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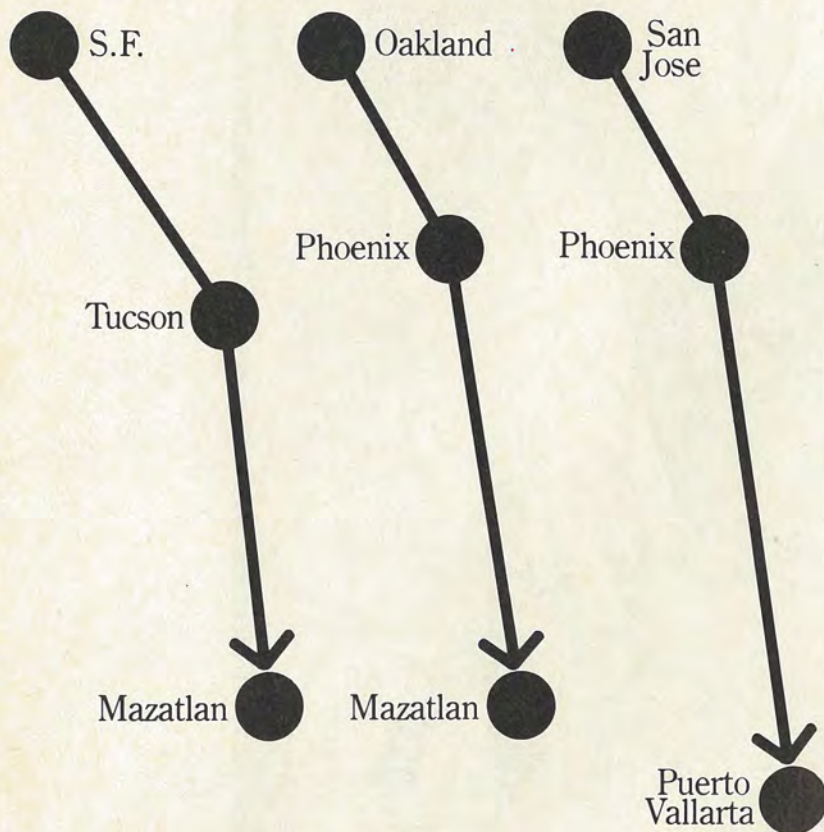
## HAY FEVER

An Arts & Leisure Publication



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ON THE COVER: Russel Redmond's illustration  
for *Hay Fever*

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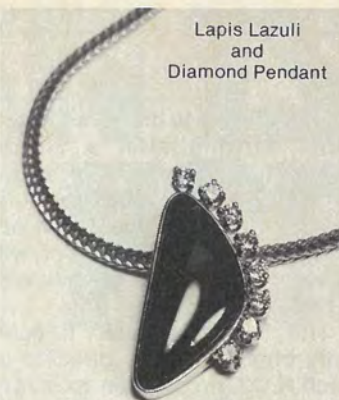
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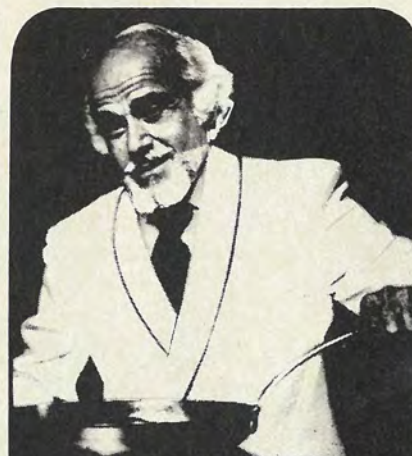
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## NEWS & NOTES

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

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

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

We appreciate your help.

### Friends of A.C.T. Sponsors Shakespeare at Ashland Tour

On the heels of their successful London theatre tour, the Friends of A.C.T. have completed plans for a tour to the Oregon Shakespearean Festival at Ashland, September 8 through 14, to see *As You Like It*, *A Midsummer Night's Dream*, *Doctor Faustus* and a matinee of *Root of the Mandrake*.

Also on the tour schedule are a backstage tour, spirited discussions of the plays with a Shakespearean scholar, a one-day trip to Crater Lake and dinner at one of Medford's leading restaurants.

Rooms have been booked at Ashland Hills Inn, a relaxing resort near the theatre. Brochures have been mailed to all subscribers and contributors, and are available at the Geary Theatre box office. Participants must be—or become—members of the California Association for A.C.T. and space is limited to the first 35 applicants.

For further information call Abby Johnson, Tour Arts, a division of Sutter Travel Service, 450 Sutter Street, San Francisco 94108; (415) 421-6976.

### New Items at The TransACTION

The Friends of A.C.T. gift shop, located in the Geary Theatre lobby and open one hour prior to curtain as well as during intermission, has some exciting new merchandise in stock. Travelling make-up kits, new notepaper and aprons and paperbacks of this season's plays are among the many items available. Russel Redmond's dramatic illustrations for *5th of July* and *The Visit* are also now available. Proceeds from the TransACTION benefit the A.C.T. scholarship fund.



### A.C.T.'s Traditional 'Walkdown' Curtain Call Set for June 2

The last repertory performance of A.C.T.'s 1978-79 season will be *The Winter's Tale* on Saturday, June 2. It will be followed immediately by the company's traditional "Walkdown Curtain Call," the spectacular season finale that unites the entire A.C.T. company in a dazzling farewell to all the plays in the season's repertory. At this writing, seats are still available for this 8:30 performance.

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# VINTAGE COWARD

THE AMERICAN CONSERVATORY THEATRE

presents

## HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE  
Scenery by RALPH FUNICELLO  
Costumes by ROBERT MORGAN  
Lighting by DIRK EPPERSON  
Sound by TIMOTHY LANNAN

### the cast

Simon Bliss	ROBERTSON SMITH
Sorel Bliss	SUSAN E. PELLEGRINO
Clara	PENELOPE COURT
Judith Bliss	MARRIAN WALTERS
David Bliss	WILLIAM PATERSON
Sandy Tyrell	RANDALL SMITH
Myra Arundel	BARBARA DIRICKSON
Richard Greatham	DANIEL DAVIS
Jackie Coryton	LIBBY BOONE

The action of the play takes place in  
the Blissess' house at Cookham in June.

ACT I Saturday afternoon.  
ACT II, Sc. 1 Saturday evening.  
ACT II, Sc. 2 Sunday morning.

There will be one fifteen-minute intermission.

### understudies

Simon Bliss—Thomas M. Nahrwold; Sorel Bliss—Cynthia Sikes; Clara—Delores Y. Mitchell; Judith Bliss—Candace Barrett; David Bliss—Michael O'Guinne; Sandy Tyrell—Bruce Williams; Myra Arundel—Heidi Helen Davis; Richard Greatham—Daniel Kern; Jackie Coryton—Janice Garcia.

Stage Manager: SUZANNE FRY

The idea for *Hay Fever* came to Coward after spending several weekends at the home of Hartley Manners and his American wife, Laurette Taylor, the famous actress for whom Tennessee Williams would later write the part of Amanda Wingfield in *The Glass Menagerie*. As hosts, the Manners invariably created a world of chaos for their guests while remaining perfectly cool themselves, and after a weekend or two with them, Coward sat down and wrote *Hay Fever* in three days.

*Hay Fever* is droll farce and droll farce demands one thing: style. That word is somewhat overused nowadays, but in reference to Coward, it is certainly applicable. A lightness of mood, quickness of repartee, and above all elegance of manner are the keystones of the play. With these ingredients Coward fashioned his farcical veneer that camouflages the underlying satire.

It starts with the arrival of four guests invited independently by different members of the eccentric Bliss family for a restful weekend at the family's country manor.

Coward being Coward, it is mandatory that the guests represent the greatest possible conflicts of romantic, intellectual and social interests. Individually and collectively, they possess all the prerequisites of superbly tailored ripostes and elaborately constructed defenses, eyebrows that rise easily and with telling comment, and that attractive, faintly decadent charm of the Coward *Beautiful People*.

Asked in the thirties to introduce his favorite play for a publisher's anthology, Coward unhesitatingly said *Hay Fever*. The play's technical symmetry always appealed to him.

"It's quite extraordinarily well constructed," he commented at the time, "And as I did the whole thing in three days I didn't even rewrite. I enjoyed writing it and producing it, and I have frequently enjoyed watching it."  
—Blake A. Samson



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# THE VISIT

(1956)

