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"Plays are held together on the inside, spiritually almost," Walter Kerr wrote. "Their movement gradually establishes a thematic line of some sort, carries 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 cracking 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 impetus of 5th of July: the post-activist, post-civil, post-holiday depression.

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

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

The farmhouse is owned by a veteran, Ken Talley, who 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 psychotic 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 eccentric: their common past and strong present feelings of re-membrances, recriminations, interest and expectations.

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

Wilson knows how to fill the silences. With wit, cracking. With tension. With interior debate. The business of selling a house (The 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, subtext 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 way. "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 school teacher.

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 fatalness 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 been on 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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But be sure that what you are drinking is the original—Amaretto di Saronno. For if it comes from Saronno, it is the real thing. If it doesn't come from Saronno, who knows what it is?

Amaretto di Saronno: The Original.
From the Village of Love.
THE 5TH OF JULY: LANFORD WILSON'S CONTEMPORARY VISION OF COURAGE

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Amaretto di Saronno. The Original. From the Village of Love.
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 dispenses man's callousness and cowardice and glorifies the human will. It is a supertative example of Shaw’s timeless and disarming ability to combine serious ideas with sparkling dialogue and levity.

"The quality of a play is the quality of its ideas," Shaw once said. "Effectiveness of assertion is the alphas and omega of style," he later elaborated. "The 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 per excellence. Here is civilization's testing ground—and Shaw’s characters, unfortunately, are found wanting.

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

---

Into the aging sea captain Shotover's house comes an odd assortment of good and foolish people, from tired ladies to "modern" women and burlars, 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 and 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 in the world 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 feel 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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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.

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THE AMERICAN CONSERVATORY THEATRE
presents

HEARTBREAK HOUSE
(1919)

by BERNARD SHAW

Directed by ALLEN FLETCHER

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

Sound by TIMOTHY LANNAN

the cast

Ellie Dunn—HEIDI HELEN DAVIS
Nurse Guinness—MARRIAN WALTERS
Captain Shotover—WILLIAM PATTERSON
Lady Adrienne Utterwood—ELIZABETH HUDDLE
Hesione Hushabye—ANNE LAWDER
Mazitli Dunn—WILLIAM MCKEREGHAN
Hector Hushabye—PETER DONAT
Boos Mangan—MICHAEL WINTERS
Randall Utterwood—DANIEL DAVIS
A Burglar—RAYE BIRK
Maid—BONNIE BOWERS, KRISTINE HOLT

A country house in Sussex sometime during World War I

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

—There will be one ten-minute intermission

understudies

Ellie Dunn—Bonnie Tarwater; Nurse Guinness—Candace Barrett;
Captain Shotover—Michael O'Guin; Lady Adrienne Utterwood—Cynthia Sikes; Hesione Hushabye—Kathryn Crosby; Mazitli Dunn—Joseph Bird;
Hector Hushabye—Richard Denison; Boos Mangan—Isaak Whitlock Jr.;
Randall Utterwood—Peter Davies; A Burglar—Bennet Guilfoil.

Stage Manager: SUZANNE FRY
MEXICO & MEXICANA

WHEN MEXICO IS THE ONLY PLACE, WE'RE THE ONLY WAY.

Mexico. It's an old donkey cart rattling along the cobblestone streets of a whitewashed adobe village. It's the town plaza on a Saturday night when the breeze is full of jasmine and the music of the mariachis. It's the parade of vendors on the beach selling watermelons, papayas and refrescos in the golden tropical sun.

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Lady Arianne Utterword—ELIZABETH HUDDLE
Hesione Hushabye—ANNE LAWDER
Maczili Dunn—WILLIAM MCKEREGHAN
Hector Hushabye—PETER DONAT
Bosse Mangan—MICHAEL WINTERS
Randall Utterword—DANIEL DAVIS
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Hector Hushabye—Richard Demison; Bosse Mangan—Isaac Whitlock Jr.;
Randall Utterword—Peter Davies; A Burglar—Sarnet Guildly

Stage Manager: SUZANNE FRY

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THE AMERICAN CONSERVATORY THEATRE
presents

AH, WILDERNESS!

