Ah, Wilderness!
SEE THE FULL LINE
OF GOOD LOOKING
'76 VOLVOS AT:

BERKELEY
1821 Shattuck Avenue
(415) 846-2206

FREMONT
Flavini Freeway Imports
2301 Fremont Blvd.
(415) 797-4100

HAYWARD
Hayward Auto Imports
2095 Mission Blvd.
(415) 774-6450

LOS GATOS
Los Gatos Devon Volvo
15500 Los Gatos Blvd.
(408) 358-1981

OAKLAND
Bovis Cars
3000 Broadway
(415) 891-2315

OAKLAND
Continental Volvo
4150 East 16th Street
(415) 521-3736

PALO ALTO
Palo Alto Chrysler-Plymouth-Volvo
4190 El Camino Real
(415) 497-1140

SAN CARLOS
Premier Volvo
281 El Camino Real
(415) 990-1111

SAN FRANCISCO
Royal Motor Sales
300 S. Van Ness
(415) 626-2171

SAN JOSE
Sanchez European Motors
5060 South De Anza Blvd.
(408) 284-0885

SAN MATEO
Burlingame Volvo
25 N. San Mateo Drive
(415) 381-5402

SAN RAFAEL
Ames Motors
551 Francisco Blvd.
(415) 457-3810

SUNNYVALE
Royal Volvo
800 E. El Camino Real
(408) 375-7000

WALNUT CREEK
Levin, G. Lawrence
139 N. Main Street
(415) 431-3333

IS IT WORTH RISKING
YOUR LIFE FOR 45 MILES
PER GALLON?

Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they’re not particularly safe.

A Volvo, on the other hand, gets a very respectable 29 m.p.g. highway—19 m.p.g. city!* But ultimately, we put a much higher premium on life than we do on gasoline.

The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car. Crush zones, front and rear, are designed to absorb the impact of a collision, rather than passing it on to the passengers.

As a matter of fact, the federal government is so impressed with Volvo’s crash worthiness they’ve become one of our biggest customers. They bought more than 60 Volvos, many of which have been crashed into each other at closing speeds of up to 90 m.p.h. in an effort to establish safety standards for cars of the future.

So before you buy your next car, weigh carefully what you have to gain and lose.

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

* EPA estimate based on 29 m.p.g. highway; 19 m.p.g. city. Figures vary on older models or because of vary in driving habits, car condition and equipment.

VOLVO A CAR YOU CAN BELIEVE IN.
SEE THE FULL LINE
OF GOOD LOOKING
76 VOLVOS AT:

BERKELEY
H.W. McKechnie, Inc.
2011 Shattuck Avenue
(415) 846-2206

FREMONT
Parnell Fremont Imports
3901 Fremont Blvd.
(415) 797-9100

HAYWARD
Hayward Auto Imports
2005 Mission Blvd.
(415) 282-1200

LOS GATOS
Los Gatos Daimler-Benz
15166 Los Gatos Blvd.
(408) 358-1981

OAKLAND
Ray Cathey
3000 Broadway
(415) 891-2235

OAKLAND
Continental Volvo, Inc.
4935 East 16th Street
(415) 522-3730

PALO ALTO
Palo Alto Chrysler-Plymouth-Volvo
4180 El Camino Real
(415) 891-7480

SAN CARLOS
Premier Volvo
281 El Camino Real
(415) 990-1111

SAN FRANCISCO
Royal Motor Sales
580 S. Van Ness
(415) 626-2171

SAN JOSE
Sanche European Motors
5083 Scotts Valley Dr.
(408) 224-9285

SAN MATEO
Burlingame Volvo
829 N. San Mateo Drive
(415) 381-5400

SAN RAFAEL
Amelia Motors
353 Francisco Blvd.
(415) 457-2400

SUNNYVALE
Royal Volvo
485 E. El Camino Real
(408) 723-7000

WALNUT CREEK
Leiter's Lawrance
159 N. Main Street
(415) 497-3533

THE AMERICAN CONSERVATORY THEATRE
presents
HEARTBREAK HOUSE
(1918)

by BERNARD SHAW

Directed by ALLEN FLETCHER

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

the cast
Ellie Dunn—HEIDI HELEN DAVIS
Nurse Guiness—MARRIAN WALTERS
Captain Shotover—WILLIAM PATerson
Lady Arladine Utterword—ELIZABETH HUDDLE
Hesione Hushabye—ANNE LAWDER
Hector Hushabye—PETER DONAT
Mazzini Dunn—WILLIAM McKEREGHAN
Boss Mangan—MICHAEL WINTERS
Randall Utterword—DANIEL DAVIS
Ysrael—RAYE BIRD
Maid—BONNIE BOWERS, KRISTINE HOLT

A country house in Sussex sometime during World War I

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

There will be one ten-minute intermission

understudies
Ellie Dunn—Bonnie Tarwater; Nurse Guiness—Candace Barrett;
Captain Shotover—Michael O’Guinnes; Lady Arladine Utterword—Cynthia
Silice; Hesione Hushabye—Kathryn Crosby; Mazzini Dunn—Joseph Bird;
Hector Hushabye—Richard Denison; Boss Mangan—Isaak Whitlock Jr.;
Randall Utterword—Peter Davies; A Burglar—Bennet Guillory;

Stage Manager: SUZANNE FRY

IS IT WORTH RISKING YOUR LIFE FOR 45 MILES PER GALLON?

Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they’re not particularly safe.

A Volvo, on the other hand, gets a very respectable 20 m.p.g. highway—19 m.p.g. city. But ultimately, we put a much higher premium on life than we do on gasoline.

The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car. Cupholder zones, front and rear are designed to absorb the impact of a collision, rather than passing it on to the passengers.

As a matter of fact, the federal government is so impressed with Volvo’s crash worthiness they’ve become one of our biggest customers. They bought more than 60 Volvos, many of which have been crashed into each other at closing speeds of up to 90 m.p.h. in an effort to establish safety standards for cars of the future.

VOLVO. A CAR YOU CAN BELIEVE IN.
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 depicts man’s callousness and cowardice and glorifies the human will. It is a superlative example of Shaw’s timelessness and disarming ability to combine serious ideas with sparkling dialogue and levity.

“How to play 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-portrayed, echoes Shaw’s prophetic warnings about the need for intellect and daring if the world is to survive. “Learn [navigation] and live; or leave it and be damned.”

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

One can almost hear Shaw himself echo Captain Shotover’s lines, “I was ten times happier on the bridge... I looked for hardship, danger, honor, 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 life.” Shaw certainly had his. He lived a full 94 years and we are all the richer for it.

—Blake A. Samson

Bernard Shaw

SHAW AT A.C.T.

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

The Devil’s Disciple was part of the company’s first season in Pittsburgh in 1965 and revived for the 1966-67 repertory, Man and Superman, first presented by A.C.T. in 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 Lazar. Based on the playwright’s correspondence with the famous actress, Jerome Kilty’s play was presented during the first two seasons at the Geary.

Kitty Wills and Philip Kerr in St. Joan (1970)

Bernard Doherty and Peter Donat in Man and Superman (1976-77)

Deftly Means and Paul Shearer in Man and Superman (1987)

Left to right: E. Kerrigan Peavett, Peter Donat, Miss Lee McCall and Paul Shearer in Caesar and Cleopatra (1971-72)

Herman Poole and Carol Mayo Jenkins in The Devil’s Disciple (1968-69)

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.

Using only the finest ingredients. So a Mr. Boston, Tequila Sunrise tastes like a great Tequila Sunrise ought to taste. Perfect every time.

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

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 deprecates 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 alphas and omega of style,” he later elaborated. “He who has nothing to assert has nothing to say; 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 Shotsover’s house comes an odd assortment of good and foolish people, from titled ladies to “modern” women and bunglers, all bent on finding salvation through love, greed or power. The Armadillo 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) Shotsover, something of a self-portrayed, echoes Shaw’s prophetic warnings about the need for intellect and daring if the world is to survive. “Learn Navigation” and live; or leave it and be damned.

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

One can almost hear Shaw himself echo Captain Shotsover’s lines, “I was ten times happier on the bridge... I looked for hardship, danger, honor, 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. Missailliance was seen at Stanford during the summer of 1966, where it was also filmed for national public television. The Devil’s Disciple was part of the company’s first season in Pittsburgh in 1965 and revived for the 1966-67 repertory, Man and Superman, first presented by A.C.T. in 1967, was also included in the 1976-77 season. St. Joan 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.

