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to the audience

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

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

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

For your convenience: DOCTORS may leave their seat location and the number 928-9903 with their call service.

Credits: WILLIAM GANSLEIN, DENNIS ANDERSON and HANK KRAZELIER 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 Ashby Ave, Berkeley, Score for The Winter’s Tale recorded at Filmways/Heider Recording, San Francisco.

ticket information: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 6 p.m. Monday, and from 9 a.m. to 9 p.m. Tuesday through Saturday. The Geary Box Office is also open to 8 p.m. for Sunday performances. Tickets to Marines’ Memorial Theatre shows are also available 24 hours prior to curtain at the Marines’ Memorial Theatre Box Office.

For information regarding adoptions at the Marines’, telephone (415) 673-6442; for additional information call 673-6440.

Special discount rates are available to clubs and organizations attending A.C.T. In groups of 25 or more at both the Geary and Marines’ 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 at Geary theatre lobby, or send your name and address to: A.C.T. mailing list, A.C.T., 450 GEARY ST, SAN FRANCISCO 94102.

contents

To the Audience ........................................ 3
"The Circle Cast ........................................ 4
"The Circle"—Existence is a Permanent Performance .... 6
"The Winter’s Tale" at A.C.T. ............................... 10
A Fairy Tale for Young and Old ......................... 17
"The Winter’s Tale" Cast .................................. 11
Ah, Wilderness! Cast .................................... 12
"Ah, Wilderness!"—Eugene O’Neill’s Lighter Side .... 13
News and Notes ........................................... 14
American Conservatory Theatre .......................... 16
Foundation Board of Trustees ............................ 16
A Month in the Country—Turgenev’s Real-Life Menage A Trois 18
A.C.T.’s Young Conservatory Sets .......................... 20
Touring Shows ............................................. 20
San Francisco Foundation Awards A.C.T. $50,000 .... 21
"A Christmas Carol" Returns to the Geary .................. 23
Third Annual Gala 'Elegant Celebration of Christmas' Set 24
Who’s Who: "Directors" .................................... 25
Who’s Who: "The Acting Company" ....................... 28
Who’s Who: "The Designers" ............................. 30
"After Eden" A Comic Hurricane .......................... 36
Performance Schedule .................................... 40
The California Association for A.C.T. ..................... 42
Contributors .............................................. 44
"A Repertory Actor" ....................................... 45
The A.C.T. Company ....................................... 46

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CONCORD QUARTZ
THE AMERICAN CONSERVATORY THEATRE

THE CIRCLE

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Original Lighting by F. MITCHELL DANA

Lighting revived for the repertory by DIRK EPPERSON

THE CAST

Arnold Champion-Cheney, M.P.    DANIEL KERN
Footman                        THOMAS M. NAHRWOLD
Mrs. Shenstone                 KATHRYN CROSBY
Elizabeth                      BARBARA DIRICKSON
Edward Luton                    RANDALL SMITH
Clive Champion-Cheney           WILLIAM PATTERSON
Butler                          GERALD LANCaster
Lady Catherine Champion-Cheney  MARIAN WALTERS
Lord Porteous                   SYDNEY WALKER

The action of the play takes place in the drawing-room at Aston-Adley, Arnold Champion-Cheney's house in Dorset.

The Time: 1920

There will be two ten-minute intermissions.

UNDERSTUDIES

Clive Champion-Cheney—Ray Birk; Lord Porteous—William McKeanhan; Butler—Salim Epolant; Arnol—Thomas Ogleby; Edward Luton—Mark Murphy; Footman—Michael Winters; Mrs. Shenstone—Elizabeth Hudson; Lady Catherine Champion-Cheney—Penelope Court; Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE

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A big substantial Volvo can not only save gas. It could end up conserving something much more precious.

*based on 20 miles with normal testing. Differences may vary on other models or because of test conditions. see dealer for details.

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THE CIRCLE:
"EXISTENCE IS A PERMANENT PERFORMANCE"

Since his death at 91 in 1965, W. Somerset Maugham, who has been called "the English de Maupassant," has enjoyed as much popularity as during his long and creative life. His many well-known plays are continuously produced here and abroad and countless biographies seem to appear periodically.

The Circle, one of the prolific author's most famous stage works, reopens this season's repertoire this month after proving one of last year's most popular hits under the direction of Stephen Porter.

Maugham was one of the most successful writers who ever lived even though he had trained to be a doctor before he began his regular output of novels and plays. He wrote, however, for some 10 years before recognition and fame rewarded his toil.

He never stopped writing, in fact, and became the wealthiest writer in the world. At one time, he had four successful plays running concurrently in London, a record held by but two other playwrights, Avery Hopwood and Neil Simon (in New York). Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

Among his most famous novels are Of Human Bondage and Cakes and Ale. His plays were thought superficial by some critics who dismissed him as a serious writer but his somewhat light social comedies were immensely popular with the public. The casts included such famous stage personalities as Ethel Barrymore, Ina Claire and John Gielgud, who played the lead in the 1944 revival of The Circle at London's Haymarket where it had been originally produced.

Reverberating with its particular time—the early 1920s—the play seems in some ways less "dated" than some written during the past decade. It was a period of change, a period of trouble. Social nines were moving less rapidly than social customs. Adultery was still an unforgiveable sin, but practiced rather more widely than in the immediate past. Formality, in middle class society, at least, was still everything, but it was beginning to be challenged.

Maugham tosses out pleasant, frolicsome banter—laced with social satire of trivial, wealthy, upper-class life—while cynically commenting on people who make sacrifices for love, only to find that love doesn't last.

"For an English audience," he wrote in his notebook, "the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation."

In Remembering Mr. Maugham, Garson Kanin wrote about his experience seeing the 1944 London production: "A play such as The Circle—stiffly, graceful, witting—makes it. Above all, it has the attractive theme of continuing, continuous time—life goes on, we grow older, the human drama happens, then happens again—existence is a permanent performance...."

W. Somerset Maugham

Perfect cocktails every time. From the man who wrote the Official Bartender's Guide.
A full line of prepared cocktails made the way that great cocktails ought to be made:
By-the-Book.
Mixed in exactly the right proportions.

Mr. Boston Cocktails: From the man who wrote the book.

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Perfect. Every time.
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(Correction: William Petersen, Marian Walters and Sydney Walker return this season in their original roles.)

Mr. Boston introduces Cocktails by-the-Book.

Perfect cocktails every time. From the man who wrote the Official Bartender's Guide.*

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Mixed in exactly the right proportions.

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A noted lexicographer observes that the expression "crown jewel" applies not only to crowns and sceptres, or artifacts of gold and precious stones.

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Thus the designation of Beefeater as The Crown Jewel would appear to be highly appropriate.


Beefeater's London heritage is of critical importance.

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A FAIRY TALE FOR YOUNG AND OLD

One of the least produced works in the Shakespearean canon, The Winter's Tale is perhaps the great un-discovered 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 over-powering 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—inmediately 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, shep-shearing festivals, 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 play’s trappings are pre-Chritian, 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 an audience’s willing suspension of disbelief. The “logic” of the play exists on a pre-conscious, 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.

