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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.
A NOTE ON 'HEARTBREAK HOUSE'

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

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

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

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

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

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

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

One can almost hear Shaw himself echo Captain Sholtover’s lines, "I was ten times happier on the bridge... I looked for hardship, danger, horror, and death, that I might feel the life in me more intensely. I did not let the fear of death govern my life, and my reward was, I had my life."

Shaw certainly had his. He lived a full 94 years and we are all the richer for it.

—Blake A. Samson

SHAW AT A.C.T.

Bernard Shaw is represented in A.C.T.’s repertory for the ninth time with this month’s opening of Heartbreak House. Misalliance was seen at Stanford during the summer of 1966, where it was also filmed for national public television.

The Devil’s Disciple was part of the company’s first season in Pittsburgh in 1965 and revived for the 1966-67 repertory. Man and Superman, first presented by A.C.T. in 1965, was also included in the 1976-77 season. St. Joan joined the repertory in 1970, Caesar and Cleopatra during 1971-72.

Shaw himself took center stage, along with Mrs. Patrick Campbell, as a character in Dear Liar. Based on the playwright’s correspondence with the famous actress, Jerome Kilty’s play was presented during the first two seasons at the Geary.

—John Schlesinger
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At the Bavarian Motor Works in Munich, Germany, it is our long-standing belief that—however luxurious the accommodations—extraordinary performance is the only thing that makes an expensive car worth the money. So, while the BMW 733i provides all the luxury one could possibly expect to find in a costly European sedan—supple leather, AM/FM stereo cassette, full-power accessories, etc.—it also provides a total driving experience so unusual, so exhilarating it will sell you for any other car.

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If you care to judge the BMW 733i for yourself, simply phone your BMW dealer. I shall arrange a thorough test drive to suit your convenience.

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THE BMW 733i.
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THE ULTIMATE DRIVING MACHINE.

Bavarian Motor Works, Munich, Germany.
A NOTE ON "THE WINTER’S TALE"

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

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, where time heals old wounds and Perdita is raised in a simpler world of country rogues, sheep-shearing festivities, and natural beauty. When Leontes’ time of repentance is done, Shakespeare returns to Sicily for a miraculous reconciliation of the divided family and kingdom.

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 through the play’s trappings are pregnant, Christian, the story is pervaded by 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.

Like a fairy story of old, The Winter’s Tale depends on the audience’s willing suspension of disbelief. The “logic” of the play exists on a preconscious, metaphysical 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 let itself be simply entertained by the world’s master storyteller.

THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECHT
Scenery by RICHARD SEGER
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOBY
Sound by TIMOTHY LANNAN
Dramaturge: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERLE LECHAPPEL

THE CAST

Leontes, King of Sicilia
Mamillius, Prince of Sicilia, his son
Antigonus
Archidamus
Camillo
Glencolm
Dion
Polixenes, King of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reputed father of Perdita
Clown, his son
Autolycus, A rogue
A Gardener
Pandosto
Servants to Leontes
Doratus
Time
Hermione, Queen to Leontes
Perdita, daughter to Leontes and Hermione
Paulina, Willibaud (widow)
Ladies attending on Hermione
Emilia
Fawnie
Bellarine
Mopsa
Dorcas
Shepherdesses
Other Lords, Ladies, Guards, Officers, Shepherds, and Shepherdesses
J.T. LOUDENBACK, JEANNE REYNOLDS, KATHERINE ROWLAND, JOEL SIEWET, BOB WESTENBORG, DANE WITHERSPOON

Musicians: BRUNO BLINK, CODY GILLETTE

TIME AND PLACE: once upon a time
in the mythical kingdoms of Sicilia and Bohemia
There will be ten-minute intermissions.

UNDERSTUDIES

Leontes—Peter Davies; Mamillius—Matthew Thompson; Antigonus—Michael O’Guine; Archidamus—Sabin Epstein; Camillo—Lawrence Hecht; Cleomenes—Bennett Gunliffy; Dion—Gerald Lancaster; Polixenes—Michael X. Martin; Florizel—Thomas Oglesby; Old Shepherd—Richard Denison; Clown—Bruce Williams; Autolycus—Mark Murphy;

Time—Peter Donat; Hermione—Heidi Helen Davis; Perdita—Mopsa—Bonnie Tarwater; Paulina—Doreene Y. Mitchell; Dorcas—Libby Boone; Emilia—Kate Fitzmaurice.

Stage Manager: JAMES HAIRE and JAMES L. BURKE
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Cinnamon Toast, 3585 Sacramento Street, San Francisco, (415) 921-1676. Open Mon-Sat. 11:30-5:30.

News & Notes

In response to many requests, those arriving after a performance has begun will be asked to wait in the lobby until a suitable break in the action on stage. At that time, ushers will seat latecomers as quickly and quietly as possible.
The “suitable break” is carefully chosen by the director of each A.C.T. production to create the least possible disturbance to the performers as well as the audience. Since the early scenes of a play are the most vulnerable, the break may not come until after the first twenty or twenty-five minutes.

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

We appreciate your help.

London Theatre Tour for Association Members
The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111, (415) 906-1660.

TICKETS-BY-TELEPHONE
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Special Public Prologue
5:30-6:30 p.m., Monday, January 15
The Friends of A.C.T. and the Junior League of San Francisco invite you to attend a PROLOGUE of Shaw’s Heartbreak House at which Martin Esslin, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is open to the public free of charge will be held in the Geary Theatre.

The TransACTion
A.C.T.’s Geary Lobby Gift Shop
If you’re looking for that perfect gift for someone who has everything, why not select something with the atricial flair at the Friends of A.C.T. gift shop, the TransACTion? Available are chic French aprons to entertain your guests in, smart canvas tote bags for shopping sprees or student’s books, t-shirts in all sizes and several colors—all decorated with American Conservatory Theatre play titles. The A.C.T. logo and sometimes colored enamel stick pins, key chains, address-diaries and bottle openers. For the avid reader there are paperback editions of the plays in the repertory as well as a selection of striking posters for the art lover— including Russell Hodmon’s dramatic illustration of A Month in the Country shown below.

