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

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

*5th of July* is about many things—some couched in metaphor, others expressed directly, all embroidered with wit and a crackling humor and expressed with heart. On one level, *5th of July* is about the unrealized dreams of the 60s, the displaced radicals and their short-circuited ideals in the 70s.

The setting—an old, ramshackle, indestructible Missouri farmhouse is significant as are the dates: Independence Day and the following day, when the second-rate fireworks are over. This is the implied fifth of July: the post-activist, post-coital, post-holiday depression.

Yet there is a second meaning to the title: the day after, a progression. Yes, they may have a hang-over, but they still face the next day.

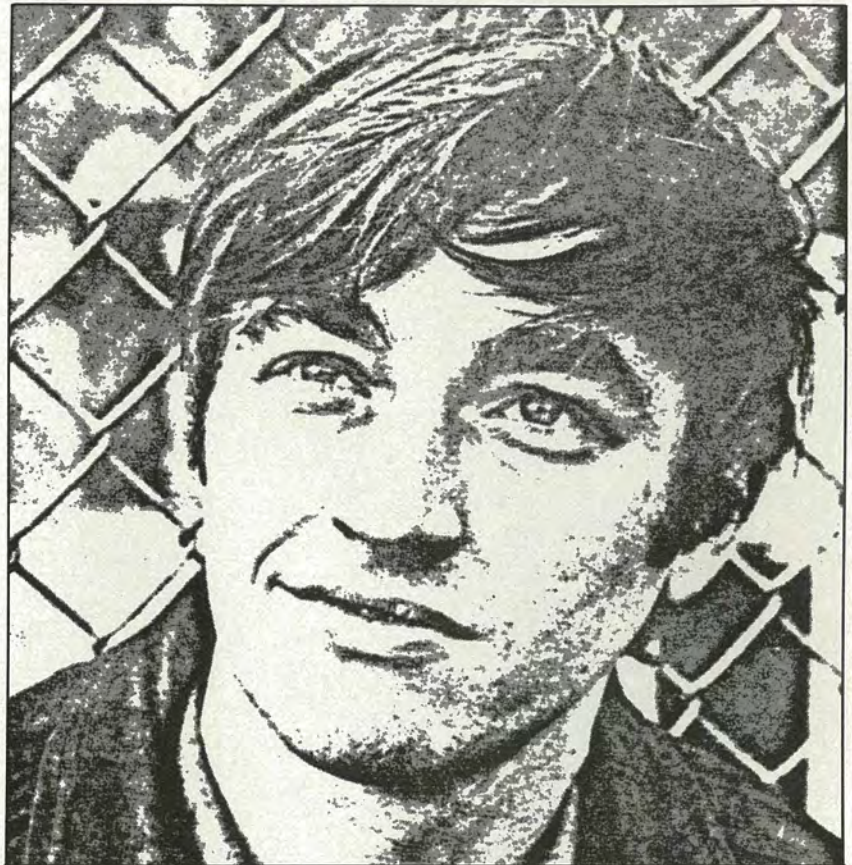
Wilson, himself, comments: "I knew I was writing about re-dedication. I was trying to express something hopeful."

The farmhouse is owned by a veteran, Ken Talley, who has lost both legs in the Vietnam War. Today, he survives and the play focuses on that survival. What helps him survive, moving from the very personal level of the play to the larger symbolic plane, is what Wilson sees as a possible, positive force for contemporary society.

Ken Talley survives, containing his psychic wounds behind a wry, ironic sense of humor and showing under his veneer of cynicism a fundamental strength of character, partly through the bonds he shares with a host of family eccentrics: their common past and strong present feelings of remembrances, recriminations, interest and expectations.

As in Chekhov, the play's deepest levels are sometimes in between the cracks, in the innuendo, the unstated angers, frustrations, antagonisms, motivations and loves of the characters.

Wilson knows how to fill in the silences. With wisecracking. With tension. With interior debate. The business of selling a house (*The*



Lanford Wilson

*Cherry Orchard*). Or planting for the future (*Uncle Vanya*). Or yearning for other places (*Three Sisters*). As with those plays, one listens for the nuances, subtleties and intricacies of *5th of July*.

"The design of the play," Wilson believes, "is a series of circles; everything stated is returned in the opposite." "Every day in every way I'm getting stronger," Talley says sarcastically, and yet he is.

He is the core of the play, by Wilson's own admission, and it is significant that Ken is both a paraplegic and a schoolteacher.

Wilson means the play as a "series of incidents and metaphors that either illustrate to the teacher his fear or the necessity to face his fear, the fatuousness of any other choice and the strength of his family and lover who support him."

*5th of July* is about dependence and interdependence, the intrinsic connections that form this community, a family alive to the touch and full of life and trying to reach the future intact.