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

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‘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—patrician, 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 Me Your 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 adopted 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 Cohen 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 Beery, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Robert Mullanium 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. Reviews were even more impressed by the O'Neill comedy in its second presentation, demonstrating its durable popularity for future generations of audiences.

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

Its most recent Broadway revival occurred in 1979, 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."
AH, WILDERNESS!

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

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

the cast

Nat Miller
Michael Winters
Essie
Anne Lawder
Artho
Michael X. Martin
Richard
Thomas M. Nahmowld
Mildred
Libby Boone
Tommy
Edward Lamp
Sid Davis
Daniel Davis
Lily Miller
Joy Carlin
Muriel McCamber
Jancie Garcia
David McCamber
Joseph Bird
Wint Selby
Thomas Oglesby
Belle
Kathryn Crossby
Norah
Peneopee Court
Barterender
Bruce Williams
Salesman
Gerald Lancaster

scene changers

Bruce Paul Abbott, Felicia Faukner, Ann Gillespie
Jeff McCarthy, Delores Y. Mitchell

Act One
Scene I
Sitting-room of the Miller home

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
steering room of the Miller home—a little after 11 o'clock the same night.

Act Three
Scene I
The Miller sitting-room again—about 2 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
Artho—Randall Smith
Richard—Robertson Smith
Mildred—Cynthia Sikes
Tommy—Andy Tunnel
Sid Davis—Ray Bink
Lily Miller—Gandice Barrett
Muriel McCamber—William Paterson
David McCamber—Leslie Hicks
Wint Selby—Bruce Kern
Belle—Barbara Dijkstra
Norah—Kate Fitzmaurice
Barterender—Richard Denison
Salesman—Mark Murphy

Stage Manager
Suzanne Fry

When Eugene O'Neill's sentimental comedy Ah, Wilderness opened on Broadway in October, 1933, audiences and critics alike were startled by the playwright's apparent change of heart. The man who had emerged as America’s foremost dramatist of guilt, failure, and neurotic suffering, seemed to have done an about face in presenting the American public with a wholesome portrait of American family life at the turn of the century — patriotic, life-affirming, completely devoid of tragic 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 acclaimed 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 Beery, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Robert 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 1976, 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 "tribute to America."
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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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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.

Repetory 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., Russell Redmond’s unique posters illustrate The Winter’s Tale, A Month in the Country, A Christmas Carol. Ah, Wilderness! (produced 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.

2400 Lombard at Scott
San Francisco

Food service 11 a.m. to 11 p.m.
Bar open till 2 a.m.
News & Notes

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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

5TH OF JULY

by LAFORD 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 EPPSON
Sound by TIMOTHY LANNAN
Song by ISIAH WHITLOCK, JR.

the cast

Kenneth Tailey, Jr. — John Landis
Gwen Landis, John’s wife — Jed Jenkine
 Shirley Tailey, June’s daughter — June Tailey, Ken’s sister — Sally Friedman, Ken & June’s aunt
 Weston Hurley — The side of the porch of the Tailey house in Lebanon, Missouri, July, 1917.

MARK MURPHY
DANIEL KERN
BARBARA DARICKSON
PETER DAVIES
DANETTE PACHNER
SUSAN E. PELLEGRINO
JOY CARLIN
ISIAH WHITLOCK, JR.

There will be one twelve-minute intermission.

understudies

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

Stage Manager: JAMES L. BURKE

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OF CHANGE

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An evening at the BOAR’S HEAD Restaurant is... RE-FRESH-ing. Start with a trip to the salad bar stocked with FRESH, crisp vegetables. Follow that with our own house special, FRESH Fish or maybe choose from our FRESH Fish Combination dinners. For a FRESH start to that special evening, or perhaps a refreshing cocktail after the theatre...

The BOAR’S HEAD, Restaurants...
371 GELLERT BLVD.; DALY CITY
900 W. CONCAR DR.; SAN MATEO

Challenges:
The Backbone of the Young Conservatory

The training of an actress is a long and challenging process. For Danette Pachner, 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 run off.

