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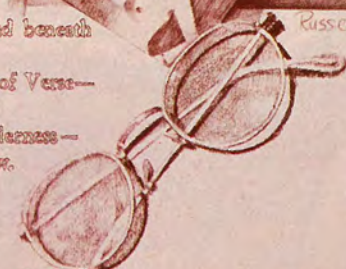


The New York Times



Russel Richmond

HERE with a Loaf of Bread beneath
the Bough,
A Flask of Wine, a Book of Vers—
and Thou
Beside me singing in the Wilderness—
Ah Wilderness is Paradise now.



Ah, Wilderness!

97K 

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Cover illustration by Russell Redmond

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Russel Redmond

arts & leisure publications

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THE AMERICAN CONSERVATORY THEATRE

presents

HEARTBREAK HOUSE

(1919)

by **BERNARD SHAW**

Directed by **ALLEN FLETCHER**

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

the cast

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

A country house in Sussex sometime during World War I

Act One

An afternoon in late September

Act Two

Scene One

That evening

Act Two

Scene Two

Later that evening

There will be one ten-minute intermission

understudies

Ellie Dunn—Bonnie Tarwater; Nurse Guinness—Candace Barrett;
Captain Shotover—Michael O'Guinne; Lady Ariadne Utterword—Cynthia
Sikes; Hesione Hushabye—Kathryn Crosby; Mazzini Dunn—Joseph Bird;
Hector Hushabye—Richard Denison; Boss Mangan—Isiah Whitlock Jr.;
Randall Utterword—Peter Davies; A Burglar—Bennet Guillory;

Stage Manager: **SUZANNE FRY**

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A NOTE ON 'HEARTBREAK HOUSE'

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

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

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

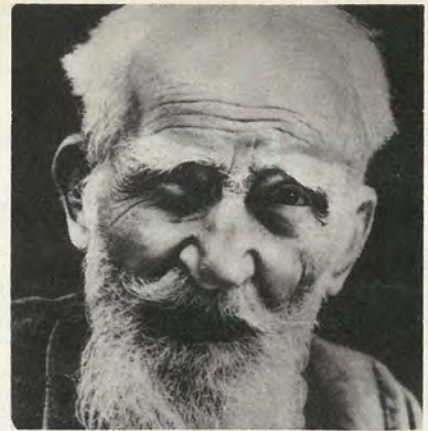
Shaw's characters, unfortunately, are found wanting.

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

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

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

We may ask, at the play's end, are the inmates of *Heartbreak House* any nearer than before to an awareness that life must be lived with risks, that



Bernard Shaw

danger must be faced and responsibility taken? Shaw's point seems to be that disillusionment with the past is a necessary step toward finding truth and building a new world.

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

—Blake A. Samson

SHAW AT A.C.T.

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

The Devil's Disciple was part of the company's first season in Pittsburgh in 1965 and revived for the 1968-69 repertory. *Man and Superman*, first presented by A.C.T. in 1967, was also included in the 1976-77 season. *St. Joan* joined the repertory in 1970, *Caesar and Cleopatra* during 1971-72.

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



DeAnn Mears and Paul Shenar in *Man and Superman* (1967)



Barbara Dirickson and Peter Donat in *Man and Superman* (1976-77)



(Left to right) E. Kerrigan, Prescott, Peter Donat, Miss Lee McCain and Paul Shenar in *Caesar and Cleopatra* (1971-72)



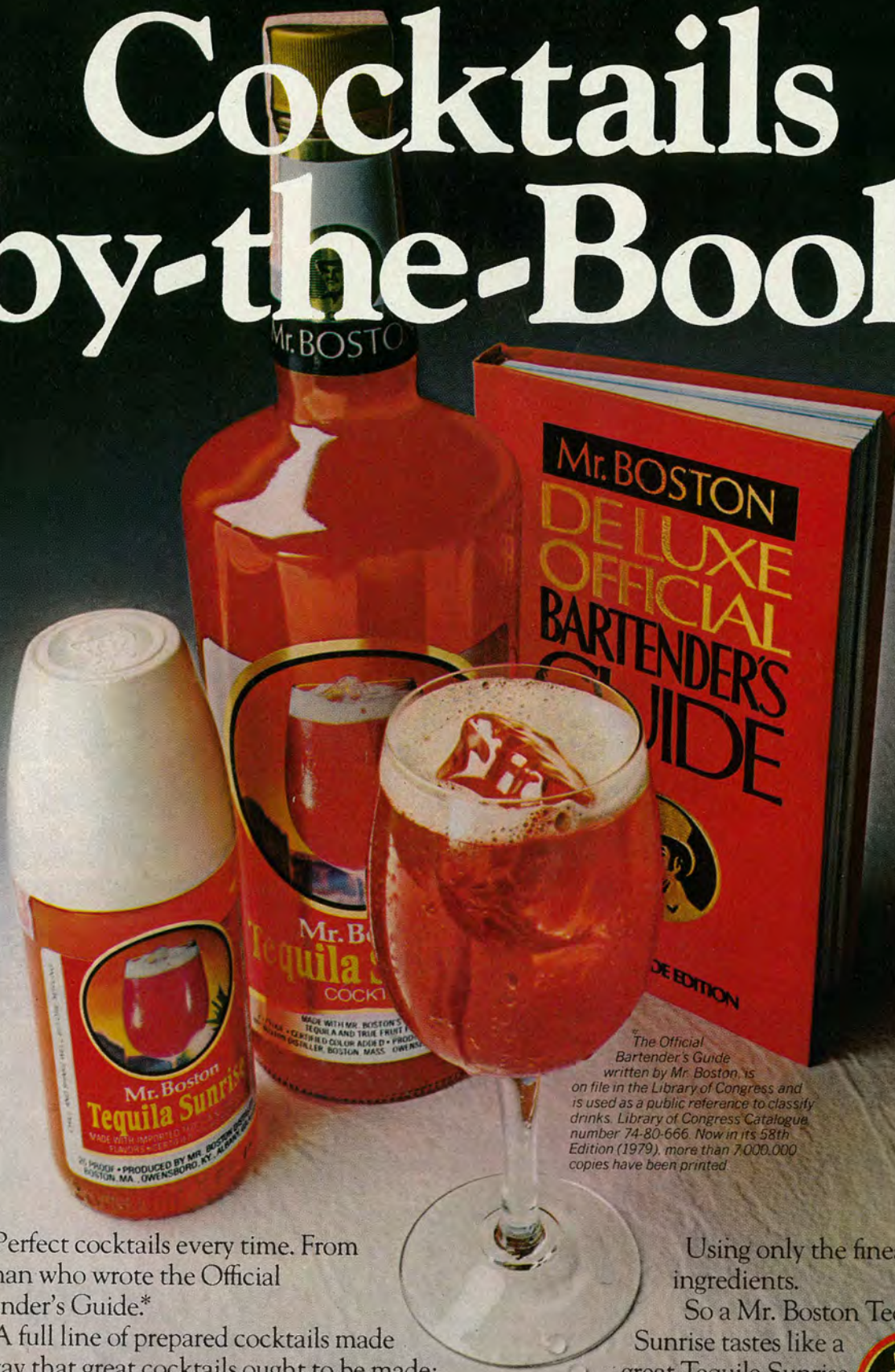
Kitty Winn and Philip Kerr in *St. Joan* (1970)