A tragi-comedy

by FRIEDRICH DÜRRENMATT

Adapted by MAURICE VALENCY

Directed by LAIRD WILLIAMSON

Associate Director: JAMES HAIRE

Scenery by RICHARD SEGER

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Music by LARRY DELINGER

Sound by TIMOTHY LANNAN

## the cast

Man One	MICHAEL X. MARTIN	
Man Two	RICHARD DENISON	
Man Three	MICHAEL O'GUINNE	
Man Four	GERALD LANCASTER	
Guard	ISIAH WHITLOCK, JR.	
Stationmaster	THOMAS OGLESBY	
Mayor	MICHAEL WINTERS	
Schoolmaster	RAYE BIRK	
Priest	SYDNEY WALKER	
Bailiff	MARK MURPHEY	
Alfred III	RAY REINHARDT	
Claire Zachanassian	ELIZABETH HUDDLE	
Boby	LAWRENCE HECHT	
Husbands VII, VIII & IX	PETER DAVIES	
Conductor	BENNET GUILLORY	
Policeman	BRUCE WILLIAMS	
Bodyguards	Roby	DELROY LINDO
	Toby	MICHAEL REGAN
	Goby	DANE WITHERSPOON
Blind	Doby	DOUGLAS BARRON
	Loby	WILLIAM McKEREGHAN
	Koby	FRANK OTTIWELL
Woby	JEFF McCARTHY	
Doctor	JOSEPH BIRD	
Gymnasts	BRUCE ABBOTT, DANE WITHERSPOON, DOUGLAS BARRON, JEFF McCARTHY, GRAY STEPHENS, BOB WESTENBERG	
Mayor's Wife	KATE FITZMAURICE	
Mrs. III	CANDACE BARRETT	
Son	THOMAS M. NAHRWOLD	
Daughter	LESLIE HICKS	
Miss Louisa	CYNTHIA SIKES	
Woman One	JANICE GARCIA	
Woman Two	DELORES Y. MITCHELL	
Women of Gullen	FELECIA FAULKNER, PATRICIA BRESLIN, KATHI COASTON, LETICIA JARAMILLO	
Townsmen	DONALD ILKO	
1st Reporter	DANIEL KERN	
2nd Reporter	BONNIE TARWATER	
Photographer	DAVID ZOFFOLI	
Cameramen	BENNET GUILLORY, BRUCE ABBOTT	
Commentator	THOMAS OGLESBY	
Children of Gullen	JARED BROWN, STEVEN COHEN, LIZA FELDMAN, MATTHEW KILLINGSWORTH, ANNIE MAGUIRE, ANGELE MEYER, ALEXANDRIA SAGE, TINA SKOURAS, CAROL WHITAKER, SUSAN WILTSEK	

PLACE: Gullen, a small town

TIME: The present

There will be two ten-minute intermissions

## understudies

Mayor's Wife—Leticia Jaramillo; Stationmaster/Commentator—Daniel Davis;  
1st and 2nd Reporters—Heidi Helen Davis; Alfred III—Richard Denison;  
Miss Louisa—Barbara Dirickson; Claire—Kate Fitzmaurice; Otilie/Women of  
Gullen—Ann Gillespie; Husbands VII, VIII & IX—Daniel Kern;  
Doctor—Michael X. Martin; Man One and Two—Thomas Oglesby; Mayor—Michael  
O'Guinne; Priest—William Paterson; Mrs. III—Susan E. Pellegrino;  
Bailiff/Conductor/Photographer/Gymnasts—Randall Smith; Karl/Guard/Man Three—  
Robertson Smith; Policeman—Isiah Whitlock Jr.; Schoolmaster—Gerald Lancaster;  
Toby/Roby—Bennet Guillory; Women of Gullen—Theresa Ontiveros/Ann Gillespie;  
Children of Gullen—Barbara Machen, Henry Schwartz;  
Loby/Koby/Goby/Doby—Joel Swetow.

Text Preparation by TOM MOORE

Stage Manager: RAYMOND S. GIN

# AN AVENGING 'VISIT'

The story of Friedrich Dürrenmatt's *The Visit* unfolds in a small and impoverished provincial town "somewhere in Europe," to which an old woman returns after an absence of many years. Now the wealthiest woman in the world, she has come back to get revenge on the man who had seduced her many years before and left her and her child vilified. Gradually, she buys up the entire town, corrupting even the most respected citizens.

With these threads Dürrenmatt weaves his web of influence, power, betrayal and murder.

The appeal of the play lies in Dürrenmatt's immense and versatile concept of theatre, how richly he invests it with indignation at society's moral bankruptcy.

"I think we live in a time when the arts have gone further and further into the realm of surrealism, or at least a new examination of realism," A.C.T.'s director Laird Williamson says of his staging. "We have seen more and more tendency in the arts to explore reality in unusual ways."

Realism and naturalism, Dürrenmatt believes, through their tendency to emphasize a locale, detract from the universal or world view. Thus in *The Visit*, as in many of his paintings, Dürrenmatt consciously mixes styles, a strong intermingling of realism, symbolism and expressionism.

"The theater is a totality like the world and has many facets. The playwright's job is to show these facets no matter how depressing they may be, for they do exist and are real," Dürrenmatt believes.

The themes of *The Visit* are difficult to pinpoint. Some have seen it as a strange parable reminding us that the love of money is the root of evil.

Others have seen it as a statement of the mercilessness of revenge; and still others as showing the brutalizing effect of grinding poverty, the dire results of frustrated love, of a ruthless drive for power, the fruitless search for justice, the importance of human dignity.

It is all of these and, like life, much more. That is why to see Friedrich Dürrenmatt's *The Visit* is to understand why it lingers so powerfully in the memory. It is one of the most trenchant and mordant plays of our times.

—Blake A. Samson



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# American Conservatory Theatre

1978-79 Season



## THE WINTER'S TALE

(Left to Right) William Paterson, Michael X. Martin, Daniel Kern, Randall Smith



## A MONTH IN THE COUNTRY

Heidi Helen Davis, Thomas Oglesby



## A CHRISTMAS CAROL

Sydney Walker, David Bransten



## THE CIRCLE

Randall Smith, Barbara Dirickson



## AH, WILDERNESS!

Libby Boone, Michael Winters, Anne Lawder





**THE VISIT**  
Lawrence Hecht, Elizabeth Huddle



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**HAY FEVER**  
(Left to Right) Robertson Smith, Marrian Walters, Susan E. Pellegrino



**5TH OF JULY**  
Isiah Whitlock, Jr., Joy Carlin



**HEARTBREAK HOUSE**  
(clockwise from left) Elizabeth Huddle, Heidi Helen Davis, William Paterson, Anne Lawder, Michael Winters, Peter Donat, Daniel Davis

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# A RUSSIAN LANDMARK:

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 Revolution, 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.

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

This change toward a Russian realism did not suddenly sprout full-grown. Its seeds are found in the literature of Gogol, Ostrovsky (one of the first dramatists to copy the speech of everyday life), Lermontov, Pushkin and Radishchev.

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

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

The procession had formed, with Turgenev 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.

The resounding defeat on Russian soil of the Crimean War shattered the complacency of Nicholaevan Russia. It left a legacy of gloom, as well as the incentive for innovation and reform. Russia gingerly began to redefine its social structures reflected in the perceptive dramas and novels by Turgenev and the even more wistful dramas of Anton Chekhov—his dead sea gull symbolizing the slow, graceful drifting out to sea of old, aristocratic Russia.

*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. Samson

THE AMERICAN CONSERVATORY THEATRE

presents

## A MONTH IN THE COUNTRY

(1850)

by IVAN TURGENEV

Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

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

Associate Director: EUGENE BARCONE

Scenery by HENRY MAY

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

### the cast

Natalya	{ ELIZABETH HUDDLE (May 12, 16)
	{ DeANN MEARS (May 19, 26)
Rakitin	PETER DONAT
Anna	MARRIAN WALTERS
Lizavetta	BARBARA DIRICKSON
Schaaf	WILLIAM PATERSON
Kolya	DAVID NYBERG
Beliayev	THOMAS OGLESBY
Shpigelsky	RAYE BIRK
Vera	HEIDI HELEN DAVIS
Arkady	WILLIAM McKEREGHAN
Bolshintsov	GERALD LANCASTER
Katya	SUSAN E. PELLEGRINO
Matvey	DANIEL KERN
Gregory	RANDALL SMITH

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

There will be one ten-minute intermission.

### understudies

Rakitin/Schaaf—Gerald Lancaster; Bolshintsov—Sydney Walker; Shpigelsky/  
Arkady—Daniel Kern; Beliayev/Matvey—Randall Smith;  
Anna/Lizavetta/Vera—Susan E. Pellegrino; Natalya—Barbara Dirickson;  
Katya—Heidi Helen Davis

Stage Manager: RAYMOND S. GIN



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# A.C.T. WINS NATIONAL AWARD FOR THEATRE TECHNOLOGY



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The Board of Directors of the United States Institute for Theatre Technology—the national professional society of scenographers, designers and technicians for theatre, opera, dance, television, movies, educators, manufacturers and professionals—awarded its 1979 USITT Award this March at its National Conference in Seattle to the American Conservatory Theatre “in recognition of their creation of high ideals for repertory theatre, their dedications to overcome all obstacles to these ideals, and their triumphs which bear witness to the realization of these ideals.”

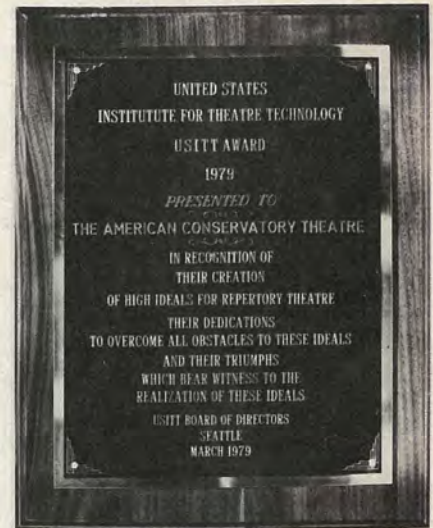
On accepting the award, which honors the efforts of the whole company, Benjamin Moore, A.C.T.'s production director, stressed some of the basic tenets on which A.C.T. is founded. “William Ball,” he said, “began the American Conservatory Theatre 15 years ago with the intention of creating a kind of sanctuary for a group of artists who shared a common contract, a binding commitment to develop the individual, as well as the collective talent.”

Its rotating repertory would afford the stimulating challenge of different roles, styles and periods, which would serve to stretch developing talent. The Conservatory would demand the discipline of sustained training — endless practice — and sharing the theatre community with students of the theatre would sharpen everyone's perspective and make the commitment to practice more significant still.

A.C.T. is grateful for the vote of confidence represented by the award and will continue to strive toward these ideals.