—David J. Salk

Daniel Kurn and Cynthia Shees

THE WAITER’S TALE

Presented by THE AMERICAN CONSERVATORY THEATRE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HEIGHT
Scenery by RICHARD SEGUR
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOBY
Sound by TIMOTHY LAMANN
Dramaturge: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DFR LA CHAPELLE

The Cast

Leontes, King of Sicilia
Mamilius, Prince of Sicilia, his son
Antigonus
Archadimus
Camilo
Cleomenes
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

Servants to Leontes
Pandosto
Doratus
Time

Hermione, Queen to Leontes
Perdita, daughter of Leontes and Hermione
Paulina, Wife to Antigonus
Emilia
Puppet
Bellaria
Mopsa

Shepherdesses

Other Lords, Ladies, Guards, Officers, Shepherds

J.T. LOUDENBACK, JEANNE REYNOLDS, KENNESSA ROWLAND, JOEL SUTTOW, BOB WESTENBERG, DANE WITHERSPOON

Musicians: BRUNO BLUNK, PIXIE GILLETTE

TIME AND PLACE: once upon a time in the mythic kingdoms of Sicilia and Bohemia.

There will be no ten-minute intermission.

understudies

Leontes—Peter Davies; Mamilius—Matthew Thompson; Antigonus—Michael O’Guinane; Archadimus—Sabin Epstein; Camilo—Lawrence Hecht; Cleomenes—Benet Guillery; Dion—Gerald Lancaster; Polixenes—Michael X. Martin; Florizel—Thomas Osgood; Old Shepherd—Richard Dennis; Clown—Bruce Williams; Autolycus—Mark Murphy; Time—Peter Donat; Hermione—Heidi Helen Davis; Perdita/Mopsa—Bonne Tarwater; Paulina—Delores Y. Mitchell; Dorcas—Libby Boone; Emilia—Kate Fitzmaurice.

Stage Managers: JAMES HAIRE and JAMES L. BURKE

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The Winter's Tale is actually a highly crafted play, despite complaints of some detractors. The "worlds" of the play are closely linked to Leontes' stages of sin, repentance, and redemption through the play's trappings are pre-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 an 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.

A delightful song in sunny Bohemia is sung by the entire cast.

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 Seiger
Costumes by Robert Fletcher
Lighting by Richard Devlin
Music by Lee Hobt
Sound by Timothy Lannan
Dramaturge: Denis Powers
Speech Consultant: Edith Skinner
Dance Consultant: Derf Chazelle

Leontes, King of Sicily: Daniel Kern
Mamillius, Prince of Sicily, his son: Neal Freeland
Antigonus: William Paterson
Archdamus: Randall Smith
Camillo: Michael Winters
Dion: Peter Davies
Perdita, daughter of Leontes and Hermione: Mark Murphy
Polixenes, Prince of Bohemia, his son: Robertson Smith
Old Shepherd, reputed father of Perdita: Sydney Walker
Glaucus, his son: Thomas M. Nahewold
Autolycus: A rogues cast
Pandosto: Daniel Davis
Hermonio, Queen of Leontes: Richard Denison
Perdita, daughter of Leontes and Hermione: Michael O'Guine
Paulina, Wife to Antigonus: Joseph Bird
Autolycus: Cynthia Sikes
Shepherdesses: Janice Garcia
Ladies attending on Hermione: Marrian Walters
Emilia: Delores Y. Mitchell
Bellaria: Bonnie Tarwater
Pausilla: Kate Fitzmaurice
Dorcas: Susan E. Pellegino
Petrichor: Leslie Hicks
Other Lords, Ladies, Guards, Officers, Shepherds and Shepherdesses: J.T. Loudenback, Jeanne Reynolds, Katherine Rowland, Joel Swetow, Bob Westenberg, Dane Witherpoon

Musicians: Bruno Blunk, Cody Gillette

TIME AND PLACE: once upon a time in the mythical kingdoms of Sicily and Bohemia

There will be one ten-minute intermission.

understudies
Leontes—Peter Davies
Mamillius—Matthew Thompson
Antigonus—Michael O'Guine
Archdamus—Sabin Epstein
Camillo—Lawrence Hecht
Cleon—Benet Guillory
Dion—Gerald Lancaster
Polixenes—Michael X. Martin
Florizel—Thomas Oglesby
Old Shepherd—Richard Denison
Glaucus—Bruce Williams
Autolycus—Mark Murphy
Time—Peter Donahoe
Hermione—Heidi Helen Davis
Perdita/Magog—Bonne Tarwater
Paulina—Delores Y. Mitchell
Dorcas—Libby Boone
Emilia—Kate Fitzmaurice

Stage Managers: James Haire and James L. Burke

THE AMERICAN CONSERVATORY THEATRE
THE AMERICAN CONSERVATORY THEATRE
presents

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
Esiee — ANNALYN LAWDER
Arthur — MICHAEL X. MARTIN
Richard — THOMAS M. NAHRWOLD
Mildred — LILLY BOONE
Tommy — EDWARD LAMPE
Sid Davis — DANIEL DAVIS
Lily Miller — JOY CARLIN
Muriel McComber — JANICE GARCIA
David McComber — JOSEPH BIRD
Wint Selby — THOMAS OSBORNE
Belle — KATHRYN CROSBY
 babies — PENelope COURT
Bartender — BRUCE WILLIAMS
Salesman — GERALD LANCASTER

scene changers

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie
Jeff McCarthy, Michelle Moran, Gray Stephen

Act One
Scene I

Scene II
Dining-room of the Miller home opposite the sitting-room. Same time.

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

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 11 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; Esiee—Doreyes Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Sikes; Tommy—Andy Turnell; Sid Davis—Raye Birk; Lily Miller—Candace Barrett; David McComber—William Paterson; Muriel McComber—Leslie Hight; Wint Selby—Daniel Kern; Belle—Barbara Dirkson; Norah—Kate Fitzmaurice; Bartender—Richard Dennis; Salesman—Mark Murphy.

Stage Manager: SUZANNE FRAY

1946 film Summer Holiday, with Mickey Rooney and Diana Dors.

This is the Only Frown You'll See at Trader Vic's

The legendary George M. Cohan created the role of Nat Miller in the original Broadway production in 1933.

as a semi-musical under the title Summer Holiday.
The Theatre Guild revived the play in 1941, with movie actor Harry Carey in the lead. Reviewers were even more impressed by the O'Neill comedy in its second presentation, demonstrating its durable popularity for future generations of audiences.

'AH, WILDERNESS!' is 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 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a "valentine to America."
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 DEVYN

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 McComber — JANICE GARCIA

David McComber — JOSEPH BIRD

Wirt Selby — THOMAS OGLESBY

Belle — KATHRYN CROSBY

Mara — PENelope COURT

Bartender — BRUCE WILLIAMS

Salesman — GERALD LANCASTER

scene changers

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie

Jeff McCarthy, Michelle Morain, Gray Stephens

Act One


Scene I

Dining-room of the Miller home in the same setting as the Act One scene.

Scene III

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

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 hour o'clock the following afternoon.

Scene II

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

Scene III

Same as Scene I — The sitting-room again — about 11 o'clock the same night.

understudies

Nat Miller — Allen Fletcher; Eddie — Delores Y. Mitchell; Arthur — Randall Smith; Richard — Robertson Smith; Mildred — Cynthia Sikes; Tommy — Andy Tunnel; Sid Davis — Raye Birk; Lily Miller — Candace Barrett; David McComber — William Paterson; Muriel McComber — Leslie Higginbotham; Wirt Selby — David Kern; Belle — Barbara Dircks; Norah — Kate Fitzmaurice; Bartender — Richard Denison; Salesman — Mark Murphy.

Stage Manager: SUZANNE FRY

The American Conservatory Theatre presents

AH, WILDERNESS!

The legendary George M. Cohan created the musical 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 — patriarchic, life-affirming, completely devoid of tragic overtones.

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 289 performances, the longest run an O'Neill script enjoyed during the playwright's lifetime.

Later the same year, 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.

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

Its most recent Broadway revival occurred in 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 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a "tribute to America."