What makes it contemporary extends beyond the factual issues discussed. Beneath these, *5th of July* is

dealing with a universal malaise that's part of the contemporary scene—unfulfilled dreams, inertia, lack of communication—and through Wilson's characters' development offers a strength for the contemporary world.

There is a little story in the play that has been written by a 12-year-old boy speaking into a tape recorder. The end of that story is that the boy has seen all the universes all around and comes back realizing that the universe and the future is what he has right here. What we're doing is the future.

"What they do," comments director Edward Hastings, "is move a step forward in their growth as people. They have set a small goal and they reach that goal and they are going on to the next goal, and in that sense they are growing. Maybe they're not changing the world yet...except...they are. What happens is that the world will be different because of what these eight people who seem to be sort of burnt out cases are going to do.

"You go step by step. You learn to walk and painfully put one little step in front of the other, and it turns out to be a success."

—Blake A. Samson

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## A NOTE ON 'HEARTBREAK HOUSE'

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

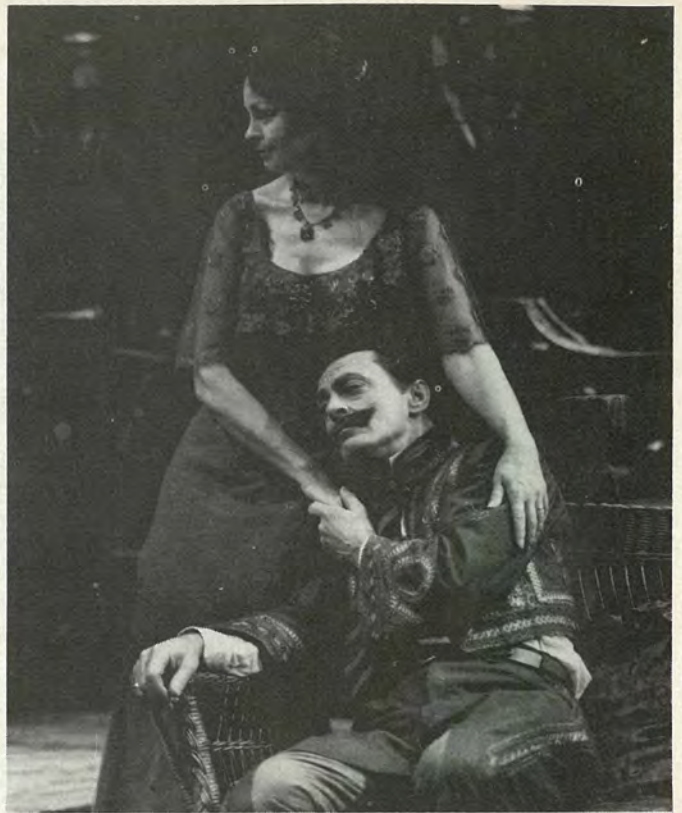
"The quality of a play is the quality of its ideas," Shaw once said. "Effectiveness of assertion is the alpha and omega of style," he later elaborated. "He who has nothing to assert has no style and can have none."

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

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



William Paterson and Heidi Helen Davis



Anne Lawder and Peter Donat

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

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

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

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

—Blake A. Samson

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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



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THE AMERICAN CONSERVATORY THEATRE  
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**AH, WILDERNESS!**

(1933)

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNICELLO  
Costumes by ROBERT MORGAN  
Lighting by RICHARD DEVIN  
Sound by TIMOTHY LANNAN

**the cast**

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

**scene changers**

Bruce Paul Abbott, Felecia Faulkner, Ann Gillespie  
Jeff McCarthy, Delores Y. Mitchell

**Act One**

**Scene I**

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

**Scene II**

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

**Act Two**

**Scene I**

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

**Scene II**

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

**Act Three**

**Scene I**

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

**Scene II**

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

**Scene III**

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

**understudies**

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

Stage Manager: SUZANNE FRY

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



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

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

The play marked the first time that Cohan—a legendary figure of the American theatre, with numerous credits as a writer, director, producer, a composer of such songs as *Yankee Doodle Dandy* and *Give My Regards to Broadway*—had agreed to appear in a show written by anyone other than himself.

Cohan scored a personal triumph, and critics and audiences alike adored *Ah, Wilderness!* The show played 289 performances, the longest run an O'Neill script enjoyed during the playwright's lifetime.

Later the same season, *Ah, Wilderness!* was produced on the West

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

In 1935, Metro-Goldwyn-Mayer filmed *Ah, Wilderness!* with Lionel Barrymore as Nat Miller and Wallace Berry, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Rouben Mamoulian remade the film as a semi-musical under the title *Summer Holiday*.