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.

Using only the finest ingredients. So a Mr. Boston Tequila Sunrise tastes like a great Tequila Sunrise. Ought to taste. Perfect. Every time.

Mr. Boston Tequila: The perfect blend.
The BMW 733i.
It allows you to sit in the lap of luxury and still drive a BMW.

Traditionally, any great increase in the size of a car and the creature comforts contained therein is accompanied by a corresponding loss of performance. Adequate evidence of this tradition can be seen lumbering down the highways of the world, luxury sedans that are definitely more stimulating to sit in than to drive.

At the Bavarian Motor Works in Munich, Germany, it is our firm standing belief that — however luxurious the accommodations — extraordinary performance is the only thing that makes an expensive car worth its money.

So, while the BMW 733i provides all the luxury one could reasonably expect to find in a car of this price bracket, its driver is not at a disadvantage compared to the driver of any other car. The tactile sensation of a true sports sedan.

If the engineers at the Bavarian Motor Works are known for anything, it is the unerring ability to incorporate the qualities of size and luxury into sedans that perform like two-seat sports cars. And the BMW 733i may well be their most significant achievement.

Its four-speed manual transmission (automatic is available) slips precisely into each gear. Its acceleration comes up smoothly with the turbine-like whine so characteristic of the fuel-injected, 3.8-liter BMW engine. Its interior is a biomechanically engineered to actually include the driver as one of the functioning parts of the car itself.

Yet much of the credit for the technical superiority of the 733i rightfully belongs to its highly innovative suspension system. Independently on all four wheels, with a patented "double-pivot" front axle, it provides the driver with a tangible sense of control — an uncommon feel of the road — that belies its size and luxury.

So successfully is all this accomplished that, when you drive the BMW 733i for the first time, you will experience an almost total oneness with the car.

Service as efficient and reliable as the car itself.

An automobile as thoroughly engineered and meticulously constructed as the BMW 733i deserves competent, reliable servicing.

While it would certainly be inaccurate to claim perfection, it is, nevertheless, a fact that no more complete or innovative a technical training program exists in the automotive business than the one BMW mechanics are required to attend on a regular yearly basis.

And this human wisdom combined with the friction perfection of the costly computerized equipment assures rapid routine servicing, accurate engine tuning, and diagnosis of any pending problem.

If you'd care to judge the BMW 733i for yourself, simply stop by your BMW dealer and he'll arrange a thorough test drive for your convenience.

The Ultimate Driving Machine.
Bavarian Motor Works, Munich, Germany.
THE BMW 733i. IT ALLOWS YOU TO SIT IN THE LAP OF LUXURY AND STILL DRIVE A BMW.

Traditionally, any great increase in the size of a car and the creature comforts contained therein is accompanied by a corresponding loss of performance. Army evidence of this tradition can be seen lumbering down the highways of the world, luxury sedans that are infinitely more stimulating to sit in than to drive.

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

A TACTILE SENSATION OF TRUE SPORTS STAN.

If the engineers at the Bavarian Motor Works are known for anything, it is their unrivaled ability to incorporate the qualities of size and luxury into sedans that perform like two-seat sport cars. And the BMW 733i may well be their most significant achievement. Its four-speed manual transmission (automatic is available) slips precisely into each gear. Its acceleration comes up smoothly with the turbine-like whine of the fuel-injected 3.3-liter BMW engine.

Its interior is a biomechanically engineered to actually include the driver as one of the functioning parts of the car itself. Yet much of the credit for the technical superiority of the 733i rightfully belongs to its highly innovative suspension system. Independent on all four wheels, with a patented "double-pivot" front axle, it provides the driver with a tactile sense of control—an uncanny feel of the road—that belies its size and luxury.

So successful is all this accomplished that when you drive the BMW 733i for the first time, you will experience an almost total oneness with the car—service as efficient and believable as the car itself. An automobile as thoroughly engineered and meticulously constructed as the BMW 733i deserves competent, reliable servicing. While it would certainly be inaccurate to claim perfection, it is, nevertheless, a fact that no more complete or integral technical training program exists in the automotive business than the one BMW mechanics are required to attend on a regular yearly basis.

And this human wisdom combined with the inhuman perfection of costly computerized equipment assures rapid routine servicing, accurate engine tuning and diagnosis of any impending problem. If you'd care to judge the BMW 733i for yourself, simply show your BMW dealer and he'll arrange a thorough test drive for you at your convenience.

THE ULTIMATE DRIVING MACHINE.

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

One of the least-produced works in the Shakespearean canon, 'The Winter's Tale' is perhaps the 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 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 ill, 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' steps 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 Galathea, 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 NOTE ON 'THE WINTER’S TALE'

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 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 hilarious reenactment 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’ steps of sin, repentance, and redemption through the play’s trapdoors are pre-Christian, the story is pivoted 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 plot exists on a preconceived, 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.
At last. A great new line of wicker.
Check it out at Cinnamon Toast.

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

Cinnamon Toast, 3565 Sacramento Street, San Francisco, (415) 921-1626. Open Mon-Sat, 11:30-5:30

News & Notes

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

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

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

TICKETS-BY-TELEPHONE
(415) 673-6440
Visa & Mastercharge accepted
(5.50 service charge per order)

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

Chenin Blanc, the charming grape used in the Louis River Valley, has developed over time of its own accord, a fruity quality here in the Napa Valley vineyards. Our bottling is a delicate balance of natural sweetness and crispness. This is a wine to offer with snails and chicken dishes.

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

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

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

BROTHER TIMOTHY'S NAPA VALLEY NOTEBOOK

Send us your comments on your favorite white wine. You can write to:

CHRISTIAN BROTHERS WINERY
2100 People Avenue
Napa, California 94559

A Month in the Country

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

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

Cinnamon Toast, 3585 Sacramento Street, San Francisco, (415) 921-1128. Open Mon Sat. 11:30-5:30

News & Notes

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

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

We respectfully ask your cooperation in arriving on time for A.C.T. performances and, should you be delayed, your patience in awaiting the designated time for late seating. On Monday through Thursday evenings, performances start promptly at 8. On Friday and Saturday evenings, the time is 8:30. 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. Only the most 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) 966-1690.

TICKETS-BY-TELEPHONE

(415) 673-6440

Visa & Mastercharge accepted

(5.50 service charge per order)

BROThER TIMOTHY'S NAPA VALLEY NOTEBOOK

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

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

Chenin Blanc, the charming grape used in the Late Harvest, has developed over every of its wonderful fruity quality here in the Napa Valley vineyards. Our bottling is a delicate balance of natural sweetness and dryness. This is a wine to offer with desserts and chicken dishes.

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

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

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

Gallmeyer's, The Christian Brothers Napa California

WORLDWIDE DISTRIBUTORS: FRINK & SCHOELL, INC. SAN FRANCISCO, CALIFORNIA, U.S.A.
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
Scene by RALPH FUNDELLIO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LANNAN

the cast

Nate Miller—MICHAEL WINTERS
Essie—ANNE LAWDER
Arthur—MICHAEL X. MARTIN
Richard—THOMAS M. NAMHRWOLD
Mildred—LIBBY BOONE
Tommy—EDWARD LAMPE
Sid Davis—DAVID DAVIS
Lily Miller—JOY CARLIN
Muriel McComber—JANICE GARCIA
David McComber—JOSEPH BIRD
Wint Selby—THOMAS OGLESBY
Belle—KATHRYN CROSBY
Norah—PENELA COURT
Barbara—BRUCE WILLIAMS
Salesman—GERALD LANCASTER

scene changers

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

Act One

Scene I
Scene II
Dining-room of the Miller home—afternoon 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

Nate Miller—Allen Fletcher; Essie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Bicks; Tommy—Andy Tunell; Sid Davis—Ray Bick; Lily Miller—Candace Barrett; David McComber—William Paterson; Muriel McComber—Leslie Hicks; Wint Selby—Daniel Kerr; Belle—Barbara Drickson; Norah—Kate Fitzmaurice; Barbara—Richard Denison; Salesman—Mark Murphy.