Located in the lobby of the Geary Theatre and open one hour prior to curtain and during the first intermission of all performances, the TransACTion is staffed by Friends of A.C.T. volunteers, with all proceeds from the gift shop benefitting the A.C.T. scholarship fund.

How to tell the taste of a white wine by its name.

Each noble white varietal wine grape has a distinct personality and character that it brings to the taste of its wine. In The Christian Brothers Napa Valley Cellars, we make our wines in such a way as to bring out the ultimate in these varietal characteristics. Thus, the name of the grape on our Napa Valley bottlings is the key to the taste of our wine.

Chardonnay, the charming grape used in the Lute Valley, has developed over more of its wonderful fruitly quality here in the Napa Valley vineyards. Our bottling is a delicate balance of natural sweetness and dryness. This is a wine to offer with salads and chicken dishes.

The Christian Brothers Pinot Chardonnay, on the other hand, is exclusively dry and full-bodied. This is a white wine to serve at an important dinner with white meats or fish. It is fully matured and ready to drink when it leaves our cellars, but you may wish to put it down in your own cellar for it continues to improve in the bottle. A low, cool fermentation in stainless steel cooperage has made our Napa Valley Johannisberg Riesling a very dry wine that is especially good served with ham or veal.

These are just three of our bottlings. As with all our wines, they are allowed to mature at their own leisurely pace, and blended in our own traditional way so that each time you open a bottle, you will enjoy all of the goodness of the grape.

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At last, A great new line of wicker.
Check it out at Cinnamon Toast.

Impressive, gutsy 4-mm reed weave. Strong, clean design compatible with country or contemporary furnishings. Cool? It checks out best.

Cinnamon Toast, 3555 Sacramento Street, San Francisco, (415) 921-1676. Open Mon-Sat. 11:30-5:30.

News & Notes

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

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

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

We appreciate your help.

London Theatre Tour for Association Members

The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 906-1660.

Special Public Prologue

5:30-6:30 p.m., Monday, January 15

The Friends of A.C.T. and the Junior League of San Francisco invite you to attend a PROLOGUE of Shaw's Heartbreak House at which Martin Esslin, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is open to the public free of charge, will be held in the Geary Theatre.

The TransAction

A.C.T.'s Geary Lobby Gift Shop

If you're looking for that perfect gift for someone who has everything, why not select something with the intrinsic flair at the Friends of A.C.T. gift shop, the TransAction? Available are chic French aprons to entertain your guests in, smart canvas tote bags for shopping sprees or student's books, t-shirts in all sizes and several colors—all decorated with American Conservatory Theatre play titles. The A.C.T. logo on kitchen scales, enamel stainless steel coffee cup sets, key chains, address labels and bottle openers. For the avid reader there are paperback editions of the plays in the repertory as well as a selection of striking posters for the art lover— including Russell Hodmon's dramatic illustration of "A Month in the Country" shown below.

Located in the lobby of the Geary Theatre and open one hour prior to curtain and during the first intermission of all performances, the TransActtion is staffed by Friends of A.C.T. volunteers, with all proceeds from the gift shop benefitting the A.C.T. scholarship fund.

How to tell the taste of a white wine by its name.

Each noble white varietal wine grape has a distinct personality and character that it brings to the taste of its wine. In the Christian Brothers Napa Valley cellars, we make our wines in such a way as to bring out the characteristics in these varietal characteristics. Thus, the name of the grape on our Napa Valley bottlings is the key to the taste of our wine.

Chenin Blanc, the charming grape used in the Lodi Valley, has developed even more of its wonderful fruity quality here in the Napa Valley vineyards. Our bottling is a delicate balance of natural sweetness and flavor. This is a wine to offer with salads and chicken dishes.

The Christian Brothers Pinot Chardonnay, on the other hand, is exquisitely dry and full bodied. This is a white wine to serve at an important dinner with white meats or fish. It is fully matured and ready to drink when it leaves our cellars, but you may wish to put it down in your own cellar for it continues to improve in the bottle.

A slow, cool fermentation in stainless stills cooperage has made our Napa Valley Johannisberg Riebling a very dry wine that is especially good served with ham or veal.

These are just three of our bottlings. As with all our wines, they are allowed to mature at their own leisurely pace, and blended in our own traditional way so that each time you open a bottle, you will enjoy all of the goodness of the grape.

BROTHEr TIMOTHY'S NAPA VALLEY NOTEBOOK

WORLDWIDE DISTRIBUTORS: FROM AND TOWE, INC., SAN FRANCISCO, CALIFORNIA, U.S.A.
AH, WILDERNESS!

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

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

the cast

Nat Miller — MICHAEL WINTERS
Eddie — ANNE LAWDER
Arthur — MICHAEL X. MARTIN
Richard — THOMAS M. NAHRWOLD
Mildred — LIBBY BOONE
Tommy — EDWARD LAMPE
Sid Davis — DANIEL DAVIS
Lily Miller — JOY CARLIN
Muriel McCumber — JANICE GARCIA
David McCumber — JOSEPH BIRD
Wint Selby — THOMAS O'LEARY
Belle — KATHRYN CROSBY
Norah — PENELIPE COURT
Bartender — BRUCE WILLIAMS
Salesman — GERALD LANCASTER

scene changers

Bruce Paul Abbott, Felecia Faulkner, Ann Gillespie
Jeff McCarthy, Michelle Morain, Gray Stephens

Act One
Scene I
Scene II
Dining-room of the Miller home—evening of the same day.

Act Two
Scene I
Back room of a bar in a small hotel—10 o'clock the same night.
Scene II
Same as Act One—The sitting-room of the Miller home—a little after 11 o'clock the same night.