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

*Ah, Wilderness!* has consistently ranked as the most frequently produced of O'Neill's plays in the United States for the last four decades.

Its most recent Broadway revival occurred in 1975, when it opened the 25th anniversary season of the Circle-in-the-Square, a theatre largely responsible for the O'Neill renaissance during the 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a "valentine to America."



Anne Lawder and Michael Winters



Thomas M. Nahrwold and Kathryn Crosby



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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 on-stage. At that time, ushers will seat latecomers as quickly and quietly as possible.

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

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

We appreciate your help.

### London Theatre Tour for Association Members

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

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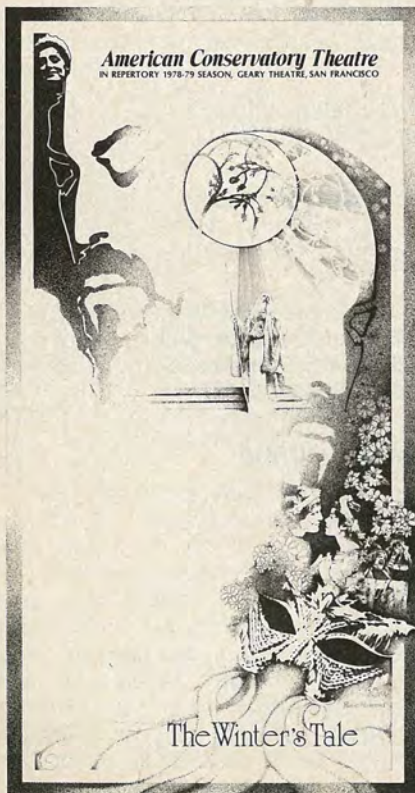
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Repertory Posters Available at The TransACTION



Dramatic illustrations of the current repertory season are available for purchase at The TransACTION, the Friends of A.C.T. gift shop located in the Geary Theatre lobby. Commissioned by A.C.T., Russel Redmond's unique posters illustrate *The Winter's Tale*, *A Month in the Country*, *A Christmas Carol*, *Ah, Wilderness!* (reproduced on last month's program cover in miniature) and the 1978-79 season. They can be purchased one hour prior to curtain and during the first intermission of all performances; proceeds benefit the A.C.T. scholarship fund.



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## 5TH OF JULY

by LANFORD WILSON

Directed by EDWARD HASTINGS

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

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.

### 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 PACHTNER
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

# CHALLENGES: THE BACKBONE OF THE YOUNG CONSERVATORY



Danette Pachtner

The training of an actress is a long and challenging process. For Danette Pachtner, it started eight years ago when she was seven. "They let you know from the very beginning," she says of the Young Conservatory staff, "that if you want to have anything to do with the theatre, you have to be responsible and serious about what you're doing."

"Each year, the program gets more advanced. By the time you've been there as long as I have, you've worked with others for a number of years and you've achieved the same sort of ensemble that characterizes the repertory company."

Danette has advanced to a position where she can reap the best rewards of her studies, the opportunity to work with A.C.T.'s directors and its professional actors. It is not always easy to pinpoint what they give to a young actress, but experience does rub off.

Right now she is delving into the character of Shirley Talley: "what clothes she has, what she feels about her environment, the relationships she has with the other characters. That is especially important in *5th of July*."

"With such a large part," Danette comments, "I really have to connect with them and I feel, since it is a professional environment, that I have to keep up with them." That is the challenge of being a Young Conservatory student assigned a role in one of A.C.T.'s repertory productions. It may seem like a tiny thing, but it is very much what A.C.T. is all about: training and giving experience to the actors and actresses of the future.

