii 5-0, Nichols, Annie, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss's Ariadne auf Naxos.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as Columbo, Police Woman, All That Glitters, and Captains and the Kings. With Richard Jordan and Patty Duke Astin, she will appear as national commercials. She studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Celina in Hasful of Rain and Mrs. Whitlefield in Man and Superman.

RANDALL SMITH, who was seen last year in Julius Caesar, The Circle, A Christmas Carol and The National Health, is from the Chicago area where he played such roles as Andy in The Star-Spangled Girl, Clayton Stone in The Mind with the Dirty Man, Leandro in Scapino and worked in the Water Tower-Grumley Lane's The Best Man that starred James Farentino and the Goodman productions of Kaspar and Henry IV.

ROBERTSON SMITH has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Man and Superman, The Importance of Being Earnest and Edward II. He was seen at the Oregon Shakespearean Festival in Timon of Athens, Anthony and Cleopatra, Henry VI, Part III and A Moon for the Misbegotten. Now in his second season with A.C.T., he has been seen in Julius Caesar, A Christmas Carol and Hotel Paradiso.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The Miser, A Streetcar Named Desire, Andrew Wylie in Sleuth and Astro in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the

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Stars like: Beverly Sills, Rock Hudson, Mary Martin, Clint Eastwood, Lily Tomlin, Cleo Laine, Phyllis Diller, George Shearing and many, many more. You can call KGO and talk with them, or you can just tune in and enjoy the bright, witty and often uninhibited conversation.

KGO NEWSTALK RADIO 81 WE HEAR YOU TALKING!
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in professional productions, including Enemies, The Trojan Women and I Remember Mama. This past summer Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in San Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Long Mountain College.

SYDNEY WALKER, a veteran of 33 years of film and television work, has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Reperatory Theatre of Lincoln Center in 12. Walker's Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Enemies and, for A.C.T. in Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and The Christmas Carol.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT B L BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months on the Broadway. Her film credits include Petulia, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

ISIAH WHITLOCK, JR. was recently seen as Autolycus in the Pacific Conservatory for the Performing Arts production of The Winter's Tale. His other roles for P.C.P.A. over the past two summers have included Gildor in Purile, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over the Cuckoo's Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State College, and is a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and The National Health. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddie, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

MICHAEL WINTERS came to A.C.T. last season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in Ah, Wilderness! Road in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director last year in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health and Travesties.
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions, including Enemies, The Trojan Women and I Remember Mama. This past summer Tarwater was named Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

SYDNEY WALKER, a veteran of 33 years of film and television work, has been seen on and off-Broadway in numerous roles. As an acting director with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theatre of Lincoln Center 12. Walker's Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and a Christmas Carol.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 50 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT L BATHROOM and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months at the San Francisco Playhouse. Her film credits include Petulia, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

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MICHAEL WINTERS came to A.C.T. last season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed and as well as appeared as Nat Miller in A Raisin in the Sun, Rapper in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director last year in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health and Travesties.
A Repertory Actor . . .

must have many faces and
different roles to play among the
most versatile in the country. Joseph Bird is no
exception.

During his nine seasons at A.C.T.,
Bird’s many roles have included . . .

MARTHA BURKE (Costume Desi-
ger) comes to A.C.T. having designed
HMS Pinafore and Romeo and Juliet for
the Santa Barbara Repertory The-
ater and Cabaret: Play It Again, Sam;
Sherlock Holmes; and Promises,
Promises for San Francisco State
University, winning the American
College Theatre Festival Award for
Costume Design in 1977 for The Lion
in Winter. She has also designed
Dark of the Moon for the A.C.T. Young
 Conservatory. She has studied at
the California College of Arts and Crafts
in Oakland and the Brooks Institute
of Fine Arts in Santa Barbara.

RICHARD DEVIN (Lighting Designer)
designed last season’s Hotel Para-
dise, The Master Builder, and Julius
Caesar, as well as The Bourgeois
Gentleman the season before. He
toured with the company last sum-
er, designing two productions in
Hawaii and Japan. Lighting Designer
for nine regional theatres, Devin lit
the New York Chelsea Theatre pro-
duction of The Contractor, later seen
on PBS television. At the Williams-
town Theatre Festival his more than
35 productions as both lighting de-
signer and general manager include
Cyrano de Bergerac, Arturo Ui, and
After the Fall. He currently works as
a designer with the Seattle Repertory
Theatre, and teaches design and
technical production at the Univers-
ity of Washington School of Drama.