Herman Poppe and Carol Mayo Jenkins in *The Devil's Disciple* (1968-69)

Mr. Boston Introduces

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The Official Bartender's Guide written by Mr. Boston, is on file in the Library of Congress and is used as a public reference to classify drinks. Library of Congress Catalogue number 74-80-666. Now in its 58th Edition (1979), more than 7,000,000 copies have been printed.

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ENGAGEMENT**

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf, presented last summer by A.C.T. at the Geary, will return to San Francisco for a limited engagement at the Marines' Memorial Theatre beginning this month.

Ntozake Shange's provocative celebration of black womanhood broke the Geary Theatre attendance record twice during its run and was extended because of unprecedented ticket demand. A popular and critical success since its Broadway debut two years ago, the show has received even wider acclaim as touring companies have carried it from coast to coast.

The performance schedule and specific ticket information were not available at press time for this program but may be obtained now by calling A.C.T.'s box office. Subscribers, as always, will be offered priority discount seating before the public sale of tickets.

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SUICIDE/**




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A NOTE ON 'THE WINTER'S TALE'

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

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

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

Rather than continue his story as a tragedy, Shakespeare instead switches the scene to sunny Bohemia, where time heals old wounds and Perdita is raised in a simpler world of country rogues, sheep-shearing 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 three "worlds" of the play are closely linked to Leontes' stages of sin, repentance, and redemption (though the play's trappings are pre-Christian, the story is 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.



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Black Tie or Jeans



Daniel Kern and Cynthia Sikes in *The Winter's Tale*

THE AMERICAN CONSERVATORY THEATRE

presents

THE WINTER'S TALE

(c. 1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

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

the cast

Leontes, King of Sicilia	DANIEL KERN
Mamillius, Prince of Sicilia, his son	NEAL FREELAND
Antigonus	WILLIAM PATERSON
Archidamus	RANDALL SMITH
Camillo	MICHAEL WINTERS
Cleomenes	PETER DAVIES
Dion	MICHAEL X. MARTIN
Polixenes, King of Bohemia	MARK MURPHEY
Florizel, Prince of Bohemia, his son	ROBERTSON SMITH
Old Shepherd, reputed father of Perdita	SYDNEY WALKER
Clown, his son	THOMAS M. NAHRWOLD
Autolycus, A rogue	DANIEL DAVIS
A Gaoler	ISIAH WHITLOCK JR.
<i>Servants to Leontes</i>	RICHARD DENISON
Pandosto	MICHAEL O'GUINNE
Dorastus	JOSEPH BIRD
Time	CYNTHIA SIKES
Hermione, Queen to Leontes	JANICE GARCIA
Perdita, daughter to Leontes and Hermione	MARRIAN WALTERS
Paulina, Wife to Antigonus	DELORES Y. MITCHELL
<i>Ladies attending on Hermione</i>	BONNIE TARWATER
Emilia	KATE FITZMAURICE
Fawnia	SUSAN E. PELLEGRINO
Bellaria	LESLIE HICKS
<i>Shepherdesses</i>	
Mopsa	
Dorcas	

Other Lords, Ladies, Guards, Officers, Shepherds
and Shepherdesses:
J.T. LOUDENBACK, JEANNE REYNOLDS, KATHERINE ROWLAND,
JOEL SWETOW, BOB WESTENBERG, DANE WITHERSPOON

Musicians: BRUNO BLUNK, CODY GILLETTE

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

There will be one ten-minute intermission.

understudies

Leontes—Peter Davies; Mamillius—Matthew Thompson;
Antigonus—Michael O'Guinne; Archidamus—Sabin Epstein;
Camillo—Lawrence Hecht; Cleomenes—Bennet Guillory;
Dion—Gerald Lancaster; Polixenes—Michael X. Martin;
Florizel—Thomas Oglesby; Old Shepherd—Richard Denison;
Clown—Bruce Williams; Autolycus—Mark Murphey;
Time—Peter Donat; Hermione—Heidi Helen Davis;
Perdita/Mopsa—Bonnie Tarwater; Paulina—Delores Y. Mitchell;
Dorcas—Libby Boone; Emilia—Kate Fitzmaurice.

Stage Managers: JAMES HAIRE and JAMES L. BURKE



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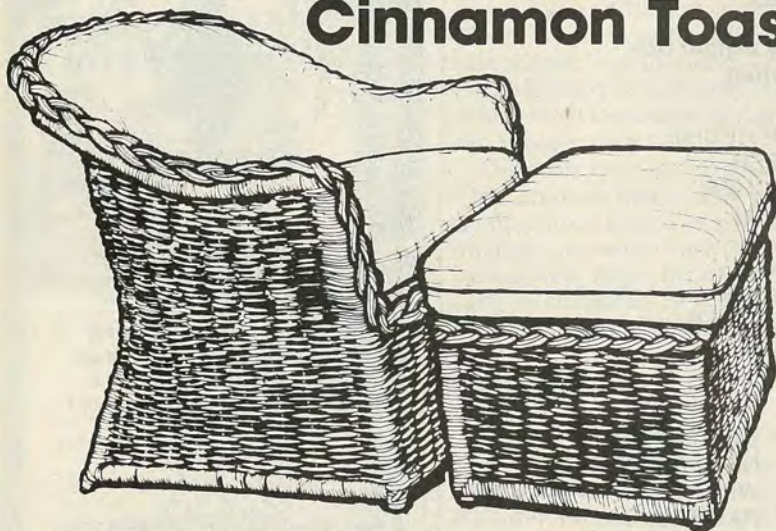
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News & Notes

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

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

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

We appreciate your help.