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loved and lost, been disappointed, or down to the bottom and climbed back up  
and soared out on  
hope/frustration/despair/new hope/inspiration  
Celebrate the joys and/ sorrows/ of womanhood.  
Be direct. Be genuine. Be colored girls in America, making laughter,  
shocking, dreamin', romancin', wistful, mad, revengeful.  
Blend into the rainbow of being. Affirmin' life  
and makin' use of every ounce, every drop;  
observe human nature closely,  
and dance like quick-silver,  
speaking fiery speeches and lyrical choruses.  
Laugh with joy/ almost cry/ love and crave/sing/dance/recite  
dance/act/panto-m-i-m-e  
monologues/ conversations/ narratives/poems/song/dance = choreo poem  
not a play/not a musical/not a poetry reading/but a lyric  
ridin' the rhythm and feelin' of black speech  
for the sheer sensual pleasure of it.  
Wear perfume and sashay, a teenager fantasizin' about my hero  
Toussaint L'Ouverture, the Haitian patriot;  
then traded my books for a new Toussaint/ Toussaint Jones.  
Graduation night  
and me "the only virgin in the crowd,"  
and partyin'-n-livin' to dance.  
The Passion Flower of South Los Angeles  
meanders across the stage  
smellin' of honey and Jack Daniels  
searchin' for love with its heartaches.  
She was hot/ a deliberate coquette  
who never did without what she wanted,  
and she wanted to be unforgettable.  
Attend a grateful male, then send him on his way.  
I embraced my sexuality; but, on my own terms. I enjoyed being a hot item,  
but not at the expense of tenderness and intimacy. I was both passionate  
and independent. I offered my love and hard-won strength, but I won't be  
taken advantage of again: "You can't have me less I give me away.  
And I was doin' that /till ya ran off wit alla my stuff."  
And scream/ and say with just the right hint of sarcasm  
with the accusing inflection/ and the not-so-subtle look  
'you know the sister means just what she's sayin'  
"no assistance"  
strong enough to evict the boy of last night  
yet so delicate she cries herself to sleep  
go beyond her simple endurance/ her stubborn endurance/  
to the rebel underneath/ and the pain  
comfort ye in the spirit of a revival: "A Laying On of Hands  
I found God in myself/ and I love her fiercely."  
Tell a colored girl's story,  
who has considered suicide/ and saw the rainbow was enough:  
"we form the same stuff here/ that the sunlight does  
we are breathin'/livin' creatures."

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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.

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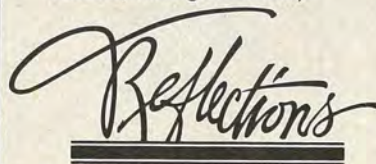


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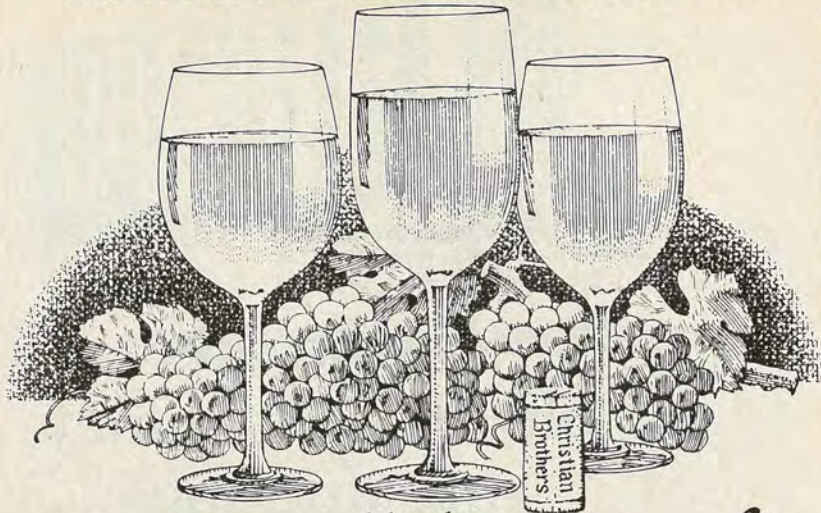
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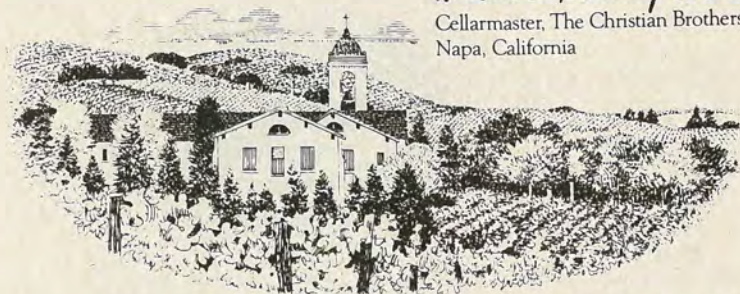
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## NEW YORK PUBLIC LIBRARY THEATRE COLLECTION TAPES A.C.T.'S 'AH, WILDERNESS!'

The American Conservatory Theatre's production of *Ah, Wilderness!* has been selected to become part of the permanent video archive of distinguished productions included in the Theatre on Film and Tape Collection of the New York Public Library's Theatre Collection at Lincoln Center. The Eugene O'Neill comedy, under the direction of Allen Fletcher, was taped during its regularly-scheduled Dec. 6 performance at A.C.T.'s Geary Theatre in San Francisco.

Said to be the only one of its kind in the United States, the lively archive was begun in 1970 and includes plays and musicals ranging from off-off-Broadway's Ontological-Hysteric Theatre to *Fiddler on the Roof*. In addition to the more than 100 "study prints" (stage works reproduced in their entirety during regular performance without editing) of theatrical productions, nearly 40 dialogues, interviews and conversations among noted theatre figures—are included in the collection.