Stage Manager—SUZANNE FRY

When Eugene O'Neill's sentimental comedy Ah, Wilderness! opened on Broadway in October, 1933, audiences and critics alike were startled by the playwright's apparent change of heart. The man who had emerged as America's foremost dramatist of guilt, failure, and neurotic suffering, seemed to have done an about-face in presenting the American public with a wholesome portrait of American family life at the turn of the century—patriotic, life-affirming, completely devoid of tragic overtones. It was not the only "first" about the production, which starred George M. Cohan in the role of Nate 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 on stage in a show written by any 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 Nate Miller and Wallace Berry, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Robin Mamanoulin remade the film as a semi-musical under the title Summer Holiday.

The Theatre Guild revived the play in 1941, with movie favorite Harry Carey in the lead. Reviews 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 on 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 centennial celebration, the production was billed as a "valentine to America."
THE AMERICAN CONSERVATORY THEATRE

AH, WILDERNESS!

1933

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNCIELLO

Costumes by ROBERT MORGAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

Nat Miller—MICHAEL WINTERS

Essie—ANNE LAWDER

Arthur—MICHAEL X. MARTIN

Richard—THOMAS M. NAHROWLD

Mildred—LIBBY BOONE

Tommy—EDWARD LAMPE

Sid Davis—DANIEL DAVID

Lily Miller—JOY GARLIN

Muriel McCumber—JANICE GARCIA

David McCumber—JOSEPH BIRD

Wint Selby—THOMAS O'GILSBY

Belle—KATHRYN CROSBY

Nora—PENELOP COURT

Bartender—BRUCE WILLIAMS

Salesman—GERALD LANCASTER

scene changers

Bruce Paul Abbott, Fedeia 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 4, 1908.

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—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 Bikes; Tommy—Andy Tunnel; Sid Davis—Ray Birk; Lily Miller—Candace Barrett; David McCumber—William Paterson; Muriel McCumber—Leslie Hicks; Wint Selby—Daniel Kerr; Belle—Barbara Dickson; Nora—Kate Fitzmaurice; Bartender—Richard Denison; Salesman—Mark Murphy.

Stage Manager: SUZANNE FRY

When Eugene O'Neill's sentimental comedy Ah, Wilderness! opened on Broadway in October, 1933, audiences and critics alike were startled by the playwright's apparent change of heart. The man who had emerged as America's foremost dramatist of guilt, failure, and neurotic suffering, seemed to have done 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 269 performances, the longest run on O'Neill's script enjoyed during the playwright's lifetime.

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

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 Robert Marmoulet made 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 past 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."
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 cranking 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 BALTMore, and his new play was The 5th of July, which, when 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, “Play is 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 needs—shouldn’t be stated in so many words, right off. It should override 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 elegy to that era written out of pain with reluctance and frustration.

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

Still, he survives, controlling his psychic wounds behind a quizzical sense of humor, while sharing the ramshackle 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 disillusioned 60s activist; her incorrigible, precocious teenage daughter, and his sometimes too substantive lover, Jed. The three are convening to consider the sale of the house to two friends of Ken’s Berkeley antifascist 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-copulatory, post-holiday depression.

The most flamboyant character is Grace, even on the verge of a breakdown and decadent to the core as she tries to scatter her way up the pop music ladder. The wealthy copper heiress would be a country-western singer one her jews look 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 pietously burnt-out.

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

None of them are precisely crazy, but there’s a lot of disassociation going on; nothing batter, however, than what’s in the Talley household. Aunt Sally can’t quite resolve to scatter the ashes as she was instructed to do and so instead dries roses in them. Her niece, June, has resigned herself to making muffins that no one wants to eat while solemnly 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 gossiping 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 make 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 comedy, 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, reifications, interests and expectations of their foggy minds. Through a series of “Incidents and malapropisms,” 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 dedication.”

The play, director Edward Hastings feels, is a passionate plea for us “to get on with it. To go back to the grave of all the ideas we wanted to fulfill. 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, maladaptive, irrational world outside our doors this very moment.

—Blake A. Simons
THE 5TH OF JULY: LAFOND 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 riveting play, a play with cracking humor and tender heart; and it was immediately recognized as an original and moving piece of theatre.

The playwright was Laffond Wilson, best known for THE HOT NOT 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, carries a coherent meaning in space. The meaning isn't...it really shouldn't...be stated in so many words, right off. It should outtake 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—one mouthful in metaphor, others expressed directly, all elaborated 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 guileless sense of humor, while sharing the rambling house with a host of family eccentrics: Aunt Sally, who carries her husband’s ashes around in a candy box and sometimes leaves them in the refrigerator; her sister, June, a disillusioned 60s activist; her incorrigible, precocious teenage daughter, and her sometimes too subtle lover, Jed.

They are convened to consider the sale of the house to friends of Ken’s Berkeley antar 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.

There have been close relationships here, the first of which are evoked, the second shared, the third of which is implied. The post-activist, post-coital, post-holiday depression. The most flamboyant character is Genie, ever on the verge of a breakdown and descended to the core as she tries to bring their way up the pop music ladder. The weapon copper heiress would be a country-western singer only her jeans look whenever she attempts to cut a record. Perhaps they’ll uncoil in the quiet of the music. One moment she is ready to devour life whole with relish; the next she is pitifully burned-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 tool. None of them are precisely crazy, but there’s a lot of disassociation going on, nothing buttd, 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 instead dries them in her niece, June, has resigned herself to making muffins that no one wants to eat while 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 saying on the sexual activities of the youths, dressing in outlandish clothing, clinging 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 commentary, spinning in a vacuum called, for lack of a different term, “the,” sharing what climates of thought and feeling that come through the clash of reminiscences, recriminations, interests, and expectations of their foggy minds. Through a series of motifs 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 mood, malaise, irrational world outside our doors this very moment.

Blake A. Samson
THE CALIFORNIA ASSOCIATION FOR A.C.T.

OFFICERS AND DIRECTORS

Cyril Maginn
President

Albert J. Moorman
Vice President

Mrs. H. Harrison Sadler
Vice President

Woodward Kingman
Treasurer

Mrs. Charles de Limur
Secretary

Richard J. Bradley
Carleton F. Bryan
William H. Draper III
Mrs. Seymour F. Farber
David Fasken
Tully M. Freeman
Mrs. Gordon Getty
Mrs. Edward J. Ginzton
A. Adrian Grunin
George Gund
William R. Hambrecht
Mrs. Robert E. HUNTER, JR.
Mrs. Franklin P. Johnson, JR.
Mrs. Maryon Davies Lewis
Mrs. Nancy MacGuire
Mrs. John W. Mailiard III
Roderrick M. McManigal
Mrs. Alexander Mehran
Mrs. Maurice Oppenheimer
Manfred E. Pont, M.D.
Mrs. Cecil Poole
Dr. Richard M. Sax
J. Gary Shander
Mrs. Melvin M. Swig
A. Alfred Taubman
Mrs. John A. Victor

Staff

Philip A. Mallet, Development Director
M. Melanie Beene, Assistant Director
Gretchen Cebrian, Director, Special Projects
Patricia Egan, Office Manager
Lisa Sohn, Fulfillment/Coordination Researcher
Roz Johnson, Administrative Assistant
Lanny Baunagnet, Bookkeeper
Linda Cohen, Typist

Support Organizations

Young Conservatory Parents

Association

Mrs. John Tricot, Co-Chairperson
Ms. Janice Bianchi, Co-Chairperson
Action Committee

Mrs. Adolphus Andrews III
Mrs. Gray Atkinson
Mrs. Mypa A. Baillie
Mrs. Ruth Barton
Mrs. Katharine Betman
Mrs. John Bowes