London Theatre Tour for Association Members

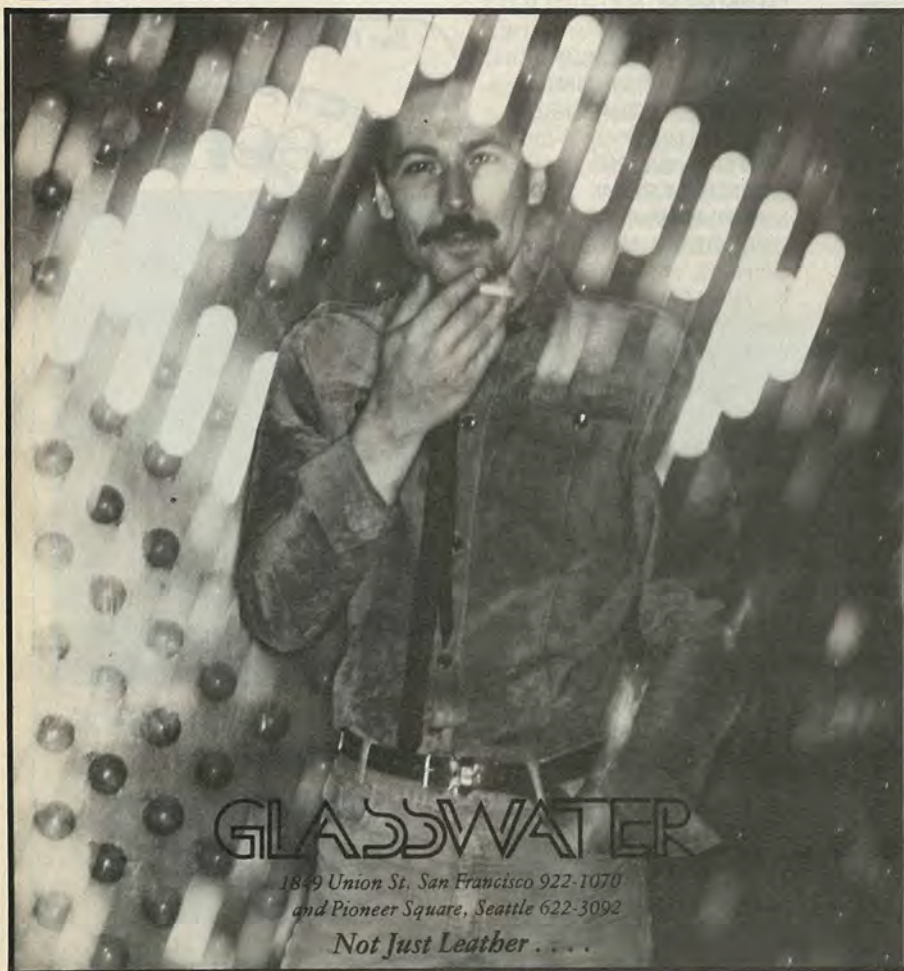
The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package.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

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Special Public Prologue

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

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

The TransACTION

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

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

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



BROTHER TIMOTHY'S NAPA VALLEY NOTEBOOK



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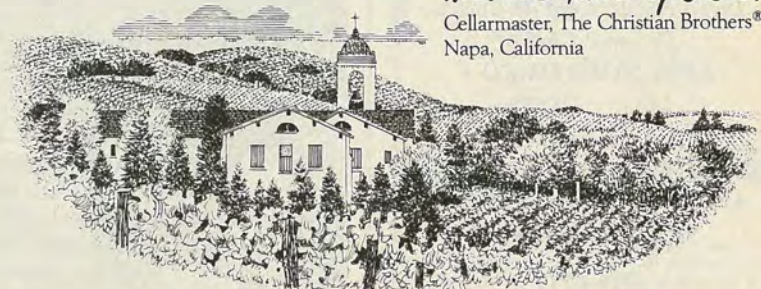
it leaves our cellars, but you may wish to put it down in your own cellar for it continues to improve in the bottle.

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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
Essie	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
Wint Selby	THOMAS OGLESBY
Belle	KATHRYN CROSBY
Norah	PENELOPE COURT
Bartender	BRUCE WILLIAMS
Salesman	GERALD LANCASTER

scene changers

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

Act One

Scene I

Sitting-room of the Miller home in a large small-town in Connecticut—early morning, July 4th, 1906.

Scene II

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

Act Two

Scene I

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

Scene II

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

Act Three

Scene I

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

Scene II

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

Scene III

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

understudies

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

Stage Manager: SUZANNE FRY

'AH, WILDERNESS!': EUGENE O'NEILL'S LIGHTER SIDE



Daniel Davis and Joy Carlin

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

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

The play marked the first time that Cohan—a legendary figure of the American theatre, with numerous credits as a writer, director, producer, a composer of such songs as *Yankee Doodle Dandy* and *Give My Regards to Broadway*—had agreed to appear 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 season, *Ah, Wilderness!* was produced on the West

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

In 1935, Metro-Goldwyn-Mayer filmed *Ah, Wilderness!* with Lionel Barrymore as Nat Miller and Wallace Berry, 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 "valentine to America."



Anne Lawder and Michael Winters



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THE 5TH OF JULY: LANFORD WILSON'S CONTEMPORARY VISION

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

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

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

The 5th of July is about many things—some couched in metaphor, others expressed directly, all embroidered with wit and passion; primarily, however, it is a play about the disintegration of the 1960s and its unrealized dreams, the displaced radicals and their short-circuited lives in the 70s. It is a multi-dimensional eulogy to that era written out of pain with reluctance and frustration.

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

Still, he survives, controlling his psychic wounds behind a quizzical sense of humor, while sharing the rambling house with a host of family eccentrics: Aunt Sally, who carries her husband's ashes about in a candy box and sometimes loses them in the refrigerator; his sister, June, a dis-

illusioned 60s activist; her incorrigible, precocious teenage daughter, and his sometimes too subdued lover, Jed.