Act Three
Scene I
The Miller sitting-room again—about 1 o'clock the following afternoon.
Scene II
A strip of beach along the harbor—about 9 o'clock that night.
Scene III
Same as Scene I—the sitting-room—about 10 o'clock the same night.

understudies


Stage Manager: SUZANNE FRAY

When Eugene O'Neill's sentimental comedy Ah, Wilderness! opened on Broadway in October, 1933, the show received raves reviews both in San Francisco, where it opened, and in Los Angeles. In 1935, Metro-Goldwyn Mayer filmed Ah, Wilderness! with Lionel Barrymore as Nat Miller and Wallace Beery, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Rouben Mamoulian remade the film as a semi-musical under the title Summer Holiday.

The Theatre Guild revived the play in 1941, with movie star Harry Carey in the lead. Reviews were even more impressive by the O'Neill comedy in its second presentation, demonstrating its durable popularity for future generations of audiences.

Ah, Wilderness! has consistently ranked as the most frequently produced of O'Neill's plays in the United States for the last four decades. Its most recent Broadway revival occurred in 1975, when it opened the 25th anniversary season of the Circle-In-the-Square, a theatre largely responsible for the O'Neill renaissance during the 1960's. Since this anniversary coincided with the United States Bicentennial celebration, the production was billed as a "Valentine to America."
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Scene I


Scene II

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Act Two

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Act Three

Scene I

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

Scene II

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

Scene III

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

understudies

Nat Miller — Allen Fletcher; Eddie — Delores Y. Mitchell; Arthur — Randall Smith; Richard — Robertson Smith; Mildred — Cynthia Bixas; Tommy — Andy Turnell; Sid Davis — Ray Birk; Lily Miller — Candace Barrett; David McComber — William Peterson; Muriel McComber — Leslie Hickis; Wint Selby — Daniel Kern; Belle — Bastele Drickson; Norah — Kate Fitzmaurice; Bartender — Richard Denison; Salesman — Mark Murphy.

Stage Manager: SUZANNE FRY

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

It was not the only "first" about the production, which starred George M. Cohan in the role of Nat Miller, the head of O'Neill's semi-autobiographical New England family. The play marked the first time that Cohan—a legendary figure of the American theatre, with numerous credits as a writer, director, producer, a composer of such songs as "Yankee Doodle Dandy" and "Give My Regards to Broadway"—had appeared in a show written by anyone other than himself.

Cohan scored a personal triumph, and critics and audiences alike adored Ah, Wilderness! The show played 269 performances, the longest run on O'Neill's script enjoyed during the playwright's lifetime. Later the same season, Ah, Wilderness! was produced on the West Coast with the beloved humorist Will Rogers in the Cohan role. The show received rave reviews both in San Francisco, where it opened, and in Los Angeles.

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Its most recent Broadway revival occurred in 1975, when it opened the 25th anniversary season of the Circle-in-the-Square, a theatre largely responsible for the O'Neill renaissance during the 1960's. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as "a valentine to America."
THE 5TH OF JULY: LANFORD WILSON'S CONTEMPORARY VISION

In May 1978, a play at New York's Circle Repertory Company was sending its audience into Sheridan Square, dazed and thoughtful. It was a complex and nourishing play, a play with cracking humor and tender heart; and it was immediately recognized as an original and moving piece of theatre.

The playwright was Lanford Wilson, best known for THE HOT L BALTIMORE, and his new play was THE 5th of July, which the American Conservatory Theatre will open in its West Coast premiere at the Geary next month.

Walter Kerr, reviewing it, wrote in the New York Times, "Plays are held together on the inside, spiritually almost... Their movement gradually establishes a thematic line of some sort, carves a coherent meaning in space. The meaning needn't--it really shouldn't--be stated in so many words, right off. It should overtake us, gently but firmly, as the passions make a pattern and we come to recognize what's up." The 5th of July is about many things--some couched in metaphor, others expressed directly, all emboided with wit and passion; primarily, however, it is a play about the disintegration of the 1960s and its unrealized dreams, the displaced radicals and their short-circuited lives in the 70s. It is a multi-dimensional elegy to that era written out of pain with reluctance and frustration.

The setting is an old, ramshackle farmhouse near Lebanon, Missouri, Independence Day, 1977, and the following day, when the second-rate fireworks are over. The place is owned by a veteran, Ken Talley, who has lost both legs in the Vietnam War.

Still, he survives, controlling his psychic wounds behind a quizzical sense of humor, while sharing the rambling house with a host of family eccentricities. Aunt Sally, who carries her husband's ashes in a candy box and sometimes loses them in the refrigerator; his sister, June, a disillusioned 60s activist; her incorrigible, precocious teenage daughter, and his sometimes too subtle lover, Jed.

They are convening to consider the sale of the house to two friends of Ken's Berkeley antirwar demonstration days who have stopped by to share past memories and vague notions of turning the weather-beaten, out-of-the-way building into a recording studio. If there have been close relationships here, most have evaporated now, yet, they still share a common, departed past. That is the implied fifth of July: the post-activist, post-coalition, post-holiday depression. The most flamboyant character is Gwen, ever on the verge of a breakdown and decadent to the core as she tries to scramble her way up the pop music ladder. The wealthy copper heiress would be a country-western singer only her jaws lock whenever she attempts to cut a record. Perhaps they'll unlock in the quiet of Missouri. One moment she is ready to devour life whole with relish; the next she is pitiably burnt-out.

Her opportunistic husband, a wheeler-dealer, is in effect her keeper and guardian. With them is also a tag-along drifter and guitar-strummer, somewhat Wilson's modern-day Shakespearean fool.

None of them are precisely crazy, but there's a lot of disassociation going on; nothing batter, however, than what's in the Talley household. Aunt Sally can't quite resolve to scatter the ashes as she was instructed to do and so instead dries roses in them. Her niece, June, has resigned herself to making muffins that no one wants to eat while sincerely lamenting the death of the movement. "You've no idea of the country we almost made for you," she says. "The fact that I think it's all a crock now does not take away from what we almost achieved." Her daughter is given to spying on the sexual activities of the guests, dressing in outlandish clothing, lying whenever she feels like it, and pronouncing great aspirations for herself, all of an unspecified sort. Jed's fondest dream is to remake the garden. Ken can't face going back to teaching, afraid he won't command his students' respect as a paraplegic.