Right now she is dealing into the character of Shirley Tailey: “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 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.
THE AMERICAN CONSERVATORY THEATRE

presents

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by LANFORD WILSON
Directed by EDWARD HASTINGS

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Shirley Talley, June’s daughter — DANETTE PACHNER
June Talley, Ken’s sister — SUSAN E. PELLEGROINO
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 1937.

There will be one twelve-minute intermission.

understudies

Kenneth Talley, Jr. — Roberton 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. Nathwold

Stage Manager: JAMES L. BURKE

CHALLENGES:
THE BACKBONE OF THE YOUNG CONSERVATORY

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FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENUF

Tell a colored girl's journey from childhood to adulthood, chronicle the passage of her life; from innocence to consciousness; sing a black girl's song, a song of all black women, of all women, of all men, of anyone who has ever lived, or been young, 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', romance, wishful, 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 (or) cry love and craving/sing/dance/whistle dance/act/panto-mime monologues/conversations/narrative/poems/songlistage = choro poem not a play is not music instead of a poetry reading but a lyric rhythm the rhythm and feeling of black speech for the sheer sensual pleasure of it. Wear perfume and soap, 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'-all-in' 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 man, 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 don' that till ya ran off wit alla my stuff."

And scream and say with just the right hint of sarcasm with the accusing inference and the not-so-subtle look "you know the sister means just what she's sayin' "no assistance" strong enough to off the boy of last night yet so delicately she cries herself to sleep and go beyond her simple endurance her stubborn endurance to the rebel underbelly and the pain comfort ya in the spirit of a revue; "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."

FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE WHEN THE RAINBOW IS ENUF now at the Marines' Memorial Theatre for a limited run under the auspices of the American Conservatory Theatre.

As Olive Barnes said, "its makes you proud to be a member of the human race."
FOR COLORED GIRLS WHO HAVE CONSIDERED SUICIDE / WHEN THE RAINBOW IS ENUF

Tell a colored girl's journey from childhood to adulthood; chronicle the passage of her life; from innocence to consciousness; sing a black girl's song of all black women, of all women, of all men, of everyone who has ever loved, or been young, 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 joy and sorrows of womanhood. Be direct. Be genuine. Be colored girls in America, making laughter, shocking, dreamin', romanticin', wishful, 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 chorous. Laugh with (by) almost cry love and craving/dance/roict dance/act/panto-mime monologue/conversation/narrative/poems/songtales = charm poem not a play but a musical/nost a poetry reading/but a lyric rindin' the rhythm and feelin' of black speech for the sheer sensual pleasure of it. Wear perfume and netherwear, 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 party-in-a-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 man, 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 myself, 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 don’t that till ya ran off wit alla my stuff.” And scream and say with just the right hint of sarcasm with the accusing infliction and the not-so-subt mute “you know the sister means just what she’s sayin’ no assistance” strong enough to excite 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 the pain comforted ye in the spirit of a revel: “A Laying On Of Hands I found God in myself/ and I love her fiercely.” Tell a colored girls 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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As Olive Barnes said, “It makes you proud to be a member of the human race.”

—Blake A. Samson
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How to tell the taste of a white wine by its name.

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

Chardonnay: The charming grape used in the Loire Valley, has developed even more of its wonderful fruity quality here in the Napa Valley vineyards. Its bouquet is a delicate balance of natural sweetness and drees. This is a wine to serve with salads and chicken dishes.

The Christian Brothers Pinot Chardonnay, on the other hand, is exquisitely dry and full-bodied. This is a white wine to serve at an important dinner with white meats or fish. It is fully matured and ready to drink when it leaves our cellars, but you may wish to put it down in your own cellar for it continues to improve in the bottle. A slow, cool fermentation in stainless steel cooperage has made our Napa Valley Pinot Chardonnay a very dry wine that is especially good served with ham or veal.