They are convening to consider the sale of the house to two friends of Ken's Berkeley antiwar demonstration days who have stopped by to share past memories and vague notions of turning the weather-beaten, out-of-the-way building into a recording studio.

If there have been close relationships here, most have evaporated now; yet, they still share a common, departed past. That is the implied fifth of July: the post-activist, post-coital, post-holiday depression.

The most flamboyant character is Gwen, ever on the verge of a breakdown and decadent to the core as she tries to scramble her way up the pop music ladder. The wealthy copper heiress would be a country-western singer only her jaws lock whenever she attempts to cut a record. Perhaps they'll unlock in the quiet of Missouri. One moment she is ready to devour life whole with relish; the next she is piteously burnt-out.

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

None of them are precisely crazy, but there's a lot of disassociation going on; nothing battier, however, than what's in the Talley household.

Aunt Sally can't quite resolve to scatter the ashes as she was instructed to do and so instead dries roses in them. Her niece, June, has resigned herself to making muffins that no one wants to eat while sincerely lamenting the death of the movement: "You've no idea of the country we almost made for you," she says. "The fact that I think it's all a crock now does not take away from what we almost achieved."

Her daughter is given to spying on the sexual activities of the guests, dressing in outlandish clothing, lying whenever she feels like it, and

pronouncing great aspirations for herself, all of an unspecified sort.

Jed's fondest dream is to remake the garden. Ken can't face going back to teaching, afraid he won't command his students' respect as a paraplegic.

This is our playwright's community, spinning in a vacuum called, for lack of a different term, "life"—sharing what climates of thought and feeling that come through the clash of remembrances, recriminations, interests and expectations of their foggy minds.

Through a series of "incidents and metaphors," Wilson tells how he wanted to "illustrate to the teacher his fear and the necessity of facing his fear; I knew I was writing about re-dedication."

The play, director Edward Hastings feels, is a passionate plea for us "to get on with it. To go back to work. To attempt something in spite of the inertia around us."

In the guise of a family drama, Wilson has written a contemporary epic mirroring the mad, macabre, irrational world outside our doors this very moment.

—Blake A. Samson



Lanford Wilson



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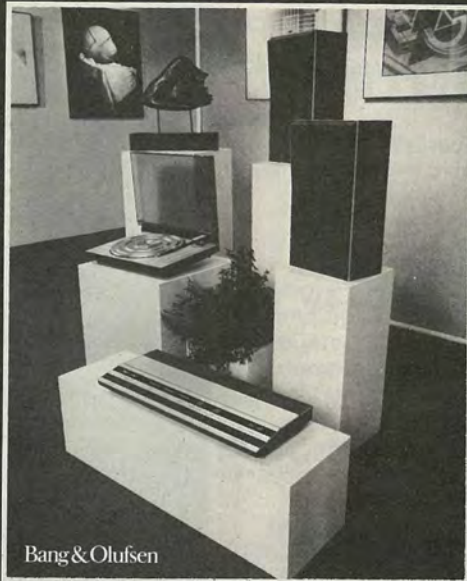
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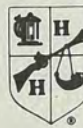
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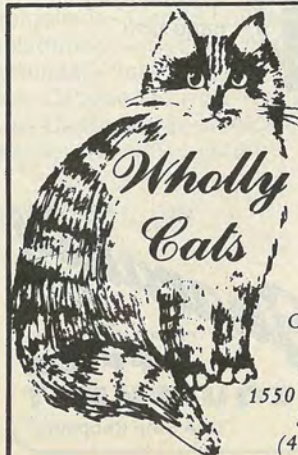
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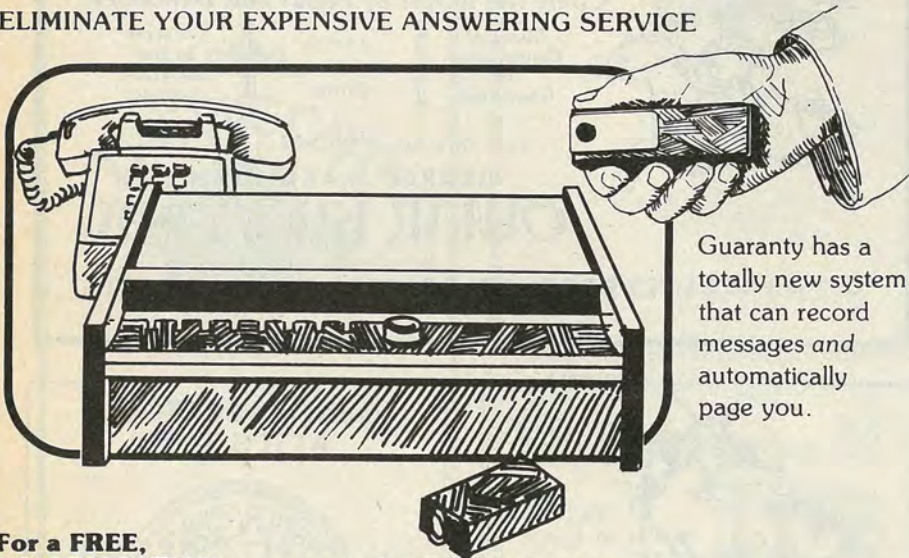
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A MONTH IN THE COUNTRY

(1850)

by IVAN TURGENEV
Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

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

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

the cast

Natalya	ELIZABETH HUDDLE
Rakitin	PETER DONAT
Anna	ANNE LAWDER
Lizavetta	BARBARA DIRICKSON
Schaaf	BRUCE WILLIAMS
Kolya	AARON REMICK
Beliayev	THOMAS OGLESBY
Shpigelsky	RAYE BIRK
Vera	HEIDI HELEN DAVIS
Arkady	WILLIAM MCKEREGHAN
Bolshintsov	GERALD LANCASTER
Katya	LIBBY BOONE
Matvey	PETER DAVIES
Servants	JEFFREY ALLIN, DOUGLAS BARRON, DONALD ILKO, MICHAEL REGAN

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

There will be one ten-minute intermission.

understudies

Rakitin—Michael Winters; Shpigelsky—Gerald Lancaster;
Arkady—Richard Denison; Bolshintsov—Sydney Walker;
Beliayev—Michael X. Martin; Schaaf—Isiah Whitlock Jr.;
Matvey—Robertson Smith; Anna—Candace Barrett; Natalya—
Susan E. Pellegrino; Lizavetta—Joy Carlin; Vera—Janice Garcia;
Katya—Cynthia Sikes; Kolya—David Bransten.