This is our playwright's community, spilling in a vacuum called, for lack of a different term, "life"--sharing what climates of thought and feeling that come through the clash of reminiscences, recriminations, interests and expectations of their foggy minds. Through a series of "monologues and metaphors," Wilson tells how he wanted to "illustrate to the teacher his fear and the necessity of facing his fear; I knew I was writing about redemption." The play, director Edward Hastings feels, is a passionate plea for us "to get on with it. To go back to work. To attempt something in spite of the inertia around us in the guise of a family drama, Wilson has written a contemporary epic mirroring the mad, madcap, irrational world outside our doors this very moment.

Blake A. Samson
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TO THE AUDIENCE

Please—while in the auditorium: Observe the “NO SMOKING” regulations; do not use cameras or tape recorders; do not carry in refreshments.

Please note the NEAREST EXIT. In emergency, WALK, not run, to the exit. (By order of Mayor and city’s Board of Supervisors.)

Credits: WILLIAM GANSLEIN, DENNIS ANDERSON, and HANK KRANZLER for A.C.T. PHOTOGRAPHY.

Special Thanks: To Laurel Meats; to A New Leaf Florist on California at Hyde Sts. (771-1066) for opening night flowers; The Focal Point, 2638 Ashley Ave, Berkeley, Score for The Winter’s Tale recorded at Filmmakers/Heider Recording, San Francisco.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marin’s Memorial Theatre shows are also available to Marin’s Memorial Theatre Box Office. For additional information call 673-6840.

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

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

THE AMERICAN CONSERVATORY THEATRE

presents

A MONTH IN THE COUNTRY

by IVAN TURGENEV

Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

The members of A.C.T. respectfully dedicate this production to Dr. and Mrs. Harrison Sadler in recognition of their steadfast friendship and support

Associate Director: EUGENE BARCONE Scenery by HENRY MAY

Costumes by ROBERT BLACKMAN Lighting by RICHARD DEVIN Sound by TIMOTHY LANNAN

THE CAST

Natalya: ELIZABETH HUDDLE

Rakitin: PETER DONAT

Anna: ANNE LAWDER

Lizavetta: BARBARA DIRICKSON

Schleih: BRUCE WILLIAMS

Kolya: AARON REMICK

Betljev: THOMAS OGLESBY

Shpiglesky: RAYE BIRK

Vera: HEIDI HELEN DAVIS

Arany: WILLIAM MCKEREGHAN

Bolshintsov: GERALD LANCASTER

Katya: LIBBY BOONE

Malvev: PETER DAVIES

Servants: JEFFREY ALLIN, DOUGLAS BARRON, DONALD ILKO, MICHAEL MEGAN

Place: The grounds of a large Russian estate in the mid-nineteenth century

There will be one ten-minute intermission.

undertakers

Rakitin—Michael Winters; Shpiglsksy—Gerald Lancaster; Arkady—Richard Demison; Bolshintsov—Sydney Walker; Betljev—Michael J. Martin; Schleih—Isaiah Whitlock, jr.; Malvev—Robertson Smith; Anna—Candace Barrett; Natalya—Susan E. Pellegrino; Lizavetta—Joy Carlin; Vera—Janice Garcia; Katya—Cynthia Sikias; Kolya—David Brantstein.

Stage Manager: RAYMOND S. GIN
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Rakitin PETER DONAT
Anna ANNE LAWDER
Lizavetta BARBARA DIRICKSON
Schena BRUCE WILLIAMS
Kolya AARON REMICK
Belaya THOMAS OGLESBY
Shipigelska RAYE BIRK
Vera HEIDI HELEN DAVIS
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Stage Manager: RAYMOND S. GIN
Ivan Turgenev (1818-83) wrote A Month in the Country at a time of great political and cultural ferment in Russia, signs of which may be seen under the beautiful littlewood of his lyrical comedy.

With news of the French Revolution of 1830 and 1848, Russia entered a period of intense re-evaluation of society and the position of the aristocracy. Turgenev was among the first playwrights to probe the superficiality that had long characterized Russian aristocratic life, and it is significant that he became Lenin's favorite novelist, more so even than Dostoevsky or Tolstoy.

Before this period, the prevailing wind had been Romanticism—opulent, unreal, overladen Russian Romanticism, but Romanticism did not die out completely in Russia. Instead, it transformed into the gentle, intimate, impressionistic form of Realism that Turgenev's comedy epitomizes.

Of course, this change toward a Russian Realism did not suddenly sprout full-grown. Its seeds are found in the potent stories of Nikolai Gogol, the tragic plays of Alexander Ostrovsky (one of the first dramatists to copy the speech of everyday life) and in the romantic poetry of Lermontov, Pushkin and the con-science-stricken aristocrat Alexander Radishchev.

A similar progression could be seen in the visual arts as well: in the genre paintings of Venetians; the outdoor scenes of Ivanov; in Kramskoy's meticulously portrayed portraits of commoners, and the lyrical landscapes of Kuniy. The best would come with Repin, the unquestioned master of profoundly perceptive likenesses.

But it was in the theatre that the greatest impact would be felt. The procession had formed, with Turgenev's A Month in the Country leading, for the first time, in the history of Russian theatre, a non-traditional play to the front. The result was the first production of a non-traditional play, which was the first to break the old pattern, the first to innovate.

Theatre's fame is tripartite. Like many Russian playwrights he was also a master of prose fiction and a celebrated essayist.

Having created one of the most famous Hamlet figures, Rudin, in Russian literature in his first novel, Turgenev then spoke of a contrasting, quixotic type in his famous essay "Hamlet and Don Quixote." He saw his homeland moving from a brooding, suicidal world to Don Quixote's golden age.

The resounding defeat on Russian soil of the Crimean War crushed this exuberance, shattering the complacency of Nicholaevian Russia. It left a legacy of gloom, as well as the incentive for innovation and reform. Russia gingerly began to redefine its social structures.

In his historic novel Fathers and Sons, Turgenev contrived the generation, of the romantic "fathers" and the bourgeois "sons." Russia was slipping into works of lament or escapism.