Mrs. Montgomery Carter
Mrs. Gretchen Cebrian
Mrs. Louis Cebrian
Mrs. Emaeles Chapman
Mrs. Bud Cohen
Mrs. Audrey Cossen
Mrs. Christian Gamburg III
Mrs. Charles Bilumur
Mrs. Harry Doniol
Mrs. Robert Dishiord
Mrs. Ruth Dohn
Mrs. Edwina Evers
Mrs. Jack Falvey
Mrs. Charles Fay
Mrs. Donald Fisher
Mrs. Mortimer Fleishhacker
Mrs. Richard Freeman
Mrs. George Freeday
Mrs. Sue Freeman
Mrs. Clair Fuller
Mrs. Gordon Getty
Mrs. Edward Grundfast
Mrs. Richard Gonzales
Mrs. Miriam Henson
Mrs. T. A. Griffin
Mrs. Edward Gruenberg
Mrs. Groldo Grossky
Mrs. Gordon Gubser
Mrs. Phyllis Cobb Hale
Mrs. Brenda Homan
Mrs. Robert E. Hunter, JR.
Mrs. Donna Hutchinson
Mrs. Proctor Jones
Mrs. Raymond Jones
Mrs. Joseph Knowland
Mrs. Rosalie Kotman
Mrs. Richard Kunin
Mrs. Robert Langdon
Mrs. Maryon Davies Lewis
Mrs. Cyril Maginn
Mrs. John Ward Mailiard III
Mrs. Louis Marten
Mrs. Francis A. Martin Jr.
Mrs. Rosalind McEwen
Mrs. Alexander Mein
Mrs. John Mendes
Mrs. Mercedes Miller
Mrs. Walter Newman
Mrs. Maurice Oppenheimer
Mrs. Paul Pollock
Mrs. George Pote
Mrs. John Rossmans
Mrs. Robert Scull
Mrs. Albert Stiefvater
Mrs. Samuel Shaw
Mrs. Hoover Slater
Mrs. Beatrice Trego
Mrs. Richard Thiobert
Mrs. John T. Thrun, JR.
Mrs. William Turnbull
Mrs. John A. Victor
Mrs. Richard Walker
Mrs. Grace Van Buren-Garpecke
Mrs. Frederick Waddbridge
Mrs. Charles Wiles
Mrs. Ray Wills
Mrs. Sally WIfingston
Mrs. Cynthia WOods
Mrs. Adele Zeiler

The American Conservatory Theatre wishes to express its gratitude to the following national organizations for their major support of its pro-
grams: the National Endowment for the Arts in Washington, D.C., a federal agency, the Shubert Foundation, the Ford Foundation, the Corporate Theatre Fund, the Dramatists Guild Fund, Inc., the Guggenheim Foundation, Inc., and the City and County of San Francisco's Publicity and Advertising Fund.

Gourmet Soups and Quiche served in the company of the Great and Near Great of our theatre world.

DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN
THE CALIFORNIA ASSOCIATION FOR A.C.T.

OFFICERS AND DIRECTORS

Cyril Magnin
President
Albert J. Moorman
Vice President
Mrs. H. Harrison Sadler
Vice President
Woodward Kingman
Treasurer
Mrs. Charles de Limur
Secretary

Richard J. Bradley
Carleton B. Bryan
William H. Draper III
Mrs. Seymour Farnber
David Fasken
Jully M. Friedman
Mrs. Gordon Getty
Mrs. Edward G. Gunston
Adrian Gruhn
George Guil
William R. Hambrecht
Mrs. Robert E. Hunter, Jr.
Mrs. Franklin P. Johnson, Jr.
Mrs. Martyon Davies Lewis
Mrs. Nancy MacHague
Mrs. John W. Mailhiard III
Rodger R. McManus
Mrs. Alexander Mehran
Mrs. Maurice Oppenheim
Marian E. Pont, M.D.
Mrs. Cecil Pooler
Dr. Richard M. Sax
Sally Shansky
Mrs. Melyn M. Stigl
A. Alfred Taubman
Mrs. John A. Victor

Staff

Philip A. Mallett, Development Director
M. Melanie Beene, Assistant Director
Gretchen Cebrian, Director, Special Projects
Patricia Egan, Office Manager
Lisa Sonne, Fundraising/Development Researcher
ROZ Johnson, Administrative Assistant
Lanny Bauguet, Bookkeeper
Linda Cohen, Typist

SALMAGUNDI

Gourmet Soups and Quiches served in the company of the Great and Near Great of our theatre world.

DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN
TO THE AUDIENCE

Please—while in the auditorium:
1. Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry refreshments.
2. Please note the NEAREST EXIT. In an emergency, WALK, do not run, to the exit. (By order of Mayor and city's Board of Supervisors.)

Credits: WILIAM GANSLEIN, DENIS ANDERSON, and HANK KRANZLER for A.C.T. PHOTOGRAPHY

Special Thanks: To Laurel Moats; to A New Leaf Florist on California at Hyde Sts. (771-1066) for opening night flowers; The Focal Point, 2368 Ashby Ave, Berkeley, S.C. for a Winter's Tale recorded at Filmmakers Heider Recording, San Francisco.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 5 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marin's Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin's Memorial Theatre Box Office. For additional information call 772-8440.

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

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

THE AMERICAN CONSERVATORY THEATRE

presents

A MONTH IN THE COUNTRY

by IVAN TURGENEV
Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

The members of A.C.T. respectfully dedicate this production to Dr. and Mrs. H. Harrison Sadler 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 LANNAN

the cast
Natasha NATALYA
Rakitin PETER DONAT
Anna ANNE LAWDER
Lizavetta BARBARA DIRICKSON
Schuma BRUCE WILLIAMS
Kolya AARON REMICK
Beliaev THOMAS O'LEARY
Shigalitsky RAFE BIRK
Vera HEIDI HELEN DAVIS
Arcady WILLIAM MCKEEREHAN
Boshintsov GERALD LANDCAST
Katya LIBBY BOONE
Malvev 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; Shigalitsky—Gerald Lancaster; Arkady—Richard Denison; Boshintsov—Sydney Walker; Beliaev—Michael X. Martin; Schuma—Isaiah Whitlock, jr.; Malvev—Robertson Smith; Anna—Candace Barrett; Natalya—Susan E. Pellegrino; Lizavetta—Joy Carlin; Vera—Janice Garcia; Katya—Cynthia Silvis; Kolya—David Brosten.

Stage Manager: RAYMOND B. GIN

Chinese Food Lovers!

Become a subscriber to WOK TALK and enjoy:

1. Your life at one of the great cuisines of the world. You will be given menu ideas, easy-to-follow recipes, and tips on where you will send in to prepare and enjoy authentic Chinese rice dishes.
2. A personalized fortune cookie!

Telephone now. Only $10.00 for one year. (Sorry, no renewals.) Satisfaction guaranteed. Send your check or money order to:

The Chinese Grocer
Dept. A.16—229 FOUR SEASONS
San Francisco, California 94108

GIFTS & LINENS

3081 Sacramento Street
San Francisco, California

Stop by before theater, after theater or anytime and enjoy Mr. Boston Cocktails featured at SYDNEY DUCKS OFF Union at Union and Van Ness and at BARRITT'S PUB Jackson Square.
TO THE AUDIENCE

Please—while in the auditorium:
- Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry 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.)
- Special Guests: To Laurel Moats, to A New Leaf Florist on California at Hyde Sts. (771-1066) for opening night flowers. The Focal Point, 2038 Ashby Ave, Berkeley. Score for The Winter's Tale recorded at Filmmakers/Heiser Recording, San Francisco.

**TICKET INFORMATION:** The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to A.C.T.'s Memorial Theatre shows are also available 90 minutes prior to curtain at the A.C.T.'s Memorial Theatre Box Office. For additional information call 673-9400.

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

**TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 400 GEARY ST., SAN FRANCISCO 94102.**
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 Nicholawan 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, peaceful drifting out to sea of old, aristocratic Russia.

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

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

—Blake A. Samson

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

Ivan Turgenev (1818-83) wrote A Month In the Country at a time of great political and cultural ferment in Russia, 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—optimist, unreal, overlaid 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 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 conscientious director Alexander Radishchev.

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

Sebastiani VINEYARDS • PO Box AA • Sonoma, California 95476

Reminiscence of Hawaii! you'll love the KON TIKI HOTEL's beach in Polynesian Land with mosaic- green heated pool and AQUA SPA. 111 newly renovated deluxe air-conditioned rooms with direct dial phones at moderate prices. Waterpark, In-room Private Spa and Lanai Suites also available plus a FREE Continental breakfast served daily.

Make your next trip to sunny Phoenix a memorable "holiday" at the KON TIKI HOTEL.
‘A MONTH IN THE COUNTRY’:
ONE OF THE THEATRE’S
LANDMARK ACHIEVEMENTS

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

With news of the French Revolu-
tions 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 super-
ficiality 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—glo-
lant, unreal, overladen Russian
Romanticism; but Romanticism did
not die out completely in Russia. In-
stead, 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 poignant stories of Nikolai Gogol,
the tragic plays of Alexander
Ostrovsky (one of the first dramatists
to copy the speech of everyday life)
and in the romantic poetry of
Lermontov, Pushkin and the con-
science-stricken aristocrat Alexander
Radishchev.