“There are three principles upon which Bill Ball keeps A.C.T. working,” Moore told the assembled professionals from all the theatre disciplines—designers of new theatre buildings, educators, playwrights, performers, technicians and fabricators of stage scenery and equipment, “these principles he calls position, unity and restraint.”

Position, Ball defines as the notion that every idea is a creative idea which needs to be encouraged with a positive response. “In a series of, say, seventeen creative ideas, only the seventeenth may be worth its weight,” Moore explained, “but it can only be brought to light if those first sixteen are freely encouraged, developed by various degrees, and



then passed over or incorporated into the next creative idea.

“Position breeds positive energy that accentuates the creative process. The object is to infuse the creative process with energy.”

Unity is at the very center of A.C.T.'s philosophy. In Ball's words, “Unity is fundamental and ultimate—the only really essential component of a work of art. By defining a principal focus, there comes a singularity of purpose that serves to unify the efforts of all collaborators as they work through the creative process. All participants in our collaborative art, whether they be designers, craftsmen, technicians, administrators, architects—are all ultimately in service to the art of acting. Finding the proper and perfect means of support for every creative moment on stage is a task that touches all of us.”

A.C.T.'s third principle, restraint, is complimentary to position—rather like the other side of the coin. Position and restraint are used in careful combination to help achieve unity through a system of defining limitations, fixing the boundaries, reducing the choices at hand to the true essentials.

Speaking of all artistic effort, perfectly orchestrated to make a moment of magic on stage, Ball concludes, “Our skill is fullest when we make the members of our audience see a world which they secretly sense they have seen before. A world which is consonant to itself. A world that has rules of its own. They also secretly love the sense that behind all the patterns, there is an arranging hand that reveals itself with wit and warmth, with care and, above all, with love.”



# DEADLINE FOR YOUNG CONSERVATORY SUMMER PROGRAM SET FOR JUNE 4

Interviews for A.C.T.'s Young Conservatory Summer Program are now in progress with an application deadline of June 4. Now in its eighth year, the summer session began as an offshoot of the regular Young Conservatory program, formed in 1970 to promote self-awareness and self-discipline in young people within a professional theatre atmosphere.

The Summer Program is divided into two five-week sessions: June 18 to July 21, and July 23 to August 25. Each are open to young persons age eight through 18. Classes are taught by theatre specialists throughout the state and include Creative Drama, Scene Studies, Puppetry, Mime, Jazz, Dance, Shakespeare, Tap Dancing, Circus Techniques, Gymnastics, Acting Styles, Musical Theatre, Directing, Adaptation, Improvisation, Comedy Techniques, Stage Conflict, Audition Techniques, Speech and Dialects.



Approximately 200 students participate in each session, with many taking classes during both. Some continue in the regular full term program which parallels the academic year. Qualifying youngsters may attend up to three years in the Young Conservatory program, attaining actual rehearsal and performing experience.

Summer Program classes meet for six hours weekly (two or three hours each class). Students may enroll in as many classes as desired.

The application interview is conducted by Young Conservatory staff and lasts about ten minutes. For more information, contact:

Young Conservatory Program  
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## THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE  
Scenery by ROBERT BLACKMAN  
Costumes by ROBERT FLETCHER  
Original Lighting by F. MITCHELL DANA  
Lighting revived for the repertory by DIRK EPPERSON

### the cast

Arnold Champion-Cheney, M.P.	DANIEL KERN
Footman	THOMAS OGLESBY
Mrs. Shenstone	DeANN MEARS
Elizabeth	BARBARA DIRICKSON
Edward Luton	RANDALL SMITH
Clive Champion-Cheney	WILLIAM PATERSON
Butler	GERALD LANCASTER
Lady Catherine Champion-Cheney	MARRIAN WALTERS
Lord Porteous	SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

### understudies

Clive Champion-Cheney—Raye Birk; Lord Porteous/Butler/Footman—William McKereghan; Arnold/Edward Luton—Thomas Oglesby; Mrs. Shenstone—Heidi Helen Davis; Lady Catherine Champion-Cheney—DeAnn Mears; Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE



## A NOTE ON 'THE CIRCLE'

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

*The Circle*, one of the prolific author's most famous stage works and a popular hit in A.C.T.'s repertory under the direction of Stephen Porter, returns for a full week run in June.

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

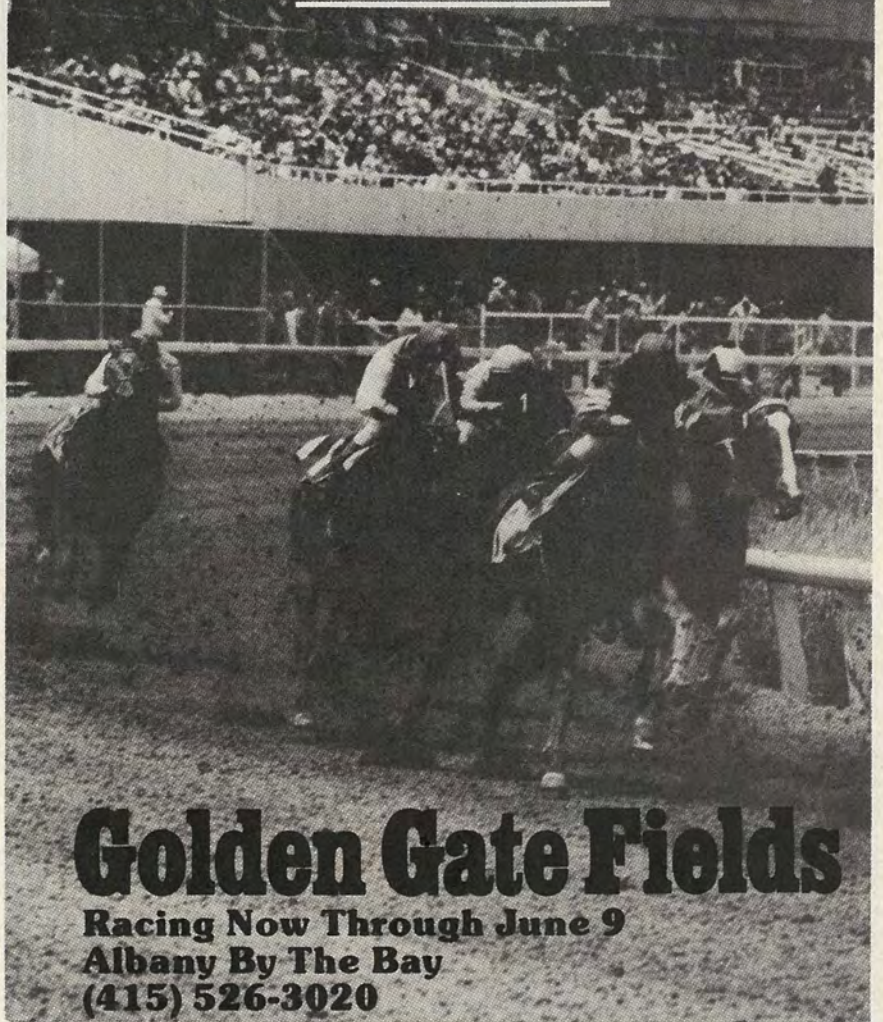
He never stopped writing, in fact, and became the wealthiest writer of his time. At one time, he had four successful plays running concurrently in London, a record held by but two other playwrights, Avery Hopwood and Neil Simon (in New York). *Punch* published a cartoon depicting Shakespeare biting his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

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

Maugham tosses out pleasant, frolicsome banter—laced with social satire of trivial, wealthy, upper-class life—while cynically commenting on people who make sacrifices for love, only to find that love doesn't last. "For an English audience," he wrote in his notebook, "the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation."

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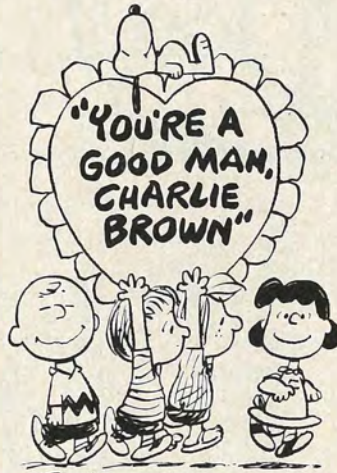
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continued on page 27



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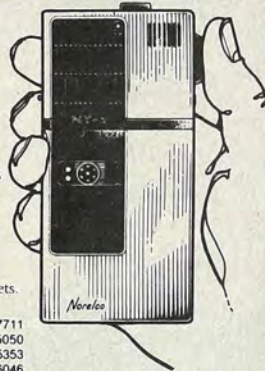
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## A SAD 'WINTER'S TALE'

Shakespeare's *The Winter's Tale*, with its convoluted plot and seemingly disparate moods, is unquestionably tricky to stage, but given a lucid and magical production, it reveals the mystical, transcendental philosophy of Shakespeare's later years.

One can well imagine the elderly playwright one wintry spell writing his complex but spontaneous "sad winter's tale" primarily to stimulate his own intellect and imagination. It was to become an intensely personal play for Shakespeare, and, as befits a work of philosophy, it was to be written in an archaic style, combining both classical comedic and dramatic types with unusual allegorical themes and allusions.

As with *Pericles and Cymbeline*, the theme of the play became reconciliation. As in *Othello*, the jealous husband (so often the butt of Roman comedy) is treated tragically; and as with *The Tempest* and *A Midsummer Night's Dream*, the means of telling his tale were to be fantastical.

The first half of the play is dark and mysterious, about impurities of the soul (how Leontes unjustly and cruelly accuses his wife of adultery). The second half is light and transcendental, about purity and mutual trust. The wrongs committed by the first generation are reconciled by the second.