Soon to come were the even more wistful dramas of Anton Chekhov—his dead sea gull symbolizing the slow, graceful drifting out to sea of old, aristicocratic Russia.

Yet out of its annual and superficiality came a social and cultural upheaval: an art form—realism—better suited to the life needs of a nation.

A Month in the Country represents far more than a minor anticipation of this silent revolution. It is one of theatre's landmark achievements.

—Blake A. Samson
‘A MONTH IN THE COUNTRY’:
ONE OF THE THEATRE’S LANDMARK ACHIEVEMENTS

Ivan Turgenev (1818-83) wrote A Month in the Country at a time of great political and cultural ferment in Russia, a period of intense re-evaluation of society and the position of the aristocracy. Turgenev was among the first playwrights to probe the superficiality that had long characterized Russian aristocratic life, and it is significant that he became Lenin’s favorite novelist, more so than Dostoevsky or Tolstoy.

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But it was in the theatre that the greatest impact would be felt. The procession had formed, with Turgenev towards the front; later would come Chekhov, Ibsen, Strindberg and Shaw. When the Russian common man began to break the quiet, the sound was heard around the world.

Turgenev’s fame is tripartite. Like many Russian playwrights he was also a master of prose fiction and a celebrated essayist.

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Yet out of its annual and superficiality came a social and cultural upheaval: an art form—realism—bet on it, music and painting, the nation’s life and the nation’s soul.

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—Blake A. Samson

Peter Donat and Elizabeth Huddlet

Raye Birk and Barbara D’Urso

Heidi Helen Davis and Elizabeth Huddlet

Ivan Turgenev

Thomas Olesky and Elizabeth Huddlet

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965, bringing the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directional debut with Chekhov's Little-known Ivanov in an off-Broadway production that won the Obie and Vanity Fair Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington's Arena Stage, San Diego's American Shakespearean Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and earned an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write and direct the libretto for an opera, Natalia Petrovna, with composer Lee Hoiby, based on A Month in the Country. In 1984, he directed Tartuffe and Hamlet at the Shakespearean Festival at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-ICA Director's Fellowship. Among the first plays he directed for A.C.T were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by 22nd Night, The American Dream, Hamlet, Oleipas Rex, Three Sisters, The Tempest, Rosenkranz and Guildenstern Are Dead, Caesar and Cleopatra, The Contract, Cyrano de Bergerac, The Crucible, And Then There Were Seven, The Cherry Orchard, King Richard Ill, Jumpers, Equus and The Bourgeois Gentlemen. Ball has directed three of his productions for PBS television, including the TBM of the New York Times, 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.

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 ownership of 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 company. 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 1967. McKenzie is director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres and is an active member of the League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres North America. McKenzie's theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He has been appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

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

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A. and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., with three of those as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, As You Like It and Old Lace, The Hostage, Antony and Cleopatra, Othello, Paradise Lost, Hered, The Hotel, Talon and Harvard, The Hot L. Baltimore, The Miser, The Ruling Class, A Buried Person, Singular, the world premiere of Tennessee Williams' This Happy Life, (An Entertainment) and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A. U.S.S.R. Cultural Exchange Program as well as A. Wilderness, which toured Hawaii and Japan this summer. Fletcher also translated and directed numerous Israeli plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

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

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the Theatre of the World and the Circle in the Square. For the Circle in the Square he staged Shaw’s Man and Superman starring George Grizzard and Moirelle’s Tartuffe starring John Wood and Tamiris Grimes. Marguerite Duras’ Days in the Trees starring Mildred Dunnock and The Importance of Being Earnest. For Phoenix he directed his own translation of Moirelle’s Don Juan, Chemin De Feer, Rules of the Game, and They Knew What They Wanted. For APA he staged Man and Superman, Right You Are, The Wild Duck, The Misanthrope and The Show Off seen at the Actors’ Playhouse with Nancy Walker. Porter also directed the Phoenix production of Hello, Dolly! of which James Stewart later saw with Gig Young and Shirley Booth in San Francisco and The School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of Private Lives for which he was nominated for the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyron Guthrie, the Mark Taper Forum, the Shakespeare Festival in both Stratford, the Stratford Festival, the Center, the Acting Company and the Old Globe Theatre. For the PBS Television in America series he has directed Rules of the Game, A Touch of the Poet and End of Summer.

TOM MOORE (Director) is best known as the director of Grease, now in its eighth year the longest running show on Broadway, and the Broadway musical Over Here with the Andrews Sisters for which he received a Tony nomination. Moore also directed his own association with A.C.T. directing the West Coast premiere of Julius Caesar’s Knock Knock, and last year directed the Faydeau farce, Hôtel Paradiso. Other productions include Our Town at the Williamstown Theatre Festival in Massachusetts, Once in a Lifetime at the Arena Stage in Washington D.C. and Lost at the Tyron Guthrie Theatre in Minneapolis. Moore also directed Welcome to Andromeda off-Broadway, and his film journey won a major international film award. As artistic director of the Tudorhouse Players in New Hampshire, he directed You Can’t Take It With You and The House of Mirth. Moore has lectured at the seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. His most recent production was the critically acclaimed revival of Lutece staged on Broadway for Circle in the Square. Moore is a graduate of the Yale School of Drama.

JOSEPH BIRD, now in his 9th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Lea and the APA-Phoenix Eastern University tour of The Misanthrope and Exit the Third. He spent three summers with San Diego’s Old Globe Theatre and was seen as Dr. Campbell in the OBC serial Love Is A Many Splendored Thing.

CANDACE BARRETT directs the Young Conservatory which is focused on performance with the company. At A.C.T. she has directed Pillars of the Community, Horelito, Street Scene, This Is An Entertainment, Equus, Valentin and Valentina, All the Way Home, The National Health and Peer Gynt. She has studied at North-western University and taught children’s theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen in the panel of actors for A Midsummer Night’s Dream. At the Oregon Shakespeare Festival she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet.