The 1946 film Summer Holiday, with Mickey Rooney and Donna Dewhurst.
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News & Notes

The TransACtion
Are you looking for a chic French apron to entertain your guests in? ...a smart cashmere bag for shopping sprees? ...a shirt for jogging? ...a special holiday gift item? Identify yourself as one of the A.C.T. family with these items decorated with the American Conservatory Theatre's play titles available from the Friends of A.C.T. gift shop—the TransACtion—located in the lobby of the Geary Theatre and open one hour prior to curtain and during the first intermission of all performances. Also available are paperback editions of the plays in the library, enamel stick pins and mini-pins, postcards, key chains, address diaries, personal notepaper and magnetic bottle openers. Staffed by Friends of A.C.T. volunteers, all proceeds from the gift shop benefit the A.C.T. scholarship fund.

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 (or housing in exchange for services) an A.C.T. Conservatory student, please contact Jane Armitage at 771-3880.

WANTED: A Pair of Strong Legs & A Sunny Disposition
A.C.T. needs volunteers to assist professional ushers and teachers at its weekly student matinee performances.

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 Master-charge transactions can now be made by calling A.C.T.'s Geary Theatre box office at (415) 873-6440. Charge transactions for special attractions at A.C.T.'s Marines' Memorial Theatre can be made by calling (415) 873-6433.

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Don't Throw Away an Unused Ticket!
Patrons, especially those 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.

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.

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 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 American Express hotel accommodations; a cocktail party with leading world theatre personalities; backstage visits and stimulating discussion sessions. The tour will again be led by Professor Charles R. Lyons, chairman of Stanford's drama department, and adds features five outstanding London theatre productions and a full-day visit to Stratford-upon-Avon, which includes a tour to Warwick Castle and matinee performances. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1360, San Francisco 94111; (415) 956-1660.

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

After considerable searching and some very careful trading, we now have in stock some 50 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 from our exacting 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 flown direct to us from Germany for a restoration project?

The point is—we do everything humbly 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.

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News & Notes

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WANTED: A Pair of Strong Legs & a Sunny Disposition

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

The bad 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 gallery.

The good 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.

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For brochures and information write:
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THE AMERICAN CONSERVATORY THEATRE presents
A MONTH IN THE COUNTRY
by IAN TURGENEV

Directed by LAIRD WILLIAMSON

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

Associate Director: EUGENE BARONE
Scenery by HENRY MAY
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LAHANAN

Natalya
ELIZABETH HUDGILL
Rakitin
PETER DONAT
Anna
ANNE LAWDER
Lizinetska
BARBARA DIRICKSON
Schaaf
BRUCE WILLIAMS
Kolya
AARON REMICK
Beliasen
THOMAS O'GRADY
Shipigelsky
RAYE BIRK
Vera
HEIDI HELEN DAVIS
Arkady
WILLIAM MCKEREIGHAN
Boishitpov
GERALD LANCASTER
Katyia
LIBBY BOONE
Matvey
PETER DAVIES
Servant
DOUGLAS BARRON

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

There will be one ten-minute intermission.

understudies
Rakitin—Michael Winters; Shipigelski—Gerald Lancaster; Arkady—Richard Denison; Boishitpov—Sydney Walker; Beliasen—Michael X. Martin; Schiah—Isaiah Whitlock, Jr.; Matvey—Robertson Smith; Anna—Candace Barrett; Natalya—Susan E. Pellegro; Lizinetka—Joy Carlin; Vera—Janice Garcia; Katyia—Cynthia Giaves; Kolya—David Bransen.

Stage Manager: RAYMOND S. GIN

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1600 S. Sansome St, San Francisco 922-1078 and Parkside Square, Seattle
THE AMERICAN CONSERVATORY THEATRE

presents

A MONTH IN THE COUNTRY

(by IAN TURGENEV)

Adapted by WILLIS BELL

Directed by LAIRD WILLIAMSON

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

Associate Director: EUGENE BARCOME

Set and Costume Design: ROBERT BLACKMAN

Lighting: RICHARD DEVIN

Sound: TIMOTHY LANMAN

the cast

Natalya: ELIZABETH HUDGLE
Rakitin: PETER DONAT
Anna: ANNE COWDER
Lizavetta: BARBARA DIRKSON
Schaat: BRUCE WILLIAMS
Kolya: AARON REMICK
Beliayev: THOMAS OGLESBY
Shipigelsky: RAYE BIRK
Vera: HEIDI HELEN DAVIS
Arkady: WILLIAM McKEREGHAN
Boilshtinov: JERALD LANCASTER
Katya: LIBBY BOONE
Matvey: PETER DAVIES
Servants: DOUGLAS BARRON, DONALD IKE, MICHAEL REGAN

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

There will be one ten-minute intermission.

understudies

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A portrait of Ivan Turgenev with a listing in Russian of his short stories, novels and plays.

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 fume 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. Both 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 Rakitin. Natalya's husband assumes incorrectly that Rakitin is the object of his wife's current obsession, and Natalya incorrectly assumes that Vera is the 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, although the novel's 'action' takes place in the minds of his protagonists—a theatrical revolution in its time.

In spite of its gentle, even harmless portrayal of an impossible love tangle, A Month in the Country ran into trouble with the Russian censors. It was not published for several years, and then only 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.

—David J. Skal

A parallel is a THEORY

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A Month in the Country: Turgenev's Real-Life Menage a Trois

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A.C.T.'S YOUNG CONSERVATORY SETS TOURING SHOWS FOR 1978-79

Three touring productions designed to introduce young people to the excitement of live theatre will be offered this season by the American Conservatory Theatre’s Young Conservatory. Performed by young people for young audiences, Three Tales from Japan, Winnie the Pooh and Inside-Out will be available for performance throughout the Bay Area from November to May.

Inspired by A.C.T.'s recent visit to Japan, Robin Hall’s Three Tales from Japan brings to life Japanese folklore with three classic stories: Momotaro, The Soy Sauce Jar and The Boy, Yaroshima Taro and the Princess of the Sea and The Magic Fan. The trio of humorous and provocative tales will be available to Bay Area schools and civic groups throughout the month of November.

A. A. Milne’s perennial favorite Winnie the Pooh will be offered in a dynamic version during the months of March and April. The entire gallery of Milne characters—Pooh, Tigger, Eeyore, Piglet, Rabbit, and Christopher Robin—are included in this all-time children’s classic.

The season’s final production, Inside-Out, is a lively, original theatre collage of music, verse and voice created by Luza Dolas with and for other young people of the Bay Area. Inside-Out will accept bookings during the months of April and May. Productions last approximately 50 minutes, the length of an average class period. Additional information, including specific booking dates, fees and production requirements may be obtained by writing or calling:

Candace Barrett
American Conservatory Theatre
450 Geary Street
San Francisco 94102
(415) 771-3800

Bookings will be confirmed on a first-come, first-served basis.

SAN FRANCISCO FOUNDATION AWARDS A.C.T. $50,000 FOR TWO SHOWS

American Conservatory Theatre general director William Ball and Martin Paley, executive director of the San Francisco Foundation, jointly announced at a recent press conference a grant of $50,000 to A.C.T. from the Foundation to partially underwrite the resident theatre company’s productions of The Winter’s Tale and Ah, Wilderness! The Winter’s Tale, which officially opened the 1978-79 season under William Ball’s direction, will utilize half the grant money in its interpretation of Shakespeare’s romance as a mysterious, magical fantasy. Public performances in rotating repertory continue throughout the season and the play is also included in A.C.T.’s popular Student Matinee Program.

Ah, Wilderness!, which joined the repertory Oct. 31 after making its initial debut during A.C.T.’s summer tour to Hawaii and Japan, is Eugene O’Neill’s only comedy and the playwright’s most frequently produced play. The remainder of the San Francisco Foundation funding contributed to its pre-production and support of the repertory performances scheduled during this season.