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

BROTHE TIMOTHY'S NAPA VALLEY NOTEBOOK
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-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 performances without editing) of theatrical productions, nearly 40 dialogues, interviews, and conversations among noted theatre figures—will be included in the collection.

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Inside this old biscuit factory rare antiques await discovery.

What's Cooking? Where do you go in San Francisco? The Cannery, Ghirardelli Square, The Ice House? Add to your list Heritage Place on Gough between Market and Mission. If you were in San Francisco in 1907 you would know us as the Mutual Biscuit Company. We were then a factory delivering wholesome biscuits to our horse drawn wagons throughout the city. Mutual Biscuits were hard to beat.

Search Through 50 Different Attics Those delirious Mutual Biscuits with their tantalizing just baked fragrances are gone. Today this old biscuit factory has come to life as Heritage Place. More than 50 of California's most prestigious antique dealers call the home for which it has its own showroom. Collections of English, French and Continental furnishings, objects d'art and nautical treasures fill to overflowing this once huge factory. Two and a half million dollars worth of rare and exotic antiques now stand where once old fashioned white operated machinery ground out San Francisco's favorite biscuit. Yes, the biscuits are gone. But you might find a desk that could have been used by the head book keeper, or a Victorian settle from the President's office.

Finder's Keepers Tiffany lamps, a Chinese dragon chair, marble top barroom, an early Newhall tea service and literally thousands of antiques from around the world are hord and sold duty. A 125 car parking lot is right behind us for your convenience. Visit us and discover some of your own heritage. We are 50 antique dealers under one roof. We might be 50 times better than any antique shop you have ever seen. Come in today. Not every city has a San Francisco Heritage.
GET INSIDE SAN FRANCISCO

Inside

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The stated intention of this ambitious project, which grows at 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, 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, representing 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 Myras.

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 plays and musicals of thought and importance. Arvin Brown directed that version which featured Geraldine Fitzgerald, Teresa Wright, Paul Rudd and William Swartwout. Libby Tomlinson, Anne Lader, Richard Martin, and Thomas M. Nahrwold portrayed 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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Teri McCracken

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.
DÜRREMATT’S CHILLING VISIT

On March 6, A.C.T. opens Friedrich Dürrenmatt’s mighty expressionist drama Der Besuch der 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 had his world famous. His ironic, grotesque, uncompromising style and gallows-humor are recognized as an imaginative reflex of our age’s own grim history.

Its success was not immediate. Productions throughout Europe (1964-1965) 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, 1960, 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 virilized. 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. Is it not a cheap 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 fills you so powerfully in the memory. It is one of the most trenchant and mordant plays of our times.

—Blake A. Samson
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—Blake Asman
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) Ball 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 harangue in an off Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1959. 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'Amunno and Outer Circle Critics' Award. 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 Petrowa, with composer Lee Holby, based on A Month in the Country. In 1984, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to retrack 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 Tenderly, 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 The Third, 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) McKenzie 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, and the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for P.E.D.A.R.T. 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 1995 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he has co-produced and The Sammehoids of Margery Kempe, Epitaph for George Dillons 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 Square Valley Community of Writers. He staged the American production of Sir Michael Rodgrieve in Shakespeare's People and directed the Australian premiere of The HOT L. BALTMORE. He has directed the world-language premiere of the hit Soviet play Varen 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, A Raisin in the Sun, Othello, Paradise Lost, Yevgenyi V., The Laconian Hierarchical THE HOT L. BALTMORE, The Miser, The Ruling Class, Absurd Person Singular, the world premiere of Tennessee Williams' This Is A (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 Israeli plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

EDITH MARKSON (Director of Development) is a founding member of the American Conservatory Theatre and has served as Vice President of the A.C.T. Board of Trustees since its inception in Pittsburgh in 1965. Mrs. Markson was also instrumental in the growth and development 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 the Theater Communications Group (TCG), and on the Theater Advisory Panel of the National Endowment for the Arts, to which she also served as a special consultant. In addition, Mrs. Mansson has been a consultant to the Ford Foundation in its Program for the Arts and Humanities. Her interest and involvement in the International Theatre U.S.A. with which she is affiliated and committed to international cultural exchange resulted in her acting as liaison for A.C.T.'s landmark tours to the Soviet Union and Japan. Last May, 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 leading to American directors and playwrights arranged by Mrs. Mansson and the International Theatre Institute. The group also attended A.C.T.'s opening night performance of The Winter's Tale.

