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5th OF JULY

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DÜRRENMATT'S AVENGING ANGEL 'THE VISIT'



the visit

The story of Friederich Dürrenmatt's mighty expressionist play *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 (her name is a contraction of the famous millionaires Zacharoff, Onassis and Gulbekian), Claire Zachanassian has come back to get revenge on the man who had seduced her many years before and left her and his baby to be vilified.

A complex figure of sin, Claire combines both good and evil impulses in strange and unpredictable ways. She is a brilliant portrait of malice.

She hovers over the play like a dazzling, impersonal beauty, casting a

mythical aura about her. She is great and powerful, and everything she does—buying, selling, changing and molding the world and its people—stems from her frustrated and perverted love.

Her visit has all the earmarks of religious symbolism: a temptation, a perversely distorted visitation and last judgment.

In contrast, Alfred III starts out as a small, insignificant man who gains a strong and heroic character. He is an unsuspecting victim—guilty of course—but certain that life has canceled the debt. He is the image of the simple, thoughtless man upon whom its slowly dawns, through fear, horror, and personal suffering, that justice is being meted out and that he will be called to account. Recogniz-

ing and accepting his fate, he embodies a personal and redeeming justice for mankind.

These are haunting figures—she the sexually fascinating, power-driven, malevolent woman, and he the once-young suitor witnessing his slow destruction.

"Dürrenmatt says the play is a tragi-comedy," director Laird Williamson comments. "There is a conflict immediately in those terms, a clash there and I think that is the basis from which we have gone."

Realism and naturalism, the playwright believes, through their tendency to emphasize a local ambience, detracts 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.

"I think what Dürrenmatt says, or implies," Williamson continues, "is that this reality is maybe only a symbol for what is going on inside, what really happens to us, and what our lives are really all about."

"One of our tendencies as human beings," Williamson adds, "is to be seduced by material and physical well-being. If you drive people far enough, which is the given circumstances at the start of the play, if you deprive them long enough, they can be seduced totally."

He finds the text at Claire's wedding (it has been her childhood dream to be married in this cathedral) very significant. It is from First Corinthians, chapter 13 and is about charity. I paraphrase: "If I have not charity, I am nothing."

"Now, what is charity?" A.C.T.'s director asks. "We have two groups of people in this play talking about two kinds of charity. The Bible enumerates all the virtues: Charity is patient; it is kind. Charity does not envy, is not pretentious, is not puffed up. It is not ambitious, is not self-seeking, is not provoked. This is frightening to us. We realize how quickly we forget. We get lost in our concrete reality."

"We may as well be on the steps of Thebes saying, 'There's a pestilence in our land, someone is guilty, but we don't know who it is.' In she comes, an avenging fury. She will find out the guilty one and the guilty one will be destroyed and she will go away and the society will be purged. That is the way it is in a classic Greek tragedy, but not in a tragi-comedy. Each step of a tragic comedy is filled with irony."

That is why to see Friedrich Dürrenmatt's *The Visit* is to understand why it lingers so powerfully in the memory as one of the most trenchant and mordant plays of our times.

—Blake A Samson



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OLD AFFECTION AND FRESH ADMIRATION FOR COWARD'S "HAY FEVER"

Noel Coward never seems more than a breath away. He's performed constantly and sung constantly, and the legendary Coward wit continues to effervesce like a rare vintage of champagne, surrounded by laughter, joy and conviviality.

His comedy of bad manners, "Hay Fever," starts with the arrival of four guests, invited independently by different members of the eccentric Bliss family for a restful weekend at their country manor.

In memorably funny scenes, the visitors are alternately ignored, embraced, embarrassed, humiliated, and finally abandoned to slink away by themselves during a blazing family row.

The mad romp gives Coward the opportunity to write some of his most archetypal cameos on love, wooing, and romancing, and the heart's eternal elusiveness. He "sends up" the family and guests hilariously, but does it with such a genteel and pungent thrust, with such tender and undisguised sentiment, that the play remains entirely affectionate and kind.

The ultimate sophisticate, Coward personified popular comedy at its best in the British stage tradition. He entered the arena almost at birth, which came nine days before Christmas, 1899, and six decades later, left it on March 25, 1973, much better and much merrier than he found it.

His contributions were, to put it mildly, stupendous: more than 50 plays and musicals, 281 popular songs, three volumes of short stories, a best-selling novel and two autobiographies—not to overlook his achievements as an actor, director, cabaret entertainer, raconteur, host and coiner of epigrams.

His great talent, which encompassed so many of the more frivolous virtues, also included some of a more substantial variety. He was the great professional, a masterful and true craftsman.

He had an ability (which was not mere agility, as is so often thought) that was the product of an innate sense of rightness combined with an entirely uninhibited gift for words. He treated language with explicit musicality. Each word was unerringly placed, and his scripts were, as he once remarked, ironed within an inch of their lives.

One of the most persistent anecdotes concerning *Hay Fever* illustrates this to perfection.