The San Francisco Foundation, a highly diversified regional collection of trusts, helped begin A.C.T.’s Student Matinee Program a decade ago, and has provided funds to subsidize reduced-rate tickets for schools. Paley explained their funding position in relation to A.C.T.: “The Foundation feels an intense responsibility to support the arts in the Bay Area and we see A.C.T. as the principal vehicle for professional theatre here.”

In thanking Paley and the San Francisco Foundation for their continuing support of the company and especially for generous funding of The Winter’s Tale and Ah, Wilderness!, Ball said, “Programs and projects made possible by the San Francisco Foundation are among the most creative and gratifying we have ever undertaken.”
A.C.T.'S YOUNG CONSERVATORY SETS TOURING SHOWS FOR 1978-79

Three touring productions designed to introduce young people to the excitement of live theatre will be offered this season by the American Conservatory Theatre's Young Conservatory. Performed by young people for young audiences, the three tours will be available for performance throughout the Bay Area from November to May. Inspired by A.C.T.'s recent visit to Japan, Robin Hall's Three Tales from Japan brings to life Japanese folklore with three classic stories: Momotaro, The Boy of the Bay, Yoroshima, and the Princess of the Sea and The Magic Fan. The trio of humorous and provocative tales will be available to Bay Area schools and civic groups throughout the month of November.

A.A. Milne's perennial favorite Winnie the Pooh will be offered in a dramatic version during the month of March and April. The entire gallery of Milne characters—Pooh, Tigger, Eyore, Piglet, Rabbit, and Christopher Robin—are included in this all-time children's classic.

The season's final production, Inside-Out, is a lively, original theatre collage of music, prose, and verse, created by Luna Dolas with and for other young people of the Bay Area. Inside-Out will accept bookings during the months of April and May. Productions last approximately 50 minutes, the length of an average class period. Additional information, including specific booking dates, fees, and production requirements may be obtained by writing or calling Candace Barrett, American Conservatory Theatre, 450 Geary Street, San Francisco 94102. 415-771-3800. Bookings will be confirmed on a first-come, first-served basis.

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

A.C.T. is proud once more to present this beloved classic adaptation of Dickens' Christmas Carol, under the direction of Ray Stenberg, A.C.T. Artistic Director. The production of this sensational play is under the generous sponsorship of the Standard Oil Company of California.

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A CHRISTMAS CAROL

NOVEMBER

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The walls and ceiling were so hung with living greenery, 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, prawns, 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, luscious 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 ill and iniquitous life of Victorian society. The extent to which his little book actually promoted social reform cannot of course be measured but if nothing else, A Christmas Carol revived the Yuletide ritual which had sadly declined in the depression and gloom of 1943. 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 Ebenezer Scrooge—a miser, 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 coyness, 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 still strikes the magic (and the hoped-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 plummy seasonal savoring, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is proud once more to present a spirited "fire-side rendition" of Dickens' sentimental favorite, made possible again through the generous sponsorship of the Standard Oil Company of California.
A.C.T.'S FESTIVE
'A CHRISTMAS CAROL' RETURNS TO GEARY AS ANNUAL HOLIDAY EVENT

William Peterson (left) and Sydney Walker alternate as Scrooge in A Christmas Carol, returning to A.C.T. for a third consecutive holiday presentation.

"The walls and ceiling were so hung with living greenery, 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, prawns, 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, luscious pears, immense twelfth-cakes, and soothing bowls of punch that made the chamber dim with their delicious steam."

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THIRD ANNUAL GALA 'ELEGANT CELEBRATION OF CHRISTMAS’ SET FOR HOLIDAY SEASON

The third annual Elegant Celebration of Christmas to benefit the American Conservatory Theatre, is scheduled Nov. 29 through Dec. 10 at the Galleria, a San Francisco design showcase. Again under the sponsorship of the California Association for A.C.T. and chaired by Mrs. John A. Victor, the spectacular holiday event is expected to top last year’s total attendance of 20,000.

Featuring original Christmas table designs by local and national celebrities, Christmas trees by famous decorators and personalities and tours of the 100 designer showrooms of the Galleria, Elegant Celebration of Christmas will be open daily from 10 a.m. to 4 p.m. A gala invitational preview party will officially open the elaborate display on Nov. 28 with dramatic holiday pageantry presented throughout.

The dazzling array of yuletide tree decor and unique table settings created and executed by leading Bay Area hosts and hostesses, noted designers and top show business and other personalities features varied themes. Traditional, modern and Christmas “International,” highlighting festive displays worldwide, join with a special multi-faceted exhibit depicting characters, noted or notorious, from the Early California and Bolivian royal days. Silver trees belonging to San Francisco’s founding families are included in this exquisite presentation.

Among the hosts and hostesses to be represented are: the Minus-Louis Cebrian, Phillip Armour, Charles de Limur, Gordon Getty, John W. Maillart III, Gardiner Mein, the Honorable San Angelo, Michael Taylor and Michael Vincent of Macy’s.

Participating celebrities include: Carol Channing, Faye Dunaway, Kathryn Crosby, Peggy Fleming, Vivian Vance, Dina Merrill, Cliff Robertson, Dina Shore, James Wyeth, Mrs. Boz Scaggs, Kirk Douglas, the John Cassavettes, the Francis Coppolas, the Bob Hopes, Lena Horne, Bobby Short, Cliff Robertson, the Frank Sinatra, Robert Stack and Elizabeth Taylor, among others.

Tax-deductible tickets are on sale in advance at all Macy’s stores and may also be obtained at the door. Additional information and group discount rates may be obtained by calling (415) 771-3880.

Continuous courtesy cable car shuttle service will operate from Macy’s Union Square to the Galleria throughout the 12-day event, starting at 10 a.m. and continuing as long as major stores participating in the Elegant Celebration of Christmas include Tiffany & Co., Gump’s, I. Magnin and Joseph Magnin.

WHO’S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1964. Beginning in 1966 as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekov’s little-known novel, “The Three Sisters,” at the Broadway production that won the Obie and the New York Drama Critics’ Circle Awards. In 1982, his production of Six Characters in Search of an Author proved to be a multiple award winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, he returned to New York to write the libretto for an opera, Natacha Petrova, with composer Lee Hold, based on A Month in the Country. In 1984, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of the Carnegie Institute, he has been the recipient of a Fullbright Scholarship, a PGF Foundation directoral grant and an NBC-NTC 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 Twelfth Night, The American Dream, Hamlet, Deldus Rex, The Three Nuns, The Tempest, Rosencrantz and Guildenstern Are Dised, Cane, Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, 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.
Third Annual Gala ‘Elegant Celebration of Christmas’ Set for Holiday Season