Stage Manager: RAYMOND S. GIN

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'A MONTH IN THE COUNTRY': ONE OF THE THEATRE'S LANDMARK ACHIEVEMENTS



Peter Donat and Elizabeth Huddle

Ivan Turgenev (1818-83) wrote *A Month in the Country* at a time of great political and cultural ferment in Russia, signs of which may be seen under the beautiful latticework of his lyrical comedy.

With news of the French Revolutions of 1830 and 1848, Russia entered a period of intense re-evaluation of society and the position of the

aristocracy. Turgenev was among the first playwrights to probe the superficiality that had long characterized Russian aristocratic life, and it is significant that he became Lenin's favorite novelist, more so even than Dostoyevsky or Tolstoy.

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

Of course, this change toward a Russian Realism did not suddenly

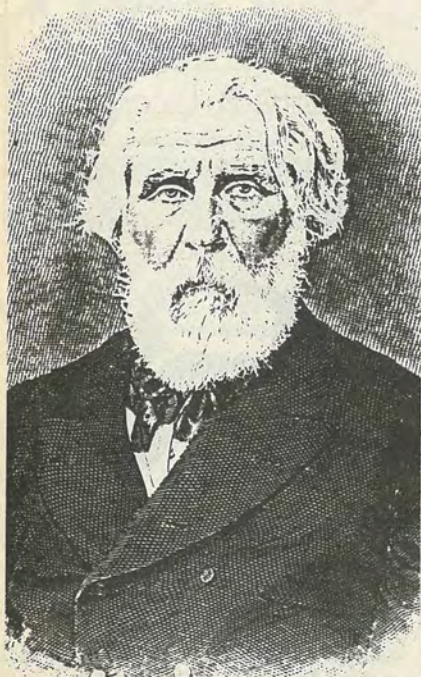
sprout full-grown. Its seeds are found in the potent stories of Nikolai Gogol, the tragic plays of Alexander Ostrovsky (one of the first dramatists to copy the speech of everyday life) and in the romantic poetry of Lermontov, Pushkin and the conscience-stricken aristocrat Alexander Radishchev.

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

ТУРГЕНЕВ

ПОЭМА

К 160-летию со дня рождения писателя
(1818 — 1978)



Ivan Turgenev



Heidi Helen Davis and Elizabeth Huddle



Raye Birk and Barbara Dirickson

But it was in the theatre that the greatest impact would be felt.

The procession had formed, with Turgenev towards the front; later would come Chekhov, Ibsen, Strindberg and Shaw. When the Russian common man began to break the quiet, the sound was heard around the world.

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

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

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

In his historic novel *Fathers and Sons*, Turgenev contrasted the generations, of the romantic "fathers" and their iconoclastic "sons." Russia was slipping into works of lament or escapism.

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

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

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

—Blake A. Samson



Thomas Oglesby and Elizabeth Huddle

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WHO'S WHO AT A.C.T.

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 *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. 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 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and 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, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, 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 of Technology, he has been 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*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and 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.

JAMES B. MCKENZIE (Executive Producer)



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

EDWARD HASTINGS (Executive Director)



a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American pro-

duction of Sir Michael Redgrave in *Shakespeare's People* and directed the Australian premiere of *The HOT L BALTIMORE*. He directed the English-language premiere of the hit Soviet play *Valentin and Valentina* and last season's *All the Way Home*, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director)



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

EDITH MARKSON (Director of Development)



is a founding member of the American Conservatory Theatre and has served a Vice President of the A.C.T. Board of Trustees since its inception in Pittsburgh in 1965. Mrs. Markson was also instrumental in the creation and growth of the Milwaukee Repertory Theatre, and has participated on many national arts

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

TOM MOORE (*Resident Director*) is best known as the director of *Grease*, now in its eighth year the longest running show on Broadway, and the Broadway musical *Over Here* with



the Andrews Sisters for which he received a Tony nomination. Moore began his association with A.C.T. directing the West Coast premiere of Julius Feiffer's *Knock Knock*, and last year directed the Feydeau farce, *Hotel Paradiso*. Other productions include *Our Town* at the Williamstown Theatre Festival in Massachusetts, *Once in a Lifetime* at the Arena Stage in Washington D.C. and *Loot* at the Tyrone Guthrie Theatre in Minneapolis. Moore also directed *Welcome to Andromeda* off-Broadway, and his film *Journey* won two major international film awards. As artistic director of the Peterborough Players in New Hampshire, he directed *You Can't Take It With You* and *The Hostage*. Moore has lectured at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. His most recent produc-

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

LAIRD WILLIAMSON (*Stage Director*), who staged and co-adapted *A Christmas Carol* at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening With Tennessee Williams*.



For the Oregon Shakespearean Festival he directed *Two Gentlemen of 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 played the title role in Pirandello's *Enrico IV* and staged *The Madwoman of Chaillot*, *Cabaret*, *Hotel Paradiso* and *A Midsummer Night's Dream*. Most recently he has directed *The Member of the Wedding*, *Warrior* (a ritual theatre piece based on Macbeth), *The Winter's Tale* and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, *Judas*. He directed *Don Pasquale* and *The Portuguese Inn* two seasons ago for Western Opera and staged *The Taming of the Shrew* for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as *Cyrano de Bergerac*, *King Richard III*, and *The Ruling Class* and staged A.C.T.'s Plays in Progress program productions of *The Healers* and *Animals Are Passing From Our Lives*.

JOSEPH BIRD, now in his 9th season with A.C.T., made his Broadway debut in *You Can't Take It With You* and appeared in 10 off-Broadway productions. A featured actor in 17 APA-



Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and 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 as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

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



THE ACTING COMPANY

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in *Pillars of the Community*, *Horatio*, *Street Scene*, *This Is (An Entertainment)*, *Equus*, *Valentin and 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 Varya in *The Cherry Orchard*, and at the Oregon Shakespearean Festival she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*.



LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared in *A Christmas Carol*, as Nurse Sweet in *The National Health* and Great-Great-Granmaw in *All the Way Home*, as well as in the Plays in Progress production of *Afternoons in Vegas*. 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?* and *Orpheus Descending*.