Sir Noel Coward

During rehearsals for the memorable 1964 National Theater production which Coward directed, Dame Edith Evans repeatedly gave a line as "On a very clear day, you can see Marlowe." Finally, when the extra word had come into it once too often, he said, "No, Edith. 'On a clear day, you can see Marlowe.' On a very clear day, you can see Marlowe and Beaumont and Fletcher."

"Any writer worth his salt is only naturally compulsive about details of that kind," he later said. "To my way of thinking, it's only part and parcel of the job."

He wrote about aristocrats who drank too much, had passionate affairs, went to marvelous parties, stayed out too late, were mad about girls and boys, were blithe in spirit and often grew gently potty. He was the implacable enemy of stuffiness, stupidity, snobbery, dullness, pomposity and boredom.

His dialogue was light but never careless. He always knew with pinpoint accuracy the most vulnerable spot of any hypocritical situation. He is remembered as a playwright not only for his bright, lively dialogue, but for his accurate representation of the mood of the era and portraits of endearing Edwardians delivered with love and compassion.

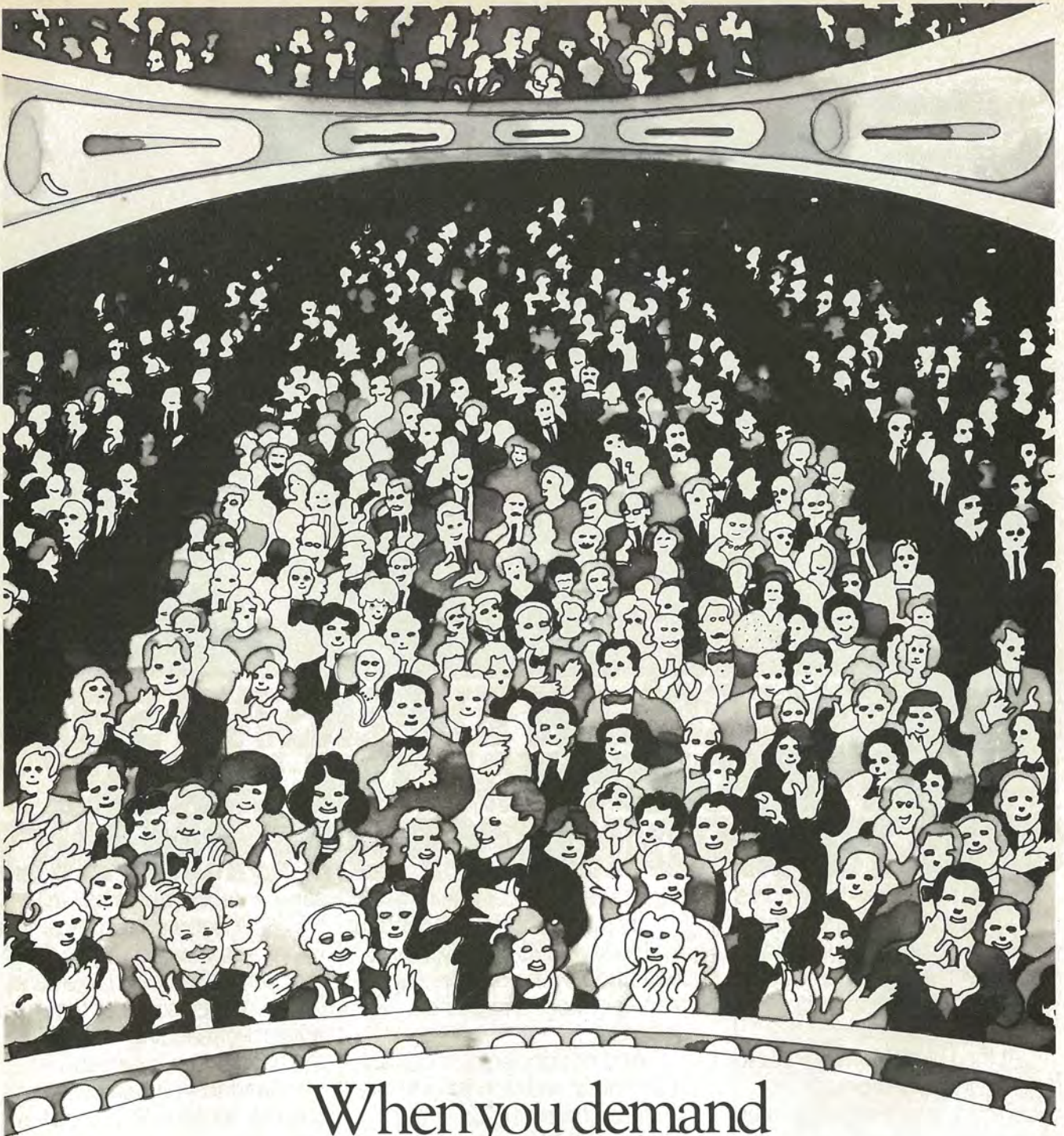
His particularly oblique method of delineating character through the unexpected comment and his economy of language in shaping a laugh have rarely been equalled. He produced instant repartee, in which conversation became a blindingly fast game of inflective one-upmanship, as well as declarations of intent and displays of emotion; and he vastly speeded up the tempo of comedy in the world's theatres.