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William Ball (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov’s “little-known” holiday Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1956. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1969 off-Broadway production of Under Milkwood won the Lola D’Amour Award and Circle Critics’ Awards. In 1982, his production of Six Characters in Search of an Author proved so successful that it won three major awards and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, he returned to New York to write the libretto for an opera, Nata’la Petrona, with composer Lee Holby, based on A Month in the Country. In 1984, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters: A graduate of the Carnegie Institute, he was known as the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA 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 Twelfth Night, The American Dream, Hamlet, Dedipus Rex, The Trojan Women, The Tempest, Rosenkranz and Guildenstern Are Dead, Camelot, Cleopatra, The Contractor, Cyrano De Bergerac, The Crucible, The Taming of the Shrew, 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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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 Director, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Court Playhouse in Pennsylvania since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Coalition of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, and a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legal Affairs Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every style of the union. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., who, with his productions of Othello'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 has served as Resident Director and Director of Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced the Mark Taper Forum's production of Margaret Kenne, 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 Susquehanna Repertory Theatre. He has given special programs for the children of the San Francisco Symphony, and has conducted music at the Berkshire Music Center in Connecticut and the Square Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Shakespeare's People and directed the Australian première of The Hot L. Baltimore. He directed the English-language premiere of the hit Soviet play Valentine and Valentine and last season's All the Way Home, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many national companies he has directed are the Oregon Shakespeare Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A. and the Pacific Conservatory for the Performing Arts in Santa Barbara. He spent four years at the American Shakespeare Festival in Stratford, Conn., two 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 and The Death of a Salesman, Arsenic and Old Lace, The Hostage, Antony and Cleopatra, Othello, Paradise Lost, Hamlet, Pedro de Velasco, The Last sexually Transvestite, The HOT L BALTIMORE, The Miser, The Ruling Class, Abraham and Person Singular, the world première of Tennessee Williams' This Is (An Entertainment) and Beckett Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.-U.S.S.R. Cultural Exchange Program as well as Ab. Wilde, which toured Hawaii and Japan this summer. Fletcher has 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) is a founding member of the American Conservatory Theatre and has served as Vice President of the A.C.T. Board of Trustees. She was the founding director of the Wilkie Repertory Theatre in Chicago and has participated in many national arts boards. She served as Vice President and as a member of the Executive Committee of the 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, and has been involved in the International Theatre Institute coupled with her commitment to international cultural exchange resulted in her acting as liaison for A.C.T. in their 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 the support of the State Department she 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.

TOM MOORE (Director/Resident Director) is best known as the director of Grease, now in its seventh year, the longest running show on Broadway, the Broadway musical Over Here with the Andrews Sisters for which he received a Tony nomination. He began his association with A.C.T. last season with the West Coast premiere of Julius Caesar and Knock Knock. Recent productions include Our Town at the Williamsport Theatre Festival in Massachusetts, Once in a Lifetime at the Arena Stage in Washington D.C., and Look at the Tyone Guthrie Theatre in Minneapolis. He directed Welcome to Andromeda off-Broadway, and his fifth journey won two major international awards. As artistic director of the Peterborough Players in New Hampshire, he directed You Can't Take It With You and You and the Hoorag. Moore has lectured at the San Francisco Shakespeare Institute, since 1961, Augusta and taught and directed at the University of London, State University of New York and Brandeis University. His most recent production was the critically acclaimed revival of Once in a Lifetime staged on Broadway for Circle in the Square. Moore is a graduate of the Yale School of Drama.

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the Phoenix Theatre and Circle in the Square. For the Circle he staged Shaw's Man and Superman starring George Grizzard, Molieres Tartuffe starring John Wood and Tammy Grimes, Marguerite Duras' Days in the Trees starring Mildred Dunnock and The Improvisation of Being starring John Lithgow. In the Phoenix he directed his own translation of Molieres Don Juan, Chezmin 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 Shaw Show at the Strand with Nancy Walker. Porter also directed the Phoenix productions of Moliere's Tartuffe and James Stewart later seen with Gig Young and Shirley Booth in San Francisco and The School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of Private Lives for which Grimes received the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyone Guthrie, the Mark Taper Forum, the Shakespeare Festivals in both Stratford, the Kennedy Center, the Centering 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.

LARD WILLIAMSON (Stage Director) who, staged and co-adapted A Christmas Carol, was also directed at A.C.T. also directed The Matchmaker by O'Neil to Russia and Hawaii and an Evening With Tennessee Williams. For the Oregon Shakespeare Festival he directed Tennessee, The Stranger and Verona, 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...
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LAIRED WILAMSON (Stage Direc- tion) who directed and co-adapted a Children’s Theatre Festival presented at A.C.T. also direc- ted The Matchmaker, The Best Men, and The Last of Mrs. Cheyney, to Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival here in Ashland in 1968, he directed 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 Con- servatory of the Performing Arts he

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

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the Phoenix Theatre and Circle in the Square. For the Cir- cle he staged Shaw’s Man and Superman starring George Grizzard, Molieere’s Tartuffe starring John Wood and Tammy Grimes, Margue- nite Duras’ Days in the Trees starring Mildred Dunnock and The Impera- tives of Being starring Kristen Coury. In Phoenix he directed his own trans- lation of Molieere’s Don Juan, Chevrin’s 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 Misan- thrope and The Show Off seen at Stanford with Nancy Walker. Porter also directed the Phoenix production of The Importance of Being Earnest and James Stewart later seen with Gig Young and Shirley Booth in San Francisco and The School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of Private Lives for which Grimes received the Tony. He has directed more than 100 productions at leading regional theatres, includ- ing the Tyronne Guthrie, the Mark Taper Forum, the Shakespeare Fes- tivals in both Stratford and the Oltrano, the Kennedy Center, the Acting Company and the Old Vic Theatre. For the HBS Theatre in America series he has directed Rules of the Game, A Touch of the Poet and End of Summer.
THE ACTING COMPANY

CANDACE BARRETT directs the young Company, 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 Valentina, All the Way Home, The National Health and Peer Gynt. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varvay 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 You Can't Take It With You and appeared in 10 off-Broadway productions. A featured member of the Phoenix Repertory Company in New York, he also toured Canada and the U.S. In 1977 he 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 King. He appeared for three summers with San Diego's Old Globe Theatre and was seen 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 taught acting at Southern Methodist University. In Indiana, at the Oregon Shakespearean Festival he directed The Importance of Being Earnest and A Midsummer Night's Dream, and played the role of Hamlet in Macbeth, in Shylock in The Merchant of Venice and in the Old Globe Theatre in San Diego. He has been seen in A Midsummer Night's Dream and with the company this season in The Taming of the Shrew.

LIBBY BOONE, who studied at the University of Chicago, joined the company last season after studying in the Advanced Training Program. She appeared in A Christmas Carol, as Nurse Sweet in The National Health and Great Granville in All the Way Home, as well as in the Play in Progress production of Afternoon in Vena. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was seen in The Glass Menagerie. When You Comin' Back Red Ryder? or Omphalos Descending.

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 Play-wright Theatre, she has appeared on television with The Second City, in off-Broadway productions, with the Oregon Shakespearean summer theatres and in television and the performing arts. For A.C.T. she directed The House of Blue Leaves and Peer Gynt. She is now performing in 22 productions. Other directing credits include The Glass Menagerie and Time Out of Mind.

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 A Night at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davies played in 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. production of The Taming of the Shrew.

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 recent roles in New York: Time, Next Year; A Texas native and the mother of the world famous Bing Crosby. Her professional career has embraced not only stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse and television talk-show hostess.

HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years at the University of Washington's Actor's Ensemble, appearing in The Lady in the Dark and New York: Fortune and Summer and Smoke, Salome, Lucifer and the Good Lord and taught movement and folk dance. Davis has appeared in A.C.T.'s productions of Peer Gynt, Othello, last season's Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Ab- sard Person Singular.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in the theatre while still a high school student, Denison's early roles included Teddy in The Glass Menagerie, Jesus in Godspell, Jerry in The Zoo Story, and Studio in The Caucasian Chalk Circle. A graduate of the University of the Arts, he has appeared in 17 productions at A.C.T. and has performed in 22 productions. Other directing credits include Julius Caesar, The Meister 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 fifteenth as an actor, with The Winter's Tale, his 25th Shakespearean role. He has appeared in many pro- ductions with A.C.T., including The Merchant of Venice, The Tempest and Macbeth. In London, Davis played opposite Katherine Hepburn in the national touring company of The Sea. 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 Richard III, Dr. Heder in The Ruling Class, Martin Dysart in Equus, Lago in Othello, Brutus in Julius Caesar, Sidney in Absurd Person Singular and the title role in Peer Gynt, among others.