STEPHEN PORTER (Guest Director) is well known for his directorial work in the Bay Area, most recently in his role as the co-founder of the Goodman Theatre in Chicago. His productions of The Winter's Tale and The Tempest at the Old Globe Theatre in San Diego were particularly well received, with Porter's innovative staging of the plays earning him critical acclaim. He is currently working on developing a new production of Macbeth for A.C.T., which is expected to open next season.

TOM MOORE (Resident Director) is best known as the artistic director of the Grease, now in its eighth year running on Broadway, and the Broadway musical over here with the Andrews Sisters for which he received a Tony nomination. Moore began his association with A.C.T. directing the West Coast premiere of Julius Caesar and had his film adaptation won two major international film awards. As an artistic director of the Peterborough Players in New Hampshire, he directed You Can't Take It With You and The Importance. Moore has lectured at the seminar in American Studies, San Francisco State University, and taught and directed at the University of London, the State University of New York at New Paltz, and the University of California, Berkeley. His most recent productions were in conjunction with the critically acclaimed revival of Othello at the Edinburgh Festival. Moore is a graduate of the Yale School of Drama.

JOSEPH BIRD, now in his eighth 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 14 major 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 Skladzick and Jennifer Jones, was seen in A Life of his own, and in San Diego's Old Globe Theatre was seen as Dr. Campbell on the CBS show. Bird's next great love is Manderley.

RATY BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and the University of Minnesota, and has taught acting at Southern Methodist University. At the Oregon Shakespeare Festival he directed Alice in Wonderland, The Importance of Being Earnest, and The Importance of Being Earnest. His production of the Merchant of Venice and Thomas Moore in A Man for All Seasons was highly acclaimed. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, and the Taming of the Shrew, Roderigo in Othello, and Boniface in Hotel Paradiso.

CANDACE BARRETT directs the Young Conservatory's production of Macbeth. She has also directed major productions of A Midsummer Night's Dream and Twelfth Night at A.C.T. and has been a tireless advocate for the cause of women's rights and equal opportunity. She is a member of the Board of Directors of the American Conservatory of European Women.

LIBBY BOONE, who studied at the Front Street Theater in Memphis, joined the company last season after studying at the Advanced Training Program. She appeared in a Christmas Carol at A.C.T. and has been seen as a Christmas Carol, as Nurse in Wild Sweet at the National History of Great Britain at The Way, Home, and The National Health and Peer Gynt. She has studied at Northwestern University and the Company Theatre at Southwestern University. For the Milwaukee Repertory Theatre she was seen in The Winter's Tale at Southwestern University. At the Oregon Shakespeare Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.
JOSEPH BIRD, now in his 8th 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 A.C.T. Phoenix Repertory productions in New York, he also toured Canada and Europe with this company. Bird appeared in The Show Off with George Grizzard and Jennifer Warren in two seasons of the APA Phoenix Eastern University tour of The Misanthrope and Exit the Witch in summer 1985. The actor appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS television series Mann &2 Marsino.

