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THANK YOU...

The entire company joins me in saluting every one of our subscribers for their support of A.C.T. and their faith in the quality of our work. Thanks to your patronage and your belief in the goals of our company, we now pay approximately 78 percent of our own way. In other words, more than three-quarters of our annual operating budget of $5,125,000 represents income earned by A.C.T. itself, a ratio that very few performing arts organizations across the country can even approach.

The remaining twenty-two percent of the budget must come from national and regional foundations, federal and municipal government and, most important of all, from Northern California individuals, groups, businesses and corporations through funds raised by our local sponsor, the California Association for A.C.T.

This month, the Association has mailed to subscribers and past contributors a new brochure describing its work and outlining membership plans. Additional copies are available through the Association office here at A.C.T. As the brochure points out, membership in the Association needn’t be costly and carries with it special benefits and privileges not available to the general public. So if you aren’t already a member, please consider joining and help us meet the challenge of inflation-induced cost increases in every department.

We were pleased to have been selected as the first resident professional American theatre company ever to appear in Japan and deeply moved by the kindness and hospitality of the Japanese people during our Tokyo engagement last July. Now, with equal pleasure, we welcome you to the Geary Theatre where we look forward to seeing you throughout the 1978-79 San Francisco repertoire season.

Thank you for being with us.

William Ball
General Director

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Now's only 2 mg. tar. And bear this in mind: today's Now has the most satisfying taste in any cigarette so low in tar.

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So before you buy your next car, weigh carefully what you have to gain and lose. A big substantial Volvo can not only save gas. It could end up conserving something much more precious.
THE WINTER’S TALE
AT C.T.
A FAIRY TALE
FOR YOUNG AND OLD

A.C.T. Designers used this 1912
W. Heath Robinson illustration
as the production’s unique
metaphor for the sheep-
shearing scene.

One of the least-produced works
in the Shakespearean canon, The
Winter’s Tale is perhaps the greatest
un-discovered masterpiece—a sweep-
ing allegory of life, death, and rebirth
with all the charm and simplicity
of a classic fairy tale.

There are several reasons why
The Winter’s Tale has been
so little
in production. One of Shakespeare’s
last works, from his mystical, romantic
period that included The
Tempest, The Winter’s Tale appeared
in 1611, shortly before England’s
theatres were closed for 38 years
under Puritan rule. When public
theatres reopened in 1660, tastes in
drama had radically changed,
hibited by a neo-classical aesthetic
that rejected plays like The Winter’s
Tale which supposedly violated the
classical “unities” of time, place,
and action, or dealt with fantastic
or visionary themes.

The resultant notion that The
Winter’s Tale was a disjointed
composition has influenced its criticism
and acceptance almost to the
present day.

A close examination, however,
shows these “flaws” of The Winter’s
Tale to be its hidden strengths, and in
some cases the entire thematic point
of the play.

The story relates the misfortune
of King Leontes, monarch of a mythical
Sicily, who is seized by an over-power-
ing jealousy when his wife Hermione
persuades their friend Polixenes,
King of Bohemia, to extend his visit
in their land. Nothing can dissuade
Leontes from his obsessive con-
viction that his wife has been
unfaithful.

Hermione is imprisoned, and their
infant Perdita is exposed to the ele-
ments. When the Oracle is consulted
and proclaims Hermione innocent,
Leontes still insists on his wife’s
guilt. But in denying the gods he has
gone too far—immediately his son
falls dead and word also reaches him
of Hermione’s death.

Rather than continue his story as
a tragedy, Shakespeare instead
switches the scene to sunny
Bohemia, where old wounds and Perdita is raised in a
simpler world of country rogues,
sheep-shearing festivals, and natural
beauty. When Leontes’ time of repen-
tance is done, Shakespeare returns
to Sicily for a miraculous reconcilia-
tion of the divided family and
two-worlds.

The Winter’s Tale is actually a
highly crafted play, despite com-
plaints of some detractors. The three
“worlds” of the play are closely
linked to Leontes’ stages of aile,
repentance, and redemption (though
the play’s trappings are pre-
Christian, the story is revealed by a
distinctly modern religious tone.)
The influence of classical mythology,
however, is distinctly evident, par-
ticularly the myth of Proserpine and
Demeter in which prosperity, da-
cline, and renewal are symbolized by
the eternal cycle of the seasons, and
the legend of Pygmalion and Galatea,
which Shakespeare adapts delight-
fully for his denouement.

Shakespeare’s final surprise,
which has also been roundly criti-
cized by scholars who have taken
The Winter’s Tale as a realistic rather
than symbolic work, will not be re-
vealed for the sake of audience
members unfamiliar with the play.
But in the final analysis, it is not
important whether we accept the
miracle as “real” or “unreal”. Shakes-
peare is appealing to us on a
universal level of wish-fulfillment
and happy dreams.

In his award-winning book The
Uses of Enchantment, famed child
psychologist Bruno Bettelheim examines
the function of fairy tales in the
lives of children, finding them
to be rich allegories of childhood’s
developing awareness of the outside
world, and the expanding levels of
consciousness needed to deal with it.
So too, The Winter’s Tale is a kind
of fairy tale for grownups, in which
progressive states of consciousness
are embodied in the events of the
play. The conventions of Christian re-
demption hint at more universal pat-
terns of self-renewal and self-ac-
ualization. Leontes is the spirit of man-
kind in a search for expanded aware-
ness and joy. Such expansion is
only possible through a renaissance
of the self, and Shakespeare
provides Leontes with rebirth on
both literal and figurative levels.

Like a fairy story of old, The
Winter’s Tale depends on an
audience’s willing suspension of dis-
belief. The “logic” of the play exists
on a preconscious, metaphorical
plane rather than the level of every-
day awareness. As such, its rewards
are best experienced by the audience
that will call forth childhood’s for-
gotten sense of wonder; and let itself
be simply entertained by the world’s
master storyteller.

—David J. Skal

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THE WINTER'S TALE
AT C.T.:
A FAIRY TALE
FOR YOUNG AND OLD

One of the least-produced works in the Shakespearean canon, The Winter's Tale is perhaps the greatest untapped masterpiece—a sweeping allegory of life, death, and rebirth told with all the charm and simplicity of a classic fairy tale.

There are several reasons why The Winter's Tale has been seen so little in production. One of Shakespeare's last works, from his mystical, romantic period that included The Tempest, The Winter's Tale appeared in 1611, shortly before England's theatres were closed for 38 years under Puritan rule. When public theatres reopened in 1660, tastes in drama had radically changed, dominated by a neo-classical aesthetic that rejected plays like The Winter's Tale which supposedly violated the classical "unities" of time, place, and action, or dealt with fantastic or visionary themes.

The resultant notion that The Winter's Tale was a disordered composition has influenced its criticism and acceptance almost to the present day.

A close examination, however, shows these "flaws" of The Winter's Tale to be its hidden strengths, and in some cases the entire thematic point of the play.

The story relates the misfortune of King Leontes, monarch of a mythical Sicily, who is seized by an overpowering jealousy when his wife Hermione persuades their friend Polixenes, King of Bohemia, to extend his visit in their land. Nothing can dissuade Leontes from his obsessive conviction that his wife has been unfaithful.

Hermione is imprisoned, and their infant Perdita is exposed to the elements. When the Oracle is consulted and proclaims Hermione innocent, Leontes still insists on his wife's guilt. But in defying the gods he has gone too far—immediately his son falls dead and word also reaches him of Hermione's death.

Rather than continue his story as a tragedy, Shakespeare instead switches the scene to sunny Bohemia. The old wounds and Perdita is raised in a simpler world of country roguery, sheepeating festivities, and natural beauty. When Leontes' time of repentance is done, Shakespeare returns to Sicily for a miraculous reconciliation of the divided family and turbulent world.

The Winter's Tale is actually a highly crafted play, despite complaints of some detractors. The three "worlds" of the play are closely linked to Leontes' stages of sin, repentance, and redemption (though the play's trappings are pre-Christian, the story is presented with a distinctly modern religious tone.) The influence of classical mythology, however, is distinctly evident, particularly the myth of Proserpine and Demeter in which prosperity, decline, and renewal are symbolized by the eternal cycle of the seasons, and the legend of Pygmalion and Galatea, which Shakespeare adapts delightfully for his denouement.

Shakespeare's final surprise, which has also been roundly criticized by scholars who have taken The Winter's Tale as a realistic rather than symbolic work, will not be revealed for the sake of audience members unfamiliar with the play. But in the final analysis, it is not important whether we accept the miracle as "real" or "unreal". Shakespeare is appealing to us on a universal level of wish-fulfillment and happy dreams.

In his award-winning book The Uses of Enchantment, famed child psychologist Bruno Bettelheim examines the function of fairy tales in the lives of children, finding them to be rich allegories of childhood's developing awareness of the outside world, and the expanding levels of consciousness needed to deal with it. So too, The Winter's Tale is a kind of fairy tale for grownups, in which progressive states of consciousness are embodied in the events of the play. The conventions of Christian re-demption hint at more universal patterns of self-renewal and self-actualization. Leontes is the spirit of mankind in a search for expanded awareness and joy. Such expansion is only possible through a renaissance of the self, and Shakespeare provides Leontes with rebirth on both literal and figurative levels.