The stated intention of this ambitious project, which grows at about the rate of 14 titles a year, is "to establish a permanent visual record for research and study purposes, of plays and musicals in their ultimate creative form, alive and on stage."

Selection criteria include quality (in writing, acting, directing and design), uniqueness and innovation,



Daniel Davis and Joy Carlin



Thomas M. Nahrwold and Janice Garcia

historical importance and an overall balance among types and styles of theatre. A production may be outstanding in any respect, such as spectacular scenic effects, represent an important social movement or include an extraordinary performance.

Two boards of advisors composed of active theatre people and critics submit recommendations to project director Betty Corwin and curator of the Theatre Collection Paul Myers.

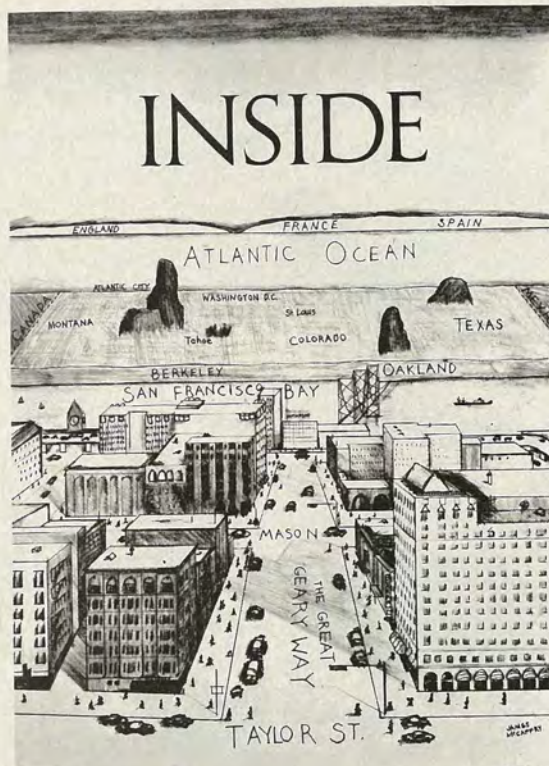
In San Francisco to supervise filming of *Ah, Wilderness!*, Corwin elaborated on the reason for A.C.T.'s selection: "For one thing, it's a refreshing play. This is a vibrant, young and fresh group of actors who enhance the production. Any O'Neill play is worth seeing again and again because the plays themselves are so rich and timeless. And this particular production is beautifully mounted and directed with enormous sensitivity."

In addition, The Collection already includes the 1975 Long Wharf Theatre production of *Ah, Wilderness!* presented at Circle in the Square in New York and the opportunity for comparison was thought important. Arvin Brown directed that version which featured Geraldine Fitzgerald, Teresa Wright, Paul Rudd and William Swetland.

Libby Boone, Anne Lawder, Michael X. Martin and Thomas M. Nahrwold portray the immediate Miller family in A.C.T.'s production, with Joy Carlin, Kathryn Crosby, Daniel Davis and Janice Garcia in other major roles.

Plays in the Theatre Collection are restricted for replay until two years after their release, musicals for five. Viewing is available to qualified theatre researchers, students and professionals by written application.

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## FRIENDS OF A.C.T.'S ANNUAL THEATRE LECTURE SERIES BEGINS MARCH 1



Professor Charles R. Lyons

The Friends of A.C.T.'s popular annual Theatre Lecture Series, which sold out last year before it began, will again be conducted by the chairman of Stanford University's Drama Department, Professor Charles R. Lyons. Opening at the Fireman's Fund Forum on California Street on March 1 and continuing March 8, 15 and 22, the four 8 p.m. sessions will center around the general topic, "The Dramatic Event: A Discussion of the Elements of Performance."

The first Thursday evening session looks at "The Dramatic Text and the Director," considering the director's relationship to the text in the theatrical process. The second focuses on "The Dramatic Text and the Visual Image," how designers work from the text to create the images one sees on stage.

The third lecture considers "The Dramatic Text and the Actor," examining the way in which actors relate to characterizations in a text; and the fourth, "The Dramatic Text and the Spectator," explores the role of the spectator in a performance.

A director, critic and scholar himself, Lyons has written extensively on many phases of the theatre, from Shakespeare to Brecht, and has been closely associated with these lectures since their inception seven years ago.

Tickets may be purchased for the entire series or for individual lectures. More detailed information and registration forms are available at the Geary Theatre box office.

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# DÜRRENMATT'S CHILLING 'VISIT'

On March 6, A.C.T. opens Friedrich Dürrenmatt's mighty expressionist drama *Der Besuch de alten Dame*—*The Visit of the Old Lady*—shortened in English translations to *The Visit*.