THE WATERFRONT

TOM MOORE (Resident Director) is best known as the director of Grease now in its eighth year the longest running show of any musical on Broadway, and the Broadway musical 1776. Over here with the Andrews Sisters for which he received a Tony nomination, Moore began his association with A.C.T. directing the West Coast premiere of Julius Caesar's Knock Knock and last year directed the Ethel Waters 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 Tyrolean Theatre in Minneapolis. Moore also directed Welcome to Andromeda off-Broadway, and his film directorial work included two major independent film awards. As an 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, Stanford University, and taught and directed at the University of London, the State University of New York at Buffalo, and the University of British Columbia. His most recent production was with the critically acclaimed revival of Of Mice and Men starring Robert Reesor and the Off-Broadway company in The Square, in 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. Porter directed The Pageant at the 4th Street Theatre and the Booth Theatre in New York. He also directed Shaw's Maids and Superstar starring George Grizzard, Moliere's Tartuffe starring John Wood and Tammy Grimes, Margrethe 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 The School for Wives, Chesson De Fleur du Romantique, The Three Musketeers, Shaw's Heart of Darkness seen at Stanford with Nancy Walker. Porter also directed the Phoenix productions of O'Neill's Of Mice and Men, and James Stewart later seen with Gigi Young and Shirley Booth in San Francisco and the New York revivals 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 140 productions at leading regional theatres including the Tyrolean Theatre, the Mark Taper Forum, the Shakespeare Festivals in both Stratford, the Kennedy Center, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series he has directed Roles of the Game, A Touch of the Poet and End of Summer.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. A.C.T. she assisted at a Christmas Carol at A.C.T. and directed The Matchmaker which toured throughout Japan and Hawaii and California's Freshman.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T. she directed The House of Bernarda Alba and performed in over 22 productions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Graculus by John Robertson for A.C.T.'s Plays in Progress, and Israel Horovitz's Mackerel for the Berkeley Stage Company.

PENELOP 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 Pond 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 and 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, volunteer, licensed practical 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 Othello, The Taming of the Shrew and Timon of Athens during the 1977 season. A.C.T. roles 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 Othello, and 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 Prince Hal in Richard III, Dr. Herder in The Rules Class, Martin Dysart in Equus,ago 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 Esthetic School, appearing in The Lady's Not for Burning, Summer and Smoke, Salesman, Lucifer and the Good Lord and taught movement and folk dance. Davis has appeared in A.C.T. 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 1975. Active in the arts while still a high school student, Dan's early roles included Tom in The Importance of Being Earnest, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Sakini in Tea House of the August Moon. Recently an actor with the Oregon Shakespeare Festival in Ashland, his assignments ranged from the Sothos in Antony and Cleopatra to Lancelot 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/ss BALTICORE, 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 Midsummer Night's Dream, The Bourgeois Gentlemen, 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 Haddon Hall, The Merchant of Venice, The Man-Eater of Kumaon, The Lady's Not for Burning. He also produced Peer Gynt, Othello, last season's Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Absurd Person Singular.

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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 film. 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 Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gather by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's MacKellar for the Berkeley Stage Company.

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Mea: A Noh Cycle at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, he appeared in Chaucer in Hallow, The Taming of the Shrew and Timon of Athens during the 1977 season. A.C.T.'s Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Taming of the Shrew.

PELENOPHE COURT joined the company last year, appearing in The Master Builder, All The Way Home and training voice in the Advanced Training Program. In Chicago, she was a member of David Mamet's St. Nicholas Theatre Co. and appeared in The Post and the Pretend, 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.

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 Katherine Hepburn in the national touring company of Othello, and 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 Macbeth in Richard III, Dr. Scares in The Ruling Class, Martin Dyson in Equus, and in Othello, Brutus in Julius Caesar, Sidney in Absurd Person Singular and the title role in Peer Gynt, among others.

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 62 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, actress, registered nurse and television talk-show hostess.

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 Esthetic Theatre, appearing in The Lady's Not for Burning, Summertime and One. She appeared in Lucifer and the Good Lord, as main acting and movement and folk dance. Davis has appeared in numerous productions on and off-Broadway, 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 1975. Active in the arts while still a high school student, Denison's early roles included Tom in The Trojan Women, Jesus in Judas in Godspell, Jerry in The Zoo Story, and Sakini in The House of the Moon. Soon after, his assignments ranged from the Soho Players in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Month for the Magdalen 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 Shrew, House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Romeo, Peer Gynt, Equus, Man and Superman, A Midsummer Night's Dream, 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.