Like a fairy story of old, The Winter's Tale depends on an audience's willing suspension of disbelief. The "logic" of the play exists on a preconscious, metaphorical plane rather than the level of everyday awareness. As such, its rewards are best experienced by the audience that will call forth childhood's forgotten sense of wonder and magic. It should be simply entertained by the world's master storyteller.

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MAVYBE A BMW IS WORTH MORE USED BECAUSE IT'S WORTH MORE NEW.

Recently a man on the West Coast paid $5,772 for a 1975 2002 that cost $7,275 when it was new. In the South, a man paid $6,000 for a 1974 2002 that cost $6,200 new. In the East, a man paid $10,300 for a 1973 3.0CS that originally cost $12,000.

Exceptional examples? Surprisingly, no. While it is by no means a certainty that you will make money on your BMW 320i when you sell it, there is a certainty that the average BMW retains a considerably above-average percentage of its original price. For a five-year-old BMW, 50-80% is not at all unusual.

EXTRAORDINARY PERFORMANCE IS THE ONLY THING THAT MAKES AN EXPENSIVE CAR WORTH THE MONEY.

The value of a used car depends on the intrinsic value of the car itself. The BMW 320i is a practical sedan designed by racing engineers. Perfected, unlike most expensive cars, not in the relative vacuum of the test track or laboratory but at places like Le Mans, Monte Carlo and the Nurburgring—where precision is crucial and agility and durability are more than just matters of theoretical speculation. When you press the accelerator of the 320i, the two-liter, K-jetronic, fuel-injected engine—the same basic engine that powers a majority of the world's Formula Two race cars—responds without lag.

Its suspension, independent on all four wheels—with McPherson struts and coil springs in front, semifloating arms and coil springs in the rear—is quick and clean through the corners. Its rack and pinion steering is sharp and accurate. "All told," says the editors of Car & Driver magazine, "the 320i stands as eloquent rebuttal to all those who'd have us believe that small economical cars must be dull—and that automotive performance for the late 1970's is best achieved with deca...."

SERVICE AS EFFICIENT AND RELIABLE AS THE CAR ITSELF.

An automobile as thoroughly engineered and meticulously constructed as the BMW 320i deserves competent, reliable servicing. While it would be inaccurate to claim perfection, it is, nevertheless, a fact that no more complete or innovative technical training program exists in the automotive business than the one BMW mechanics are required to attend on a regular, yearly basis.

And this human wisdom combined with the refinement of costly computerized equipment assures rapid routine servicing, accurate engine tuning and diagnosis of any impending problem. If you're to judge the BMW 320i for yourself, simply phone your BMW dealer and he'll arrange a thorough test drive for you at your convenience.

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The walls and ceiling were so hung with living green, that it looked like a perfect grove... and such a mighty blast was roaring up the chimney... Heaped on the floor were turkeys, geese, game, poultry, pheasants, great joints of meat, sucking pigs, long wreaths of sausages, mince-pies, plum puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luxurious pears, immense twelfth-cakes, and seething bowls of punch that made the chamber dim with their delicious steam..."

Charles Dickens' immortal celebration of the holiday season, A Christmas Carol, is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by firesides around the world for generations. It is only appropriate that A.C.T. return to the Geary stage for a third consecutive year—in the true holiday spirit—its own dramatic version of the seasonal classic.

Dickens originally envisioned his tale as an indictment of the ills and inequalities of Victorian society. The very nature of his book actually promoted social reform. He could not, of course, be measured, but if nothing else, A Christmas Carol revived the Yuletide ritual, which had been lost to the depression and gloom of 1843. In fact, it could be argued that Dickens invented, or at least re-invented the Christmas celebration as we have come to know it in modern times.

Dickens believed that society's malaise could be cured only by a profound revolution within the human spirit. Accordingly, he created Ebeneezer Scrooge—a mean, miserly money-loving—who embodied the mercenary indifference of the industrial age. Dickens then proceeded to subject his creation to a series of wonders and apparitions which finally penetrated the miser's heart with a spiritual radiance. A.C.T.'s festive adaptation by Laird Williamson and Dennis Powers emphasizes the human reality of Scrooge and his transformation, and is faithful to the original text and social conditions of Victorian England. Where other stage versions of A Christmas Carol have been sentimental to the point of cloyness, A.C.T.'s version finds an exuberant theatricality within a framework that is at once true to life and the moral fervor of Dickens' intentions.

The story of the miser Scrooge and his miraculous change of heart distills the magic (and the hopes for magic) of Christmas past, present, and to come. It carries the message to all people—men and women, boys and girls—to be touched by the spirit of Christmas, and, like Scrooge, discover their better, buried selves.

Enduring, colorful, populated with strikingly believable characters and spiced with a plumy seasonal seasoning, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is proud to present a spirited "fire-side rendition" of Dickens' sentiment. A Christmas Carol is the perfect finale, made possible again through the generous sponsorship of the Standard Oil Company of California.
MAYBE A BMW IS WORTH MORE USED BECAUSE IT'S WORTH MORE NEW.

Recently a man on the West Coast paid $5,775 for a 1975 302 that cost $7,275 when it was new. In the South, a man paid $6,000 for a 1974 302 that cost $6,600 new. In the East, a man paid $10,300 for a 1973 3.0CS that originally cost $12,000.

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A.C.T.'S FESTIVE A CHRISTMAS CAROL' RETURNS TO GEARY AS ANNUAL HOLIDAY EVENT

"The walls and ceiling were so hung with living green, that it looked like a perfect grove... and such a mighty blaze was roaring up the chimney... Heaped on the floor were turkeys, geese, game, poultry, pies, raisins, jellies, jellies, jellies, mead, jellies, jellies, jellies, sucking pigs, long wheels of sausages, mince-pies, plum puddings, loaves of ginger, red-hot chestnuts, cherries, various spices, jellies, jellies, jellies, sheathing bowls of punch that made the chamber dim with their delicious steam..."

Charles Dickens' immortal celebration of the holiday season. A Christmas Carol, is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by firesides around the world for generations. It is only appropriate that A.C.T. return to the Geary stage for a third consecutive year—in the true holiday spirit—its own dramatic version of the seasonal classic.

Dickens originally envisioned his tale as an indictment of the ills and inequalities of Victorian society. The story of Scrooge and his miraculous change of heart still holds a mirror to the magic and the concept of Christmas past, present, and to come. It carries the message to all people—men and women, boys and girls—to be touched by the spirit of Christmas, and, like Scrooge, discover their better, buried selves.

Enduring, colorful, populated with strikingly believable characters and spiced with a plumy seasonal sentiment, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is proud to present a spirited "firsie" rendition of Dickens' semi-classic, made possible again through the generous sponsorship of the Standard Oil Company of California.
A MONTH IN THE COUNTRY: AN IMPOSSIBLE LOVE TANGLE

Like so many of the great Russian playwrights, Ivan Turgenev forged his literary reputation in realistic fiction rather than on the stage. The naturalism we associate with masterworks of the Russian theatre owes much to their authors’ novelistic concerns with subtle traits of human character instead of the predictable machinations of plot.

In addition, theatre in Russia was subject to more stringent censorship than literature. It is not surprising that the 20th century has yet to produce a Russian playwright of the stature attained by the 19th century masters. It is more surprising that the 19th century masters chose to write for the theatre at all.

We are most fortunate that Turgenev did. Best known for his novel Fathers and Sons, Turgenev’s reputation as a dramatic dramatist rests primarily on one play, A Month in the Country, a lyrical comedy written in 1849. A Chekhovian meditation on affairs of the human heart, it was composed six years before Chekhov was born, and prefigures much of Chekhov’s work.

A Month in the Country draws much of its emotional impetus from a triangular love affair that dominated Turgenev’s real life for over forty years—one of the most memorable menage a trois arrangements in literary history.

The object of Turgenev’s attraction was the French opera singer Mme. Pauline Viardot. In 1840, she had married Louis Viardot, an art historian and writer twenty years her elder. Three years later she met Turgenev. Infatuation followed and, although she was committed to another, Turgenev followed her travels from country to country. The three became inseparable.

In A Month in the Country Turgenev describes the disruption of a country estate by a similar circumstance. A young tutor is engaged by the head of the household. Before his arrival, his wife Natalya and her 17 year-old ward Vera fall in love with the young man. To complicate matters, Natalya is also loved by a weak and ineffectual freeloader, Rakitin, who paradoxically becomes the play’s hero. Natalya’s husband assumes incorrectly that Rakitin is the object of his wife’s current obsession, and Natalya incorrectly assumes that Vera is a serious rival for the tutor’s affections.

Within this emotionally-charged framework, Turgenev deftly examines the subtle psychological maneuvering—often humorous—of his characters. He avoids any hint of melodrama; almost the entire “action” takes place in the minds of his protagonists—a theatrical revolution in its time.

In spite of its genre, even harmless portrayal of an impossible love tangle, A Month in the Country ran into trouble with the Russian censors. It was not published until several years after its composition, and only then with the character of Natalya as a widow rather than a wife. The play was not produced until 1872, nearly a quarter century after its composition.

There has, perhaps, been too much emphasis placed on the “historical significance” of Turgenev’s writing in his depiction of a certain stratum of Russian life now vanished. Often overlooked by contemporary critics are his uncanny powers of observation and depth of psychological insight which distinguish his plays from other works of the period. Though Turgenev’s achievement was carried one step further by Chekhov, it was Turgenev who essentially founded the school of modern dramatic realism.