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JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 22 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *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 St. Nicholas Theatre Co., and appeared in *The Poet and the Rent*, *Beyond the Horizon*, *Jumpers* and *Sylvia Plath: A Dramatic Portrait*, in which she played the title role. She trained at the Academy of Dramatic Art and with David Mamet, and has an M.F.A. from the Goodman School of Drama.



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



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



DANIEL DAVIS celebrates several theatrical anniversaries this season—his fifth with A.C.T., his fifteenth as an actor, and, with *The Winter's Tale*, his 25th Shakespearean role. He has appeared in many productions on and off-Broadway. Davis played opposite Katharine Hepburn in the national touring company of *Coco*. He has 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. Herder in *The Ruling Class*, Martin Dysart in *Equus*, Iago in *Othello*, Brutus in *Julius Caesar*, Sidney in *Absurd Person Singular* and the title role in *Peer Gynt*, among others.



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



RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in theatre while still a high school student, Denison's



early roles included Tom in *The Glass Menagerie*, Jesus and Judas in *Godspell*, Jerry in *The Zoo Story*, and Sakini in *Teahouse of the August Moon*. Recently an actor with the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in *Antony and Cleopatra* to Lucentio in *The Taming of the Shrew* to First Murderer in *Richard III*, as well as roles in *A Moon for the Misbegotten* and *Henry VI, Part Three*.

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 Bernarda*



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 Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman*



(Theatre World Award, best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder* and *Equus* among others. Donat's films

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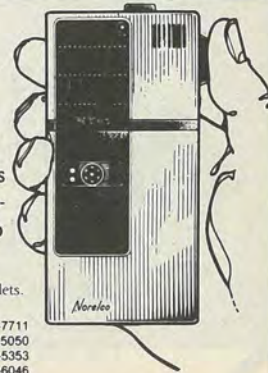
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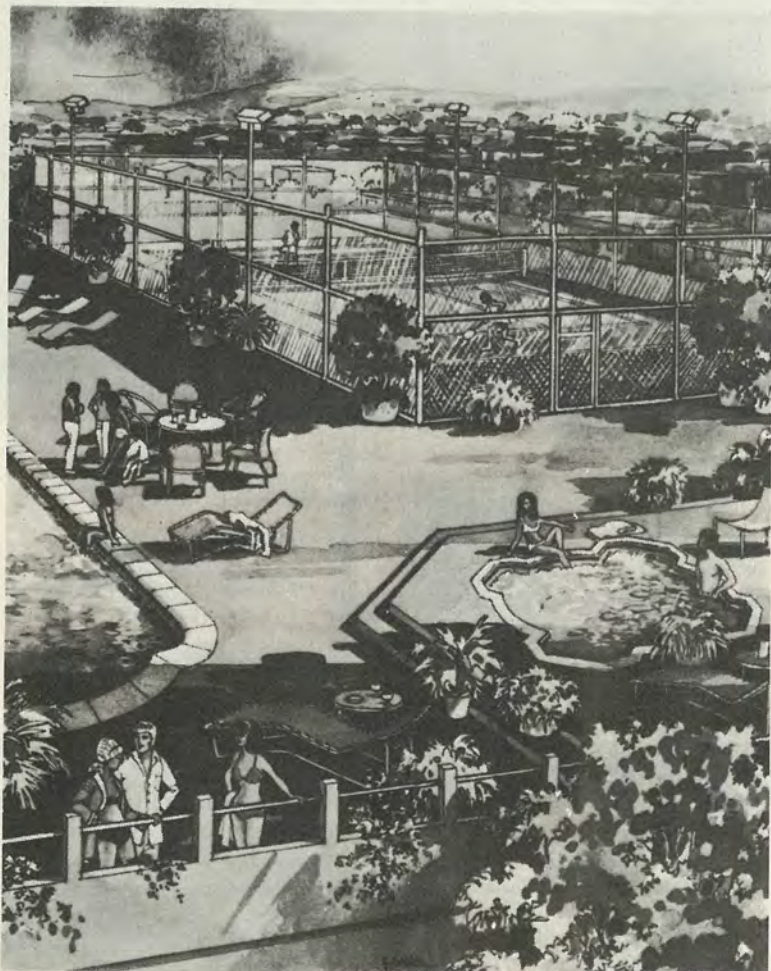
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SABIN EPSTEIN directed *The Cherry Orchard* for the New Zealand Drama School, *Tartuffe* for the Oregon Shakespearean Festival and *Guys and Dolls* at U.C. San Diego during the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley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



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



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 *Valentin and Valentina*. At San Jose State University she received her Master of Arts degree in Theatre Arts and has spent this past year teaching voice and diction at the University of San Francisco. She also teaches in A.C.T.'s Young Conservatory.



BENNET GUILLORY 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-

ension Program and direct the Black Actors' Workshop where he has directed *Strickly Matrimony* and last year's *To Be Young, Gifted, and Black*. At the Little Fox Theater he played several roles in *One Flew Over the Cuckoo's Nest*, was seen as Morrie in the West Coast Black Repertory Theatre production of *The Blood Knot* which was later televised in two separate segments on KQED TV's *Open Studio* and appeared in the Artist Enterprise Theatre production of *The Ballad of Dangerous George*. He was seen last season in *Julius Caesar* and *Hotel Paradiso*.

LAWRENCE HECHT is now in his fifth



season with the company after two years with the Advanced Training Program. He has performed or directed with the Summer Repertory

Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *Desire Under the Elms*, *The Taming of the Shrew*, *Peer Gynt*, *Equus*, *Othello*, *A Christmas Carol*, *Valentin and Valentina*, *Julius Caesar*, and *The National Health*.

LESLIE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in *A View*



From the Bridge, Hodel in *A Fiddler on the Roof*, Hedy LaRue in *How to Succeed in Business Without Really Trying*, June in *Gypsy*, Eleanor Dale in *The Utter Glory of Morrissey Hall* and Sarah Brown in *Guys and Dolls*. While a member of 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 alumna of Cal State, Northridge.



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ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as 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 BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)*, Joan in *Knock Knock* and Marcelle in *Hotel Paradiso*, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*, the later to be revived this Spring. She also directed the Plays in Progress production of Jack Gilhooley's *Afternoon in Vegas*.