Even within individual lines, he could insert a word or phrase that heightened the emotion it expressed, as in *Private Lives* when Elyot says, "You're looking very lovely in this damned moonlight, Amanda." Repeated time and time again, this approach made Coward a master of style.

He had great fun with the English language, English character and English manners and mores, never quite managing to hide his underlying devotion to all of them. He had great fun with life, with love, with the world, but never in the wildest of his days, did he have a whit more fun than did (and still do) his audiences.

To Coward fans, *Hay Fever* is a delightful old love. For new initiates (it's hard to imagine anyone who has not already been converted), it's a well-met new friend.

—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
Hermoine	ALEXANDRIA SAGE
Adolfina	ANGELE MEYER
Policeman	BRUCE WILLIAMS
Bodyguards	Roby DELROY LINDO
	Toby MICHAEL REGAN
	Goby JEFFREY ALLIN
	Doby DOUGLAS BARRON
Blind	Loby WILLIAM MCKEREGHAN
	Koby FRANK OTTIWELL
	Woby J.T. LOUDENBACK
Doctor	JOSEPH BIRD
Gymnasts	BOB WESTENBERG, BRUCE ABBOTT, GRAY STEPHENS, JEFF McCARTHY, DOUGLAS BARRON, JEFFREY ALLIN
Mayor's Wife	KATE FITZMAURICE
Mrs. III	CANDACE BARRETT
Son	THOMAS M. NAHRWOLD
Daughter	LESLIE HICKS
Miss Louisa	CYNTHIA SIKES
Woman One	KATHRYN CROSBY
Woman Two	DELORES Y. MITCHELL
Women of Gullen	BONNIE BOWERS, PATRICIA BRESLIN, KATHI COASTON, LETICIA JARAMILLO
1st Reporter	DANIEL KERN
2nd Reporter	BONNIE TARWATER
Photographer	DAVID ZOFFOLI
Camerasmen	BENNET GUILLORY, BRUCE ABBOTT
Commentator	THOMAS OGLESBY
Children of Gullen	JARED BROWN, STEVEN COHEN, LISA FELDMAN, MATTHEW KILLINGS- WORTH, 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—Joy Carlin; Stationmaster/Commentator—Daniel Davis;
1st and 2nd Reporters—Heidi Helen Davis; Alfred III—Richard Denison;
Miss Louisa—Barbara Dirickson; Claire—Kate Fitzmaurice; Ottilie/Women of
Gullen—Janice Garcia; 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/Gymnast/Photographer—Randall Smith; Karl/Guard/Man Three—
Robertson Smith; Policeman—Isiah Whitlock Jr.; Schoolmaster—Gerald Lancaster;
Toby/Roby—Bennet Guillory; Goby/Doby—Bob Westenberg; Women of
Gullen—Theresa Ontiveros; Children of Gullen—Barbara Machen, Henry Schwartz;
Loby/Koby—Joel Swetow.

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Stage Manager: **RAYMOND S. GIN**

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HEARTBREAK HOUSE

(1919)

by **BERNARD SHAW**

Directed by ALLEN FLETCHER

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

the cast

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

A country house in Sussex sometime during World War I

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

There will be one ten-minute intermission

understudies

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

Stage Manager: **SUZANNE FRY**



(Left to right) Daniel Davis, Elizabeth Huddle, Heidi Helen Davis, Anne Lawder and Peter Donat

TWO SHAVIAN INVENTIONS IN 'HEARTBREAK HOUSE'



William Paterson and Heidi Helen Davis as
Captain Shotover and Ellie Dunn

"I write plays," Bernard Shaw once said, "with the deliberate object of converting the nation to my opinions." He had previously used the newspapers, through his reviews of art, music and theatre; various speaker platforms, all related to the Fabian Society's new socialist cause; and several novels.

The more than 50 plays Shaw wrote in his lifetime (1856-1950) established him as one of the giants of the 20th century theatre and one of the great intellects of his time. He wrote persuasively and eloquently, directly or indirectly, to achieve his stated purpose of gathering converts to his ideas; and his unique talent was to combine serious thought with sparkling dialogue and levity, devising a special kind of theatre to suit his aims.

That Shavian invention was the "discussion play," in which the subject and theme take on primary significance, and the plot derives as much from the progression of arguments as from the interaction of character. Indeed, the best action of a play by Shaw is where ideas interact and conflict the most.

"Without a stock of ideas," he believed, "the mind can not operate and plays can not exist. The quality of a play is the quality of its ideas."

Shaw often appears to be writing two plays, or a single play with two concurrent actions: one a witty comedy, presenting unusual characters and cleverly inverting the standard theatrical clichés; the other a rational argument, sorting and evaluating various ideas and reaching intelligent conclusions.

The six years in which Shaw worked on *Heartbreak House* were radically changed by the coming of the war, and Shaw, always sensitive to changes in moral climate, was not immune to this growing pessimism.