A similar progression could be
seen in the visual arts as well: in the
gene paintings of Venetianism; the
outdoor scenes of Ivanov; in
Kram-
skoy’s melancholic portraits of com-
momers, and the lyrical landscapes of
Kunji. The best would come with
Rasputin, the unquestioned master of
profoundly perceptive likenesses.

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

The procession had formed, with
Turgenev towards the front; later
would come Chekhov, Ibsen, Strin-
berg 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 Harriet figures, Rudin, in
Russian literature in his first novel,
Turgenev then spoke of a contrasting,
quixotic type in his famous essay
“Harriet and Don Quijote.” He saw
his motherland moving from a breed-
ing, suicidal world to Don Quijote’s
golden age.

The resounding defeat on Russian
soil of the Crimean War crushed this
exuberance, shattering the com-
plicity of Nicholawan Russia. It left a legacy of grim, 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 gener-
ations, of the romantic “fathers” and
the iconoclastic “sons.” Russia was
slipping into wars of lament or
escapism.

Soon to come were the even more
wilting 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 superfi-
ciality came a social and cultural
upheaval: an art form—realism—bet-
ter 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
the theatre’s landmark achievements.

—Blake A. Sampson
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. As Director of 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 Iskrenn in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1968. The next few years found him directing at Houston's Alley Theatre, San Francisco's ACT, the Studio Theatre, the 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 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 for the libretto for an opera, Natalie Petrowa, with composer Lee Hoiby. Based on a Month in the Country, in 1964, he directed Tartuffe and Home to Shakespear at Lincoln Center, then travelled to London to recreate his staging of Six Characters. As a full-time professor at the College of the City of New York, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant and an NBC's 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 Contract, Cynara de Bergerac, The Crucible, Taming of the Shrew, The Cherry Orchard, King Richard III, Jummers, 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 from 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. He is also a consultant for F.A.D.P.T. and is regularly appointed a member of the Board of Directors of LITNA, the League of 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 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 Play in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Samness 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 four summers as a resident director for the Eugene O'Neill Theatre Conference in Connecticut and the Square Valley Community of Writers. He staged the American production of Sir Michael Rodgriguez in Shakespeare's People and directed the Australian premiere of HOT L. BALTMore. He directed the English language premiere of Wit by Menotti's Valentin and Valentine 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 are the Oregon Shakespeare 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, As You Like It, and Old Lace, The Hostage, Antony and Cleopatra, Othello, Paradise Lost, Hedren VII, The Letter, Heterosexual, THE HOT L. BALTMore, The Miser, The Ruling Class, Absurd Person Singular, the world premiere of Tennessee Williams' The Two Enactments and Desire Under the Elms, which was one of two plays selected to tour the Soviet Union as part of the U.S.A. U.S.S.R. Cultural Exchange Program as well as A. Wilderness, which toured Hawaii and Japan this summer. Fletcher has also translated and directed numerous other 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 an Associate President of the A.C.T. Board of Trustees since its inception in 1965. Mrs. Markson has also been instrumental in the creation and growth of the Milwaukee Repertory Theatre, and has participated in many national arts.
WHO'S WHO AT A.C.T.

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. He 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 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 Sainthood of Margery Kempe. Epiphany, 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 several summers as a resident director of the Eugene O'Neill National Playwrights Conference in Connecticut and the Square Valley Community Theatre. He staged the American production 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 Soviet play Valentin 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 companies he has directed for are the Oregon Shakespearean Festival, San Diego 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, Antigone and Old Lace, The Hostage, Antony and Cleopatra, Othello, Paradise Lost, Hedda Gabler, The Lariat of Hesperus, The Hot L. Baltimore, The Miser, The Ruling Class, Absurd Person Singular, the world premiere of Tennessee Williams' This Advenntures and Desire Under the Elms, which was one of two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as A Midsummer Night's Dream, 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 as a Vice President of the A.C.T. Board of Trustees since its inception in Pittsburgh in 1965. Mrs. Markson was also instrumental in the creation and growth of the Milwaukee Repertory Theatre, 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. 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 she led the invitation of the Ministry of Culture who 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.

STEVEN PORTER (Guest Director) has directed several plays on Broadway for the Mark Taper Forum and The Circle in the Square. For the Circle, he directed John Barrymore's Man and Superman starring George Grizzard. Multitour's Tartuffe starring John Wood and Tamiris Grimes, Marguerite Duras' Trees in the Days of Starving Children starring Mildred Dunstan and The Importance of Being Earnest. For Phoenix he directed his own translation of Multitour's Don Juan, Chekhov's The Cherry Orchard, and The Shylock starring Edwin Walker. Porter also directed the Phoenix productions of Harvey with Helen Hayes and James Stewart later seen with Bill Young and Shirley Booth in San Francisco and The School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford in Grimes in the successful revival of Private Lives for which James Stewart received the Tony. He has directed more than 100 productions at leading regional theatres, including the Tymane, Guthrie, the Mark Taper Forum, the Shakespeare Festival both in Brownsville, Kentucky, the Central California, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series, the A.C.T. directed Rules of the Game, A Touch of the Poet and End of Summer.

CANDACE BARRETT directs the Young Conservatory. She is a commercial director performing with the company. At A.C.T. she appeared in As You Like It, Pillars of the Community, All the Way Home, A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth, Sydney in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among her many roles at A.C.T. are a Christmas Carol, as Nurse Sweet in The National Health and Great Gramman in All the Way Home, as well as the plays in Progress and production of A Midsummer Night's Dream.

LIBBY BOONE, who studied at the Front Street Theatre in Minneapolis, joined the company this last season after studying in the Advanced Training Program. She appeared in A Christmas Carol, as Nurse Sweet in The National Health and Great Gramman in All the Way Home, as well as the plays in Progress and production of A Midsummer Night's Dream. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was seen in The Glass Menagerie. When You're in Back Red Ryder and Orpheus Descending.
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. Her interest and involvement in the International Theatre Institute, coupled with her commitment to international cultural exchange, demanded her acting as liaison for A.C.T.’s landmark tours to the Soviet Union and Japan. Last year, at Mrs. Markson’s 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 Caesar’s Knock Knock, and last year directed the Feydeau farce, Hotel Paradise. 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 journalism won a major international film award. 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, Salisbury, Augsburg, and taught and directed at the University of London, the State University of New York at Binghamton 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 Circle in the Square and Circle in the Square. For the Circle in the Square, he directed The Chairs’ Man and Superman starring George Grizzard, Molierie’s Tartuffe starring John Wood and Tammy Grimes, Moliere’s Don Juan, Chez De Fer, Rules of the Game, and They Knit What They Want. For A.P.A. he directed Threepenny opera 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.

CANDACE BARRET directs the Young Conservatory and works with performers to help them perform to the best of their ability. At A.C.T. she directed the Pillars of the Community; Hermitage; Scene Stealer, This Is An Entertainment; Equus; Valentin and Valentina, All the Way Home, The National Health and Pearl Say Gravit; She has studied at Northwestern University and graduated from the New School for Drama in Chicago. She has taught at the Lab School in Chicago and at the William Shakespeare Festival she played Titania in A Midsummer Night’s Dream, the Nurse in Romeo and Juliet and Room Service as well as appearing in many other roles. At the Pacific Conservatory of the Performing Arts she played the title role in Pirandello’s Enrico IV and starred as The Madwoman of Chaillot, Cabaret, Hotel Paradiso and A Midsummer Night’s Dream. Most recently she has directed The Member of the Wedding for the Old Globe Theatre in San Diego. She 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.

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 Grammam in All the Way Home, as well as in the Plays in Progress production of Affirmation in Jesus. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was seen in The Glass Menagerie, You Can’t Go Back, Red Ryder and Orpheus 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 Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T., she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy and Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gracchus by John Robison for A.C.T.’s Plays in Progress, and Israel Horowitz’s Mackeral for the Berkeley Stage Company.

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Nah 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.

PELOPE 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 Arts and with David Mamet, and has an M.F.A. from the Goodman School of Drama.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Pirate, The Entertainer and The First Gentleman (Theatre World Award, best featured actor). He also appeared with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in Hadrian VII, The Magistrate and Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Absurd Person Singular.

KATHRYN CROSBY, who joined the company last year, 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 12 states. Next year, a Texas native and the mother of three, she is the widow of the late, celebrated actor 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.

BARBARA DIRICKSON joined A.C.T. as a member of the training program this past summer. Before coming to A.C.T., she appeared in The Bishop’s Wife and Julius Caesar at Boston Playhouse, and as Lucy in The Time Traveler at San Diego Playhouse.