It has been called numerous things—"a black farce," "a stark parable," "a gruesome, horrifying allegory," but few who have seen this chilling tale of unrelenting revenge can ever forget it.

Perhaps Alice Longworth summarized it best when she said to Lynn Fontanne and Alfred Lunt, the first to act it in America, "Oh, it was horrible, the most horrible play I ever saw; but I enjoyed every minute of it."

First conceived in 1954 as a novel with the projected title of *Lunar Eclipse*, Dürrenmatt's macabre work made him world famous, his ironic, grotesque, uncompromising style and gallows-humor recognized as an imaginative reflection of our age's own grim history.

Its success was not immediate. Productions throughout Europe (1954-1958) invariably were received with excellent notices and small audiences; but, when the Lunts courageously opened the theatre in New York now named after them with *The Visit* on May 5, 1958, later moving to the Morosco Theatre, Dürrenmatt's play was finally and justly given the reception it deserved.

It won the Drama Critics' Circle Award that April and the Schiller Prize in July. A national tour and a film with Ingrid Bergman and Anthony Quinn followed. In 1971, Gottfried von Einem wrote an opera using Dürrenmatt's play as its libretto which furthered the story's international renown and gave the San Francisco Opera a significant American premiere, staged by Francis Ford Coppola, for its 1972 season.

The story unfolds in a small and

impoverished provincial town "somewhere in Europe," to which an old woman returns after an absence of many years. Now incredibly wealthy, in fact 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, until they accede to her wishes. Her mission accomplished, she leaves town, the coffin she brought with her in tow.

With these threads Dürrenmatt weaves his web of influence, power, betrayal and murder. It is not a cheery plot. What then is the attraction of *The Visit*?

Ultimately, 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. His style is born of Aristophanes, Kierkegaard, Poe, Hawthorne, Melville, Thornton Wilder and Mark Twain (a strong influence has been noted by scholars between Twain's story "The Man Who Corrupted Hadleyburg" and *The Visit*), but Dürrenmatt

speaks with his own unmistakable voice:

"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. The world, for me, stands as something monstrous, an enigma of calamity that has to be accepted but to which there must be no surrender."

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, a doctrine immovably rooted in our culture yet so often ignored.

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



Friedrich Dürrenmatt



Photos from the film of *The Visit*, which starred Ingrid Bergman and Anthony Quinn.





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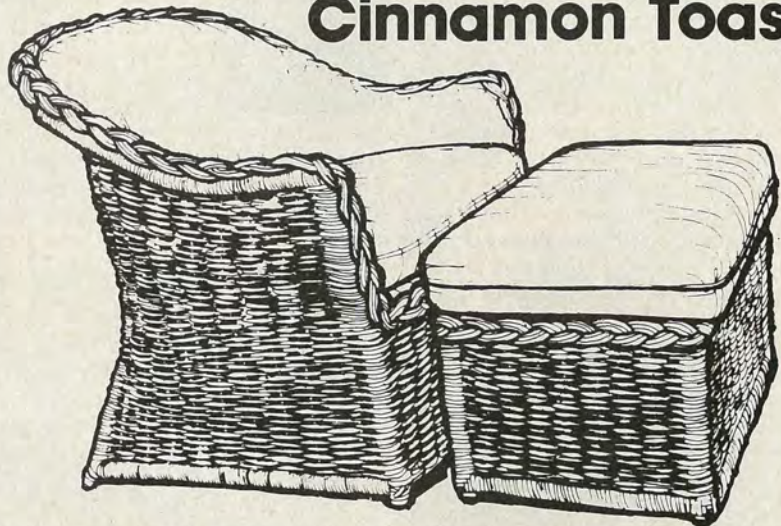
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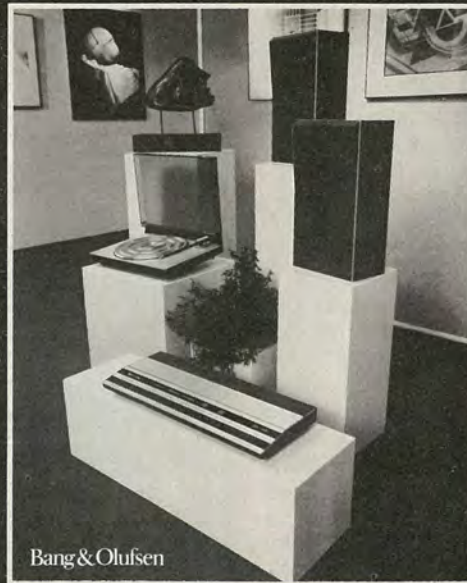
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# WHO'S WHO AT A.C.T.