The theme of *Heartbreak House*, echoing that of other Shaw plays, can be stated in a few simple questions: how does man find faith in himself? How is one to live rationally in an irrational world? How is one to live in peace when irreconcilable conflict surrounds mankind on every side?

His crusade in *Heartbreak House* is nothing less than the salvation of the world from its own worst instincts through the witty demolition of all the cant, hypocrisy and outworn habits of life and thought he saw in British society.

His term for the good and the beautiful, for all that is truly vital and instinctive, was rather forbidding: the "life force," which owes something to Darwin's doctrine of evolution. Shaw did not, however, believe in man as a product of motiveless "tooth and claw" battle.

Rather, Shaw saw history moving haltingly towards a gradual revelation and concentration of mental and spiritual virtue. His concept is perhaps closest to the "creative evolution" of Henri Bergson, whose "elan vital" endowed living organisms with the capability of spiritual growth and development. The chief tenet of Shaw's similar "life force" is man's willful (though perhaps unconscious) evolution to a higher being—a superman, if one must—in whom the mind becomes the dominant organ.

Written against the background of the war, *Heartbreak House* deplored the absence of men of action and moral fiber in the world through the examples of two of his finest heroic (and ironic) figures, Captain Shotover and Ellie Dunn, sterling examples of men and women who had the "life force" coursing through their veins.

—Blake A. Samson



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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.

Application Deadline Approaches for London Theatre Tour

Applications for the third London Theatre Tour—scheduled this year for May 27-June 11 under the sponsorship of the Friends of A.C.T.—are due by April 1, 1979. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine Street, Suite 1340, San Francisco 94111 (415) 856-1660.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1979-80 season are now being mailed all current subscribers.

Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates.

The deadline for renewing subscribers to receive their priority is May 20.

If you are a current subscriber and do not receive your renewal brochure by mid-March, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880.



Lighting Up . . .

In this scene from *Ah, Wilderness!*, Kathryn Crosby is about to light Thomas M. Nahrwold's cigarette, but in line with a new A.C.T. policy, the match will never touch the cigarette and Nahrwold will simply mime the act of smoking. Audiences at A.C.T. repertory productions will note that actors may give the illusion of puffing on pipes, cigars, joints and cigarettes, but nobody is actually smoking. The policy was adopted so that company members wouldn't be forced to smoke on the job—just as actors who appear to be knocking back double brandies and whiskies onstage are only gulping lukewarm tea.

EDWARD EVERETT HORTON COLLECTION AND MECHANIC'S INSTITUTE AID A.C.T. LIBRARY

Two important steps in expanding A.C.T.'s library resources were completed recently as A.C.T. acquired the theatre collection of noted stage and film actor Edward Everett Horton for its own library, and at the same time entered into an agreement with the Mechanic's Institute Library for use of its facilities by staff and students.

The Mechanic's Institute Library will now share its 170,000 volumes, 500 periodicals and extensive research files and reference services with A.C.T. Both steps move the company closer to fulfilling recommendations made by the Western Association of Schools and Colleges for full scholastic accreditation of its Conservatory program.

Miss Isabella Grant, Horton's niece, noted in giving the Horton collection to A.C.T. that her uncle "was extremely fond of A.C.T., and the family felt it most appropriate that the collection be of assistance to San Francisco's outstanding professional theater."

A private membership organization, the Mechanic's Library was founded in 1855 and merged with the 1852 Mercantile Library in 1906. "In its early years," commented president Mrs. Theodore Meyer, "The Mechanic's Institute was an important educational institute in California. Before there were any colleges, it provided what we would call today the only adult education in the state. We're glad to have the opportunity to serve an institution that we feel is an important educational and cultural force in the Bay Area.

Executive Director Edward Hastings commented. "The research and study that goes into a production is often intensive and difficult. The donation of this collection and use of the Mechanic's Institute facilities will be very helpful to our actors, directors, designers and students."

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THE AMERICAN CONSERVATORY THEATRE

presents

5TH OF JULY

by LANFORD WILSON

Directed by EDWARD HASTINGS

Associate Director: SABIN EPSTEIN
 Scenery by RICHARD SEGER
 Costumes by MARTHA BURKE
 Lighting by DIRK EPPERSON
 Sound by TIMOTHY LANNAN
 Song by ISIAH WHITLOCK, JR.
 Lyrics by JONATHAN HOGAN

the cast

Kenneth Talley, Jr.	MARK MURPHEY
John Landis	DANIEL KERN
Gwen Landis, John's wife	BARBARA DIRICKSON
Jed Jenkins	PETER DAVIES
Shirley Talley, June's daughter	DANETTE PACTNER
June Talley, Ken's sister	SUSAN E. PELLEGRINO
Sally Friedman, Ken & June's aunt	JOY CARLIN
Weston Hurley	ISIAH WHITLOCK, JR.

The side of the porch of the Talley house in
 Lebanon, Missouri. July, 1977.