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board. She served as Vice President and as a member of the Executive Committee of the International Theatre Institute (ITI), and on the Theatre Advisory Panel of the National Endowment for the Arts, to which she also served as a special consultant. In addition, Mrs. Markson has been a consultant to the Ford Foundation in its program for the Arts and Humanities. Her interest and involvement in the International Theatre Institute, coupled with her commitment to intercultural exchange, led to her acting as liaison for A.C.T.’s landmark tours to the Soviet Union and Japan. Last year at the invitation of the Ministry of Culture she conducted a tour of American theatre directors to the U.S.S.R. With her assistance, the State Department sponsored a reciprocal tour of Soviet theatre directors to the United States and the group attended a series of seminars on both coasts with leading American directors and playwrights arranged by Mrs. Markson and the International Theatre Institute, the group also attended A.C.T.’s opening night performance of The Winter’s Tale.

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the New York Shakespeare Festival and Circle in the Square. For the Circle he staged Shaw’s Man and Superman starring George Grizzard, Molieres Tartuffe starring John Wood and Tamiris Grimes, Moliere’s Duras’ Days in the Trees starring Mildred Dunnock and The Importance of Being Earnest. For Phoenix he directed his own translation of Molieres Don Juan, Chamin De Fer, Rules of the Game, and They Knew What They Wanted. For APA he staged Man and Superman, Right You Are, The Wild Duck, The Misanthrope and The Show Off seen at San Francisco with Nancy Walker. Porter also directed the Phoenix productions of Harriet chops and Helen Hays. Edward James Stewart later seen with Gig Young and Shirley Booth in San Francisco and The School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revue of Private Lives for which Jimmy Durante received the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyrone Guthrie, the Mark Taper Forum, the Shakespeare Festival in both Stratford, the Kennedy Center, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series he has directed Rules of the Game, A Touch of the Poet and End of Summer.

LAIRD WILLIAMSON (Stage Director), who staged and co-adapted the Christmas Carol at A.C.T., also directed the Capcom maker which toured California, Hawaii and an Evening With Tennessee Williams. For A.C.T. he staged the Festival he directed two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labors Lost, The Alchemist, and Room Service in a revival of the performing arts in the role of the Madwoman of Chaillot and Apartment 10. He directed A Midsummer Night’s Dream and has recently he directed The Member of the Wedding in a ritual theatre piece based on Macbeth, the Winter’s Tale played and the role of Pontius Pilate in the world premiere production of Robert Patric’s play, Judas. He directed Don Pasquale and The Portuguese Inn two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as Cyrano de Bergerac, King Richard III, and The Ruling Class and staged A.C.T.’s Plays in Progress program productions of The Healers and Animals are Passing From Our Lives.

THE ACTING COMPANY

CANDACE BARRETt directs the Young Conservatory of Performing with the company. At A.C.T. she appeared in Pillars of the Community, Holotito, The Street Scene, This Is (An Entertainment), Equus, Venus and Adonis, All the Way Home, The National Health and Peer Gynt. She has studied at North Western University and taught children’s theatre at Southeastern Methodist University. For the Milwaukee Repertory Theatre she was seen in The Caucasian Chalk Circle, and at the Oregon Shakespeare 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 You Can’t Take it With You and appeared in 10 off-Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and in the APA-Phoenix Eastern University Tour of The Misanthrope and Exit the Woods appearing 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 from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and was selected to play Southern Methodist in four seasons at the Oregon Shakespeare Festival he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth, Shylock in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Gremio in The Taming of the Shred, Roderigo in Othello and Boniface in Hotel Paradiso.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined A.C.T. last season after appearing in the Advanced Training Program. She appeared in A Christmas Carol, as Nurse Sweet in The National Health and Peer Gynt. She has studied at Northwestern University and at the Circuit Playhouse in Memphis, where she was seen in The Glass Menagerie, Where You Come Back Red Ryder? and Orpheus Descending.

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JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T., she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy by Barbara Keiter, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gracchus by John Robinson for A.C.T.’s Plays in Progress, and Israel Horowitz’s MacKellar 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 Noh Cycle at the Kofu University Performing Arts. At the Old Globe Theatre, San Diego, Davies was seen in Hamlet, The Taming 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. Company’s Production of The Taming of the Shrew.

PELENOPE COURT joined the company last year, appearing in The Master Builder and All The Way Home and training voice in the Advanced Training Program. In Chicago, she was a founding member of David Mamet’s St. Nicholas Theatre Co., and appeared in The Poet and the Rent, Beyond 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.

DANIEL DAVIS celebrates several theatrical anniversaries this season—his fifth with A.C.T., his fifteenth as an actor, and, with The Winter’s Tale, his 25th as a professional Shylock. He has appeared in many productions on and off Broadway. Davis played Othello in The Tempest in the National tour company of CoCo. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont., and Stratford, Conn. festivals. His roles at A.C.T. include Clarence in Richmond III, Dr. Herder in The House of Bernada Alba, The Cherry Orchard, Pillars of the Community, Jumapers, Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, 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. She performed with Sada Thompson and Alastair Scott in the Westport Country Playhouse in Shy.

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 33 cities in Same Time. Next Year, a Texas native and the mother of three, she is the widow of the late entertainment legend, Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse and television talk-show hostess.

HEIDI HELEN DAVIS joined A.C.T. last year after two years in the Advanced Training Program. She also studied for three years at the San Francisco Academy for Actor’s Ensemble, appearing in The Lady’s Not For Burning, Summer and Smoke, Salome, Ladycarrion, The Jericho Road and Night movement and folk dance. Davis has appeared in A.C.T.’s productions of Peer Gynt, Of Thee I Sing, last season, Julius Caesar, Hotel Paradiso, A Christmas Carol, as Julia Carlos and as Eva in Absurd Person Singular.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in theatre while still a high school student, Denison’s early roles included Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Salieri in Testa House of the Mint. During the August Moon. Recently an actor with the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in Antony and Cleopatra to Luciento in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Month for the Misbegotten and Henry VI, Part Three.