Like Chekhov, Turgenev’s writing might well be called “conventional” in that the demands of psychological reality pull each character away from a central, artificial plot. Turgenev’s characters tend to be absorbed in themselves or in others who in turn are absorbed in themselves or someone else. Dramatic conflict is achieved because inner desires conflict, not as the result of a forced situation. As one critic put it, we see “life as it is for real people rather than for puppets of stage contrivance.”

—David J. Skal
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—David J. Sklar
THE AMERICAN CONSERVATORY THEATRE

AH, WILDERNESS!

(1933)

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

Nat Miller  MICHAEL WINTERS

Eddie  ANN LAVENDER

Arthur  MICHAEL X. MARTIN

Richard  THOMAS M. NAHRWOLD

Mildred  LIBBY BOONE

Tommy  EDWARD LAMPE

Sid Davis  DANIEL DAVIS

Lily Miller  JOY CARLIN

Muriel McComber  JANICE GARCIA

David McComber  JOSEPH BIRD

Wint Selby  THOMAS OGLESBY

Belle  KATHRYN CROSSBY

Norah  PENEOPE COURT

Bartender  BRUCE WILLIAMS

Salesman  GERALD LANCAGSTER

scenes

Act One

Scene 1


Scene II

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

Scene III

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

Scene IV

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

Scene V

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

Scene VI

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

Scene VII

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

understudies

Nat Miller—Allen Fletcher; Eddie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Bikes; Tommy—Andy Tunnell; Sid Davis—Dave Kirk; Lily Miller—Marian Walters; David McComber—William Paterson; Muriel McComber—Leslie Hicks; Wint Selby—Barbara Dickinson; Norah—Kate Fitzmaurice; Bartender—Richard Denison; Salesman—Mark Murphy.

scene changers

Michelle Morain, Jeff McCarthy, Dane Witherspoon

Gray Stephens, Felicie Faulkner, Ann Gillespie

Stage Manager: SUZANNE FRY

When Eugene O'Neill's nostalgic comedy, 'Ah, Wilderness!' opened on Broadway in the fall of 1933, critics were startled by the brooding playwright's apparent change of heart. The man who had emerged as America's foremost dramatist of guilt, failure, and neurotic suffering had suddenly donned an abashed face, presenting the public with a wholesome portrait of American family life at the turn of the century—optimistic, life-affirming, completely devoid of tragic coloration.

'Ah, Wilderness!' was to be O'Neill's only such excursion into sunny climes. It was his first auto-biographical work, an idealized family portrait of his boyhood days in New London, Connecticut. It is also his most frequently produced play, and has been in almost constant production for over 40 years. Such staying power testifies to the essential truth of O'Neill's portrait, although the 'truth' of 'Ah, Wilderness!' is a radically different one than we find in the more realistically drawn masterpiece 'Long Day's Journey into Night.'

The similarities between the plays have often been remarked upon. Drama critic Walter Kerr called them 'two pieces clapped together, back to back, like carved bookends, identical but facing in opposite directions.' The casts of characters are uncannily similar, their characterization are uncannily dissimilar. Many biographers have speculated that the rosy world of 'Ah, Wilderness!' was O'Neill's first tentative experiment in autobiography, without which 'Long Day's Journey into Night' would never have found the personal or artistic strength to pen the tragic side of his family's life in 'Long Day's Journey.'

"My purpose," said O'Neill, was to write a play true to the spirit of the American large small-town at the turn of the century..."It's the way I would have liked my boyhood to have been."

O'Neill often remarked cynically that he never had a real youth. The events of 'Ah, Wilderness!' are clearly based on events of his own life in the summer of 1912, as were those of 'Long Day's Journey.' In 'Ah, Wilderness!' we meet the semi-autobiographical Miller family, whom O'Neill presents on the Fourth of July, 1906. Each member of the family celebrates the patriotic holiday in his or her own unique way. In particular, young Richard Miller (the O'Neill self-portrait) makes some new but universal discoveries about life and love through a romantic misunderstanding with his teenage sweetheart, and a starcrossed encounter with an older, "scarlet woman." O'Neill has taken certain liberties with the facts, however. Though he indeed had a schoolboy crush on a young woman, one Maibelle Scott ('Muriel McComber' in the play), O'Neill was no longer a schoolboy at the time. He was 23 and had behind him a marriage, a child, a separation, a suicide attempt, and debauched months in the squaror of Buenos Aires and New York. It is one of the great paradoxes of O'Neill’s art that he could create a true and moving portrait of a young man's ascent into manhood from the events of his own, dissipated life.

He was never to create such a portrait again, though clearly the public would have welcomed more. But the very existence of 'Ah, Wilderness!' raises fascinating and timeless questions about the delicate balance between comic and tragic sensibilities.

—David J. Skal

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Act Three

Scene I

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Scene III

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AH, WILDERNESS:
O’NEILL’S SENTIMENTAL JOURNEY

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“My purpose,” said O’Neill, was to write a play true to the spirit of the American small-town at the turn of the century…” It’s the way I would have liked my boyhood to have been.”

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**News & Notes**

Welcome to A.C.T.’s 13th season of repertory—we’re delighted to have you here with us. Many other A.C.T. activities are underway and we’d like to tell you about them.

**Theatre Library Needs Volunteer Help**

Are you aware that there is a real, functioning library serving students and members of the company at A.C.T. and that it’s not a leftover set from Travesties? The library is staffed entirely by volunteers during the hours of 12:00 noon to 6:45 p.m. If you are a trained librarian or willing to learn, A.C.T. can use your help—please call the Friends of A.C.T., (415) 771-3880.

**Student Jobs Needed**

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

**WANTED: A Pair of Strong Legs & A Sunny Disposition**

A.C.T. needs you to assist professional ushers and teachers at its weekly student matinee performances.

The good news: You must arrive at 12:30 p.m. and usually stay until after the curtain (about 4:30 p.m., generally); you’re on your feet a lot and must be able to make several treks to the second balcony.

The bad news: You get a free seat for the performance and are invited to stay for the post-play discussion session. For further information, call the Friends of A.C.T. at (415) 771-3880.

**Don’t Miss The TransAct’s November Opening!**

Watch the Geary lobby for a November opening of The TransAct—the Friends of A.C.T.’s gift shop premiering this season with a whole new assortment of very special, one-of-a-kind merchandise.

**Attention A.C.T. Subscribers & Patrons**

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

**New ‘Tickets-By-Telephone’ Charge Program Now in Effect at Box Office**

The installation of a new “Tickets-By-Telephone” charge program has been instituted to accommodate all A.C.T. customers. Visa and Mastercharge transactions can now be made by calling A.C.T.’s Geary Theatre box office at (415) 673-6440. Charge transactions for special attractions at A.C.T.’s Marines’ Memorial Theatre can be made by calling (415) 673-6443.

Don’t Throw Away an Unused Ticket! Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office before the performance takes place. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

**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 a subscriber or become a member of the California Association for A.C.T. to be eligible for the exciting travel package which includes a pre-trip orientation; round-trip non-stop Polar Flight with an optional Amsterdam sidetrip; hotel accommodations at the Savoy and’s Carlton, backstage visits and stimulating discussion sessions with leading world theatre personalities. The tour will again be led by Professor Charles R. Lyons, chairman of Stanford’s drama department, and also features five outstanding London theatre productions, and a full-day tour to Stratford-Upon-Avon. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111, (415) 956-1600.

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New York Drama Critic Clive Barnes summed it all up:

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A MONTH IN THE COUNTRY by Ivan Turgenev

AH, WILDERNESS! by Eugene O'Neill

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RELEASING THE RESONANCE WITH EDITH SKINNER

The theatre has a responsibility too often neglected...to foster the finest sound of spoken English.

So says Edith W. Skinner in the introduction to her bestselling textbook, Speak With Distinction. A distinguished teacher herself, Skinner joined the A.C.T. family in 1977 as an instructor for the Summer Training Congress and first year students, and as vocal coach for Julius Caesar. This season she returns to assist William Ball on The Winter's Tale, and also to conduct a special seminar for vocal teachers.

Skinner has had a long and accomplished career in the theatre. Originally appointed to the drama faculty at Carnegie Mellon University in 1937, she attained the rank of full professor and was named Andrew Mellon Professor from 1966-71 and later Visiting Professor. She has been a faculty member at New York's Juilliard School since its inception in 1966, and was awarded a National Endowment for the Arts fellowship to train teachers of speech.

She has acted as speech coach and consultant for The Guthrie Theatre, the APA Repertory Company, the Brooklyn Academy of Music, the Princeton University Theatre and the American Shakespeare Theatre in Stratford, Conn. Among her notable students have been performers Elizabeth Ashley, Dana Andrews, Rene Auberson, Claire Bloom, Ellen Burstyn, Zoe Caldwell, Peter Donat, Torah Feldshuh, Katy Jurado, George Grizzard, Rosemary Harris, Rex Harrison, Nancy Marshand, Michael Moriarty, Ellis Rabb, Sada Thompson and Maria Tucci. Among the directors: Edward Payson Call, Frank Duxbury, Allen Fletcher, Michael Kahn, Edwin Sherrin—and, while an undergraduate at Carnegie Mellon, William Ball.