## WILLIAM BALL (General Director)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country.

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

## JAMES B. MCKENZIE (Executive Producer)



has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took

the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

## EDWARD HASTINGS (Executive Director)



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

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

## ALLEN FLETCHER (Conservatory Director)



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

## EDITH MARKSON (Director of Development)



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

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

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

STEPHEN PORTER (Guest Director)



has directed several productions on Broadway for the Phoenix Theatre and the Circle in the Square. For the Circle he staged *Shaw's Man and*

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

TOM MOORE (Resident Director) is



best known as the director of *Grease*, now in its eighth year the longest running show on Broadway, and the Broadway musical *Over Here* with

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

LAIRD WILLIAMSON (Stage Director), who staged



and co-adapted *A Christmas Carol* at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening With Tennessee Williams*. For the Oregon Shakespearean Festival he directed *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist*

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

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

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

## THE ACTING COMPANY

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

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

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



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

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



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

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



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



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

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



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

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



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

**RICHARD DENISON**, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in theatre while still a high school student, Denison's early roles included Tom in *The Glass Menagerie*, Jesus and Judas in *Godspell*, Jerry in *The Zoo Story*, and Sakini in *Teahouse of the August Moon*. Recently an actor with the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in *Antony and Cleopatra* to Lucentio in *The Taming of the Shrew* to First Murderer in *Richard III*, as well as roles in *A Moon for the Misbegotten* and *Henry VI, Part Three*.



**BARBARA DIRICKSON** joined A.C.T. as a member of the training program seven years ago and has appeared in *Cyrano de Bergerac*, *THE HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties* and *All the Way Home*. She has also worked in television and was seen as Rosalind in *As You Like It* with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.



**PETER DONAT** has appeared at A.C.T. for ten seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder* and *Equus* among others. Donat's films



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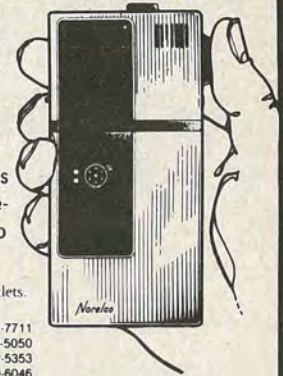
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**SABIN EPSTEIN** directed *The Cherry Orchard* for the New Zealand Drama School, *Tartuffe* for the Oregon Shakespearean Festival and *Guys and Dolls* at U.C. San Diego during the 1977-78 season. He has been a Guest Director and actor with the Squaw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



**KATE FITZMAURICE**, who joined the acting company last season, continues her third season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Julliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Meg in *The Hostage*, Rosaline in *Love's Labor's Lost* and Regan in *King Lear* and has appeared in A.C.T.'s productions of *Peer Gynt*, *Julius Caesar*, *All the Way Home*, and in two Plays in Progress productions.



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





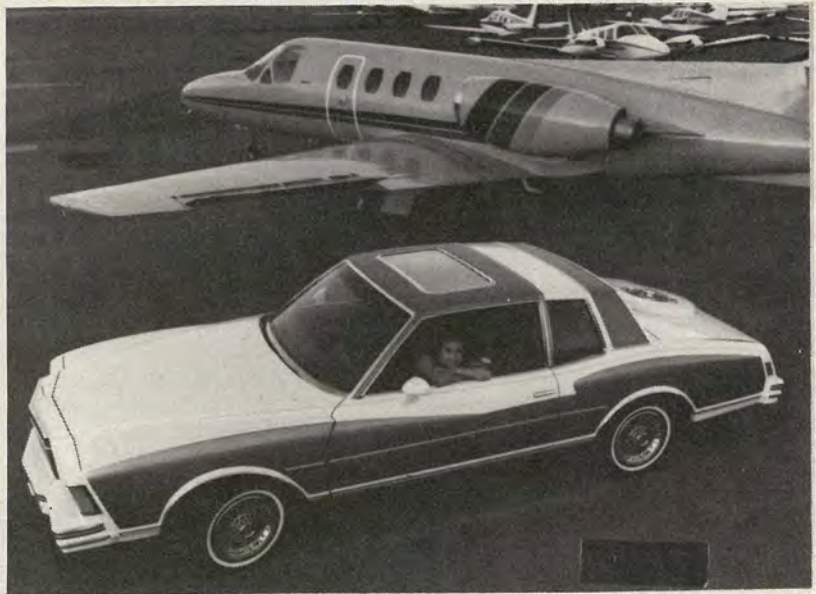
**BENNET GUILLORY** joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors' Workshop where he has directed *Strictly Matrimony* and last year's *To Be Young, Gifted, 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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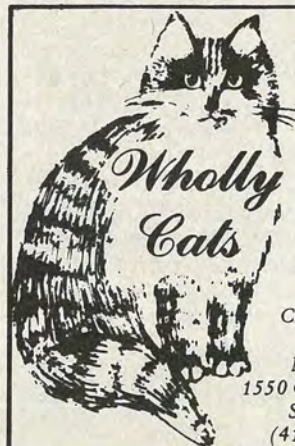
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**ELIZABETH HUDDLE** made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her seventh season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *THE HOT L BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)*, Joan in *Knock Knock* and Marcelle in *Hotel Paradiso*, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*, the later to be revived this Spring. She also directed the Plays in Progress production of Jack Gilhooley's *Afternoon in Vegas*.