DESIGNERS

ROBERT BLACKMAN (Set and Cos-
tume Designer) holds a B.F.A. in
theatre arts from the University of
Texas and an M.F.A. from the Yale
School of Drama, where he did his sum-
ers designing and teaching at the
Pacific Conservatory of Performing
Arts in Santa Maria, Calif. During his
seven seasons at A.C.T., Blackman’s
designs have included scenery for
The Circle, Cyrano de Bergerac,
Private Lives, Jumpers, King Richard
III, Equus, The Cherry Orchard, You
Can’t Take It With You, the Merry
Wives of Windsor, Desire Under the
Elms, and costumes for Hotel Para-
dise, A Doll’s House. You Can’t
Take It With You, The Miller, The
Threepenny Opera and Peer Gynt.

F. MITCHELL DANA (Lighting Desi-
gner) has created lighting for over
180 productions, including 44 for
A.C.T. He has designed lighting for
the Pittsburgh and Los Angeles Civic
A Repertory Actor...

...must have many faces and A.C.T.'s are among the most versatile in the country. Joseph Bird is no exception. During his nine seasons at A.C.T., Bird's many roles have included...

MARTHA BURKE (Costume Designer) comes to A.C.T. having designed HMS Pinata at the San Francisco Opera and Romeo and Juliet for the Santa Barbara Repertory Theatre and Cabaret: Play It Again, Sam. Sherlock Holmes and Promises, Promises for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1977 for The Lion in Winter. She has also designed Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

RICHARD DEVIN (Lighting Designer) designed last season's Hotel Paradiso, The Master Builder, and Julius Caesar, as well as The Bourgeois Gentilhomme the season before. He toured with the company last summer, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of The Contractor, later seen on PBS television. At the Williams-town Theatre Festival his more than 35 productions as both lighting designer and general manager include Cyrano de Bergerac, Arturo Ui and After the Fall. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technical production at the University of Washington School of Drama.

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Light Operas, Canada's Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company as well as many on and off Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Deborah May) and the current tour of The Last of Mrs. Cheyney with Deborah Kerr.

DIRK EPPERSON (Lighting Designer), received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper- son also spent eight seasons with P.C.P.A. in Santa Maria and designed 18 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

ROBERT FLETCHER (Costume Designer), has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Conn. and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera companies as well as the NYC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. His current major assignment is the creation of a wide range of intergalactic costumes for Paramount’s forthcoming movie version of Star Trek.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for five seasons, designing 15 productions including All The Way Home, The Master Builder, Absurd Person Singular, Peer Gynt, and The Taming of the Shrew. Funicello has also been a resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter’s Tale, The Visit, Romeo and Juliet, and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus, Steeped to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dus, Fish Tales and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer), makes his Geary stage debut although he served as art director for the A.C.T./PBS television production of Cyano de Bergerac. In addition to his theatrical work, May is an architectural and interior designer whose credits include acoustical design for Arturo Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim Fellowship.

ROBERT MORGAN (Costume Designer) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, General Gorgeous, This Is (An Entertainments), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has taught design at the University of California at Santa Bar- bara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGGER (Set Designer), returns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradiso as well as The Matchmaker, The Bourgeois Gentleman, Othello, and Some- thing’s Afoot, which premiered at the Marines’ Memorial Theatre and went on to Broadway. A graduate of Chi- cago’s School of Art Institute, Segger also created sets for the Broadway production of Butterflies are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.
Light Operas, Canada’s Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company as well as many on and off Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Deborah May) and the current tour of The Last of Mrs. Cheyney with Deborah Kerr.

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HENRY MAY (Set Designer), makes his Geary stage debut although he served as art director for the A.C.T.’s PBS television production of Cyranos de Bergerac. In addition to his theatrical work, May is an architectural and interior designer whose credits include acsualic design for Arturo Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim fellowship.

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The pick of the market with our Greengrocer Joe Carcione weekdays at 9:56am and 12:55pm.

Pate-a-pleasing advice on the Jack Sheldon Review Tuesdays and Thursdays at 10:27am, 7:37pm and 11:38pm.

Baked Alaska to fried chicken with Allen Weddell on "Meet the Cook" weekdays at 11:40am and 2:37am.
DEWAR'S PROFILES
(Pronounced Do-urs “White Label”)

REID J. DAITZMAN

HOME: Stamford, Connecticut
AGE: 30
PROFESSION: Clinical psychologist
HOBBIES: Photography, poetry, jogging.
MOST MEMORABLE BOOK: “The Naked and the Dead” by Norman Mailer
LATEST ACCOMPLISHMENT: Received a Major Award from the Society for the Psychological Study of Social Issues for his investigation of the relationships between hormones and personality.
QUOTE: “The names given the different sciences are merely arbitrary divisions. The integration of all sciences should facilitate the potential that one day man will ‘know thyself.’”
PROFILE: Energetic and extraordinarily capable. His enviable combination of enthusiasm and intellectual ability makes him the classic “accomplisher.”
HIS SCOTCH: Dewar’s “White Label”

A heritage of uncompromising quality.
Dewar’s never varies.

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