There will be one twelve-minute intermission.

understudies

Kenneth Talley, Jr.—Robertson Smith; John Landis—Bruce Williams; Gwen
 Landis—Libby Boone; Jed Jenkins—Michael X. Martin; Shirley Talley—
 Justine Shapiro; June Talley—Leslie Hicks; Sally Friedman—Anne Lawder;
 Weston Hurley—Thomas M. Nahrwold

Stage Manager: JAMES L. BURKE

Special thanks to Leigh Wilson and Zane Grimm
 for their assistance and advice regarding prosthetics
 and therapy for disabled veterans.



Top: Daniel Kern, Barbara Dirickson. Bottom: Mark
 Murphy, Susan E. Pellegrino



Joy Carlin and Danette Pachtner

'FOR COLORED GIRLS



**WHO HAVE CONSIDERED
SUICIDE/**



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Now in its final weeks at the Marine's Memorial Theatre, Ntozake Shange's provocative celebration of black womanhood *For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf* broke the Geary Theatre attendance record this summer and has been held over by popular demand through March 18 in its current A.C.T. engagement.

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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 Saturday evening.

ACT III 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.

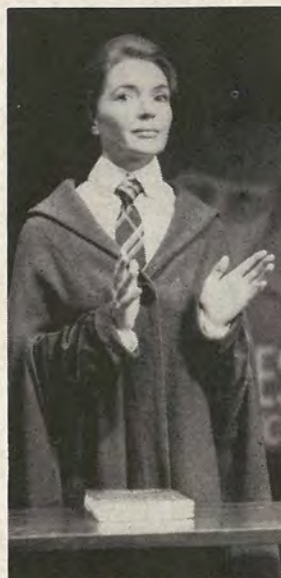
Stage Manager: SUZANNE FRY

'JAMES JOYCE'S WOMEN' ENCORES AT MARINES' MEMORIAL THEATRE MARCH 27 - APRIL 8

The opportunity to meet the women of James Joyce's life and work in Fionnula Flanagan's acclaimed portrait, *James Joyce's Women*, is again offered by the American Conservatory Theatre in a special two-week return engagement beginning March 27 at the Marines' Memorial Theatre.

Through her sensitive, colorful performances and a faithful script smoothly fashioned from a vast store of Joyce's own works, as well as letters and biographies, Flanagan reveals Joyce's pioneering spirit and his extraordinary passion for life.

The Emmy and Tony award-winning actress moves from the flirtatious Gerty MacDowell and archetypical Molly Bloom of *Ulysses* and the lusty washerwoman Anna Livia Plurabelle of *Finnegans Wake* to the intensely private but sparkling editors, publishers and fellow writers who risked a great deal for their literary hero—Harriet Shaw Weaver, Sylvia Beach, Ezra Pound and Samuel Beckett. In addition, she gives a deeply poignant portrait of Joyce's staunchest defender and inspiration, Nora Barnacle Joyce, his wife.



Fionnula Flanagan as Harriet Shaw Weaver

One soon realizes the enormous perceptive power (as well as memory) that Joyce had, his compassion and humor, his struggles with his art, his family, country and church. Foremost in the telling of his tale is Joyce's own perception of his worth, his steadfast conviction, perseverance and self-respect, signalled in the closing lines of *A Portrait of the Artist as a Young Man*: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

Joyce's women are highly sensual and pragmatic with deeply felt emotions that challenged the Victorian ways of his age. They may not be as shocking today as they were then, but they are no less striking and revealing. Through them, Joyce irreversibly turned the attention of writers to sexual mores, explored the unconscious as few writers before him had done, and opened doors to literary freedom through which future generations of writers would gratefully follow.

The distillation of his experiences into the inventive styles of his fiction rightfully made history and remains as fascinating today as when Joyce was first published.

Staged by Burgess Meredith, the American Conservatory Theatre presentation of the Rejoycing Company production also features Garrett O'Connor and will be at the Marines' Memorial Theatre through April 8.