Symbolic of William Ball's metaphorical treatment, the celestial tribunal judges Leontes before a center-stage medallion, a starburst through which floats the mysterious, distant lights of the universe, while act two moves in the human realm of a pastoral comedy set before a mammoth sunflower.

The challenges of the roles are enormous: one must have a believably irate but ever sympathetic Leontes; an angelic, suffering but real Hermione; a courageous Paulina; two idealistic and ideally handsome young lovers, Florizel and Perdita; a court of dignified but cowardly courtiers; a thoroughly enchanting circus of bucolic misfits and gadflies, Autolycus, Clown, Mopsa and Dorcas, not to forget the allegorical Father Time and the voice (if not the actual physical presence) of the oracle Apollo. It's quite a shopping list.

Perhaps one can see why *The Winter's Tale* is not produced often. A.C.T. thought it was time to rise to the challenge. —Blake A. Samson



THE AMERICAN CONSERVATORY THEATRE

presents

# THE WINTER'S TALE

(c. 1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECHT

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by RICHARD DEVIN

Music by LEE HOIBY

Sound by TIMOTHY LANNAN

Dramaturge: DENNIS POWERS

Speech Consultant: EDITH SKINNER

Dance Consultant: DERF LaCHAPELLE

## the cast

Leontes, King of Sicilia  
Mamillius, Prince of Sicilia, his son

*Lords of Sicilia* { Antigonus  
Archidamus  
Camillo  
Cleomenes  
Dion

Polixenes, King of Bohemia  
Florizel, Prince of Bohemia, his son  
Old Shepherd, reputed father of Perdita  
Clown, his son  
Autolycus, a rogue

*Servants to Leontes* { A Gaoler  
Pandosto  
Dorastus  
Time

Hermione, Queen to Leontes  
Perdita, daughter to Leontes and Hermione  
Paulina, Wife to Antigonus

*Ladies attending on Hermione* { Emilia  
Fawnia  
Bellaria

*Shepherdesses* { Mopsa  
Dorcas

Other Lords, Ladies, Guards, Officers, Shepherds  
and Shepherdesses:

DAVID ZOFFOLI, JEANNE REYNOLDS, KATHERINE ROWLAND,  
JOEL SWETOW, BOB WESTENBERG, DANE WITHERSPOON

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

There will be one ten-minute intermission.

## understudies

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

Stage Managers: JAMES HAIRE and JAMES L. BURKE

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# FARCE IS ALIVE AT 'HOTEL PARADISO'

Laughter is perhaps the most immediate reward of live theatre. We laugh at the movies, and less so, before the television set, but never with the spontaneity and sense of communion that laughter gains from the volatile spark of real actors and actresses in our presence.

Perhaps farce is the funniest of all comic forms, and Georges Feydeau, with the help of Maurice Desvallieres, wrote one of the funniest farces that the theatre has ever seen, *Hotel Paradiso*.

The trademark of French farce is its breakneck pace, accentuated by unexpected, often absurd twists of plot which nevertheless have a certain precise logic within the zany world created by the playwright.

Director Tom Moore elaborates with the observation that farce is "outrageous, but then so is life."

"For most of us, life doesn't move along in a steady, predictable way. It lurches and jerks, filled with the unexpected and the unpredictable, and we just have to deal with it. This is basically all that the characters in a farce do—they attempt to survive the complications which are thrust upon their lives."

The secret of doing farce, Moore feels, is that "nothing should happen to a character until the very last second, when there's no turning back." Hence that feeling of overwhelming fate that is so much a part of *Hotel Paradiso*.

To peer behind the facade of a Feydeau farce is to find oneself looking at the theatre's equivalent of a fine, precision watch.

Amazing coincidence and happenstance pile madly on top of each other. Secret assignments are fraught with danger. Identities are as frequently mistaken as disguises are applied. Awkward explanations, and hastily manufactured falsehoods abound, not to mention the obligatory chases up and down stairs, and the disappearances and reappearances of characters through doors as they flee down corridors and climb in and out of windows to meet their amorous appointments and avoid the latest twist of fate.

Ultimately, however, the inner workings of farce remain as mysterious as those of laughter itself. As any comedian (and any psychologist) will tell, laughter, like farce, eludes analysis.

Just as recounting a comic situation rarely captures what made the moment funny, so enumerating the characteristics of farce fails to reveal why we laugh. That explanation is intimately connected with the mysterious exchange that exists between the live stage and the audience, the very essence of the theatre-going experience.

—Blake A. Samson

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## HOTEL PARADISO

(1896)

by GEORGES FEYDEAU and MAURICE DESVALLIERES  
English Translation by PETER GLENNVILLE

Directed by TOM MOORE

Associate Director: DOLORES FERRARO  
Scenery by RICHARD SEGER  
Costumes by ROBERT BLACKMAN  
Lighting by RICHARD DEVIN  
Music by LARRY DELINGER  
Sound by BARTHOLOMEO RAGO

### the cast

Boniface	RAYE BIRK
Angelique	JILL TANNER
Marcelle	ELIZABETH HUDDLE
Cot	MICHAEL WINTERS
Maxime	MARK MURPHEY
Victoire	DELORES Y. MITCHELL
Martin	SYDNEY WALKER
1st Porter	PETER DAVIES
2nd Porter	JEFF McCARTHY
3rd Porter	JOEL SWETOW
4th Porter	TIM ROBERTS
Paquerette	SIG-BRITT FLYNN
Marguerite	DENISE WAGNER
Violette	NANCY CARPENTER
Pervenche	SANDRA DEE BELLEVUE
Anniello	WILLIAM McKEREGHAN
Georges	BRUCE WILLIAMS
A Lady	HEIDI HELEN DAVIS
A Duke	PETER DAVIES
Fundisha	BENNET GUILLORY
Police Inspector	GERALD LANCASTER
Policemen	{ PETER DAVIES, JEFF McCARTHY, TIM ROBERTS, JOEL SWETOW
Hotel Guests	{ PATRICIA BRESLIN, ANN KERN, DAVID ZOFFOLI

Period: 1910

### ACT I

A builder's room and salon in the home of M. and Mme. Boniface.  
Passy, a suburb of Paris.

That morning!

### ACT II

The Hotel Paradiso, Paris.

Later that night!!

### ACT III

The builder's room and salon.

The morning after!!!

There will be two ten-minute intermissions.

### understudies

Boniface—Gerald Lancaster; Angelique—Penelope Court;  
Marcelle—Kathryn Crosby; Cot—Lawrence Hecht;  
Maxime—Randall Smith; Victoire—Libby Boone;  
Martin—Daniel Davis; Paquerette/Marguerite—Ariadne Glimdakis;  
Violette/Pervenche—Katharine Stewart;  
Anniello/Porters/A Duke/Policemen—Thomas Oglesby;  
Georges—Robertson Smith; Fundisha—Isiah Whitlock, Jr.;  
A Lady—Susan E. Pellegrino; Police Inspector—Peter Davies

Stage Manager: JAMES L. BURKE



## PLUS ÇA CHANGE

During the intermissions in *Hot Paradise*, an event takes place on the Geary stage that keeps audiences on their seats and earns an ovation nearly every performance. It's almost like watching an intricate play with a play.

A scene change is not just a scene change when George Maurici, A.C.T.'s master carpenter, and his crew go through their paces, like director Tom Moore and designer Richard Seger have devised a game plan as madcap as any of George Feydeau's traffic patterns on stage.

Benedict Boniface's well-appointed home on the outskirts of Paris, all aglow in "belle époque" stained-glass, is miraculously transformed into the two-story Hotel *Paradiso* lobby with its rather decadent, overwrought woodwork and furnishings, and is then reassembled as the Bonifaces' fashionable salon.



Crew members roll a large set piece in place.

"We have seven minutes to do the change," Maurici explains. "The fastest one we did was four minutes and 30 seconds. Everyone was up and running and when we were through, we all looked at each other and wondered what we had forgotten."



Voilà!—the two-story *Hotel Paradiso* lobby is in place and ready for the second act to begin.



Master carpenter George Maurici makes a last-minute check on the rigging.

It is a kind of choreography, Maurici adds. "There are certain things that have to happen with the scenery before any of the furniture can be moved on. The property man and his assistant, Steve Cardellini and Brad Jerrell, basically take care of the furniture, and the assistant carpenter, Gary Brickley, with the help of three of our electricians—James Dickson, Hugh Byrne, George Zimninsky and James Wise—bounce between, helping with the carpentry and scenery."

All the while, Maurice Beesley, A.C.T.'s flyman, lowers and raises the various doorways and stage drops.

"In setting the sequence, we basically work backwards. We figure what it's going to look like when it's completed and then decide in what order each thing should move to get to that point. Each person works out his own set of moves, with each of the pieces he deals with, in his own order. If it's not the same every time, you have chaos as people run into each other with pieces of furniture."



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Daniel Davis  
in *The Winter's Tale*



continued from page 21

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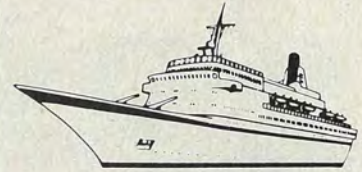
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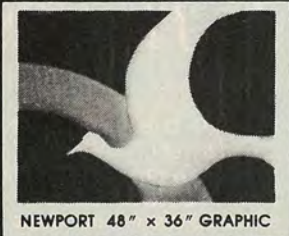


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## A GREAT THRILLER-COMEDY 'DEATHTRAP' AT THE GEARY JUNE 11 - JULY 15



Brian Bedford

Ira Levin's comedy thriller, *Deathtrap*, starring Brian Bedford, will play a limited engagement at the Geary Theatre June 11 through July 15. A runaway hit in London and New York, *Deathtrap*, directed by Robert Moore, will be presented here by the American Conservatory Theatre in association with Alfred de Liagre, Jr. and Robert L. Stevens, following a highly successful 12-week run in Chicago, where the show broke the Blackstone Theatre's house record, and an equally successful current run at Los

Angeles' Huntington Hartford Theatre.