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

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Twelfth Night and A Midsummer Night’s Dream and Guys and Dolls at U.C. San Diego during the 1977-78 season. He was a Guest Director and actor with the Northwest Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mckick 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 A.C.T. company last season, continues her third season as company voice coach and stage manager 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, she directed the Early Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love’s Labour’s Lost and Pagan 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 A.R. Gurney’s A Touch of the Mediterranean 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 Valentins. 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 GUILORY 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 Strident Matrimony and last year’s To Be Young, Gifted and Black. At the Little Fox Theatre he played several roles in One Flew Over the Cuckoo’s Nest. He is now in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KQED TV’s Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradise.

LAWRENCE HECHT is in his fifth season with the company after two years with the Advanced Training Program. He has been a regular director with the Summer Repertory Theatre in Santa Rosa, Xorogen Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Beverly, Mass. As 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 David Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentin and Valentins. He is a member of the A.C.T. Acting Company.

LESLED HICKS, who hails from Providence, R.I., has worked extensively in the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View From the Bridge, Hotel in A Fiddler on the Roof, Hebe in How to Succeed in Business Without Really Trying, June in Guys and Dolls, Eleanor in Call Me Madam and dozens of others in a wide range of other productions. She returned to A.C.T. this season as an A.C.T. Training Program student. Hicks also teaches in A.C.T.’s Young Conservatory.

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SABINE EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tatnet for the Oregon Shakespeare 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 Mina in New York, the Traverse Theatre in Scotland and the Micky Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach and vocal 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 Juilliard 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 Labors Lost and Pagan 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.

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LAWRENCE NEICH is now in his fifth season with the company after two years with the Advanced Training Program. He has performed with the Summer Repertory Theatre in Santa Rosa, Xorogos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Beverly. As Assistant 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, Euph, Othello, A Christmas Carol, Valvar, and most recently in Julius Caesar and The National Heath.

LESLEY HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles there included Catherine in A View From the Bridge, Hotel in A Fiddler on the Roof, Hedda Gabler in How to Succeed in Business Without Really Trying, June Carter in Giant, and Eleanor Ca in The Letter For 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 HUDDE 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 Cyranos de Bergerac. Suzie in THE HOT L. BALTIMORE, Mrs. Maudlin in Sense and Sensibility, Dolly in The Matchmaker, the Countess in This Is (An Entertainment), Joan in Knock Knock and Marcelle in Hotel Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie, the latter to be revived this Spring. She also directed the Plays in Progress production of Jack Gilhooley's Afternoon in Vegas.

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Kayla Belyakov and phonetics with Alice Herman. 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.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in Psychology from the University of Oregon. Kern was First Narrator in Berlin's Brecht 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, Cyranos de Bergerac, Street Scene, Jumpers, Ohlone, Equus, A Christmas Carol, The Bourgeois Gentleman, Julius Caesar, All the Way Home and The National Health.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Hercules in the Pacific Conservatory for the Performing Arts' U.S. premiere of Thornton Wilder's The Alcestiad, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and in earlier P.C.P.A. productions of Ah, Wilderness! and Showboat (both directed by Allen Fletcher) as well as The Madwoman of Chaillot. At the California Actor's Theatre in Los Gatos, Martin acted in the premiere of William Hamilton's Sane 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.

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

WILLIAM MCKEREGAN 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 Turi 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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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*, *Valentino and Valentime*, *Peer Gynt*, *Equus*, *All the Way Home*, and *The National Health* 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 Shakespeare Festival. She also teaches in A.C.T.'s Summer Training Program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen from last year as Ker in *The National Health*, Geoffrey in *Absurd Person Singular* and in *Julius Caesar*, a Christmas Carol and *Hotel Paradise*. 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 *The Boys Round the Table*.