—Blake A. Samson

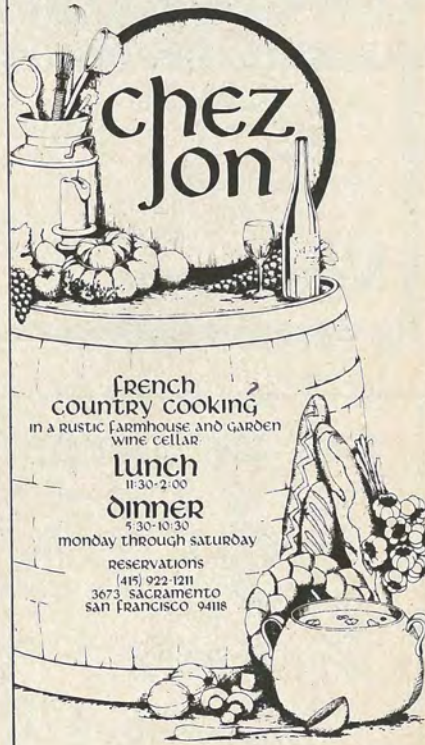


Fionnula Flanagan as Molly Bloom



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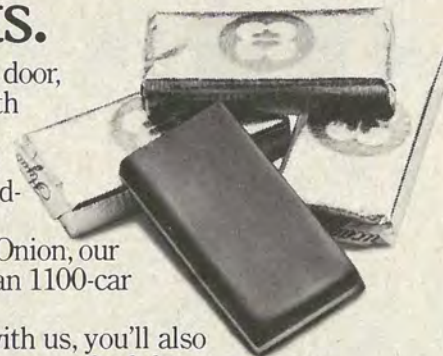
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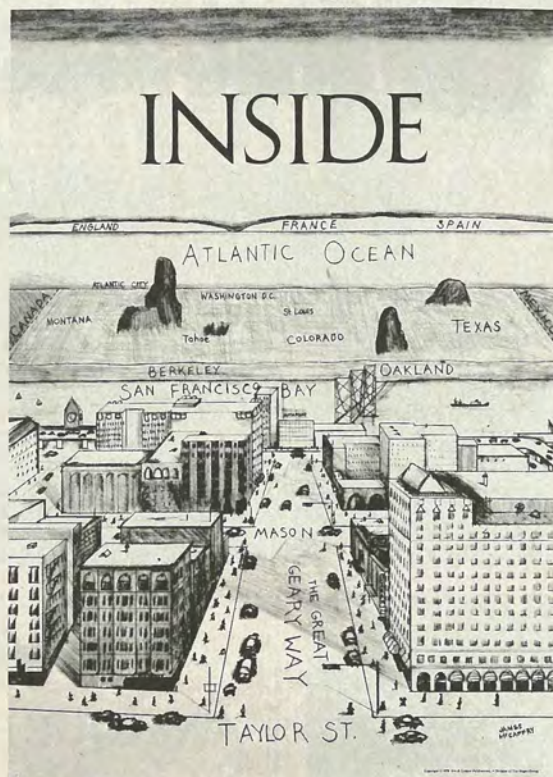
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■ **TICKET INFORMATION:** The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines' Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For additional information call 673-6440.

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

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LANFORD WILSON BRINGS HIS INSIGHT TO A.C.T.'S '5TH OF JULY'

Lanford Wilson, author of *5th of July* and *The HOT L BALTIMORE* as well as 35 one-act and seven other full-length plays produced on and off-Broadway, came to the American Conservatory Theatre last month to assist in the West Coast premiere of his play.

5th of July, he explained in his soft Missouri accent, is part of a projected five-play cycle that will look at the Talley family.

Kenneth Talley, the inheritor of the Missouri farmhouse where the play is set, is based on a personal friend of Wilson's "an English teacher who was a student of mine at South Hampton College. He was in Vietnam and both his legs were shot off above his knees.

"Through long, long conversations with him and his three friends, I was trying to get him to write about Vietnam. He wanted to write about the war, but he kept writing about bootcamp and all those things that we already know. He didn't want to face the actual Vietnam experience. His problem and four Berkeley friends of mine combined to form the nucleus of the play."

Other playwrights might have dealt with Talley's period in the hospital coming to grips with his disability, but in *5th of July*, Ken is past that. What he and the others find in Wilson's words, is "a second wind."

"I knew I was writing about re-dedication. What I was interested in were the people who had lived through the 60s and the kind of disenfranchisement and disenchantment that so many of these people feel now. I was trying to express something hopeful."

In the profoundest sense, *5th of July* is about dependence and interdependence, the intrinsic connections that form this extended family. It presents a remarkable portrait of courage, personal courage on a small scale and yet so full of vision that it becomes an inspiration for the contemporary world. The play is, as Wilson believes, "the basis for a re-investment in the future." They reach a point of crisis on the 4th of July and come to new realizations on the 5th.

It is very much a play for and of its time and reaffirms Wilson's position as one of America's outstanding contemporary playwrights.

Born in 1939 in Lebanon, Missouri, the setting of *5th of July*, Wilson grew up primarily in nearby Ozark. He attended San Diego College, then the University of Chicago where he began writing plays.

So Long at the Fair (1963), his first produced play, led to ten additional productions at the off-off-Broadway Cafe Cino and another six at Cafe La Mama Experimental Theatre Club, among them *Home Free* (1964), *Balm in Gilead* (1964) and *The Rimers of Eldritch* (1967).

1966 saw three Lanford Wilson off-Broadway productions in one season: *Ludlow Fair*, *The Madness of Lady Bright*, and *This is the Rill Speaking*. Broadway engagements for *The Gingham Dog* (1969) and *Lemon Sky* (1970) followed.

Having the playwright here proved inspirational for everyone at A.C.T. As Barbara Dirickson said, "It's exciting to do a play that you love. Then, to

have the man who created it around, that's a fantastic experience.

"He's a very approachable playwright, very encouraging," she continued, "very interested in the performance that you're giving and the ideas you have in mind."

Director Edward Hastings concurs, adding, "He was an immeasurable help to all of us. He told us when we were right and when we were off; he steered us, and he loved it when we surprised him."