*Deathtrap*, described by *Variety* as "destined to take its place with the great stage mysteries and/or thrillers of all time," revolves around a Broadway playwright, Sidney Bruhl, who has not had a hit play for many years, and will stop at nothing, including murder, to have another one.

He receives a script in the mail from a former student (David-James Carroll) that he feels is a sure-fire winner. At the same time, his wife



Kathleen Freeman



Betty Miller, Brian Bedford



(Betty Miller) tells him that her money, on which they have been living, is running out. Bruhl invites the fledgling playwright to his secluded Connecticut home to discuss the work, but he is also possessed with the idea of getting rid of the young man and claiming the play for himself.

It would be unfair to reveal more of the plot, in which Levin keeps the audience guessing right up to the final curtain, except to say that *Deathtrap* abounds in plot twists that leave the audience alternately gasping and laughing. The cast also includes Helga ten Dorp (Kathleen Freeman), a Dutch psychic who is staying in the neighborhood, and Bruhl's stuffy lawyer (George Ede).

Ira Levin is best known as a master of suspense novels, including *Rosemary's Baby*, *The Boys from Brazil*, *The Stepford Wives* and his now-classic first novel *A Kiss Before Dying*, all of which became motion pictures. His stage productions, prior to *Deathtrap*, include the hit adaptation of Mac Hyman's *No Time for Sergeants*, *Critic's Choice*, and *Veronica's Room*. A new comedy, *Break A Leg*, starring Julie Harris and Jack Weston, directed by Charles Nelson Reilly, is scheduled for a Broadway opening this year.

For director Robert Moore, *Deathtrap* marks a return to the stage after an absence of several seasons, during which he directed such films as *Murder by Death* and *The Cheap Detective*. His stage credits include *The Boys in the Band*, *The Last of the Red Hot Lovers*, *Promises, Promises*, and the new Neil Simon musical *They're Playing our Song*.



George Ede, Brian Bedford, seated

*Deathtrap* brings Brian Bedford to San Francisco following successful tours in *Equus* and *The Guardsman* and two seasons at the Stratford, Ontario, Festival. He is remembered here for his Tony Award performance in *School for Wives* which played at the Geary during the summer of 1970.

Kathleen Freeman, a veteran of more than 150 films and television shows, co-starred with Dom DeLuise in *Lotsa Luck*, and in the *Topper* series as well as numerous Jerry Lewis films. Betty Miller shared top billing with Bedford in last year's Los Angeles performances of *Equus*. David-James Carroll made his Broadway debut in *Rodgers and Hart* and George Ede, a former member of A.C.T., was last seen in the critically acclaimed New York production of *A Touch of the Poet*.

—Blake A. Samson



Brian Bedford, Betty Miller, David-James Carroll

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## WHO'S WHO AT A.C.T.

### WILLIAM BALL (General Director)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus* and *The Bourgeois Gentleman*. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs.

### JAMES B. MCKENZIE (Executive Producer)



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

### EDWARD HASTINGS (Executive Director)



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



Squaw Valley Community of Writers. He staged the American 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 hit Soviet play *Valentin and Valentina* and last season's *All the Way Home*, which toured to Hawaii and Japan this summer.

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



**EDITH MARKSON** (*Director of Development*) is a founding member of the American Conservatory Theatre and has served a Vice President of the A.C.T. Board of Trustees since its inception in Pittsburgh in 1965. Mrs.



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

**NAGLE JACKSON** (*Guest Director*), formerly Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct *Hay Fever*. As a resident director at A.C.T. from 1967 to 1970, he staged such works as *Little Murders*, *Room Service* and *Little Malcolm and His Struggle Against the Eunuchs*, returning in 1972 to direct *The Mystery Cycle*, which had originated in Milwaukee. He also staged the recent productions of *Travesties* and *The National Health*. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with



productions of *Volpone*, *Pericles* and *Richard II*. Jackson recently directed *Romeo and Juliet* for The Acting Company and wrote *At This Evening's Performance*, which is being presented as part of this season's Plays In Progress series.

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



**STEPHEN PORTER** (*Guest Director*) has directed several productions on Broadway for the Phoenix Theatre and the Circle in the Square. For the Circle he staged Shaw's *Man and Superman* starring George Grizzard, Moliere's *Tartuffe* starring John Wood and Tammy Grimes, Marguerite Duras' *Days in the Trees* starring Mildred Dunnock and *The Importance of Being Earnest*. For the Phoenix he directed his own translation of Mo-



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

**LAIRD WILLIAMSON** (*Resident Director*), who staged and co-adapted *A Christmas Carol* at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening with Tennessee Williams*. For the Oregon Shakespearean Festival he directed *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist* and *Room Service* as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he played the title role in Pirandello's *Enrico IV* and staged *The Madwoman of Chaillot*, *Cabaret*, *Hotel Paradiso* and *A Midsummer Night's Dream*. Most recently he has directed *The Member of the Wedding*, *Warrior* (a ritual theatre piece based on *Macbeth*), *The Winter's Tale* and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, *Judas*. He directed *Don Pasquale* and *The Portuguese Inn* two seasons ago for Western Opera and staged *The Taming of the Shrew* for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as *Cyrano de Bergerac*, *King Richard III*, and *The Ruling Class* and staged A.C.T.'s Plays in Progress program productions of *The Healers* and *Animals Are Passing From Our Lives*.

## THE ACTING COMPANY

**CANDACE BARRETT** directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in *Pillars of the Community*, *Horatio*, *Street Scene*, *This Is (An Entertainment)*, *Equus*, *Valentin and Valentina*, *All the Way Home*, *The National Health* and *Peer Gynt*. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in *The Cherry Orchard*, and at the Oregon Shakespearean Festival she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*.



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



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



*quus*, Henry Carr in *Travesties*, Gremio in *The Taming of the Shrew*, Roderigo in *Othello* and Boniface in *Hotel Paradiso*.

**LIBBY BOONE**, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared in *A Christmas Carol*, as Nurse Sweet in *The National Health* and Great-Great-Granmaw in *All the Way Home*, as well as in the Plays in Progress production of *Afternoons in Vegas*. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was seen in *The Glass Menagerie*, *When You Comin' Back Red Ryder?* and *Orpheus Descending*.



**JOY CARLIN** graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 22 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *Mackerel* for the Berkeley Stage Company.



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





**KATHRYN CROSBY**, who joined the company in 1972 after two years in the Advanced Training Program and appeared in *Cyrano de Bergerac*, *The House of Blue Leaves*, *Broadway*



and *Family Album*, returns to A.C.T. after a recent tour of 83 cities in *Same Time, Next Year*. A Texas native and the mother of three, she is the widow of the late entertainment legend, Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse and television talk-show hostess.

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



**DANIEL DAVIS** celebrates several theatrical anniversaries this season—his fifth with A.C.T., his fifteenth as an actor, and, with *The Winter's Tale*, his 25th Shakespearean



role. He has appeared in many productions on and off-Broadway. Davis played opposite Katharine Hepburn in the national touring company of *Coco*. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont., and Stratford, Conn. festivals. His roles at A.C.T. include Clarence in *Richard III*, Dr. Herder in *The Ruling Class*, Martin Dysart in *Equus*, Iago in *Othello*, Brutus in *Julius Caesar*, Sidney in *Absurd Person Singular* and the title role in *Peer Gynt*, among others.

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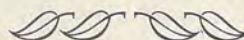
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**HEIDI HELEN DAVIS** joined the company last season



after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor's Ensemble,

appearing in *The Lady's Not for Burning*, *Summer and Smoke*, *Salome*, *Lucifer and the Good Lord* and taught movement and folk dance. Davis has appeared in A.C.T.'s productions of *Peer Gynt*, *Othello*, last season's *Julius Caesar*, *Hotel Paradiso*, *A Christmas Carol*, and as Eva in *Absurd Person Singular*.

**RICHARD DENISON**, born and raised



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

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

**BARBARA DIRICKSON** joined



A.C.T. as a member of the training program seven years ago and has appeared in *Cyrano de Bergerac*, *THE HOT L BALTIMORE*, *The House of Bernarda*

*Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties* and *All the Way Home*. She has also worked in television and was seen as Rosalind in *As You Like It* with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

**PETER DONAT** has appeared at



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

(Theatre World Award, best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder* and *Equus* among others. Donat's films include *Godfather II*, *The Hindenburg*, *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, *Tartuffe* for the Oregon Shakespearean Festival and *Guys and Dolls* at U.C. San Diego during

the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Micky Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

**KATE FITZMAURICE**, who joined the



acting company last season, continues her third season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A

graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Julliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Meg in *The Hostage*, Rosaline in *Love's Labor's Lost* and Regan in *King Lear* and has appeared in A.C.T.'s productions of *Peer Gynt*, *Julius Caesar*, *All the Way Home*, and in two Plays in Progress productions.