He was a brilliant student, and versatile. He studied acting, design, everything. But he did have a tendency to come late to class, as I recall," said Skinner with a smile. "Bill is one of those brilliant people who can also be inspiring, which doesn't always happen, A.C.T. is quite extra-ordinary, and I always recommended it to people looking for the best all-around training. There's no place else!"

As vocal coach to productions here and elsewhere, Skinner usually sits in at the first rehearsal read-through, noting and anticipating areas needing vocal work by all cast members. She then works with each performer individually as necessary.

Skinner emphasizes "seven points of good speech" in her coaching: simple rules dealing basically with vowel production and "r" formations. She insists that North American actors playing classics speak as North Americans, not imitate "British" interpretations.

Good speech also depends on good material to be spoken. In modern playwriting, too, there is not the emphasis on language taken for granted in the classical theatre. Skinner found one notable example in Israel Horowitz, whose "Waxfield Cycle" of plays she recently coached for their specific New England dialects. "It's not every playwright who can find the rhythms of dialect as well as the surface sound, but Horowitz does it extremely well."

Skinner has found the rehearsals for The Winter's Tale "thrilling" in their success in making Shakespeare's language lucid. She will leave San Francisco after the production opens, and continue with the Juilliard, her base of operations. She will undoubtedly continue to consult for major companies and productions. She is much in demand.

"For a while there was all the talk about 'method' and Lee Strasberg and no one was concerned with vocal projection. Now all that's changed. The voice is no longer tied up. The resonance is released."

Given the success of Edith Skinner's methods, audiences on both coasts can look forward to a veritable renaissance of resonant sounds!

IF YOU DON'T DECIDE WHO GETS YOUR ESTATE, THE STATE OF CALIFORNIA WILL.

Security Pacific Bank's new Personal Trust Course could save your family thousands of dollars and a lot of grief. Quickly, clearly it shows you how to preserve your assets the way professionals do.

Don't let that word estate fool you. Everybody who has a home or a car or a few dollars in the bank has an estate—something they want to leave to the heirs they picked out, not somebody the state of California may pick out for them.

Because we work so hard just trying to get along in this world, few of us ever learn how to conserve the things we earned in such a way that they go to those we love rather than to tax collectors and estate expenses. Now Security Pacific Bank makes it easy for you to learn the techniques professionals use in planning estates.

It's called the Personal Trust Course—an easy-to-read, easy-to-understand series of eight lessons that quickly and clearly introduces you to the art of estate planning.

Individual lessons will guide you in these all these subjects:

1. Estate Planning: A financial art
2. Property Ownership in Community Property State
3. The Will: A cornerstone of the Estate Plan
4. Estate and Gift Taxes: Something you can count on
5. Estate Settlement: Facing the inevitable
7. Investment Management—Hiring an Agent
8. The Trust Institutions: What it is, How it functions

Every two weeks, you'll be mailed a different lesson and each will contain a short quiz so you can see how quickly you're learning. A handsome folder designed especially to protect and store the lessons is also included—as well as a complete estate planning record for your personal use.

All included in the course is personal guidance by knowledgeable Security Pacific Bank Trust Officers. They'll be available to answer any questions that may arise as you go through the lessons as well as when you complete the course.

The tuition fee for the entire course is only $15.00—a small price when you consider that it may well save your estate many thousands in taxes and estate costs.

Clip the coupon right now, while you're thinking about it. After you get your first lesson, read it carefully. And if at any time during the course you honestly don't feel the information is as helpful and as valuable as we said, return it and we'll return your $15.00. What could be more fair?

SECURITY PACIFIC BANK
TO: Personal Trust Course
Securty Pacific Bank
P.O. Box 7777
San Francisco, CA 94120

YES! I'm interested in learning how I might be able to save thousands in estate taxes. Enroll me in your Personal Trust Course. I understand that if I am not completely satisfied at any time during the course, I will return it and my entire tuition fee of $15 will be returned.

NAME
ADDRESS
CITY
STATE
ZIP
My check for $15.00 is enclosed.

[Security Pacific Bank logo]
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SECURITY PACIFIC BANK
TO: Personal Trust Course Security Pacific Bank P.O. Box 775392 San Francisco, CA 94120

YES! I’m interested in learning how I might be able to save thousands in estate taxes. Enroll me in your Personal Trust Course. I understand that if I am not completely satisfied at any time during the course, I will return it, and I will receive a full tuition refund of $15 will be returned.

NAME
ADDRESS
CITY STATE ZIP

My check for $15.00 is enclosed. ©1980 Security Pacific National Bank
THE FRIENDS OF A.C.T.: BOOSTERISM AT ITS BEST

The Friends of A.C.T. is the indispensable volunteer auxiliary to the American Conservatory Theatre. Composed of an executive committee, 450 active volunteers and a professional staff, the Friends support A.C.T. by meeting the varied and changing volunteer requirements of the company both in community relations and within the theatre organization itself.

"Volunteerism has met hard times as many women have returned to paying jobs," says new Friends President Nancy Maguire. "But volunteer work can provide much of the same personal satisfaction. A.C.T. is a place where volunteers are recognized and rewarded.

Maguire assumes the top volunteer post at A.C.T. after serving on the Friends executive committee and as chairman of the Friends' popular "Prologue" series of pre-performance discussions. A St. Louis native, Maguire moved to San Francisco in 1960. She has been active here in a variety of groups, including the Junior League, the San Francisco Puppet Guild, and most recently, Corporate Action for Public Schools.

Maguire described the Friends' recent and planned activities, including programs for contributor members of the California Association for A.C.T.; the presentation of special events such as evenings with Tennessee Williams and Tom Stoppard to benefit A.C.T.'s student scholarship fund; organizing and manning annual phone campaigns for subscribers and contributors; conducting A.C.T.'s annual London Theatre Tour and backstage tours of the Geary Theatre itself.

After considerable searching and some very careful trading, we now have in stock some 30 previously-owned Mercedes-Benz.

Unlike most dealers who keep their used cars on an outdoor lot, well apart from their new cars, we keep our late Mercedes-Benz indoors. Right alongside the new models.

Hence, the challenge. Drop by our showroom and look critically at all of the cars. Can you really tell which is the Mercedes-Benz fresh from Stuttgart and which is fresh from our exciting service department?

Can you actually determine the difference between the factory's high-gloss paint and the mirror-like finish we obtain when we repaint a car?

Examine the seat leather. Which was installed in Germany? Which was done direct to us from Germany for a restoration project?

The point is—we do everything humanly possible to offer you the finest previously-owned Mercedes-Benz. So much so, in fact, that our excellent selection of SLs and SLCs comes remarkably close to achieving the perfection of the new models.

We hope you'll see for yourself soon.

European Motors, Ltd.
950 Van Ness at O'Farrell St. San Francisco 673-9109
2915 Broadway Oakland 832-6930
Exclusive concessionary for Mercedes-Benz automobiles.

A Gentleman's Challenge from European Motors

Some of our showroom Mercedes-Benz are previously owned; can you tell which are new and which are used?

New Friends of A.C.T. President Nancy Maguire

Friends members also operate the TransAction gift shop in the Geary lobby, assist Conservatory students in locating housing and jobs, provide hospitality for members of the company and visitors, and host A.C.T.'s annual company luncheon.

In addition, the Friends operates and staffs a theatre library for the company and Conservatory students; participates in the City of Oakland's annual Christmas program for senior citizens (in conjunction with the San Francisco Commission on the Aging); offers an annual theatre lecture series led by distinguished university professors, and of course, the "Prologue" discussions for selected plays in the repertory, events co-sponsored this year by the Junior League of San Francisco, Inc.

A.C.T. volunteers donate thousands of hours of office work the theatre could never afford to buy. Volunteers have been called upon to find spots, to take walk-on parts in A.C.T. productions, to serve meals between performances and provide endless other services.

To sum it up, A.C.T. volunteers are prepared to meet any challenge due to the tireless organizational efforts of the Friends of A.C.T.

The Friends executive committee for 1978-79 includes: Gray Atkinson (Sebastopol), Ruth Barton (Ross), Mrs. Alan Becker (San Francisco), Sandra Brown (San Francisco), Mrs. Gerald Colvin ( Daly City), Mrs. Claude Dawson (San Francisco), Mrs. Charles DeLima (San Francisco), Mrs. Frederick Fields (San Francisco), Mrs. Howard Goodman ( Daly City).

Others are Mrs. Jerome Gorodsky (San Mateo), Mrs. James Hill (San Francisco), Mrs. Anthony Hopper (Thorn), Rose Jacobs (San Francisco), Hilary Katz (San Francisco), Mrs. Edward McCrum (Kentfield), Mrs. Benjamin Rose II (San Francisco), Mrs. James Vopicka (Burlingame) and Mrs. Ralph Wellerstein (San Francisco).

Good chairperson for the Friends of A.C.T. is Mrs. Myer Kahn.
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Friends of A.C.T. volunteer auxiliary supporting company package home made cookies for the annual "A Christmas Treat" variety show for senior citizens.
RARE CUISINE. WELL DONE.

GLOBE TROTTER COMPANY HAPPY TO BE HOME

‘AH, WILDERNESS!’ AT A.C.T.

Eugene O’Neill’s warm family comedy premieres here on Oct. 31 as part of A.C.T.’s 1978-79 repertory at the Geary. The tender, loving play of a boy’s journey to manhood was included with All the Way Home during the company’s sixth annual tour to Hawaii and subsequent visit to Tokyo this past summer.