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

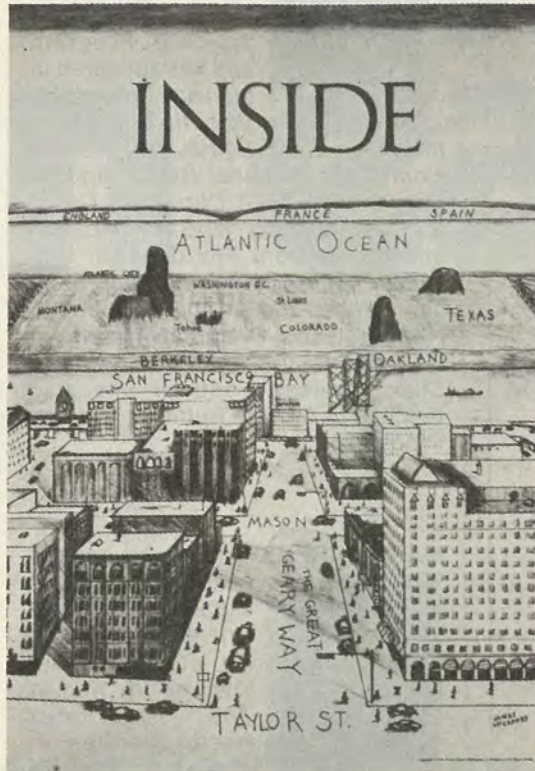
GERALD LANCASTER came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from Southern Methodist University and an M.A. in directing from Humboldt State University Lancaster has also appeared at the Grand Comedy Festival at Qual-a-waloo. His 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.

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

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 Chailot*. At the California Actor's Theatre in Los Gatos, Martin acted in the premiere of William Hamilton's *Save Grand Central*, directed by Edward Hastings, *Wild Oats* and *Henry VI*. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

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

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seen at A.C.T. as Casca in *Julius Caesar*, Sidney in *Absurd Person Singular* and in *Hotel Paradiso* and *The National Health*.

DELORES Y. MITCHELL



joined the A.C.T. acting 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 Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Program.

MARK MURPHEY



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

THOMAS M. NAHRWOLD



has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after appearing in *Ah, Wilderness!* during A.C.T.'s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of *Candide*, *The Madwoman of Chaillot*, *The Utter Glory of Morrissey Hall* and

Allen Fletcher's *Ah, Wilderness!* 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*.

THOMAS OGLESBY



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

MICHAEL O'GUINNE



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

FRANK OTTIWELL



has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Ottiwell has appeared as an actor in such productions as *Three*

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WILLIAM PATERSON, now in his twelfth season with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and made five national tours with his



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

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was seen last year as Jane in *Absurd Person Singular*, Gwendolen in *Travesties* and Kaja in *The Master Builder*. Having



studied in the Advanced Training Program, she was also seen in *Desire Under the Elms*, *The Taming of the Shrew*, *A Christmas Carol*, *Peer Gynt*, and *Valentin and Valentina*. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in *Gypsy*, creating the role of Miss Teresa Winkle in *The Utter Glory of Morrissey Hall* and as Ellie Mae Chipley in Allen Fletcher's production of *Showboat*. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano, The Miser, Stanley* in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and 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, he has performed Shakespeare's *King Lear*, Dan Berrigan in *The Catonsville Nine*, and *An Evening of Comedy* at Souverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.

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



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



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



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



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



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



and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

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



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



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



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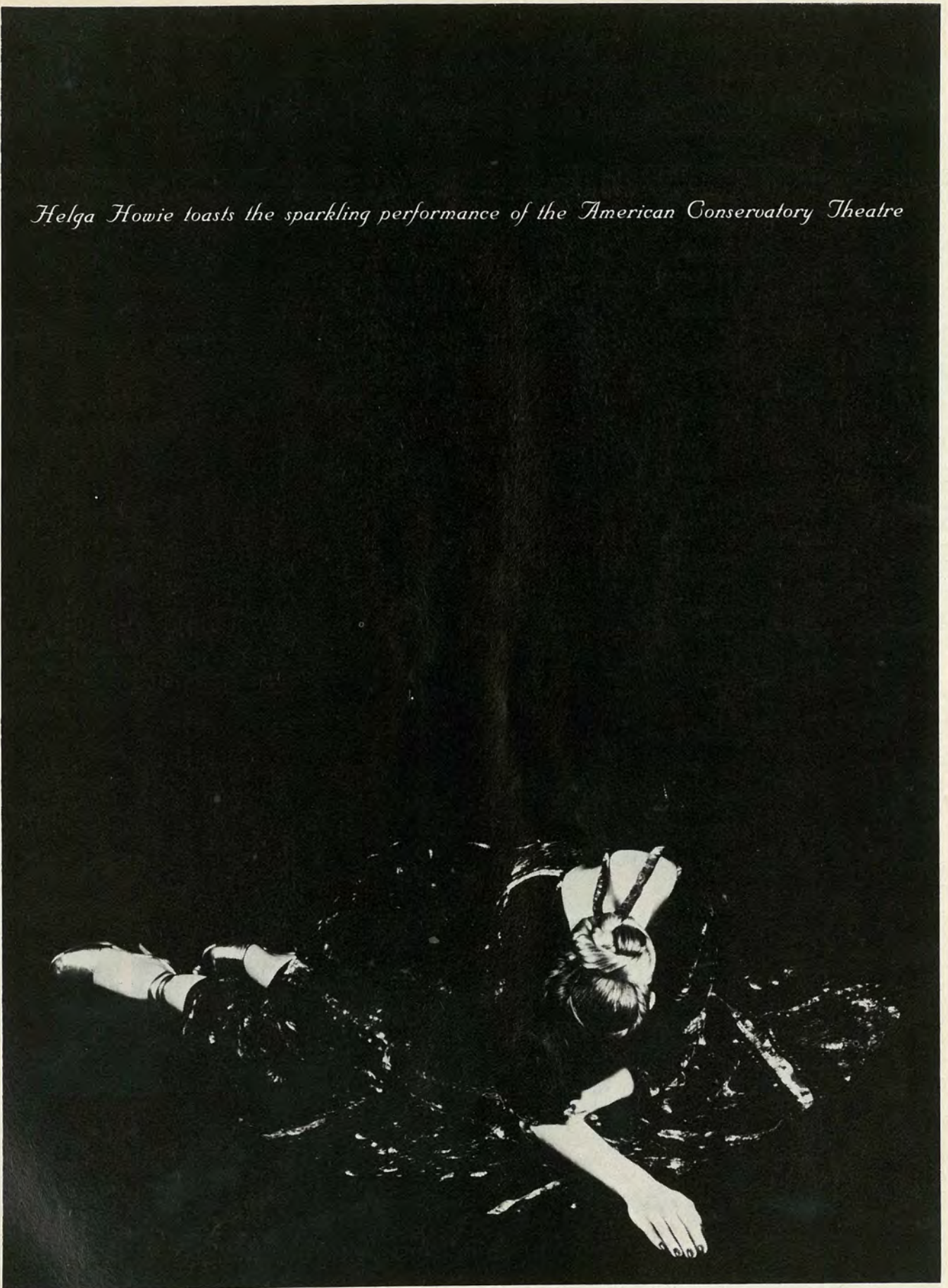
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DESIGNERS