**JANICE GARCIA** returned to A.C.T.



this summer after a season's absence to appear in *Ah, Wilderness!* during A.C.T.'s tour of Hawaii and Japan and has been seen here in *The Merry*

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

**BENNET GUILLORY** joined the



A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Ex-

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

**LAWRENCE HECHT** is now in his fifth



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

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



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

*From the Bridge*, Hodel in *A Fiddler on the Roof*, Hedy LaRue in *How to Succeed in Business Without Really Trying*, June in *Gypsy*, Eleanor Dale in *The Utter Glory of Morrissey Hall* and Sarah Brown in *Guys and Dolls*. While a member of the A.C.T. training program, she took roles in conservatory productions of *Awake and Sing*, *The Trojan Women*, *A Midsummer Night's Dream*, *A Servant of Two Masters*, and others. Hicks is also an alumna of Cal State, Northridge.

**ELIZABETH HUDDLE** made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her

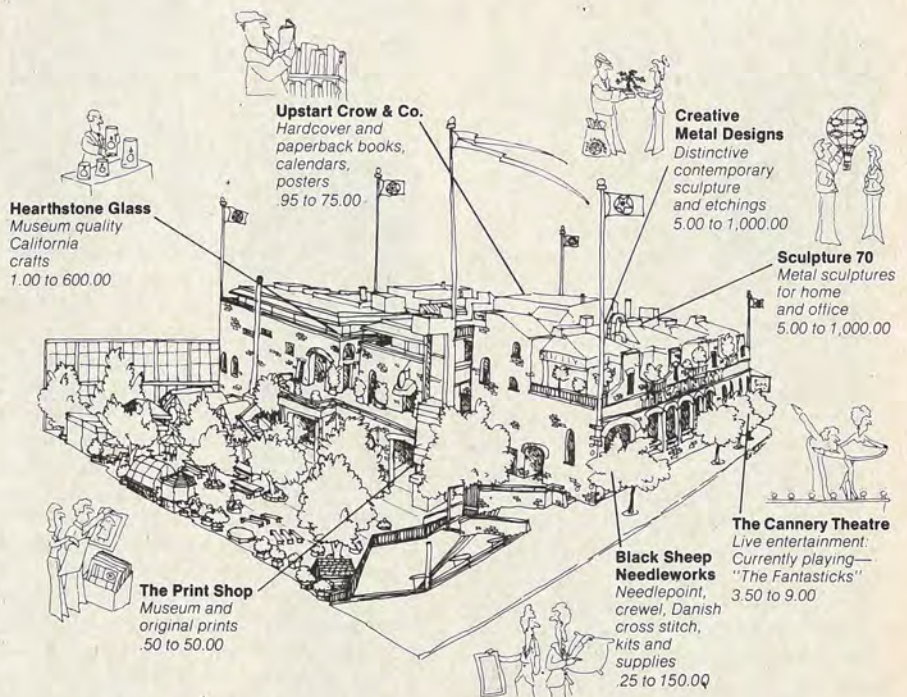
seventh season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *THE HOT L BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)*, Joan in *Knock Knock* and Marcelle in *Hotel Paradiso*, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*, the latter to be revived this Spring. She also directed the Plays in Progress production of Jack Gilhooley's *Afternoon in Vegas*.

**DANIEL KERN** joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon.

Kern was First Narrator in Berlioz' *Beatrice and Benedict*, directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include *Desire Under the Elms*, *The Merry Wives of Windsor*, *Peer Gynt*, *The Taming of the Shrew*, *The Cherry Orchard*, *Cyrano de Bergerac*, *Street Scene*, *Jumpers*, *Othello*, *Equus*, *A Christmas Carol*, *The Bourgeois Gentlemen*, *Julius Caesar*, *All the Way Home* and *The National Health*.

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



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



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



**WILLIAM McKEREGHAN** joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Misalliance*, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade*, Willy Loman in *Death of a Salesman* as well as five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. as Casca in *Julius Caesar*, Sidney in *Absurd Person Singular* and in *Hotel Paradiso* and *The National Health*.



**DeANN MEARS**, a charter member of A.C.T. and a leading actress during the company's first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles included Miss Alice in *Tiny Alice*, Goneril in *King Lear*, Anne in *Man and Superman*, Polly Garter in *Under Milkwood*, Viola in *Twelfth Night* and Blanche DuBois in *A Streetcar Named Desire*. In New York, she was again seen in *Tiny Alice* as well as in *Abelard and Heloise*, *Too True to Be Good*, *One Flew over the Cuckoo's Nest* and *A Sound of Silence*. She recently co-starred with Jerome Kilty in the New York production of his *Dear Liar*. In Los Angeles, she was seen in *And Miss Reardon Drinks A Little* and the recent West Coast premiere of Richard Wilbur's translation of Moliere's *The Learned Ladies*. A guest artist at leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of *Under Milkwood*; such series as *Beacon Hill*, *Baretta*, *Kaz* and *Testimony of Two Men*; and the highly acclaimed TV movie, *The Loneliest Runner*.



**DELORES Y. MITCHELL** joined the A.C.T. acting company two seasons ago after two years in the Advanced Training Program and has appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus*, *All the Way Home*, *The National Health* and as Mrs. Cratchit in *A Christmas Carol*. Mitchell received her B.A. in speech



and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Program.

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



**THOMAS M. NAHRWOLD** has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after appearing in *Ah, Wilderness!* during A.C.T.'s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of *Candide*, *The Madwoman of Chaillot*, *The Utter Glory of Morrissey Hall* and Allen Fletcher's *Ah, Wilderness!* In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in *The Tempest*, *Much Ado About Nothing* and *Measure for Measure*.



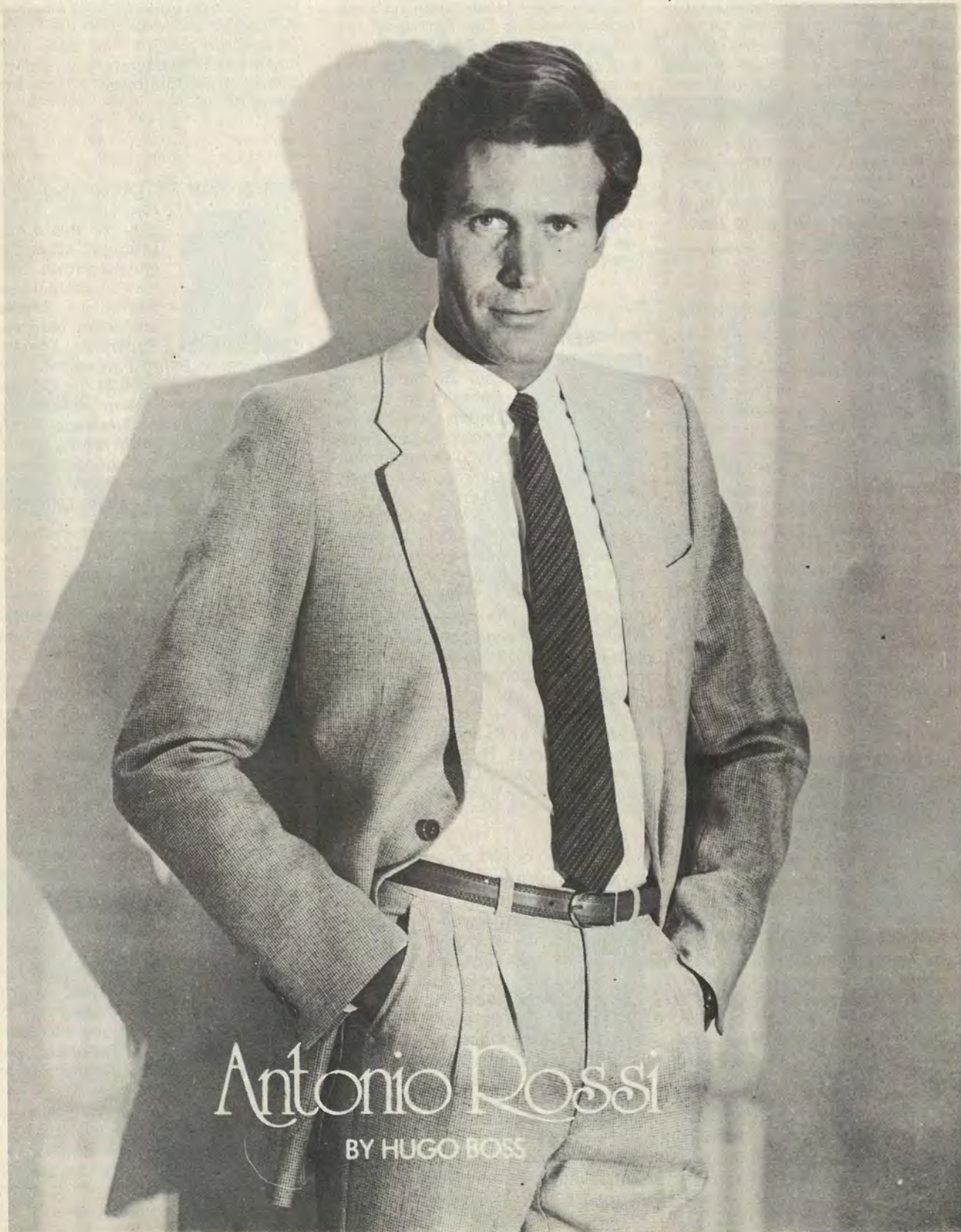
**THOMAS OGLESBY** joined the company last season after two years in the Advanced Training Program and was seen in *Julius Caesar*, *The Master Builder*, *A Christmas Carol* and heard in *Absurd Person Singular*. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of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





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



**FRANK OTTIWELL** has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac*, *The Cherry Orchard* and *Julius Caesar*.