Arie Lawler and Michael Winters play the parents of the budding youth (Thomas M. Nathwold, right in center photo).

In San Francisco.
A top at the St. Francis on Union Square.
Dinner nightly from 6 p.m. Reservations: (415) 956-7777

2400 Lombard at Scott
San Francisco

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

If it wasn’t exactly “The Bad News Bears Go to Japan,” there were times during the American Conservatory Theatre’s two-week July engagement in Tokyo when you’d have been hard pressed to tell the difference.

For one thing, the 37-member touring contingent from San Francisco included three boys who doubled in the roles of sons and town bullies in the company’s two touring productions, Tad Mosel’s All the Way Home and Eugene O’Neill’s Ah, Wilderness!

The Japanese press were charmed by the youngsters, questioning and photographing them endlessly at news conferences and receptions, as were the Imperial Prince and Princess Hitachi, who attended the opening performance and officially welcomed A.C.T. to Japan.

When the company toured the Soviet Union two years ago, all performances had been accompanied by simultaneous translations via headphones. But A.C.T. representatives advised A.C.T. that Japanese audiences would find it intrusive. Instead, brief act-by-act synopses were recorded in Japanese and broadcast over the theatre’s sound system at the end of each intermission.

As it turned out, the actors sensed that the Japanese audiences understood English well enough to follow the story of All the Way Home and respond to the jokes in Ah, Wilderness!

Japanese critical reception was as favorable as audiences were receptive.

In his review of All the Way Home, which was Japan’s largest newspaper, Asahi Shimbun (co-sponsor of the tour, in tandem with the Japan-U.S. Friendship Commission, Prof., Yasuha Takashiki praised Mosel’s 1960 adaptation of Agee’s “Proust-like” novel A Death in the Family and Edward Hastings’ direction with this simple drama such substance. The review of Allen Fletcher’s production of Ah, Wilderness! in the English-language Japan Times praised the ensemble acting as “high calibre.”

As the first professional American theatre company ever to appear in Japan and the first theatre company of any kind to appear in the brand new Sogetsu Kikan theatre, A.C.T. received the red carpet treatment at every turn. Company members were guests at the magnificent 12-year-old National Theatre and the older Kabuki Theatre for performances of Kabuki drama, in which all the parts were played by men.

On the Fourth of July, the company’s hotel—achronistically called The Fairmont—threw an Independence Day party following the performance of Ah, Wilderness! which itself revolved about a July 4th celebration. In a touching effort to recreate a traditional Independence Day table, the hotel chefs got their American holiday days confused and served up platters of “Roast Tom of Turkey” with cranberry sauce amid cornucopian harvest-theme decorations.

The company loved it. But they’re glad to be home.
Rare cuisine. Well done.

Victor Harriot, consultant chef of the Hotel St. Francis (1960-70), and author of "The Hotel St. Francis Cookbook.

In San Francisco.
Atop the St. Francis on Union Square.
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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.

Gazed at the airport after a 30-a.m. arrival by company members armed with doughnuts, coffee and champagne. A.C.T. general director William Billingsley expressed his delight at being home by stuffing a doughnut in champagne and toasted San Francisco with good luck from Tokyo.

A.C.T.

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ASTOUNDING PERFORMANCES!

Martha Graham Dance Co.
Carlo Montoya
Andre Watts
Paul Badura-Skoda
Merce Cunningham Dance Co.
National Theatre for the Dead
San Francisco Ballet
Alcina de larrocha
Dance Theatre of Harlem
Canadians Opera on Tour
Black Light Theatre of Prague
Christopher Parkening
King's Singers
Marcel Marceau
San Francisco Symphony
Albee Directs Albee
Pauky Taylor Dance Co.
Menahem Pressler
Placido and more...
WHO’S WHO IN THE COMPANY

WILLIAM BALL (General Director) founded the Amer-}
ican Repertory Theater in 1965. In 1967, ball directed a}
theater as a designer, he soon began appearing with re-
gional companies and in summer theater around the United States. He has directed for the National Endowment for the Arts and for the American Conservatory Theater. In 1972, he directed the American premiere of Sir Michael Redgrave in Shakespeare’s “The Taming of the Shrew.” In 1975, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 1977, he directed the American premiere of Samuel Beckett’s “Endgame.” In 1978, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 1979, he directed the American premiere of Samuel Beckett’s “Not I.” In 1980, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 1981, he directed the American premiere of Samuel Beckett’s “Endgame.” In 1982, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 1983, he directed the American premiere of Samuel Beckett’s “Not I.” In 1984, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 1985, he directed the American premiere of Samuel Beckett’s “Endgame.” In 1986, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 1987, he directed the American premiere of Samuel Beckett’s “Not I.” In 1988, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 1989, he directed the American premiere of Samuel Beckett’s “Endgame.” In 1990, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 1991, he directed the American premiere of Samuel Beckett’s “Not I.” In 1992, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 1993, he directed the American premiere of Samuel Beckett’s “Endgame.” In 1994, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 1995, he directed the American premiere of Samuel Beckett’s “Not I.” In 1996, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 1997, he directed the American premiere of Samuel Beckett’s “Endgame.” In 1998, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 1999, he directed the American premiere of Samuel Beckett’s “Not I.” In 2000, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 2001, he directed the American premiere of Samuel Beckett’s “Endgame.” In 2002, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 2003, he directed the American premiere of Samuel Beckett’s “Not I.” In 2004, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 2005, he directed the American premiere of Samuel Beckett’s “Endgame.” In 2006, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 2007, he directed the American premiere of Samuel Beckett’s “Not I.” In 2008, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 2009, he directed the American premiere of Samuel Beckett’s “Endgame.” In 2010, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 2011, he directed the American premiere of Samuel Beckett’s “Not I.” In 2012, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 2013, he directed the American premiere of Samuel Beckett’s “Endgame.” In 2014, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 2015, he directed the American premiere of Samuel Beckett’s “Not I.” In 2016, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 2017, he directed the American premiere of Samuel Beckett’s “Endgame.” In 2018, he directed the American premiere of Samuel Beckett’s “All That Fall.” In 2019, he directed the American premiere of Samuel Beckett’s “Not I.” In 2020, he directed the American premiere of Samuel Beckett’s “Waiting for Godot.” In 2021, he directed the American premiere of Samuel Beckett’s “Endgame.” In 2022, he directed the American premiere of Samuel Beckett’s “All That Fall.”

JAMES MCKENZIE (Executive Producer) has been as-
sociated with A.C.T. throughout its history as a mem-
ber 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 theater. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1957. 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 Theaters and Producers. He is a working member of the Associate Committee of Theatrical Stage Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors Equity Association, and a consultant for FEDAPT and was recently appointed a member of the Board of Directors of UTNA, the Legi-
timidependent Theatres of North America. His theatrical career encompasses more than 1,000 pro-
ductions, and includes work in every state of the union. He has been re-
appointed for his sixth year to the A.C.T. Board of Trustees, the National Endowment for the Arts.

EDWARD HASTINGS (Executive Dir-
ector), a founding member of A.C.T., was married to the late United States Congresswoman, whose productions of the works of Margaret Humphreys and Our Town were during A.C.T.’s first two seasons. Hastings has staged numerous productions for the company since 1965, and also directs the Play in Progress program devoted to the production of new works. Off-Broad- way, he co-produced The Saltines of Margery Kempe, Epitaph for George Dillon and directed the na-
tional touring company of Oliver! He has served as a guest director in colleges and regional theatres and has directed an American premiere of the Eugene O’Neill Play-
wrights Conference in Connecticut and the Square Valley Community of Writers. He staged the American pro-
WHO'S WHO IN THE COMPANY

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 shows on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Playhouse in Fish Creek, Wisconsin, since 1966. Mckenzie is director of The League of Resident Theatres, the Council of Resident State 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 Theatrical Stage Managers and Business Agents, the International Alliance of Theatrical Stage Employees and Actors Equity Association, and is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of UTENA, the Legitimate 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 San Francisco Performing Arts Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., has been involved in the productions of the American Conservatory Theatre for many years. As an actor, he has starred in numerous productions both on and off-Broadway, including The Cherry Orchard, King Richard III, Jumpers, Equus and The Bourgeois Gentleman. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s conservatory programs.

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revival of Once in a Lifetime staged on Broadway. In Circle in the Square. Moore is a graduate of the Yale School of Drama.

LAIRD WILLIAMSON (Stage Director) who staged and co-adapted A Christmas Carol at A.C.T. also directed The Match which toured to Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespearean Festival he directed Daniel Webster, The Taming of the Shrew, Titus Andronicus, Henry V, Love's Labours 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 Pirandello's 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, Warrior (a ritual theatre piece based on Macbeth), The Winter's Tale and played the role of Pontius Pilate in the world premiere production of Robert Patrick's Judas. He directed Don Pasquale and The Portuguese (the season's hits) for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has also directed in such productions as Cyrano de Bergerac, King Lear and in the Ruling Class and staged A.C.T.'s Plays in Progress program productions of The Animals Are Passing From Our Lives.