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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 Marrying of the Bride, Funtorial (a virtual 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 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 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 Heaters and Animals Are Passing From Our Lives.

THE ACTING COMPANY

CANDACE BARRETT directs the Young Company in addition to performing with the company. At A/C.T., she appeared in Pillars of the Community, The Horatio, Street Scene, This is an Entertainment, Equus, Valerian and Valentina, All the Way Home, The National Health and Peer Gynt. She has studied at Northwestern University and taught children's theatre at Southwest Minnesota Methodist University. For the Milwaukee Repertory Theatre she was seen as Vanya 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 You Can't Take It With You and appeared in 10 Off-Broadway productions. A featured member of the Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird has toured in The Show Off with George Grizzard and Jesse Royce Landis and has toured in the APA-Phoenix Eastern University tour of The Misanthrope and Exit the King. He appeared for three summers with San Diego's Old Globe Theatre and as an actor 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 taught acting at Southern Methodist University. In San Diego he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth, Stylochin 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, Gregorio in The Taming of the Shrew, Rodrigo in Othello and Boniface in Hotel Paradiso.

LIBBY BOONE, who studied at the University of Northern Iowa, was a member of the Memphis Troupe for two years in the Advanced Training Program and appeared in A Christmas Carol, as Nurse Sweet in The National Health and Great Gatsby, in All the Way Home, and as well as in the Plays in Progress production of Afternoons in Vegas. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was originally seen in The Glass Menagerie. When You Comin' Back Red Ryder? or Opieus Descending.

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 stage with The Second City, in off-Broadway productions of Nighthawks, The National and summer theatres and in television and the films. For A/C.T. she directed The House of Berni; Alice, and has performed in over 22 productions. Other directing projects include The Play of Peter, a play with Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hofman and The Hunter Graecus by John Robinson for A/C.T.'s Plays in Progress, and Israel Horowitz's Mackerel for the Berkeley Stage Company.

PENELOPE 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 Ste. Nicholas Theatre Co., and appeared in The Poet and the Rent, Beyond the Horizon, Edgar 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, Broadways and Family Album, returns to A/C.T. after recent roles in The Life of John Paul Jones: Next Year; A Texas native and the mother of four children and a member of the late entertainment legend, Bing Crosby; her professional career has embraced not only the stage and television appearances; but also extensive activities as a civic worker, teacher, registered nurse and television talk-show hostess.

PETER DAVIES, a native of Walnut Creek, joined the company last year 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 A Night of The Nite Cycle at the Kennedy Center for the Performing Arts. At The Old Globe Theatre, San Diego, Davies was an ensemble member. 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. production of The Taming of the Shrew.

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

RICHARD DENISON, born and raised in Toronto, joined the A/C.T. professional training program in the fall of 1976. Active in the theatre while still a high school student, Denison's early roles included Tupid Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Skeasy in Teahouse of the August Moon. Recently an actor with the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in Antony and Cleopatra to Lucinto in The Taming of the Shrew to First Murderer in Macbeth 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 Bernadi Alba, The Cherry Orchard, Pillars of the Community, Jumpers, 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 Shakespearean Festival with Sada Thompson at the Westport Country Playhouse in Shays.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she served as 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 an associate director in The Hostage, Rosalind in As You Like It, and in Love's Labor's Lost and Regan in King Lear. She also appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two plays in Progress productions.

LAWRENCE HECHT is now in his fifth season with the company after two years with the Advanced Training Program. He has appeared or directed in the Summer Repertory Theatre in Santa Rosa, Xerogé's As You Like It, The Most Happy Fools, The Grand Shakespeare Festival, the Grand Comedy Festival at the Company Theatre of Berkeley. An Associate Director with the company, he continues in his capacity as an acting in- structor and project director for the Conservatory. He has appeared in A.C.T. in Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The English Civil War, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Others, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway ap- pearsinces include The Chinese Prime Minister, The Elephant Man, The Merry First Gentleman (Theatre World Award, best featured actor). He spent six seasons with the Stratford Canada Shakespeare Fes- tival and has acted in many guest appearances on American TV. He has been seen as Elizabethan William III, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, Equus among others. Donat's films include Godfather II, The Wind- denburg, A Different Story, E.T., and an upcoming feature with Jane Fonda.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she served as 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 an associate director in The Hostage, Rosalind in As You Like It, and in Love's Labor's Lost and Regan in King Lear. She also appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two plays in Progress productions.

JANICE GARCIA returned to A.C.T. this summer after a season's absence to appear in Ah Wilderness! during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol and Valentine and Valentine. At San Jose State University she received her Master of Arts degree in Theatre Arts and spent this past year teaching voice and acting at the University of California, San Francisco. She also teaches in A.C.T.'s Young Conservatory.

LESLEY HICKS, who hail from Provi- dence, 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, color in A Doll's House on the Roof, Heidy La routine in How to Succeed in Business Without Really Trying, June in The Ugly Sister of Morrissey Hall and Sarah in The Coast of Utopia. She is a member of A.C.T. our training program, our roles in conservatory productions of Awake and Sing. The Trojan Women, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also an alumna of Cal State, Northridge.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tour- nes and for the Oregon Shakespearean Festival and Guys & Dolls at U.C. San Diego during the 1977-78 season. He has been seen as Guest director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival and Cafe La Mama in New York. The Traverse Theatre in Scotland and Mickey Theatre - Hollywood. He is an associate director with the A.C.T. company, teaches voice, and directs student projects for the Advanced Training Program.

BENNEDICT GUILLOXY 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 Ex- tension Program and direct the Black Shakespearean Festival. He is in his seventh season at A.C.T. where he has appeared in Julius Caesar and Equus. Gilded, and Rosalind in Love's Labors Lost and Regan in King Lear. He also appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two plays in Progress productions.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Gruska 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, Susie in THE HOT L. BALTIMORE, Mrs. Maudrant in Street Scene, Molly in The Matchmaker, the Countess in This Is An Entertainment, Joan in Knock Knock and Alice in Rosencrantz and Guildenstern Are Dead, among others. She has recently appeared in a guest role in the United States, and in the Oregon Shakespearean Festival's production of Cleopatra in Antony and Cleopatra. She is the author of a book on Shakespeare (Streetcar Named Desire and Miss Julie).

ANN LAWDER, an original member of the Actor's Workshop, graduated from Stanford Uni- versity. In New York she studied movement with Katya Dalakov and pho- tographs with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at P.G.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, Rosalind in Love's Labors Lost and Regan in King Lear. She is a member of A.C.T. in Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The English Civil War, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Others, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

Gerald Lancaster came to the company last season from the Pacific Conserva- tory of the Performing Arts. He re- ceived an M.F.A. in Acting at Southern Californi- University and an M.A. in directing from Humboldt State University. Lan- carther has also appeared at the Grand Comedy Festival at ubiqua- lico. 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.

ANNA LAWDER, an original member of the Actor's Workshop, graduated from Stanford Uni- versity. In New York she studied movement with Katya Dalakov and photogra- phs with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at P.G.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, Rosalind in Love's Labors Lost and Regan in King Lear. She is a member of A.C.T. in Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The English Civil War, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Others, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

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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 BALTMore, The House of Bernadette, The Cherry Orchard, Pillars of the Community, Jumbers, Street Scene, The Matchmaker, General Burgess, 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 and with Sada Thompson at the Westport Country Playhouse in Shy.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach 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 in The Hostages, Rosalind in As You Like It, and as Love's Labor'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.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prime Minister, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, Equus among others. Donat's films include Godfather II, The World's Fastest Indian, and an upcoming feature with Jane Fonda.