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



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



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



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



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



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

**DELORES Y. MITCHELL** joined the



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

**MARK MURPHEY**, now in his second



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

**THOMAS M. NAHRWOLD** has



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

Allen Fletcher's *Ah, Wilderness!* In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in *The Tempest*, *Much Ado About Nothing* and *Measure for Measure*.

**THOMAS OGLESBY** joined the company



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

**MICHAEL O'GUINNE** first tasted



theatre in an 8th grade production of *The Pajama Game*. Since then, he has worked in theatre in a variety of capacities, including that of running crew member and first baseman for the original New York production of *Oh, Calcutta!* and stage manager for the national tour of *Hair*. Off-Broadway, he was a member of the electrical crew for Joseph Papp's Public Theatre. O'Guinne joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in *A Man For All Seasons*, the title role in *Yegor Bucychof 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 Soverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.

**CYNTHIA SIKES** will be recognized



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

**RANDALL SMITH**, who was seen



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

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

**ROBERTSON SMITH** has studied at



the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in *Romeo and Juliet*, *Man and*

*Superman*, *The Importance of Being Earnest* and *Edward II*. He was seen at the Oregon Shakespearean Festival in *Timon of Athens*, *Anthony and Cleopatra*, *Henry VI, Part III* and *A Moon for the Misbegotten*. Now in his second season with A.C.T., he has been seen in *Julius Caesar*, *A Christmas Carol* and *Hotel Paradiso*.

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



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



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



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

**ISIAH WHITLOCK, JR.** was recently seen as 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*.





*Helga Howie toasts the sparkling performance of the American Conservatory Theatre*



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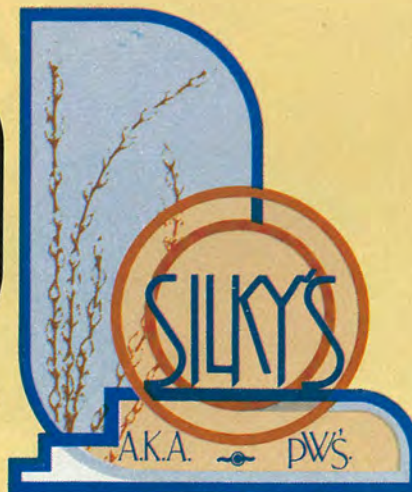
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Joseph in *The Mystery Cycle*

## 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 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

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

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

**RALPH FUNICELLO** (*Set Designer*) has been a resident designer at A.C.T. for five seasons, designing 15 productions including *All the Way Home*, *The Master Builder*, *Absurd Person Singular*, *Peer Gynt*, and *The Taming of the Shrew*. Funicello has also been resident scenic designer at the Pacific Conservatory of the 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 costumes for the Guthrie Theatre's *Doctor Faustus* and for the San Diego Old Globe Theatre's *Hamlet* and *A Midsummer Night's Dream*. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

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



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

Elizabeth Huddle  
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Delores Y. Mitchell  
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Thomas Oglesby  
Michael O'Guinne  
Frank Ottiwell  
William Paterson  
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Ray Reinhardt  
Cynthia Sikes  
Randall Smith  
Robertson Smith  
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Sydney Walker  
Marrian Walters

Isiah Whitlock, Jr.  
Bruce Williams  
Michael Winters

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Kathi Coaston

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Kristine Holt  
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Leticia Jaramillo  
Ann Kern  
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Jay Loudenback  
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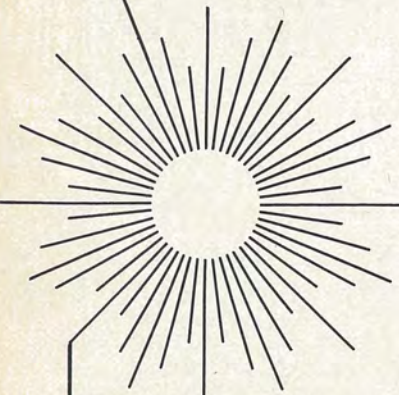
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