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 Saki in Yeats’s The August Moon. Recently an actor with the Oregon Shakespeare Festival, Richard III, and The Taming of the Shrew at Ashland, his assignments ranged from the Soviet theater in Antony and Cleopatra to Lumina 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.

DANIEL DAVIS celebrates several theatrical anniversaries this season—his fifth with A.C.T., his fifteenth as an actor, and, as the author of this Writer’s Log, his 25th Shakespearean role. He has appeared in many productions on and off Broadway, Davis played oppositeleading starin the national tour of Hamlet. She has performed extensively with major regional theatres in the United States and Canada, including the Stratford, ON, and Stratford, Conn. festivals. Her roles at A.C.T. include Clarence in Richard III, Dr. Hordern in The Cherry Orchard, Pillars of the Community, Jumpers, The Cheiding, Get marriage, Gorse, Peer Gynt, Greek, 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 M. The Shakespeare Festival. She performed with Sada Thompson at the Weston Playhouse in Shy.

BARDIA DIWAN joined A.C.T. in 1979 as a part of the training program. Since then, he has appeared in The Seagull, The Winter’s Tale, The Comedy of Errors and Hamlet. His other credits include the Utah Shakespearean Festival and the Bay Area Stage. He is currently studying at the National Institute of Dramatic Art in New Zealand.

KATHY DONALDSON is the daughter of A.C.T. artistic director, John Donaldson. She was a member of the company’s training program in 1980-81 and returned to the Tivoli Theatre in London as an exchange student. She has appeared in numerous productions in London and New York, including The Importance of Being Earnest, A Midsummer Night’s Dream and The Caucasian Chalk Circle. She is currently a student at the American Conservatory of Drama in Paris.

RICHARD DUNN joined A.C.T. in 1979 as part of its training program. Since then, he has appeared in Hamlet, Othello, The Taming of the Shrew, Julius Caesar, Peer Gynt, Showboat, A Christmas Carol and Hotel Paradiso. He is currently a student at the American Conservatory of Drama in Paris.

BRITTANY DURHAM joined A.C.T. as a member of the training program in 1980. She has appeared in Hamlet, A Midsummer Night’s Dream, The Taming of the Shrew, Julius Caesar, Peer Gynt, Showboat, A Christmas Carol and Hotel Paradiso. She is currently a student at the American Conservatory of Drama in Paris.

HEIDI HELEN DAVIS joined A.C.T. last season after two years in the Advanced Training Program and spent three years at the San Francisco Conservatory of Music. She has studied for three seasons at the San Francisco Conservatory of Music. She has appeared in A.C.T.’s productions of Peer Gynt, Othello, Julius Caesar, Hotel Paradiso, A Christmas Carol and as Eva in Absurd Person Singular.

ALLAN DUNN joined A.C.T. in 1980 as a part of the training program. Since then, he has appeared in Hamlet, Othello, The Taming of the Shrew, Julius Caesar, Peer Gynt, Showboat, A Christmas Carol and Hotel Paradiso. He is currently a student at the American Conservatory of Drama in Paris.

KATHY DONALDSON is the daughter of A.C.T. artistic director, John Donaldson. She was a member of the company’s training program in 1980-81 and returned to the Tivoli Theatre in London as an exchange student. She has appeared in numerous productions in London and New York, including The Importance of Being Earnest, A Midsummer Night’s Dream and The Caucasian Chalk Circle. She is currently a student at the American Conservatory of Drama in Paris.

KATHY DONALDSON is the daughter of A.C.T. artistic director, John Donaldson. She was a member of the company’s training program in 1980-81 and returned to the Tivoli Theatre in London as an exchange student. She has appeared in numerous productions in London and New York, including The Importance of Being Earnest, A Midsummer Night’s Dream and The Caucasian Chalk Circle. She is currently a student at the American Conservatory of Drama in Paris.

KATHY DONALDSON is the daughter of A.C.T. artistic director, John Donaldson. She was a member of the company’s training program in 1980-81 and returned to the Tivoli Theatre in London as an exchange student. She has appeared in numerous productions in London and New York, including The Importance of Being Earnest, A Midsummer Night’s Dream and The Caucasian Chalk Circle. She is currently a student at the American Conservatory of Drama in Paris.

KATHY DONALDSON is the daughter of A.C.T. artistic director, John Donaldson. She was a member of the company’s training program in 1980-81 and returned to the Tivoli Theatre in London as an exchange student. She has appeared in numerous productions in London and New York, including The Importance of Being Earnest, A Midsummer Night’s Dream and The Caucasian Chalk Circle. She is currently a student at the American Conservatory of Drama in Paris.
JOY CARLIN graduated from the University of Chicago and has studied at the 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 Keeler, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Guerchouz by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's Mackeral 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.

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. The O'Neill Theatre and 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 Paradise and the N.F.T. production of The Taming of the Shrew.

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, Jr. in The Zoo Story, and Salieri in Yeats House of the August Moon. Recently an actor with the Oregon Shakespeare Festival, after receiving his B.A. from Antioch College, A.C.T. As Richard III, his role in The Hound of the Baskervilles, his assignment ranged from the Sophocles in Antony and Cleopatra to Lucullus in The Taming of the Shrew. As 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 in 1976. She has been seen in Julius Caesar, The Master Builder, Natural Born, A Christmas Carol, Hotel Paradise and is currently touring with the N.F.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 a recent tour of 83 cities in 21 states over a three-year period. Crosby is the mother of three children. She was in the Broadway production of The Entertainer and has appeared in regional theatre.

HEIDI HELEN DAVIS joined A.C.T. last year after two years in the Advanced Training Program and appeared in The House of Blue Leaves, Broadway and Family Album, returns to A.C.T. after a recent tour of 83 cities in 21 states over a three-year period. Davis, who has appeared in regional theatre, has appeared in the 1976-77 season of Julius Caesar, Hotel Paradise and as Eva in Absurd Person Singular.

PETER DONAT has appeared at A.C.T. for nine seasons. His Broadway appearances include The Chinese Prince Minister, The Entertainer and The First Gentleman (Theatre World Award, best featured actor). He has also appeared in the recent musical productions of The Fantasia of Henry VIII. Davis has appeared in A.C.T.'s productions of Peer Gynt, Othello, Julius Caesar, A Christmas Carol, and as Eva in Absurd Person Singular.

WHAT ARE YOU WAITING FOR?

The fresh air and sunshine of a convertible can be yours today.

*Prices, electric & manual - Vinyl tops - Customizing

1090 SANT MAELO AVENUE
SOUTH SAN FRANCISCO
Open Saturday by Appointment

1-900-625-8285

Ask for Ken Harder
Customer Service
(415) 952-6276
Toll free (800) 632-2582
Northern Cal. Only

NORCAL t-tops, inc.

NORELCO

UltraSlim Executive Notelet

How timely is it? It weighs just a bit over 8 ounces, and measures only 5 1/4 x 2 7/16 x 3/4 inches. Wherever you go, it's sure to take your Ultra Slim along to capture whatever you want to say.

The NORELCO Phonograph was invented through industrial design.
Uniquely Different.

include Godfather II, The Hider, to the New Zealand School of Speech & Drama, Tarzana for the Oregon Shakespearean Festival and Guys and Dolls during the 1977/78 season. He has been a Guest Director at 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 Teaching Program.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Shakespeare Festival and Guys and Dolls 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 Teaching 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 Juliard School in New York. At the University of Michigan Repertory Theatre she was a member of the company and had a leading role in the play. She has appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, The Way to Heaven, and in two plays in Progress productions.

LESLIE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Katherine in A View from the Bridge, Hodel in A 60313; for reservations dial toll free in U.S. (800) 421-4306, in Calif. (800) 382-4818

Near Beverly Hills and Hollywood, Le Parc provides all the relaxing amenities you could ask for: roof garden swimming pool, tennis court, sauna, gym and therapeutic pool. On a quiet street, it is only a few blocks away from the many restaurants of La Cienega Blvd. and a few blocks from the Pacific Design Center and the Cedars-Sinai Medical Center.

A complete complimentary breakfast and a daily cocktail party are included in the rate.

Le Parc
hôtel de luxe
733 N. WESTKNOLL • West Hollywood
California (213) 855-8888

For reservations dial toll free in U.S. (800) 421-4306, in Calif. (800) 382-4818

BENNET GULLORY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors' Workshop. He has directed Strikly Matrimony and last year's To Be Young, Gifted and Black. At the Little Fox Theatre 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 Paradise.