JANICE GARCIA returned to A.C.T. this summer after a season's absence to appear in Ah, Wilderness! during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol and Christmas and Valentine. At San Jose State University she received her Master of Arts degree in Theatre Arts and spent this past year teaching voice and acting at the University of San Francisco. She also teaches in A.C.T.'s Young Conservatory.

LAWRENCE HECHT is now in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed in the Summer Repertory Theatre in Santa Rosa, Xerxes in the Arizona Shakespeare Festival, the Grand Comedy Festival in the Fringe Theatre of Berkeley. An Associate Director with the company, he has also been seen in The Hostages, Rosalind in Love's Labor's Lost and Regan in King Lear. He has appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

LESLEE 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, The Model in A Doll's House on the Roof, Nellie LaRue in How to Succeed in Business Without Really Trying. In Georgia, Elijah Dale in The Ugly Truth of Morrissey Hall and Sally in Company and Other Men, and as a member of the A.C.T. training program, she took roles in conservatory productions of Awake and Sing, The Trojan Women, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Terminus and the Oregon Shakespearean Festival and Guys and Dolls at U.C. San Diego during the 1977-78 season. He has been a guest director and actor at the Square Valley Writers Conference, the Utah Shakespearean Festival, Café La Mama in New York, the Traverse Theatre in Scotland and the Mickey Theater in Hollywood. He is an associate director with the A.C.T. company, teaches the Black Actors' Workshop and will continue to teach acting with the Extension Program and direct the Black Actors' Workshop where he has directed Strickly Matrimony and last year To Be Young, Gifts, and Black. At the Little Fox Theater he played several roles in One Foot Over the Cuckoo's Nest, as Morrie in the West Coast Black Repertory Theatre production of the Blood Knot which was later televised in two separate segments on KCET TV's Open Studio and appeared in the Artlist Ensemble Theatre production of The Ballad of Dances and Dangers of George. He was seen last season in Julius Caesar and Hotel Paradiso.

BENNENT GUILLODY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors' Workshop where he has directed Strickly Matrimony and last year To Be Young, Gifts, and Black. At the Little Fox Theater he played several roles in One Foot Over the Cuckoo's Nest, as Morrie in the West Coast Black Repertory Theatre production of the Blood Knot which was later televised in two separate segments on KCET TV's Open Studio and appeared in the Artlist Ensemble Theatre production of The Ballad of Dances and Dangers of George. He was seen last season in Julius Caesar and Hotel Paradiso.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grusha in The Caucasian Chalk Circle. This is her seventh season at A.C.T. where her roles have included the Duenna in Cyrano de Bergerac, Suzie in THE HOT L BALTMore, Mrs. Maunert in Street Scene, Blanche in The Matchmaker, the Countess in This Is An Entertainment, Joan in Knock Knock and More. In roles in The Godfather and Paradise, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Cleopatra. She is a member of the A.C.T. Training Program, she took roles in conservatory productions of Awake and Sing. The Trojan Women, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

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. In 1975 Kern was First Narrator in Border Ballad and Streetcar, directed by Bill Olson for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Master Builder, Absurd Person Singular, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumbers, Othello, Equus, A Christmas Carol, The Bourgeois Gentleman, Julius Caesar, All the Way Home and The National Health.

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 is an M.A. in directing from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Cal Arts and has been an A.C.T. training program student. This season he will also be teaching the techniques of stage combat for the Conservatory.

ANNA LAWTER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Katya Dzalova and pho- tographed with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep and was a Resident Artist at P.G.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, directed by the Bernadette Call, At Night at 8:30. You Can't Take It With You, The History of the Community. This Is (An Entertainment), Peer Gynt, Equus, Man and Superman, Valentine, Othello, Julius Caesar, All the Way Home and The National Health.

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CAYENNE, 103 Market at New Montgomery
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 Madwoman of Chaillot? at the California Actor's Theatre in Los Gatos. Martin acted in the premiere of William Hamilton's Saw Grenade Central, directed by Edward Hastings, Wild Oats and Henry VI. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

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 Taitelman in Misalliance, Sandor Tural in The Play is the Thing, the Margulis 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 seen as A.C.T.'s Cascab in Julius Caesar, Sidney in Absurd Person Singular and in Hotel Paradise and The Natural Health.

Mark Murphy, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He has been seen here last year as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradise. 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 its 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 The Importance of Being Earnest, Candida, The Madwoman of Chaillot, The Other Glory of Morrissey Hall and Absurd Person Singular. In Milwaukee, Wisconsin, in San Diego, Nahrwold 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.

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, Valentin and Valentina, Peer Gynt, Equus, All the Way Home, The National Health and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Green 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.

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

Frank O'Neill has served the company as its head of the Alexander Technique since the Conservatory's beginning in 1965 in Philadelphia. He studied at the Canadian Art Theatre in Montreal, the A.C.T. Summer Student Workshop 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, O'Neill has worked in the role of acting coach in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

William Paterson, now in his fifth 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 Vanderhoff in You Can't...
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 Matchwoman of Chalfont! At the California Actor’s Theatre in Los Gatos, Martin acted in the premiere of William Hamilton’s Saw Grass Central, directed by Edward Hastings, Wild Oats and Henry VI. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Summer Training Program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He has been here last year as Ken in The National Health, Geofrey in Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradox. 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.

WILLIAM MCKEREGAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Taitelbaum in Misalliance, Sandor Turi in The Play is 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 Minnesota. He has been seen at A.C.T. as Casius in Julius Caesar, Sidney in Absurd Person Singular and in Hotel Paradise and The National Health.

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 A Midsummer Night’s Dream, Candida, The Matchwoman of Chalfont, The Other Glory of Morrissey Hall and Absurd Person Singular. He is a graduate of the University of Minnesota and appeared at A.C.T. as Peter Grimes, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

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 The Glass Menagerie and One Man, Two Guvnors. She is a graduate of the University of the Arts Philadelphia and has appeared at The Oregon Shakespearean Festival as well as in numerous other productions at A.C.T.’s Summer Training Program and in the company’s Autumn Stage and Theatre for Children productions.

WILLIAM PATTERSON, now in his fifth season with A.C.T., has been a professional actor for over 20 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 Vanderfo in You Can’t

FRANK OTTENWELL has served the company as its teacher of the Alexander Technique since the Conservatory began in 1965 in Philadelphia. He studied at the Canadian Art Theatre in Montreal, the A.C.T. School of Study and 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, Ottewell has been a professional actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

MICHAEL O’GUINNE first tasted theatre in an 8th grade production of The Pajama Game. Since then, he has worked in theatre in a variety of capacities, including that of tour stage manager and first baseman for the orig-

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

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia and Espiridion 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 Linoleum 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 Bergan in The Catonsville Nine, and an Evening of Comedy at Souvarein Winery. His television credits include Hawaii 5-0, Nichols, Amie, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss’ Ariadne auf Naxos.

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

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 visited as a member of the 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 Julius Caesar. She also spent two seasons with the Pacific Conservatory of 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.

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 roles as Andy in The Star-Spangled Girl, Clayton Stone in The Mind with the Devil, Leandro in Scapino and worked in the Water Tower Dury Lea’s The Best Man that starred James Farentino and the Goodkind productions of Kasper and Henry IV.

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 including the Repertory Theatre of Lincoln Center in 12 Walker’s Broadway credits including appearances with Lin Oliver and Anthony Quinn, Helen Hayes, Rosemary Harris and Eve 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 Master Builder, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

MARRIAN WALTERS, in her 11th season with A.C.T., has directed over 500 productions including the Tender Trap on Broadway with Robert Preston and Susan Stroman. She is the Sid Caesar in Plaza Suite at Drury Lane in the Playhouse Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT L BALTMOORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatres and in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Peter Bullitt and Medium Cool. With her husband, director Michael Ferrall, daughter Gillian and as a visitor in The National Health, and has played numerous 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 Julius Caesar. She also spent two seasons with the Pacific Conservatory of 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.