**WILLIAM PATERSON**, now in his twelfth season with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are: Kit Carson in *The Time of Your Life*, Caesar in both *Caesar and Cleopatra* and *Julius Caesar*, Grandpa Vanderhof in *You Can't Take It With You*, George Moore in *Jumpers*, Ebenezer Scrooge in *A Christmas Carol*, Clive Champion-Cheney in *The Circle* and Ronald Brewster-Wright in *Absurd Person Singular*.



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



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



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



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



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



**JILL TANNER**, a veteran performer with many regional theatres throughout the country, most recently appeared in *A Flea In Her Ear* at the Hartford Stage Company. She can be seen as a regular on the PBS poetry series *Anyone For Tennyson*, now in its third year, and studied at the Royal Academy of Dramatic Art in London. Tanner made her Broadway debut as a featured performer in the comedy, *No Sex Please, We're British*, and later appeared in Broadway's *My Fat Friend*. She has appeared in major roles in the PCPA productions *The Utter Glory of Morrissey Hall*, *Ah, Wilderness!* and *The Madwoman of Chaillot*. Last season she was seen at A.C.T. in *Hotel Paradiso*, *The National Health* and *Absurd Person Singular*.





**BONNIE TARWATER** joins the A.C.T.



company after two years in its Advanced Training Program. She was seen last year on the Geary stage as a citizen in *Julius Caesar* and as a visitor

in *The National Health*, and has played numerous roles in Conservatory productions, including *Enemies*, *The Trojan Women* and *I Remember Mama*. This past summer Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of *Romeo and Juliet*. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

**SYDNEY WALKER**, a veteran of 33



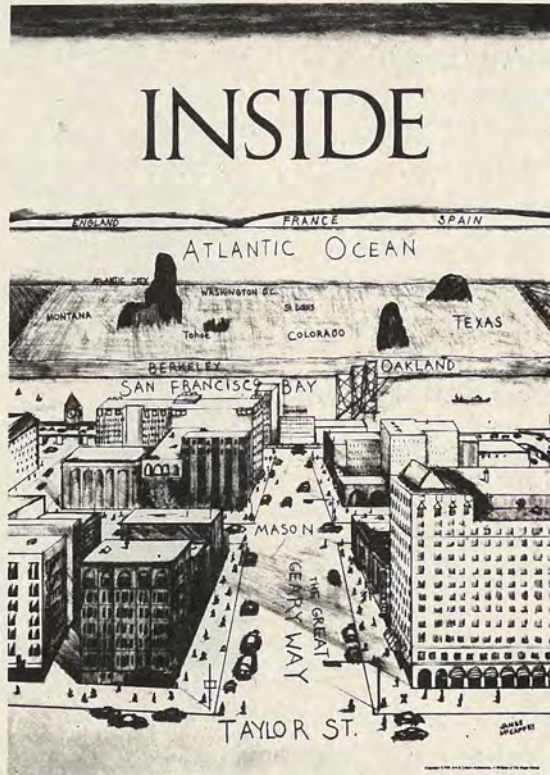
years of stage, film and television work, has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker's Broadway credits include appearances with Laurence Olivier and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

**MARRIAN WALTERS**, in her fifth season with A.C.T., has



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

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ISIAH WHITLOCK, JR. was recently



seen as Autolycus in the Pacific Conservatory for the Performing Arts production of *The Winter's Tale*. His other roles for P.C.P.A. over the

past two summers have included Gitlow in *Purlie*, Walter Younger in *A Raisin in the Sun*, and Scanlon in *One Flew Over the Cuckoo's Nest*. Last year, Whitlock was seen as a citizen in the A.C.T. production of *Julius Caesar*. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State College, and is a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at



the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in *Julius*

*Caesar*, *The Master Builder*, *A Christmas Carol*, *Hotel Paradiso* and *The National Health*. He appeared at the Oregon Shakespearean Festival as Stanley in *A Streetcar Named Desire* which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in *Henry VI, Part II* (Warwick) and *Sweet Eros*.

MICHAEL WINTERS came to A.C.T.



last season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing

as Nat Miller in *Ah, Wilderness!*, Ragpicker in *The Madwoman of Chailot*, 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*.

## 'THE CIRCLE' AND 'A MONTH IN THE COUNTRY' TO TOUR HAWAII AND WESTERN STATES

Following the close of A.C.T.'s 1978-79 repertory season, two of this year's most popular productions—W. Somerset Maugham's *The Circle* and Ivan Turgenev's *A Month in the Country*—will leave San Francisco for an extended tour beginning June 12 in Hawaii and followed by performances in the Western United States ending July 21.

A.C.T.'s seventh annual Hawaii engagement will again be presented at Leeward Community College in Pearl City, sponsored by the Hawaii State Foundation on Culture and the Arts and the Friends of Leeward Theatre.

The two-week engagement will be followed by a brief rest before the company flies back to the mainland for an extensive tour of the West which begins July 2 at Bridges Auditorium in Claremont, California, under the sponsorship of the California Arts Council and Claremont Colleges.

The romantic Russian comedy-drama and the British portrait of upperclass morals will also be seen at the Fox Theatre in Billings, Montana; the Central City Opera House in Central City, Colorado; the University of Arizona at Tempe's Grady Gammage Auditorium in Phoenix; and the Lentic Theatre in Sante Fe, New Mexico.

The Western States tour is made possible by grants from the Western States Arts Foundation, a consortium of arts councils, and local sponsorship in each city.

Following the tour, the famous Westport Country Playhouse in Westport, Connecticut—one of A.C.T.'s early homes prior to its residence in San Francisco—will host an exclusive East Coast engagement of *The Circle*.

Members of the company will then have a short rest prior to beginning rehearsals in September for the 1979-80 San Francisco season.



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

**MARTHA BURKE** (*Costume Designer*) comes to A.C.T. having designed *HMS Pinafore* and *Romeo and Juliet* for the Santa Barbara Repertory Theater and *Cabaret*; *Play It Again, Sam*; *Sherlock Holmes*; and *Promises, Promises* for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1977 for *The Lion in Winter*. She has also designed *Dark of the Moon* for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

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

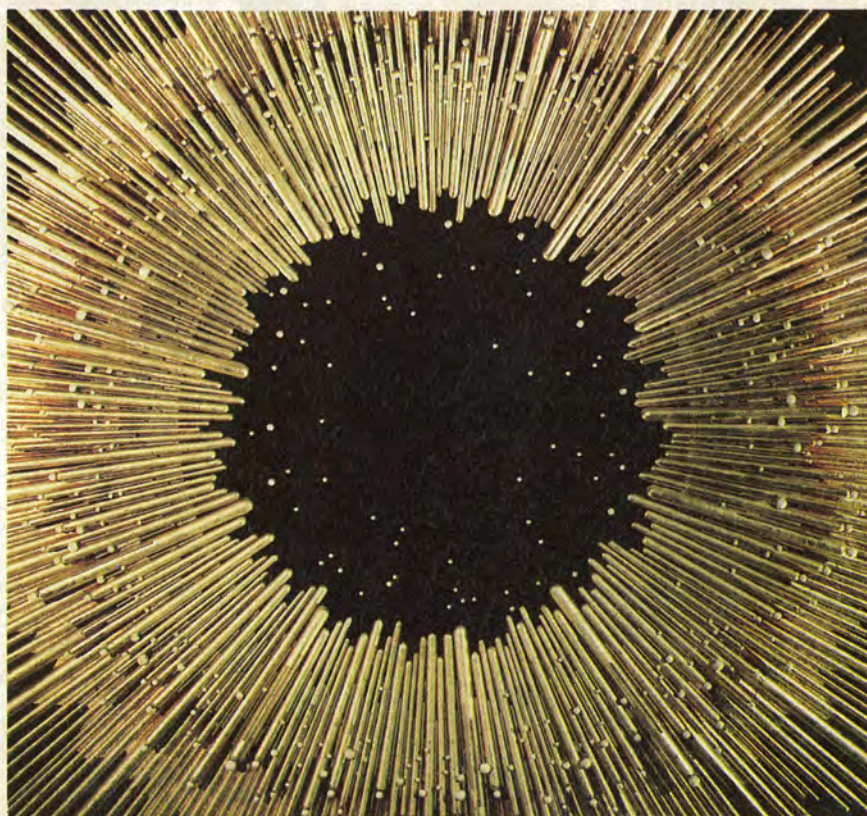
**F. MITCHELL DANA** (*Lighting Designer*) has created lighting for over 180 productions, including 44 for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic

Light Operas, Canada's Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep. the Ahmanson, the BAM Theatre Company, Alvin Ailey Dance Company as well as many on and off Broadway productions including *Once in a Lifetime* (directed by Tom Moore, featuring Deborah May) and the current tour of *The Last of Mrs. Cheyney* with Deborah Kerr.