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 A.C.T. Theatre in Santa Rosa, Xorego Performoing Company, the Grand Comedy Festival and the Company Theatre of Berkley. 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 Tell Me the Truth, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentin and Valentina, Julius Caesar, and The National Health.

JANICE GARCIA returned to A.C.T. this summer after a season's absence to appear in All, 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 direction at the University of San Francisco. She also teaches in A.C.T.'s Young Conservatory.

NORTH BEACH
RESTAURANT

They still do. Each morning they make their own pastas, serve only the freshest meats, vegetables, fish and cheese. They bake and cut their own produce, hand-carry and prepare the foods in their kitchen. And they never serve the finest Italian and imported wines.

And now they have applied these same principals to a new restaurant, focused around the same on Child's Delight.

As the name implies, Basta Pasto specializes in fresh pastas and light meals served in an atmosphere of casual elegance and old San Francisco charm, presided over by one of the most famous chefs in San Francisco.


The Open Eagle Bar offers live music for the live music.

Basta Pasta, 1133 Columbus Avenue, San Francisco, 415-282-0800

For reservations dial toll free in U.S. (800) 421-4306, in Calif. (800) 382-4818

EMAPX
NOW PLAYING

Remembering when...

Best Value while in San Francisco...

Best Value while in San Francisco...

Best Value while in San Francisco...

FACTORIES
ONE OF THE BAY AREAS
onetogl"S

MAGAZINE MAILING LISTS OF THE BAY AREAS

MAGAZINE MAILING LISTS OF THE BAY AREAS

MAGAZINE MAILING LISTS OF THE BAY AREAS
**Uniquely Different.**

Include Godfather II, The Hidingburg, A Different Story, F.I.S.T., and an upcoming feature with Jane Fonda.

**SABIN EPSTEIN** directed The Cherry Orchard for the New Zealand Drama School, Tar-tuffe for the Oregon Shakespearean Festival and Guys and Dolls at the Old Globe Theatre in San Diego during the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mckay 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.

**BENNET GULLORY** joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors’ Workshop where he has directed Strikly Matrimony and last year’s To Be Young, Gifted, and Black. At The Little Fox Theatre he played several roles in One Flew Over the Cuckoo’s Nest, was seen as Morris in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on 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 Paradise.

**LAWRENCE HEBT** is now in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the Sierra Repertory Theatre in Santa Rosa, Xorongo Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkshire. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Deine Und Der Elgen, The Taming of the Shrew, Peer Gynt, Equus, Of Mice, A Christmas Carol, Valentian and Valentine, Julius Caesar, and The National Health.

**LESLE 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 in The Lute Uffer 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 alumni of Cal State, Northridge.

Near Beverly Hills and Hollywood, Le Parc provides all the relaxing amenities you could ask for. Roof garden swimming pool, tennis court, sauna, gym and therapeutic pool. On a quiet street, it is only a few steps away from the many restaurants of La Cienega Blvd. and a few blocks from the Pacific Design Center and the Cedars Sinai Medical Center.

A complete complimentary breakfast and a daily cocktail are included in the rate.

**Le Parc**

hôtel de luxe

733 N. WESTKNOLL • West Hollywood
California (213) 855-6886

For reservations dial toll free in U.S. (800) 421-4306, in Calif. (800) 292-4818
ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Susanna 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; Suze in THE HOT L. BALTIMORE; Mrs. Maurant in Street Scene; Dolley in The Matchmaker, the Countess in This Is An Entertainment!, Joan In Knock Knock and Marcelle in Hotel Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival, playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie, the latter to be revived this Spring. She also directed the Playin’ In Progress production of Jack Gilhooly’s Afternoon in Vegas.

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

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 Berliner’s Beatrice and Benedict, directed by Sidney Olza 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, Oberth, Equus, A Christmas Carol, The Bourgeois Gentlemen, Julius Caesar, All the Way Home and The National Health.

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

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

WILLIAM MCKEREGHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, Sandor Turai in The Play’s the Thing, the Marquis de Merteau in Man of La Mancha, 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 Theater Arts from the University of Minnesota. He has been in his eleventh season at A.C.T.
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, Suice in THE HOT L. BALTIMORE, Mrs. Mauvuit in Street Scene, Dolly in The Matchmaker, the Countess in This Is (An Entertainment), Joan In Knock Knock and Marcelle in Hotel Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar: Named Desire and Miss Julie, the latter to be revived this spring. She also directed the Play in Progress production of Jack Gilhooly’s Afternoon in Vegas.

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University in 1971. In New York she studied movement with Kayfa-Delakova and phonetics with Alice Hermès. 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 A Little Night Music and Showboat. In her nine seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, Tonight at 8:30, You Can’t Take It With You, Pillars of the Community, This Is (An Entertainment), Peer Gynt, Equus, Man and Superman, Valentin and Valentine, The Master Builder and All the Way Home. Her film credits include John Korty’s award-winning The Music School.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Berlin’s Beatrice and Benedict, directed by Sidney Olzer 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.

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 The Comedy of Errors. In the past he has appeared in the world premiere productions of Vincenzo Bellini and La Forzatella. He is a graduate of the University of California at San Diego, and his most recent credits include a role in the Los Angeles production of William Shakespeare’s Love’s Labour’s Lost. Martin will also appear in the 1991-92 season of the California Shakespeare Festival in Los Gatos, and is scheduled to appear in the world premiere of David Henry Hwang’s M. Butterfly at the University of California at Los Angeles.

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 Guadeloupe. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso and The National Health. This season he will also be teaching the techniques of stage combat for the conservatory.

WILLIAM MCKEREIGHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Miss Alliances, Sandor Turai in The Play’s the Thing, the Marquis de la Rapp in Mercad’s Dilemma, Willy Loman in Death of a Salesman and as a series of 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....
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, Valente and Valentine, Peer Gynt, Equus, All the Way Home, The National Health and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Summer Training Program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen here last year as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradiso. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Juno and the Paycock and Last Meeting of the Knights of the White Magnolias. 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 Candida, The Marshman of Chiallo, The Uttermost House of Morrissey Hall and Allen Fletcher’s Ah, Wilderness! In San Diego, Nahrowd attended the United States International University and appeared for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

THOMAS OGLESBY joined the company last season after two years in the Advanced Training Program and was seen in Julius Caesar, The Master Builder, A Christmas Carol and A Christmas Carol 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 Riddle Bridgegroom 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 Her: Off-Broadway, he was a member of the technical crew for Joseph Papp’s Public Theatre. O’Guinne joined the A.C.T. training program in 1976, and his roles in student productions have included the lead in Henry VII and other roles in A Midsummer Night’s Dream and Jacob in Awake and Sing.

FRANK OTTWEILL 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 Buzovitch 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, Ottweill has appeared as an actor in such productions as Three
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, Valente and Valente, Peer Gynt, Equus, All the Way Home, The National Health and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Summer Training Program.

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

MICHAEL O’GUINN 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’Guinn 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 Yevgeny Vysotsky and Others, Equus in A Midsummer Night’s Dream to Jacob in Awake and Sing.

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 Candida, The Matchman of Chilcot, The Uttermost 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 OGLEBSEY 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 head 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.

FRANK OTTENWELL 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 Sciolino 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, Ottewell has appeared as an actor in such productions as Three
Sisters, Geltiu Cox, The Merchant of Venice, Cyrus de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATTERSON, 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 Vanderhoff in You Can't Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Olaf 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 Valentine and Valentine. For two summers she has acted with the Pacific Conservatory of Performing Arts playing the title role in Gypsy, creating the role of Mlle. Teresa Winkle in The Utter Glory of Montesey Half 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 a Pharaoh in Desire Under the Elms, is known to San Francisco as the lead in Cyrano. The Misers, 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, Nichol, Urkel, 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 Aslin) 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 Calia in Natuf 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-Bruny 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 II and A Moon for the Misbegotten. Now in his second season with A.C.T., he has been seen in Julius Caesar, A Christmas Carol and Hotel Paradiso.
Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATRISON, now in his twelfth season with A.C.T., has been a professional actor for over thirty years. He has appeared frequently on television 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 Elle 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 an 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 Bergan in The Catonsville Nine, and An Evening of Comedy at Souvenair Winery. His television credits include Hawaii 5-0, Nicholle, Arnie, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss’s Ariadne auf Naxos.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as Columbo, Police Woman, All That Glitters, and Captains and the Kings (with Richard Jordan and Patty Duke Astin) 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 Carla in Nate 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, Lendardo 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 II and A Moon for the Misbegotten. Now in his second season with A.C.T., he has been seen in Julius Caesar, A Christmas Carol and Hotel Paradiso.