5th of July which opened at New York's Circle Repertory Company in May, 1978, is the fourth play by Wilson that Hastings has directed. It joins a distinguished list of A.C.T. firsts during the company's 13 seasons in San Francisco: nine world premieres by American playwrights, two American premieres of works in translation, and nine West Coast premieres of American and British plays. Some thirty other plays have been given their first productions through the Plays in Progress program, and another 30 through the Monday Evening Writer's Theatre.

—Blake A. Samson



Playwright Lanford Wilson (left) in rehearsal with (left to right) Danette Pachtner, Joy Carlin, Barbara Dirickson, director Edward Hastings, Peter Davies and Mark Murphey.

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by Lanford Wilson

THE VISIT

by Friedrich Dürrenmatt

HAY FEVER

by Noel Coward

HOTEL PARADISO

by Georges Feydeau
and Maurice Desvallieres

(continued from page 21)

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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



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

JAMES B. MCKENZIE (*Executive Producer*)



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

EDWARD HASTINGS (*Executive Director*)



a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver!* He

has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American 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*.

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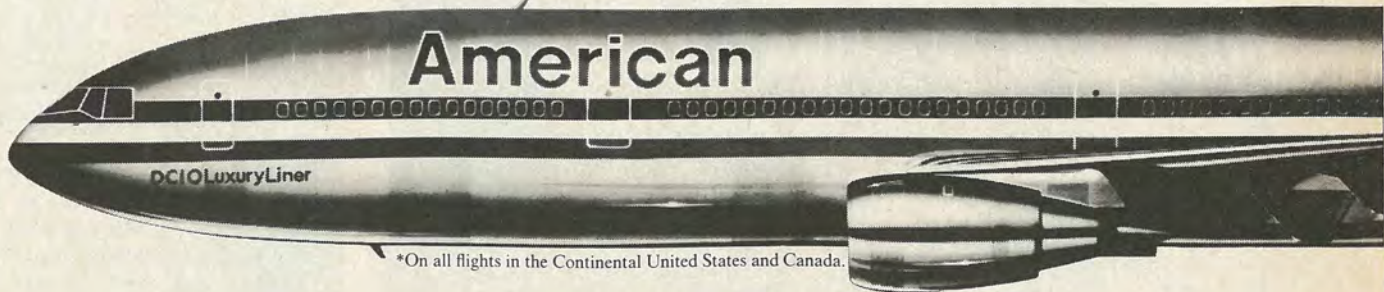
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EDITH MARKSON (Director of Development)



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 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.

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*.

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



Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the APA-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern



Methodist. In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas Moore in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in *Equus*, Henry Carr in *Travesties*, Gremio in *The Taming of the Shrew*, Roderigo in *Othello* and Boniface in *Hotel Paradiso*.

THE ACTING COMPANY

CANDACE BARRETT directs the



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

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared in *A*



Christmas Carol, as Nurse Sweet in *The National Health* and Great-Great-Granmaw in *All the Way Home*, as well as in the Plays in Progress production of *Afternoons in Vegas*. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was seen in *The Glass Menagerie*, *When You Comin' Back Red Ryder?* and *Orpheus Descending*.



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JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre,



she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 22 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's *Mackerel* for the Berkeley Stage Company.

PENELOPE COURT joined the company last year, appearing in *The Master Builder* and *All the Way Home* and training voice in the Advanced Training Program.



In Chicago, she was a founding member of David Mamet's St. Nicholas Theatre Co., and appeared in *The Poet and the Rent*, *Beyond the Horizon*, *Jumpers* and *Sylvia Plath: A Dramatic Portrait*, in which she played the title role. She trained at the Academy of Dramatic Art and with David Mamet, and has an M.F.A. from the Goodman School of Drama.

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



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

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara,



where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in *Medea: A Noh Cycle* at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davies was seen in *Hamlet*, *The Taming of the Shrew* and *Timon of Athens* during the 1977 season. A.C.T. credits include *Julius Caesar*, *The Master Builder*, *A Christmas Carol*, *Hotel Paradiso* and the N.E.T. production of *The Taming of the Shrew*.

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



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

HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor's Ensemble,



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

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



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

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



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

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



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



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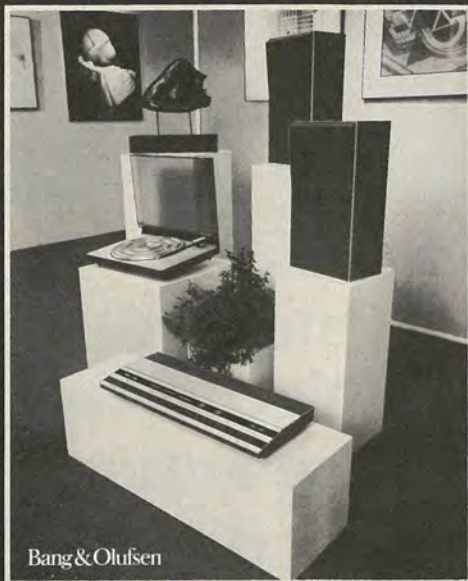
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SABIN EPSTEIN directed *The Cherry Orchard* for the New Zealand Drama School, *Tar-tuffe* for the Oregon Shakespearean Festival and *Guys and Dolls* at U.C. San Diego during



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

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



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

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



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

BENNET GUILLORY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension 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*.