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

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

**RALPH FUNICELLO** (*Set Designer*) has been a resident designer at A.C.T. for five seasons, designing 15 productions including *All the Way Home*, *The Master Builder*, *Absurd Person Singular*, *Peer Gynt*, and *The Taming of the Shrew*. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including *The Winter's Tale*, *The Visit*, *Romeo and Juliet*, and

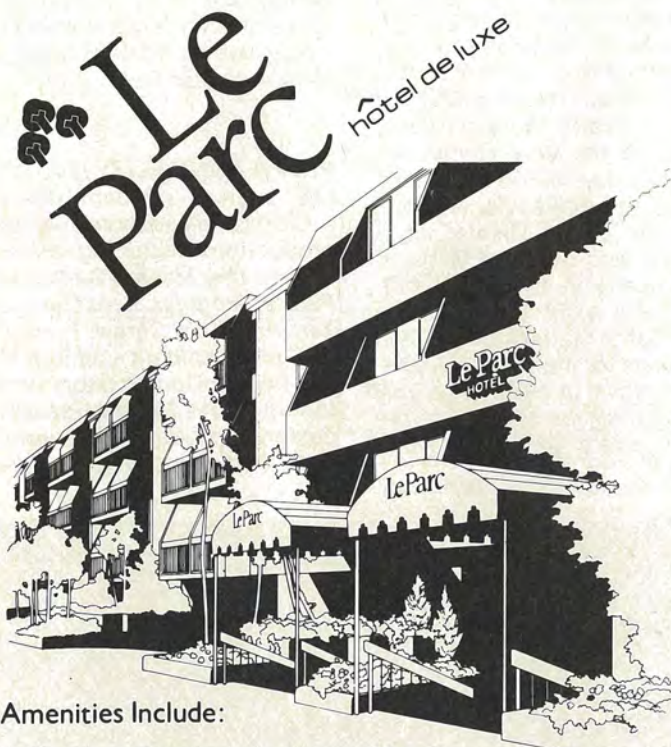


Sunburst from *The Winter's Tale*, designed by Richard Seger.



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*Guys and Dolls*. In recent seasons he designed sets for *Doctor Faustus*, *She Stoops to Conquer* and *La Ronde* at the Guthrie Theatre in Minneapolis, *The Importance of Being Earnest*, *Travesties*, *The Winter Dancers*, *Dus*, *Fish*, *Stas and Vi* at the Mark Taper Forum, and *The Taming of the Shrew* for PBS television.

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

**ROBERT MORGAN** (*Costume Designer*) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including *The Master Builder*, *Tiny Alice*, *Equus*, *General Gorgeous*, *This Is (An Entertainment)*, *Street Scene*, *Jumpers*, *Broadway*, *Travesties*, *Man and Superman* and *A Christmas Carol*. He also designed *Doctor Faustus* and for the San Diego Old Globe Theatre's *Hamlet* and *A Midsummer Night's Dream*. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

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



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**Blood Wedding**  
**Canto Vital**  
**Tarde en la Siesta**  
**Spartacus** (Alonso)

**Thu., May 24** 8:00 pm **Giselle** (full length) with Josefina Mendez

**Fri., May 25** 8:00 pm **Flower Festival**  
**Paso a Tres**  
**Munecos—"Dolls"**  
**Carmen** (Alonso)

**Sat., May 26** 2:30 pm **Les Sylphides**  
**Canto Vital**  
**Tarde en la Siesta**  
**Blood Wedding**

**Sat., May 26** 8:00 pm **Flower Festival**  
**Paso a Tres**  
**Munecos—"Dolls"**  
**Carmen** (Alonso)

**Sun., May 27** 2:30 pm **Les Sylphides**  
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Siberia to Moscow (excerpts)  
Polka Militaire  
The Lithuanian  
Divertissement from 'Far from Denmark'  
Kermesse in Bruges (*pas de deux*)  
Napoli

**PROGRAM II**  
Bournonville Etude with 'La Vestal' *pas de deux*  
Flower Festival at Genzano  
Divertissement from 'William Tell'  
'La Ventana' (excerpts)  
Divertissement from 'Guards at Amager'  
Napoli

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### PERFORMANCE SCHEDULE

Tue., June 12, 8:30 pm—Program I  
Wed., June 13, 8:30 pm—Program II  
Thu., June 14, 2:30 pm—Program II  
Thu., June 14, 8:30 pm—Program I  
Sat., June 16, 2:30 pm—Program I  
Sat., June 16, 8:30 pm—Program II  
Sun., June 17, 2:30 pm—Program II

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<b>Orchestra</b>	\$13.50	\$10.50
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**Sun., July 15** 2:30 pm 8:00 pm **The Sleeping Beauty** (full length)

**Tue., July 17** 8:00 pm **Mayerling** (full length)

**Wed., July 18** 8:00 pm **Birthday Offering**  
**A Month in the Country**  
**La Fin du Jour**

**Thu., July 19** 2:30 pm **Birthday Offering**  
**A Month in the Country**  
**Elite Syncopations**

**Thu., July 19** 8:00 pm **Birthday Offering**  
**A Month in the Country**  
**Elite Syncopations**

**Fri., July 20** 8:00 pm **Swan Lake** (full length)

**Sat., July 21** 2:30 pm 8:00 pm **Swan Lake** (full length)

**Sun., July 22** 2:30 pm 8:00 pm **Mayerling** (full length)

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**Special Thanks:** To Laurel Meats; to A New Leaf Florist on California at Hyde Sts. (771-1066) for opening night flowers; The Focal Point, 2638 Ashby Ave., Berkeley. Score for *The Winter's Tale* recorded at Filmways/Heider Recording, San Francisco; A very special thanks to The Good Guys, 2085 Chestnut St., San Francisco; David Bransten as the voice of Johnny Young.

Special thanks to Rachel Thompson, photographer, and Edward Franklin, Producer of Chevron School Broadcast Public Affairs, for use of *Hotel Paradiso* set change photographs.

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Barbara Dirickson  
Peter Donat  
Sabin Epstein  
Kate Fitzmaurice  
Bennet Guillory  
Janice Garcia  
Lawrence Hecht  
Leslie Hicks

## actors and directors

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Daniel Kern  
Gerald Lancaster  
Anne Lawder  
Michael X. Martin  
William McKereghan  
DeAnn Mears  
Delores Y. Mitchell  
Mark Murphey  
Thomas M. Nahrwald  
Thomas Oglesby  
Michael O'Guinne  
Frank Ottiwell  
William Paterson  
Susan E. Pellegrino  
Ray Reinhardt  
Cynthia Sikes  
Randall Smith  
Robertson Smith  
Bonnie Tarwater

Sydney Walker  
Marrian Walters  
Isiah Whitlock, Jr.  
Bruce Williams  
Michael Winters  
  
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Richard Denison  
Leslie Hicks  
Michael X. Martin  
Thomas M. Nahrwald  
Michael O'Guinne  
Cynthia Sikes  
Bonnie Tarwater  
Isiah Whitlock Jr.  
  
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Jeffrey Allin  
Douglas Barron  
Bonnie Bowers

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Kathi Coaston  
Felecia Faulkner  
Ann Gillespie  
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Leticia Jaramillo  
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Jeff McCarthy  
Theresa Ontiveros  
Michael Regan  
Kate Rowland  
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Penelope Court, *Voice*  
Daniel Davis, *Project Director*  
Peter Donat, *Project Director*  
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Dolores Ferraro, *Acting*  
Kate Fitzmaurice, *Voice*  
Allen Fletcher, *Acting*  
Rose Glickman, *Social and Cultural History*  
David Hammond, *Acting*  
Edward Hastings, *Acting*  
Lawrence Hecht, *Acting*  
Elizabeth Huddle, *Project Director*  
Daniel Kern, *Project Director*  
Derf La Chapelle, *Ballet, Period Dance*

Gerald Lancaster, *Combat*  
Anne Lawder, *Phonetics, Ear Training*  
Yat Malmgren, *Yat-Action*  
Frank Ottiwell, *Alexander, Feldenkreis*  
John Pasqualetti, *Dance*  
Ray Reinhardt, *Acting*  
Betty Mae Russell, *Tap*  
Douglas Russell, *History, Period & Style*  
Paul Shenar, *Scansion Dynamics*  
Edith Skinner, *Guest Instructor in Speech*  
Cissy Sturm, *Tap*  
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Bruce Williams, *Project Director*  
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Walter Watson, *Costumes*  
Scott Weldin, *Scenery Intern*

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Lee Hoiby  
Jon Olson, *Music Director*  
Conrad Susa

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Raymond Stephen Gin  
Suzanne Fry  
Cornelia Twitchell  
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Karen Van Zandt, *Intern*

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Randall Reid, *Assistant Foreman*  
Ed Raymond

Ron Nelson  
Dale Haugo, *Scenic Artist*

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Thomas Edwards, *Stage Engineer*  
Brad Jerrell, *Assistant Properties*  
Jim Wise, *Sound Technician*  
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*A Probate related Sale.  
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# A SAD BUT JOYFUL SALE OF MARVELOUS, PRECIOUS THINGS



Joseph Koret, President  
Far East Treasures

**B**ecause of probate considerations relating to the estate of my late wife Stephanie, I have been forced to make a sad decision. I am selling the building at 41 Van Ness Avenue which houses my beautiful collection of Far Eastern treasures.

Because the building must go—so must go the thousands of objet d'art and antiques which was the inventory of my exciting new business. Everything must go—even the entrance temple dogs, the handcrafted showcases and fixtures. I am sacrificing this extraordinary collection at *one-half* of the listed prices.

You will view a display of over a million dollars in Far Eastern sculptures, tapestries, tribal memorabilia, ceramics, jewels, furnishings, jade carvings, silk gowns and marvelous items for giving as gifts. You may establish your price, by simply cutting the listed price in half. Many of the treasures, which I personally discovered, will be actually offered to you at prices less than I paid in the first place.

I know that my sadness in sacrificing this trove of treasures, will be tempered by the joy I will have in knowing that my friends and acquaintances and certain special people who love fine things, had the opportunity to acquire them.

The gallery floor of Far East Treasures at 41 Van Ness Avenue will be open for your inspection, weekdays and Saturdays from 10 a.m. to 5 p.m. and Sundays from noon to 6 p.m. There is lots of free parking adjacent to the building.

A handwritten signature in black ink that reads "Joseph Koret". The signature is fluid and cursive, written in a dark ink.

JOSEPH KORET  
PRESIDENT, FAR EAST TREASURES  
41 VAN NESS AVENUE AT FELL  
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