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THE ACTING COMPANY

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pills of the Comedians at Horatio Street Scene, This Is (An Entertainment), Equus, Val- entine and Valentina, All the Way Home, The National Health and Peer Gynt. She then went on to Northwestern University where she was a member of the Illinois Playhouse and the Clown Alley. In Chicago she returned to Northwestern as an actor and directed The Taming of the Shrew at Northwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night's Dream and The Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 9th season with A.C.T., made his Broadway debut in No Place For Us. He appeared in two episodes of the "About Face" television series and has appeared on Broadway in The Secret City, Feud, The Price, The Show Off and Crazy. In A.C.T.'s production of The Phoenix Repertory productions in New York, he also toured Canada and the U.S. with a production of In the Show Off with George Grizzard and Jocelyn Brando and the APA/Phoenix Eastern University tour of The Misantrophe and Exit The King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. five seasons ago for The Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and appeared in A.C.T.'s production of Southern Methodist. In four seasons at the Oregon Shakespeare Festival he directed the Ubu Wrasse, and In the Absurd 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, Roderigo in Othello and Boniface in Hotel Paradiso.

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 Bernadette Alba and has performed in over 22 productions. Other directing credits include Billy Budd, Ship of Fools, Lila, The Tempest and The Hunter Gracchus by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's Maccabees 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 Noct Cycle at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davies was seen in Hamlet, The Temming of the Shrew and Timon of Athens during the 1977 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Taming of the Shrew.

DANIEL DAVIS celebrates several theatrical anniversaries this sea- son—his fifth with A.C.T., his thirteenth as an actor, and, of course, his 25th Birthday. He made his name in the national touring company of The Taming of the Shrew, and has appeared in the Advanced Training Program. In 1974, he was a founding member of David Mamet's 8th Night Theatre Co. and has appeared in The Poet and the Rent, Clockwork Orange and Sylfa: A Dramatic Port. In which he played the title role. He trained at the Academy of Dramatic Art and with David Mamet, and has an M.F.A. from the Goodman School of Drama.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared in A.C.T.'s production of The Christmas Carol, as Nurse Sweet in The National Health, as an Actor in Nashville, Granny in A Woman of the People, and in the Plays in Progress production of Horatio Street Scene. She has appeared in two films and at the Circuit Playhouse. She is a graduate of Northwestern University where she was seen in The Glass Menagerie, When You Comin' Back, Red Jim? and Orpheus Descending.

KATHRYN CROSBY, who joined the company in 1972 after two years in the advanced training program and appeared in Cyrus de Bergerac, The House of Blue Leaves, Broadway and Family Album, returns to A.C.T. after a recent tour of 51 cities in Same Time Next Year. Next Year. A Texan, 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, teacher, registered nurse, television talk show hostess and fund raiser for worthy causes.

HEIDI HELEN DAVIS joined the company in 1972 after two years in the Advanced Training Program. She also studied for three years at the San Francisco Conservatory of Music, appearing in The Lady's Not for Burning, Summer and Smoke, Salome, Luise and They Knew What They Wanted. She has studied movement and folk dance. Davis has appeared in A.C.T.'s production of Peer Gynt, Othello, last season's Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Ab-
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Moore is a graduate of the Yale School of Drama.

LAIRD WILLIAMSON (Stage Director), also staged and co-adapted A Christmas Carol at A.C.T., also directed The Match which toured to Russia and
Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespearean Festival he directed The Taming of the Shrew and Titus Andronicus, Titus Andronicus, Henry V, Love's Labours 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 Pirandello's 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, Warrior (a ritual theatre piece based on Macbeth), The Winter's Tale and played the role of Pontius Pilate in the world premiere production of Robert Patrick's Judas. He directed Don Pasquale and The Portuguese (two season ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has appeared on stage in such productions as Cyrano de Bergerac, King Lear and The Ruling Class and staged A.C.T.'s Plays in Progress program productions of Various Animals and Animals Are Passing From Our Lives.

THE ACTING COMPANY

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T., she appeared in Pillars of the Community, Horatio Street Scene, This Is (An Entertainment), Equus, Valentin and Valentia, All The Way Home, The National Health and Peer Gynt. She is a graduate of Northwestern University and taught children's theatre at Northwestern Methodist University for the Milwaukee Repertory Theatre Company in addition to performing with 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 51 cities in Same Time. Next year, as a Texas Ensemble member, 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, teacher, registered nurse, television talk-show hostess and fund-raiser for worthy causes.

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 films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy and the King by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Graccho by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's Mackerel for the Berkeley Stage Company.

RAYE BIRK came to A.C.T. five seasons ago for Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota and appeared in A.C.T.'s Plays in Progress program productions of various animals and Animals Are Passing From Our Lives.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared in the Christmas Carol, as Nurse Sweet in The National Health, as Actor Theatrical, Grannaw in All the Way Home, as well as in the Plays in Progress production. She has appeared in two films and the Circuit. Playwrights have been inspired by her extensive activities as a civic worker, teacher, registered nurse, television talk-show hostess and fund-raiser for worthy causes.

JOE BIRD, now in his 9th season with A.C.T., made his Broadway debut in You'll Never See Me. He appeared in the 1977 Broadway revival of A Christmas Carol in A Midsummer Night's Dream and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

PELENO COURT joined the company last year, appearing in The Master Builder and All the Way Home and training voice in the Advanced Training Program. She appeared in Chicago, she was a founding member of David Mamet's St. Nicholas Theatre Co., and appeared in The Poet and the Rent, Grendel and the Horizon, Jumpers and Sylvia Plath: A Dramatic Portrait. In which she played the title role. She trained at the Academy of Dramatic Art and with David Mamet, and has an M.F.A. from the Goodman School of Drama.

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 51 cities in Same Time. Next year, as a Texas Ensemble member, 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, teacher, registered nurse, television talk-show hostess and fund-raiser for worthy causes.

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 Noth Cycle at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davies was seen in Hamlet, The Tempest and Timon of Athens during the 1977 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Taming of the Shrew.

DANIEL DAVIS celebrates several theatrical anniversaries this season—his eighth with A.C.T., his fifteenth as an actor, and, of course, the 25th anniversary of A.C.T.'s opening night. He has appeared in many productions on and off Broadway. Davis played opposite Katherine Hepburn in the national touring company of Coco. He has performed in the National Actors Ensemble 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 Dysart in Equus, Iago in Othello, Brutus in Julius Caesar, and the lead role in Peer Gynt, among others.

HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years with the San Francisco Conservatory of Music and appeared in The Lady's Not For Burning, Summer and Smoke, Salome, Lucifer and the Good Lord, and a 1977 New York production of Chocolat. She received her B.A. in Dramatic Arts from the University of California at Santa Barbara and her M.F.A. from the University of California at Los Angeles. She has appeared in many New York productions, including A Midsummer Night's Dream, as a Professional actress. Davis has appeared at A.C.T.'s production of Peer Gynt, Othello, last season's Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in A Christmas Carol.
RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1975. His first role was in the aleut while still a high school student. His early roles included Tom in The Glass Menagerie, Jessel in Theaddington, Jerry in The Zoo Story, and Sakini in Teenage of the Augood. Recently he played a role with the Oregon Shakespeare Festival in the role of a king in Romeo and Juliet. He was released from the Sootsman in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard II, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three.

BARBARA DIRICKSON joined A.C.T. as a member of the training pro- gram seven years ago and has appeared in Cyrano de Bergerac, THE HOT L. BALTMORE, The Boon of Bernarda Alba, The Cherry Orchard, Pillars of the Vice in Your Thighs, Street Scene, The Matchmaker, General Gogol, Peer Gynt, Equus, Macbeth, Superman, A Christmas Carol, The Bourgeois Gentilhomme, The Master Builder, Absurd Person Singular, Travesties and All the Way Home. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival, and formed a company with Sada Thompson at the Westport Country Playhouse in Shays.

SABIN EPSSTEIN directed The Cherry Orchard for the New Zealand Drama School, and this summer directed Romeo and juliet for the Oregon Shakespearean Festival and Guus and Dolls at U.C. in San Diego during the 1977-78 season. He is an associate director with the A.C.T. company, teaches Acting and directs student projects for the Advanced Training Program.

Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

BENNET GUILLOUX 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 A.C.T. acting training program and direct the Black Actors Workshop. He has directed Strikly Matrimony and last year’s To Be Young, Gifted, and Black. He has also directed several plays in One Flew Over the Cuckoo’s Nest at the Crocker’s Studio. His most recent role has been as Mr. Morrie in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KQED’s Open Stage where he has the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradiso.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center in the title role of The Country Wife and as Grusha in The Caucasian Chalk Circle. This is her seventh season with A.C.T. She has performed roles have included Duenna in Cyrano de Bergerac, Suzie in THE HOT L. BALTMORE, Mrs. Maunton in Street Scene, Doily in The Matchmaker, the Mother in Harold Pinter’s (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.

LAWRENCE HECHTS is now in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the summer Repertory Theatre in Santa Rosa, Xeropes Performed Company, The Marin Shakespeare Festival, The Greenwich Comedy Festival and the Company’s Associate Director. He also serves as secretary on the board of the Conservatory. He has been seen at the California Shakespeare Festival, the Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Equus, A Christmas Carol, The Bourgeois Gentilhomme, Caesar, All the Way Home and The National Health.