Stage door Johnnies they’re not... but KGO Newstalk hosts can put you in touch with the stars.

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

KGO NEWSTALK RADIO 81 WE HEAR YOU TALKING!
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National, 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 Laurance Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Enemies, and A.C.T.'s production of The Matchmaker, Peer Gynt, Othello, Knack, Knack, 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 Geary On Broadway Theatre. Her film credits include Petticoat, Buillitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josel Robe and other exclusive designs available only at their elegant new shop at Pier 39.

ISIAH WHITLOCK JR. was recently seen as Autolycus in the Pacific Conservatory for the Performing Arts' production of The Winter's Tale. His other roles for P.C.P.A. over the past two summers have included Giffow in Purdie, 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 A.C.T. 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. director 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 A.H. Wilder's The Pajama Picker 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.

Holga Houe toasts the sparkling performance of the American Conservatory Theatre

733 madison avenue, new york, 140 maiden lane, san francisco.
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 A.C.T. in Pillars of the Community, Horalio, 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 Autolycus in the Pacific Conservatory for the Performing Arts production of The Winter's Tale. His other roles for P.C.A.P. over the past two summers have included Gittlow in Purely, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over The Cuckoo's Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State College, and is a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the A.C.T. 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 A Year in the Desert, Pinky 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.

Holga Howie toasts the sparkling performance of the American Conservatory Theatre.

733 mission avenue, new york, 140 maiden lane, san francisco.
A Repertory Actor...
...must have many faces and A.C.T.'s are among the most versatile in the country. Barbara Dirickson is no exception.

Having originally joined the company as a member of the training program, the many roles she has played the last seven years have included... (image of Barbara Dirickson)

DESIGNERS


RICHARD DEVIN (Lighting Designer) designed last season's Hotel Paradiso, The Master Builder, and Julius Caesar, as well as The Boutique 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 was the New York Chelsea Theatre production of The Contractor, last season on PBS television. At the Williams Town 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.

That's all we've been thinking about for 450 years. Because this is where the drink of love began. With Amaretto di Saronno, how do you know it's love?

Amaretto di Saronno: The Original.

In Sarona, all we think about is love.

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

That's all we've been thinking about for 450 years. Because this is where the drink of love began. With Amaretto di Saronno, how do you know it's love?

Amaretto di Saronno: The Original.
HOLLYWOOD'S NEW HOTEL CONCORDE

A BREATHE OF FRESH AIR
1160 N. Vermont Ave, Los Angeles, CA 90028
1231 660-2788 or 800-528-1124

A Repertory Actor . . .

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

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

Ann Whittlesey in Man and Superman

ROBERT BLACKMAN (Set and Cos-
tumes Designer) holds a B.F.A. in
theatre arts from the University of
Texas and an M.F.A. from the Yale
School of Drama, spends his sum-
mers 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
Ill, Equus, The Cherry Orchard, You
Can't Take It With You, the Merry
Wives of Windsor, Damsel Under the
Elms, and costumes for Hotel
Paradise, A Doll's House, You Can't
Take It With You, The Misers, The
Threepenny Opera and Peer Gynt.

RICHARD DEVIN (Lighting Designer)
designed last season's Hotel Para-
dise, The Master Builder, and Julius
Caesar, as well as The Bourgeois
Gentleman the season before. He
toured with the company last sum-
mer, designing two productions in
Hawaii and Japan. Lighting Designer
for nine regional theatres, Devin is
an expert in the New York/Chicago
Theatre production of The Contractor, last seen on PBS television. At the Wilma-
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 Univer-
sity of Washington School of Drama.

That's all we've been thinking about for 452 years. Because this is where the
drink of love began. With Amaretto di Saranno. If what you're drinking
doesn't come from Saranno, how do you know it's love?

Amaretto di Saranno. The Original.

In Saranno,
all we think about is love.

LATE NIGHT SNACKING
from 10:30 pm till 1:30 am
AT

Max's Son

Great Delicatessen Sandwiches
Fabulous Sinful Desserts
The Grand Salo!
One of the world's few grand hotels has opened in Beverly Hills

LEMITTAGE
hôtel de grande classe

9231 Burton Way, Beverly Hills California 90210 • (213) 275-2444
101 years in California (800) 252-0464, nationwide (800) 425-0460

Costume sketches for Handbreadth House by Ralph Funicello
One of the world’s few grand hotels has opened in Beverly Hills

LERMITAGE
hôtel de grande classe

9291 Burton Way, Beverly Hills, California 90210 • (310) 275-2444
101 years in California (90210) 275-0454, nationwide (800) 425-0450

One of the world’s few grand hotels has opened in Beverly Hills.
THE AMERICAN CONSERVATORY THEATRE
EDWARD HASTINGS
Executive Director

EDITH MARKSON
Development Director

JAMES B. MCKENZIE
Executive Producer

actors and directors

THE ACTING COMPANY
Carolyn Baker
Ray Bia
Rita Carbery
Rita Carlin
Kathleen Crenshaw
Brenda Davis
Richard D'Iona
Robert Dibley
Dennis Donnelly
Barbara Delane
Peter Dorn
Sally Goodman
Anna Groesbeck
Kathleen Haines
Richard Hatter
Barbara McKitrick
Dwight Muroy
Sara Nast
Leslie Niles
Sara Nettles

conservatory

Pendragon, England
Jane Dailey, Project Director
Nina Grauer, Project Director
Saskia Emms, Assistant
Diana Fearon, Acting
Kate Forrest, Voice
Allan Fairfield, Acting
David Haskell, Acting
Edward Hastings, Acting
Laurie Haught, Acting
Elizabeth Hulse, Project Director
Daniel Jaffe, Project Director
Donna Leikos, Ballet

production

Lead Teacher, Sound Engineer
Walter Lipton, Composer
Scott Whitaker, Scenario writer

MUSIC
Lee Hilly
Larry Sturges
Orchestrated

STAGE MANAGEMENT
James Hinkle, Production Stage Manager
James W. Heis
Rebecca Sheppard, Assistants
Suzanne Py
Cheryl Feder
Kathrin Haag
Karin Van Zee, stage

SEANCE SHOP
David Williams, Shop Foreman
Richard Nast, Assistant Foreman
Kathryn Miller, Shop Foreman
Ron Nelson
Dee Page, Scene Artist

administration

PUBLISHERS STAFF
Richard Osslund, Director of Press and Publicity
Jim Arias, Press Representative
Blake L. Sansom, Staff Writer
Peter Lawler, Administrative Assistant
Richard D. Osmun, Office Manager
Linda Padula, Group Sales and Dateline
Karen DeLissio
Greg Pio, B.S. in Journalism
Communications

MARKETING STAFF
Eric Harestock, Director
Stephen Quinn, Production Manager
Bonnie Kim, Associate

board of trustees

of the American Conservatory Theatre Foundation
William Ball; Henry F. Boedeker, Jr; James Butcher; Edward Hastings; Jerome Lowenstein; E. Lawrence Ode; Morton Lewis; Edith Markson; James B. McKenzie; Julius Rudel; Marion Soinberg; Robert Whitehead;

Parfums Van Cleef & Arpels Paris

PREMIERE PARFUMS INC. 9 WEST 57 STREET NEW YORK N.Y. 10019 212/355-1651
DEWAR'S PROFILES
(Pronounced Dew-ar "White Label")

S. ALLEN COUNTER

HOME: Cambridge, Massachusetts
AGE: 32
PROFESSION: Professor, neurobiologist
HOBBIES: Jungle exploration, film making, archery.

MOST MEMORABLE BOOK: "Origin of Species" by Charles Darwin

LATEST ACCOMPLISHMENT: While continuing neurobiological research in the South American jungle, he discovered a little known Bush Afro-Amerindian tribe, the first black slaves in the Americas to gain independence.

QUOTE: "I am thrilled that my research and films have enabled me to contribute to the enlightenment of American culture. Only by being aware of our past can we deal with the present and future."

PROFILE: Energetic, warm, penetrating. Driven by a thirst for new knowledge that may lead to new truths.

HIS SCOTCH: Dewar's "White Label"