ROBERT BLACKMAN (*Set and Costume Designer*), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of Performing Arts in Santa Maria, Cal. During his seven seasons at A.C.T., Blackman's designs have included scenery for *The Circle*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *the Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera* and *Peer Gynt*.

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

F. MITCHELL DANA (*Lighting Designer*) 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 Ailey Dance Company as well as many on and off Broadway productions including *Once in a Lifetime* (directed by Tom Moore, featuring Deborah May) and the current tour of *The Last of Mrs. Cheyney* with Deborah Kerr.

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

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

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

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

ROBERT MORGAN (*Costume Designer*) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including *The Master Builder*, *Tiny Alice*, *Equus*, *General Gorgeous*, *This Is (An Entertainment)*, *Street Scene*, *Jumpers*, *Broadway*, *Travesties*, *Man and Superman* and *A Christmas Carol*. He also designed

costumes for the Guthrie Theatre's *Doctor Faustus* and for the San Diego Old Globe Theatre's *Hamlet* and *A Midsummer Night's Dream*. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGER *Set Designer*, returns for a fourth season at A.C.T., last year having designed *Julius Caesar* and *Hotel Paradiso*, as well as *The Matchmaker*, *The Bourgeois Gentleman*, *Othello*, and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway production of *Butterflies are Free* and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.



Costume sketches for *Heartbreak House* by Robert Blackman

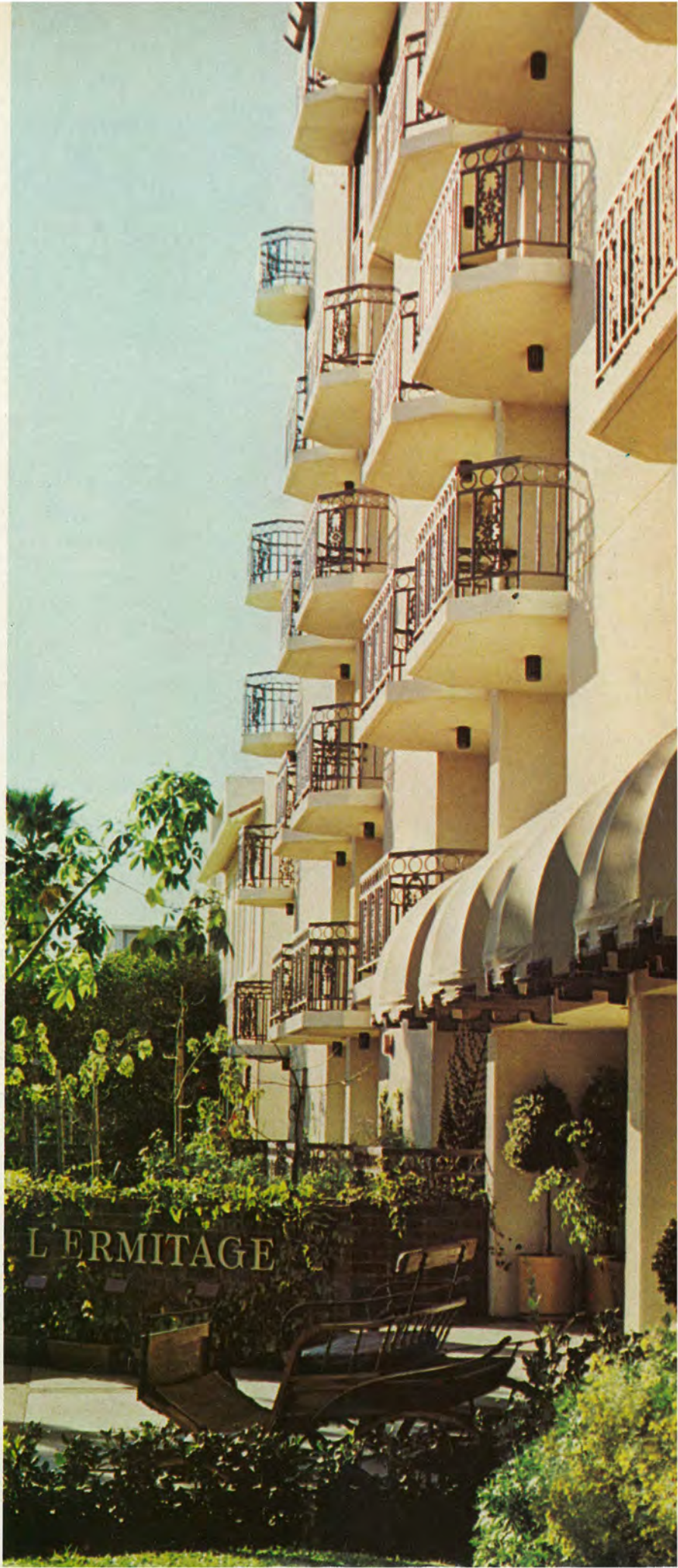
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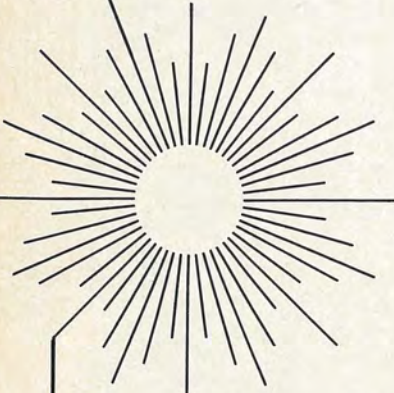
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