BARBARA DIRICKSON joined A.C.T. as a member of the training program seven years ago and has appeared in Cyrano de Bergerac, The Hot L. Baltimore, The House of Bernada Alba, The Cherry Orchard, Pillars of the Community, Jumapers, Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, 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. She performed with Sada Thompson and Alastair Scott in the Westport Country Playhouse in Shy.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, best featured actor, 1976). He has six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in Hadrian VII, The Magnificent, and as the King of England in The Wars of the People. Man and Superman, Cyrano de Bergerac, The Master Builder and Equus among others. Donat’s films

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SABIN EPSSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tar- tuffe for the Oregon Shakespearean Festival and Guys and Dolls in San Diego during the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickery Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation, and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juilliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love's Labour'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.

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

LAWRENCE HECHT is now in his fifth season with the company and has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xeroxos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Deine Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Other One, A Christmas Carol, Valentinina and Valentinina, Julius Caesar, and The National Health.

LESLEY HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View From the Bridge, Hodel in Fiddler on the Roof, Heody LaRue in How to Succeed in Business Without Really Trying, June in Gypsy, Eleanor Dale in The Utter Glory of Morrissey Hall and Sarah Brown in Guys and Dolls. While a member of A.C.T.'s training program, she took roles in conservatory productions of Robert Wilson's Soldier Sing, The Trojan Woman, A Midsummer Night's Dream, A Savyort of Two Masters, and others. Hicks is also an alumna of Cal State, Northridge.

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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, Helen in A Fighter on the Roof, Hedy LaRue in How to Succeed in Business Without Really Trying, June in Gypsy, Eleanor Dade in The Utter Glory of Morrissey Hall and Sarah Brown in Guys and Dolls. While a member of the A.C.T. training program, she took roles in conservatory productions of Julius Caesar, The Trojan Woman, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also an aluma of Cal State, Northridge.

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And now they have added these same prix fixe, to a new menu as well, focused not around the current in Great Art. As the theme implies, Basic Pasta specialties in fresh pastas and light entrees served in an atmosphere of casual elegance and old San Francisco charm. Proceed over by one of the most famous chefs in San Francisco.
ELIZABETH HUDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grusha in The Caucasian Chalk Circle. This is her seventh season at A.C.T. where her roles have included the Duenna in Cyrano de Bergerac, Suide in THE HOT L. BALTIMORE, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in THIS IS (An Entertainment), Joan in Knock Knock and Marcelle in Hotel Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie, the latter to be revived this Spring. She also directed the Plays in Progress production of Jack Gilhooley’s Afternoon in Vegas.

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

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

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

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

William McKereghan joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Miss Alliances, Sandor Tural in The Play’s the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been

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MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Arlecchino in the Pacific Conservatory's production of The Comedy of Errors. His recent credits include也算是 Over the River and Through the Woods, as well as The Merry Wives of Windsor, The Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, The Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, the Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, the Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, the Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, the Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, the Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, the Merry Wives of Windsor, and Showboat both directed by Allen Fischer as well as The Merry Wives of Windsor, the 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SPRING 79

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DELORES Y. MITCHELL
joined the A.C.T. acting company two seasons
ago after two years in the Advanced Training Program
and has appeared in Man and Superman, Valentine and Valen-
tine, Peer Gynt, Equus, All the Way Home, The National Health
and Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A.
in speech and drama from Florida A&M University in Tallahassee and
has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre
in San Francisco and the Oregon Shakespearean Festival. She also
teaches in A.C.T.'s Summer Training Program.

MARK MURPHEY, now in his second season at A.C.T., is
a graduate of Baylor University, Texas. He was seen here last year as Ken in
The National Health, Geoffrey in 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 appearing in Ah, Wilderness! during A.C.T.'s tour of Hawaii and Japan this summer. He
previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of
Candide, The Madwoman of Chaillot, The Uther Glory of Morrisey Hall and

Allen Fletcher's Ah, Wilderness! In San Diego, Nahrowd attended the
United States International University and appeared for a season at
the Old Globe in The Tempest, Much Ado About Nothing and Measure for
Measure.

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

MICHAELO 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-
cities, including that of running crew member and first basement for the original New York production of Oh Calcutta! and stage manager for the national tour of Hello, Off-Broadway, he was a member of the electrical crew for Joseph Papp's Public Theatre. O'Quinne 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 Yevgeni Yevgenyevich and Others, Egeus in A Midsummer Night's Dream to Jacob in Awake and Sing.

FRANK OTTISWELL has served the company as its
teacher of the Alexander Technique since the Conservatory's begin-
ing in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Ottiswell has appeared as an actor in such productions as Three...
seen at A.C.T. as Calica in Julius Caesar. Sidney in Absurd Person Singular and in Hotel Paradox 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 Man and Superman, Valentine and Valentine, Peer Gynt, Equus, All the Way Home, The National Health and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen in the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Program.

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FOR SALE

Stickers, Oedipus Rex, The Merchant of Venice, Cyran o de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATERS ON, 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 tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are: Kit Carson in The Time of Your Life, Caesar in both Caesar and Cleopatra and Julius Caesar, Grandpa Vanderhof in You Can't Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion-Chenery in The Circle and Ronald Brewster-Wright in Absurd Person Singular.

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was seen last year as Jane in Absurd Person Singular, Gwendolyn in Travesties and Keja in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Peer Gynt, and Valentino and Valentino. 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 Winkles in The Utter Glory of Morrissey Hall and as Ellis Mae Chipley in Allen Fletcher's production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The MISER, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astron in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. away from the Geary Stage, he has performed Shakespeare's King Lear, Dan Berrigan in The Catonsville Nine, and An Evening of Comedy at Souvenir Winery. His television credits include Hawaii 5-0, Nichols, Archie, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' Ariadne auf Naxos.

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

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

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

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KGO NEWS TALK

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Sisters, Cedidius Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

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 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.: Kit Carson in *The Time of Your Life*, Caesar in both *Caesar and Cleopatra* and *Julius Caesar*, Grandpa Vanderhof in *You Can’t Take It With You*, George Moore in *Jumpers*, Ebenezer Scrooge in *A Christmas Carol*, Clive Champion-Cheney in *The Circle* and Ronald Brewster-Wright in *Absurd Person Singular*.