DANIEL KERN joined the company after a study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.A. in psychology from the University of Oregon. Kern was First Narrator in Berlioz’ Beatrice and Benedict, directed by Oskar Eustis and presented at the San Francisco Symphony. His A.C.T. credits include Deser Under the Eims, The Merry Wives of Windsor, Peer Gynt, Taming of the Shrew, Everard, The Matchmaker, Virginia’s Daughter, the Center, directed by Edward Hastings, Wild oats and Henry VI. He is a graduate of William Howard, the University of Santa Clara, where he appeared in numerous student productions.

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 Awards for featured actor). He spent six seasons with the Stratford Festival in Canada and has been featured at the Merced, Merchant of Venice, An Enemy of the People, Lady Windermere’s Fan, and The Trojan Women at the University of California. He also teaches in A.C.T.’s Young Conservatory.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach and voice instructor for 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 Juliard School in New York. At the University of Michigan Repertory Theatre she was seen as Calcium in Med in The Hostage, Rosaline in Love’s Lost and Regan 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.

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, Model in A Fiddler on the Roof, Hoodlum in How I Succeed in Business Without Really Trying, June in The Merry Wives of Windsor, and Sarah Brown in Guys and Dolls. While a member of this program, she took roles in conservatory productions of Xeropes, The Trojan Women, A Midsummer Night’s Dream, A Servant of Two

GERALD LANCASTER came to the company last season from the Pacific Conservatory for the Performing Arts. He received a B.F.A. in Acting from the Southern Methodist University and M.A. in directing from Humboldt State University. Lan- canter also has appeared at the Grand Comedy Festival at Qua- paws. His A.C.T. credits include Julius Caesar, A Christmas Carol, The Best Man, Café Paradiso and The National Health. This season he will also be teaching a class 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 Tarleton in Misalliance, Sandor Turgeon in Play’s The Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as four seasons at Baltimore’s Center Stage where he played major roles such as Macbeth, Gordon in The Birthday Party, Wailing for Godot at The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Assistant for Pacific Conserva- tory for the Performing Arts. With earlier P.C.P.A. productions of Ah, Wilderness!, he was also seen as Joseph in the production presented by Allen Fletcher as well as The Madwoman of Chaillot. At the University of California at Los Angeles, Martin acted in the premiere of William Howard’s Son of the Central, directed by Edward Hastings, Wild oats and Henry VI. He is a graduate of William Howard, the University of Santa Clara, where he appeared in numerous student productions.
RICHARD DENISON, born and raised in New York City, joined the A.C.T., a descendant of the theater in fall of 1976. After two years with the company and its offshoot program, he was invited to join the company's new program last fall. His recent successes include Godfather II, The Hindenburg, A Different Story, F.I.S.T., and an upcoming feature with Jane Fonda.

SABIN EPESTIN directed The Cherry Orchard for the New Zealand Drama School, her first professional production. She was a guest director with The Oregon Shakespearean Festival and Guild Hall in New York City and was a director with the Utah Shakespearean Festival, the U.S. Repertory Company, and The Gothic Theatre in San Diego during the 1977-78 season. She is the author of a Guest Director and actor with the Squaw Valley Writers Conference and the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Micky Theatre in Holland. He is an associate director with the A.C.T. company, teaches Acting and directs student projects for the Advanced Training Program.

BENNET GUILLORE joined the A.C.T. as a member of the training program seven years ago and has appeared in Cyrano de Bergerac, THE HOT LITTLE MOTEL, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Vicarage, The White Chairs, The Sea Gull, The Matchmaker, General戈戈德, Peer Gynt, Equus, Marius and Superman, A Christmas Carol, The Bourgeois Gentilhomme, The Master Builder, Absurd Person Singular, Travesties and All the Way Home. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival and was the lead character in the first A.C.T. commission, Sasa Thompson at the Westport Country Playhouse in Shays.

BARBARA DIRICKSON joined A.C.T. and has been a member of the training program for the past ten years. Her Broadway appearances include The Chinese Princess Minerva, The Entertainer and The First Gentleman (Theatre World Award and Best featured actor). He spent six seasons with the Stratford Shakespearean Festival and has played in many guest appearances on American TV. He has appeared in The Merchant of Venice, An Enemy of the People, The Caucasian Chalk Circle and The Trojan Women at the Utah Shakespearean Festival. At San Jose State University he received his Master of Arts degree in Theatre Arts and has spent this past year teaching voice and acting at the University of California, San Diego and also teaches at A.C.T.'s Young Conservatory.

ELIZABETH HUDDLE made her professional debut at New York City's Lincoln Center in the title role of The Country Woman and as Grusha in The Caucasian Chalk Circle. This is her seventh season with A.C.T. She has played roles in The Duenna in Cyrano de Bergerac, Suzie in The HOT LITTLE MOTEL, Mrs. Maunran in The Caucasian Chalk Circle and has appeared in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KQED's Open Stage where she has the Artist Enterprise Theatre production of The Ballad of a Dangerous George. She was seen last season in Julius Caesar and Hotel Paradise.

KATE FITZMAURICE, who joined the A.C.T. as a voice and acting student last season, continues her third season as a company voice coach and acting instructor at A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an Instructor at the Juillard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen in Meg in the Age of Insignificance and in Love's Lost and Regain 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.

DANIEL KERN joined the company after a study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.A. in psychology from the University of Oregon. Kern was First Narrator in The First Beatrice and Benedick, directed by Ozzie Storl and Sexton and at the San Francisco Symphony. His A.C.T. credits include The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Caesar, Marrow, Elsinore, Don Quixote, The Bourgeois Gentilhomme, Caesar, All the Way Home and The National Health.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Princess Minerva, The Entertainer and The First Gentleman (Theatre World Award and Best featured actor). He spent six seasons with the Stratford Shakespearean Festival and has played in many guest appearances on American TV. He has appeared in The Merchant of Venice, An Enemy of the People, The Caucasian Chalk Circle and The Trojan Women at the Utah Shakespearean Festival. At San Jose State University he received his Master of Arts degree in Theatre Arts and has spent this past year teaching voice and acting at the University of California, San Diego and also teaches at A.C.T.'s Young Conservatory.

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, Moll in A Fiddler on the Roof, Helen Keller in The Miracle Worker and Sweeney Todd. She succeeded in Business Without Really Trying, June in Mame and Grusha in The Caucasian Chalk Circle and has appeared in The Utter Glory of Mississippi Sally and Sarah Brown in Guys and Dolls. While a member of the company, she took roles in conservatory and in stage selections at the University of Minnesota. She was also teaching voice and acting at A.C.T. this season in preparation for the season's progression for the conservatory.

GERALD LANCANTER came to the company last season from the Pacific Conservatory for the Performing Arts. He received an M.F.A. in Acting from the Southern Methodist University and was a directing fellow at Humboldt State University. Lan- cantner has also appeared at the Grand Comedy Festival at Qual-a-wah, Minn. His A.C.T. credits include Julius Caesar, A Christmas Carol, The Bourgeois Gentilhomme and The Trojan Women. He has appeared at the Milwaukee Repertory Theater and The National Health. This season he will also be teaching voice and acting at the conservatory.

WILLIAM MCKEREGHAN joined the company last year after seven seasons at the Milwaukee Repertory Theater and was seen as Tobias in A Delicate Balance, John Tarleton in Miss Susannah, Sandor Turul in Play the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman and as a member of the company at the Milwaukee Repertory Theater. His A.C.T. credits include Julius Caesar, A Christmas Carol, The Bourgeois Gentilhomme and The Trojan Women. He has appeared at the Milwaukee Repertory Theater and The National Health. This season he will also be teaching voice and acting at the conservatory.

MICHAEL X. MARTIN, a native of Alameda, has been seen this past summer as a Member of the Pacific Conservatory for the Performing Arts' 10th annual season in the premiere of Thorntion Wilder's The Skin of Our Teeth and has been seen on Broadway in The Devils of Loudun, The Man in the Glass Booth and second national tour of Theatricals' The Skin of Our Teeth and as a member of the company at the Milwaukee Repertory Theater. He has been seen in John Tarleton in Miss Susannah, Sandor Turul in Play the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman and as a member of the company at the Milwaukee Repertory Theater. His A.C.T. credits include Julius Caesar, A Christmas Carol, The Bourgeois Gentilhomme and The Trojan Women. He has appeared at the Milwaukee Repertory Theater and The National Health. This season he will also be teaching voice and acting at the conservatory.

LAWRENCE HOLLANDER, a member of the cast of the A.C.T. since 1976, will be seen this season in the title role of The Country Woman for A.C.T.'s new season. Hollander has appeared with the San Francisco Symphony. His A.C.T. credits include The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Caesar, All the Way Home and The National Health.
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 Julius Caesar, A Midsummer Night’s Dream, and several roles in Repertory Theatre and the Pacific Conservatory of the Performing Arts. On TV, she has appeared in “The New Adventures of Batman!” as Mrs. Cruisey, “The X-Files,” “Tales of the Lost City,” “The Secret Life of the American Teenager,” and “Criminal Minds.”

Michael O’Guin first tasted the 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, stage manager, 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’Guine joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in A Man For All Seasons, the title role in Yegor Budyonny and Others, Egues in A Midsummer Night’s Dream to Jacob in Awake and Sing!