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 are P.O.P.A. over the over the past two summers have included Gillow in Purrle, Walter Younger in A Raisin in the Sun, and Scapin in One 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 Delaware 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 Hubble, as well as in Henry VI, Part I (Warwick) and Sweet Eros.

CYNTHIA SIKES will be recognized from her frequent network television appearances in such programs as Columbo, Police Woman, All in the Family, Maude, Cagney and Lacey, and The Master of the King’s (with Richard Jordan and Patty Duke Astin) as well as national commercials. She studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Cella in Hailful of Whitefield in Man and Superman.

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BONNIE TAWATER 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 also as a visitor in The National Health, and has played numerous Conservatory productions, including Enemies, The Trojan Women and The Waterfront.

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was last year as Jane in Absurd Person Singular. She studied with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Celia in Hاتiful of Rain, 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 roles as Andy in The Slap-Sengled Girl, Clayton Stone in The Mind of the Man, Lear and Admiral Scapino and worked in the Water Tower Drive Line's The Best Man that starred James Farentino and the Goodman productions of Kaspar and Henry IV.

Ray Reinhardt, who celebrated A.C.T.'s memorable tour of Russia and Egypt in Despair Under the Elms, is known to San Franciscans as the lead in Cyrano, The Misier, Stanley in A Streetcar Named Desire, Andrew Wykle in Steeth and Astrov 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, where he has performed Shakespeare's King Lear, Dan Bergin in The Cat on a Hot Tin Roof, and an American in Superman. The importance of Being Earnest and Edward II. He was seen at the Oregon Shakespeare Festival in Timon of Athens, Antony and Cleopatra, Henry VI, Part III and A Moon for the Misbegotten. Now in his second season with A.C.T., he has been seen as Julius Caesar, A Christmas Carol and Hotel Paradiso.

MARIAN WALTERS, in her 11th season with A.C.T. has appeared in over 500 productions, including The Tender Trap on Broadway with Robert Preston and Susanse and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' Ariadne auf Naxos.

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 is associated with the Repertory Theatre of Lincoln Center in 12. Walker's Broadway credits include, in back to back seasons role as Lily in The Tea of瓶 and Elena in the plays with Arthur Penn and Joel Grey's productions of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

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 include P.P.O.P. over the over the past two summers have included Gillow in Purile, Walter Younger in A Raisin in the Sun, and Scanlon in One 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's degree in theatre from Illinois State University and is a graduate of the A.C.T. advanced training program.

Cynthia Sikes will be recognized from her frequent network television appearances in such programs as Columbo, Police Woman, All My Children and The Slap-Sengled Girls. She has appeared in The National Health, and has played numerous Conservatory productions, including Enemies, The Trojan Women and The Waterfront.

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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 summer teaching 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, Hamlet, The Tempest, 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.

RAICHARD 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 appearing for nine regional theatres, Devin Jr. the New York Chelsea Theatre pro-duction, The Contractor, later seen on PBS television. At the Williams- town Theatre Festival his more than 35 productions as both lighting de- signer and general manager include Cyrano de Bergerac, Arturo Ui and After the Fall. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technical production at the University of Washington School of Drama.

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 Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company, as well as many on and off-Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Deborah May) and the current tour of The Last of Mrs. Cheynell with Deborah Kerr.

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 produc- tions of Peer Gynt, Despair Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. He has done lighting for the Philadelphia Com-posers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper- son also spent eight weeks with P.C.P.A. in Santa Maria and designed 16 productions for the Oregon Shakes- pearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for five seasons, designing 15 productions including All the Way Home, The Master Builder, Absurd Person Singular, Peer Gynt, and The Taming of the Shrew. Funicello has also designed scenic designer at the Pacific Conservatory of the Per- forming 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, Sbehoods to Conquer, and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dus, Fish, Stas and Vi at the Mark Taper Forum, and the Taming of the Shrew for PBS television.

HEREN MAY (Set Designer), makes his Geary stage debut although he served as art director for the A.C.T./PBS telecast production of Cyrano de Bergerac. In addition to his thea- trical work, May is an architectural and interior designer whose credits include acoustic design for Arthur Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s statue project. He has directed both scenery and costumes for theatre, film, and television, and his design affiliations have included the Metropolitan Opera, 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 Gourgeois. This Is (An Entertainment), Street Scene, Jumpers, Broadway, Trav- ies, The Importance of Being Earnest, Christmas Carol. He also designed costumes for the Guthrie’s production of Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has taught design at the University of California at Santa Bar- bara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

ROBERT FLETCHER (Costume De- signer), has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Connecticut, and Stratford, Ont., festivals, and all of A.C.T.’s major television network productions. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera companies as well as the NYC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, 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.

RICHARD SEGER (Set Designer), re- turns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentleman, Othello, and Some- thing’s Afoot, which premiered at the Marin’s Memorial Theatre and went on to Broadway. A graduate of Chi- cago’s School of Art Institute, Seger also created sets for the Broadway production of Butterflies are Free and several off-Broadway produc- tions. His other credits include num- erous productions for the City College of New York’s Juilliard School; also in New York, the Westport County Playhouse May Festival, Conn., and the Coconut Grove Playhouse in Miami, Fl.

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DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of the Yale School of Drama and a B.F.A. from the Texas School of Drama, spends his summer 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, Hamlet, The Tempest, The Taming of the Shrew and Cyberia 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.

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

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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, 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, the Boys College of New York, the Boys College, also in New York, the Westport Country Playhouse, the Captain, and the Coconut Grove Playhouse in Miami, Fla.

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‘ALTER EGO’: A COMIC HURRICANE

San Francisco has never been a place to insist on sharp distinctions between the sexes. For years the city has been home to a variety of female impersonators, transvestite revues, drag shows, and other entertainments that deal playfully with the hazy borderline between “male” and “female” realities.

Rarely, however, has San Francisco seen anything like Alter Ego, a troupe of 12 female impersonators whose inspired lampoons of everything from grand opera to Edith Piaf have already taken European cities by storm. In fact, one German critic called the show, simply, “a comic hurricane.”

The production will be given its American premiere at A.C.T.’s Marines’ Memorial Theatre in November after a series of preview performances.

Alter Ego is the brainchild of Daniel Sander, and reflects the French director-choreographer’s lifelong love affair with the dance. Subtitled “A Musical Fantasy in Two Parts,” Alter Ego emphasizes classical ballet discipline with its loving parodies of the twin worlds of high art and popular entertainment.

From the first world, the audience is treated to elegant transvestite travesties of opera, ballet, and fairy tales. From the second world of modern show business, Sander has created breathtaking interpretations, half-serious, half-satirical, of such personalities as Josephine Baker, Shirley Bassey, Judy Garland, Liza Minnelli, Marilyn Monroe and others.

“Our show is purely entertainment,” says Sander, “it is simply meant to amuse. We are not interested in philosophy, politics, social issues. People are fed up with political cabaret.

“Although a transvestite act, our show has nothing to do with the gay issues, either. We are actors, dancers, singers—in one word, craftsmen.

“But,” says Sander, “if the audience senses a certain perseverance—all the better!”

San Francisco audiences will be the first outside Europe to experience the perseverance, the freshness, the zany energy that has commanded standing-room crowds in Copenhagen, Munich, and Paris.

As one Danish critic said, “Alter Ego is a drag show—but it drags you up, not down.”
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REID J. DAITZMAN

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