SUSAN E. PELLEGORNO, in her third season with A.C.T., was last year as Jane in *Absurd Person Singular*, Gwendolyn in *Travesties* and Kaja in *The Master Builder*. Having studied in the Advanced Training Program, she was also seen in *Desire Under the Elms*, *The Taming of the Shrew*, *A Christmas Carol*, *Peer Gynt*, and *Valentino 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 Morrissey Hall* and as Eille Mae Chipley in *Allen Flesher’s Production of Showboat*. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyran*, *The Miser*, *Stanley in A Streetcar Named Desire*, *Andrew Wyke in Sleuth* and *Astron in Uncle Vanya*. He has appeared on Broadway as the Lawyer in *Trelawny of the Wells*, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare’s King Lear, Dan Berrigan in *The Catonsville Nine*, and *An Evening of Comedy at Souvlaki Winery*. His television credits include Hawaii 5-0, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in *Richard Strauss’ Ariadne auf Naxos*.

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

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

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

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

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

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

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

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

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

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A Repertory Actor . . .

must have many faces and
A.C.T.'s among the most versatile
in the country. Barbara Dirickson
is no exception.

Having originally joined the com-
pany as a member of the training pro-
gram, the many roles she has played
the last seven years have included . . .

ROBERT BLACKMAN (Set and Cost-
tume 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 sum-
mers designing and teaching at the
Pacific Conservatory of Performing
Arts in Santa Maria, Calif. During his
seven seasons at A.C.T., Blackman's
designs have included scenery for
The Circle, Cyanuro de Bergerac,
Private Lives, Jumpers, King Richard
III, Equus, The Cherry Orchard, You
Can't Take It With You, the Merry
Wives of Windsor, Desire Under the
Elms, and costumes for Hotel
Paradise, 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 Para-
dise, The Master Builder, and Julius
Caesar, as well as The Bourgeois
Gentleman the season before.
He toured with the company last sum-
mer, designing two productions in
Hawaii and Japan. Lighting Design
for nine regional theatres, Down of
the New York Chelsea Theatre's pro-
duction of The Contractor, last week
on PBS television. At the Vail Mo-
town Theatre Festival his more than
35 productions as both lighting de-
signer and general manager include
Cyrano de Bergerac, Arturo Ui and
After the Fall. He currently works as
a designer with the Seattle Repertory
Theatre, and teaches design and
technical production at the University
of Washington School of Drama.

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That's all we've been thinking about for 450 years. Because this is where the
drink of love began. With Amaretto di Saronno. If what you're drinking
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Great Delicatessen Sandwiches
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F. MITCHELL DANA (Lighting De-
signer) has created lighting for
over 180 productions, including 44 for
A.C.T. He has designed lighting for
the Pittsburgh and Los Angeles Civic
Light Operas, Canada's Stratford
Festival, Seattle Repertory, the
Goodman Theatre, the McCarter The-
atre, the Mark Taper Forum, the Yale
Rep. the Ahmanson, the BAM The-
teatre Company, Ahnlen Alley Dance
Company as well as many on and off
Broadway productions including
Once in a Lifetime (directed by Tom
Moore, featuring Deborah May) and
the current tour of The Last of Mrs.
Cheyney with Deborah Kerr.

- 365 Gillett Boulevard in Serramonte Plaza
- Rt. 280 at Hickey Boulevard, Daly City, CA 94015
- Phone: 756-2745
A Repertory Actor... must have many faces and A.C.T.'s among the most versatile in the country. Barbara Drickson is no exception.

Having originally joined the company as a member of the training program, the many roles she has played in the last seven years have included...

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 Pacific 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, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for Hotel Paradise, A Doll's House. You Can't Take It With You, The Misers, The Threepenny Opera and Peer Gynt.

In Saronno, all we think about is love.

That's all we've been thinking about for 450 years. Because this is where the drink of love began. With Amaretto di Saronno. If what you're drinking doesn't come from Saronno, how do you know it's love?

Amaretto di Saronno. The Original.

LATE NIGHT SNACKING from 10:30 pm till 1:30 am at Max's Son

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DIRK EPPERSON, (Lighting De-
signer), received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. He has done lighting for the Philadelphia Com-
poers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper-
sen also spent eight seasons with P.C.P.A. in Santa Maria and designed 48 productions for the Oregon Shake-
sperean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

ROBERT FLETCHER (Costume De-
signer), has designed scenery and 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 Jeffrey ballets. Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. His current major assignment is the creation of a wide range of intergalactic costumes for Paramount’s forthcoming movie version of Star Trek.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for five seasons, designing 16 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 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 Dances, Devil Fish, Stas and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer), makes his Geary stage debut although he served as art director for the A.C.T. PBS television production of Cyrano de Bergerac. In addition to his thea-
trical work, May is an architectural and interior designer whose credits include acoustical design for Arturo Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s Hartford Theatre Pro-
ject. 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 De-
signer) is now in his seventh sea-
son at A.C.T., having created cos-
tumes for 19 productions here, in-
cluding The Master Builder, Tiny Alice, Equus, General Gorgeous, 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 Bar-
bara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

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RICHARD SEGER (Set Designer), returns for a fourth season at A.C.T., last year having designed (Julius Caesar and Hotel Paradise, as well as The Matchmaker, The Bourgeois Gentleman, Othello, 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, Fla.
S. ALLEN COUNTER

HOME: Cambridge, Massachusetts
AGE: 32
PROFESSION: Professor, neurobiologist
HOBBIES: Jungle exploration, film making, archery.
MOST MEMORABLE BOOK: "Origin of Species" by Charles Darwin
LATEST ACCOMPLISHMENT: While continuing neurobiological research in the South American jungle, he discovered a little known Bush Afro-American tribe, the first black slaves in the Americas to gain independence.
QUOTE: "I am thrilled that my research and films have enabled me to contribute to the enlightenment of American culture. Only by being aware of our past can we deal with the present and future."
PROFILE: Energetic, warm, penetrating. Driven by a thirst for new knowledge that may lead to new truths.
HIS SCOTCH: Dewar's "White Label"