Frank Ottwell has served as the company’s manager since the Alexander Technique since the Conservatory’s beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloyeva Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexandrinizing,” A.C.T.’s actors, Ottwell has appeared as an actor in productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar

Cynthia Sikes will be recognized from her frequent network television appearances on such shows as “Jessica,” “Perry Mason,” “Columbo” (with Jack Cassidy), “Police Woman,” “The Mod Squad” (as Ann), “The F.B.I.” (as Kathy), “The New的好时光,” and “One Life to Live.” She has also appeared in the films “The Secrets of the Sea” and “In The Secret Garden.”

Ray Reinhardt, who celebrated A.C.T.’s memorable tour of Russia as Estragon in Waiting for Godot, is known to San Franciscans as the lead in The Miser, Stanley in A Streetcar Named Desire, Andrew Uxbridge in Sleuth and Astrov in Uncle Vanya. He has appeared on Broadway as the Judge in Arsenic in Old Lace, where he played the leading role in Timon of Athens, Anthony and Cleopatra, Henry VI, Part II and III and Macbeth for the Morgan Library. Now in his second season with A.C.T., he has been seen in Julius Caesar, Macbeth, and Christmas Carol and Hotel Paradiso.

Robertson Smith has studied at the London Academy of Music and Drama and Art and at North Wester University where he appeared in Romeo and Juliet and Macbeth. The Importance of Being Earnest and Edward II. He was seen at the Stratford Festival in Timon of Athens, Anthony and Cleopatra, Henry VI, Part II and III and Macbeth for the Morgan Library. Now in his second season with A.C.T., he has been seen in Julius Caesar, Macbeth, and Christmas Carol and Hotel Paradiso.
seen at A.C.T., as Casca in Julius Caesar, Sidney in Absurd Person Singular and in Hotel Paradiso and The National Health.

DELORES Y. MITCHELL joined the A.C.T. acting compa-
ny two seasons ago after two years in the Advanced Training Program and has appeared in Kill Stetson and Superman, Valentin and Valen-
tina, Peer Gynt, Equus, All the Way Home, The National Health, The White Magnolia 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 Black Actors Workshop and Summer Training Program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of the University of Texas. Murphy was seen here last year as Ken in The National Health, Geoffry 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, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after two summers as a trainee at the American Place Theatre in New York and Japan this summer. He previously worked for two sum-

MICHAEL O'QUINN first tasted theatre in an 8th grade production of The Pajama Game. Since then, he has worked in theatre in a variety of cap-

WILLIAM PATerson, now in his twelfth season with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and made five national and world 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 You Can't Take It With You, George Moore in The Comrades, the Bird in A Christmas Carol, Clive Champion-Cheney in The Circle and Ronald Brewster-Wright in Absurd Person Singular.

THOMAS O'LEARY joined the company last season after two years in the Advanced Train-

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was seen last year as Jane in Absurd Person Singular, Gwendolen in The Importance of Being Earnest and Kaja in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, the Revival of the Shrew, A Christmas Carol, Peer Gynt and Valentin and Valentina. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in Gypsy, Creating the role of Miss Teresa Winkle in The Utter Glory of Woman, as Elia MacChipley in Ellen Fletcher's production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RICHARD T. REDDIE, a graduate of the National School of the Arts in Dublin and a member of the National Theatre Company of Ireland, recently completed his first season with A.C.T.

FRANK OTTWELL has served the com-
pany as its teacher of the Alexander Tech-
nique since the Conservatory's be-

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Estragon in Under the Elms, is known to San Francisco as the lead in The Miser, Salley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astron in Uncle Vanya. He has appeared on Broadway as the Lone Wolf, an American, Alice, in a production of "Alexanderizing" A.C.T.'s actors, Ottwell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as Cuna Colombo (with Jack Cassidy), Police Valentine, Gullivers (with Los Nettletons), Caesar and Cleopatra, The Kings (with Richard Jordan and Patty Duke Astin) as well as Camay, Dial Old Spice and Remington national commercials. Sikes toured southeast Asia as a dancer-singer with Bob Hope's final U.S.O. show, and studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the advanced training program. Among her other achievements, the native of Wichita Kansas was a finalist in the 1973 Miss America Pageant.

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 Star-Spangled Girl, Clayton Stone in The Mind with the Dirty Man, Leandro in Woman in the Moon, Hull as the Mayor's Daughter in Tower-Drury Lane's The Best Man and James Parentino and the Goodman productions of Kaspar and Henry IV.

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

50, Nichols, Arnie, Gunsmoke and several award-winning dramas. He has acted with San Francisco Opera in Richard Strauss' Ariadne auf Naxos.

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DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pennsylvania Conservatory of performing arts in Santa Maria, Cal. During his seven seasons at A.C.T., Blackman’s designs have included scenery for The Circle, Cyrano de Bergerac, Private Lives, Jumblers, 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 The Hotel Paradiso, A Doll’s House. You Can’t Take It With You, The Miser, The Threepenny Opera and Peer Gynt.

RICHARD DEVIN (Lighting Designer) designed last season’s Hotel Paradiso, The Master Builder, and Julius Caesar, as well as The Bourgeois Gentleman 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 he has 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.

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 also 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 FUNCHES (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. Funches has also been 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, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dust, Fish, Star and V at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer), makes his Chely stage debut although he served as art director for the A.C.T./PBS television production of Cyrano de Bergerac. Additions to this technical work, May is an architectural and interior designer who has also done graphic design, which include acoustical design for Arturo Toscanini and the NBC Symphony Orchestra and interior design 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 16 productions here, including The Master Builder, Tiny Alice, Equus, General Gourges, This Is (An Entertainment), 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 Barbara, 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 SEGER (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, Drollery, and Something’s Afoot, which premiered at the Marines Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Seger also created sets for the Broadway production of Butterflies are Free and several 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 County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fl.
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RALPH FUncELLO (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 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 has designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dust, Fish, Stargate and V at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer), makes his stage debut although he served as art director for the A.C.T./PBS television production of Cyrano de Bergerac. In addition to his theatrical work, May is an architectural and set designer and has been chosen by Lighting Designer 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 FLETCHER (Costume Designer) has also designed scenery for The Furies, All the Way Home, The Master Builder, Absurd Person Singular, Peer Gynt, and The Taming of the Shrew. Fletcher has also 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.
'Albee Directs Albee':
A POWERFUL PERSONAL STATEMENT

The powerfully dramatic imagination of playwright Edward Albee exploded upon the stage in the late 1950s and early '60s with a scorching series of satiric, disturbing one-act plays. The author of The Zoo Story, The Death of Bessie Smith, The American Dream and other works interpreted the American experience in a new, electrifying manner and left an impact on the theater like few playwrights before or since.

Albee, of course, went on to write the controversial but immensely popular Who's Afraid of Virginia Woolf?, the Pulitzer Prize-winning A Delicate Balance and Seescape as well as other full-length works, but in many ways Albee's strengths as a playwright are showcased most brilliantly in his shorter works.

Now, the entire spectrum of Albee's career is reflected in three rotating evenings of one-act plays, directed by the author himself. Albee Directs Albee will be presented by A.C.T. in a special limited engagement at the Marines Memorial Theater Oct. 24—Nov. 5.

"I've been sneaking up on the second career, this directorial thing, over the years," said Albee, who began directing revivals of his one-act plays as early as 1963. He also directed the Pulitzer Prize play Seescape for its Broadway premiere, as well as the highly-acclaimed 1976 revival of Who's Afraid of Virginia Woolf? with Colleen Dewhurst and Ben Gazzara. And last season, for the Hartford (Conn.) Stage Company, he directed Angela Lansbury in the American stage premiere of his latest play, Counting the Ways and Listening.

In a recent New York Times interview, Albee discussed the challenges and difficulties of directing: "I think not every playwright should direct his own work. But if you can stay sober, if you're reasonably articulate, know how to work with actors, and if you can remember what you intended when you wrote the play, and if you're willing to put up with the tedium—as well as the excitement—of directing, you can probably end up with a fair representation of your intentions."

In Albee Directs Albee, the playwright-director has staged eight of his plays exactly as he wrote them, with an emphasis on the rhythms and cadences of language that is uniquely Albee's own.

The first of the three programs includes two of Albee's earliest successes, The Zoo Story and The American Dream, combining brilliant comedy and riveting drama.

The second program is a trio of earlier and later pieces, The Sandbox, Fam and Yam, and Box & Quotations from Chairman Mao Tse-Tung, reflecting a wide range of theatrical approaches.

In the final program, Counting the Ways and Listening, language becomes a kind of music as the playwright explores a middle-aged marriage and the terrifying world of a madhouse. Albee has always been a writer prone to controversy, and it is no surprise that Albee Directs Albee contains some of his most controversial, innovative work. All in all, the series includes an exciting cross-section of theatrical fare from the man Tennesse Williams called "America's greatest playwright."
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From politics and the economy to science and education, Richard Hart and Al Hart anchor the most comprehensive broadcast news coverage in Northern California on KCBS NewsRadio. Listen to Richard each weekday morning and Al each afternoon for up-to-the-minute news, "live" weather twice an hour, traffic, sports, and business reports—plus dozens of informative features like Meet the Cook, The Dirt Gardener, Restaurant Reviews, Pets & Wildlife and more. After all, our Harts are in the right place.

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The entire A.C.T. company—actors, designers, directors, staff members, backstage crew et al—gather for their annual group portrait prior to beginning rehearsals and other preparations for the 1978-79 season of repertory at the Geary. (Photo by William Ganslen.)
REID J. DAIZTMAN

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"