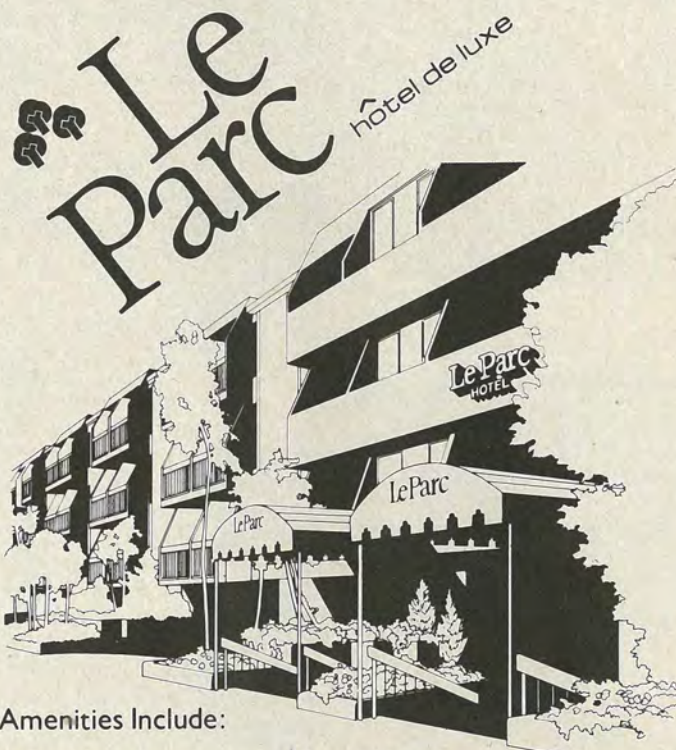


LESLIE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in *A View From the Bridge*, Hodel in *A Fiddler on the Roof*, Hedy LaRue in *How to Succeed in Business Without Really Trying*, June in *Gypsy*, 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.



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



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



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

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



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



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



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

DELORES Y. MITCHELL joined the



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

MARK MURPHEY, now in his second



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

THOMAS M. NAHRWOLD has



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



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

MICHAEL O'GUINNE first tasted the-



atre in an eight 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 Bucychov and Others*, Egeus in *A Midsummer Night's Dream* to Jacob in *Awake and Sing*.

FRANK OTTIWELL has served the



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

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WILLIAM PATERSON, now in his



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

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

SUSAN E. PELLEGRINO, now in her



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

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

RAY REINHARDT, who celebrated



A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano*, *The Miser*, Stanley in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and Astrov in *Uncle Vanya*. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the

Geary Stage, he has performed Shakespeare's *King Lear*, Dan Berrigan in *The Catonsville Nine*, and *An Evening of Comedy* at Souverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.

CYNTHIA SIKES will be recognized



from her frequent network television appearances on such programs as *Columbo*, *Police Woman*, *All that Glitters*, and *Captains and the*

Kings (with Richard Jordan and Patty Duke Astin) as well as national commercials. She studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Celia in *Hatful of Rain* and Mrs. Whitefield in *Man and Superman*.

RANDALL SMITH, who was seen



last year in *Julius Caesar*, *The Circle*, *A Christmas Carol* and *The National Health*, is from the Chicago area where he played such

roles as Andy in *The Star-Spangled Girl*, Clayton Stone in *The Mind with the Dirty Man*, Leandro in *Scapino* and worked in the Water Tower-Drury Lane's *The Best Man* that starred James Farentino and the Goodman productions of *Kaspar* and *Henry IV*.

ROBERTSON SMITH has studied at



the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in *Romeo and Juliet*, *Man and Superman*, *The Importance of Being Earnest* and *Edward II*. He was seen at the Oregon Shakespearean Festival in *Timon of Athens*, *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*.

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



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



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



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

ISIAH WHITLOCK, JR. was recently seen as 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 Chaillot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters is a graduate of Northwestern University in Illinois. A project director last year in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in *The Master Builder*, *The Circle*, *A Christmas Carol*, *Hotel Paradiso*, *The National Health* and *Travesties*.



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DESIGNERS

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

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 Williamstown 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

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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. Cheyenne* 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 Per-

forming Arts for four seasons, his designs including *The Winter's Tale*, *The Visit*, *Romeo and Juliet*, and *Guys and Dolls*. In recent seasons he 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 cos-

tumes 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 County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.



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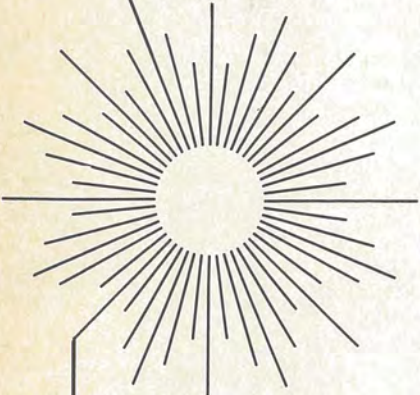
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