THOMAS O'GLESBY joined the company last season after two years in the Advanced Training Program. He was seen in *Julius Caesar*, *The Master Builder*, *A Christmas Carol* and *It's a Wonderful Life*. 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'QUINN 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 *Of, Calcutta!*. He was assistant 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'Quinn joined the A.C.T. training program in 1974 and his roles in student productions here have run the gamut from *Cromwell* in *A Man For All Seasons*, the title role in *Yegor Bujorsch and Others*, *A Midsummer Night's Dream* to *Jacob in *Awake and Sing*.*

FRANK OTTISWELL 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 Simon 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, Ottiswell has appeared as an actor in such productions as *Three*
DELORES Y. MITCHELL joined the A.C.T. acting company two seasons ago after two years in the Advanced Training Program and has appeared in Man and Superman, Valentin and Valeria, Peer Gynt, Equis, All the Way Home, The National Health and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Summer Training Program.

MARK MURPHY, now in his second season at A.C.T. is a graduate of Baylor University, Texas. He was seen last year as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradise. 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 Indiana, 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 All, 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 Montissay Hall and

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 also has appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His Off-Broadway credits include The Rake’s Progress at the New York St. Clements Theatre.

MICHAEL O’QUINNE 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’Quinne 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 Buryachov and Others, Egeus in A Midsommer Night’s Dream to Jacob in Awake and Sing.

FRANK OTTIEWELL 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 Singer 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, Ottiewell has appeared as an actor in such productions as Three
Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATIERSON, 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 Vanderhill in You Can’t Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion-Chenery in The Circle and Ronald Brower-Wright in Absurd Person Singular.

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 Hud in Rain and Mrs. Whitefield in Man and Superman.

SUSAN E. PELLEGRO, now in her third season with A.C.T., was seen last year as Jane in Absurd Person Singular, Gwendolyn in Travesties and Jula 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 Oedipus, creating the role of Miss Teresa White in The Upperstory of Monsey Hall and as Ellie Mae Chipley in Allen Fitcher’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 Franciscans as the lead in Clybourne, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Steath 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 Souvereign Winery. His television credits include Hawaii 5-0, Nichols, Annie, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss’ Ariadne auf Naxos.

RANDALL SMITH, who was 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 Mind, Leandro in Scapino and worked in the Water Tower-Drury Lane’s The Best Man that starred James Karen and the Goodman productions of Casper 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 Titon of Athens, Anthony and Cleopatra, Henry IV, 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 Paradise.

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KGO NEWSTALK RADIO 81 WE HEAR YOU TALKING!
Sisters, Dedalus Rev, The Merchant of Venice, Clymene de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATERSON, now in his twelfth season with A.C.T., has been a professional actor for over thirty 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 Vanderdoff in You Can't Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion 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, Gwendolyn in Travesties and Kula 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 Teressa White in The Ugly Glory of Morrissey Hall and as Ellie Mae Chipley in Allen Fitcher'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 Cyrus, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Steath and Astron in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the

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RANDBALL 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 Mind, Leandro in Scapino and worked in the Water Tower-Chury 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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KGO NEWSSTALK RADIO 81 WE HEAR YOU TALKING!
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last fall 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.

MARRIANN WALTERS, in her fifth season with A.C.T., has appeared in over 200 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 Petula, 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 Shakespeare's Twelfth Night. His other roles for P.C.P.A. over the past two summers have included Giotto in Purcell, Walter Younger in A Relaition in the Sun, and Scatino 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 Shakespeare 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!, Rapscallion 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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BONNIE TAWATER 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 Tawater 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, Tawater is an alumna of San Francisco State University and Lone Mountain College.

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 Giotto in Puritane, Walter Younger in A Relapse in the Sun, and Scatman 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.

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 Eta Le Galienne. He performed in N.E.T.'s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Ringing Bell, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

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 VII, Part II (Warwick) and Sweet Eros.

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.

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 and Hotel Paradiso, The National Health and Travesties.

Helga Howes toasts the sparkling performance of the American Conservatory Theatre.
A Repertory Actor . . .

... must have many faces and A.C.T. is among the most versatile in the country. Joseph Bird is no exception.

During his nine seasons at A.C.T., Bird's many roles have included . . .

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 Paradise, 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 H.M.S. Pinafore and Romeo and Juliet for the Santa Barbara Repertory Theatre 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 Paradise, 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 Connoisseur, 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
A Repertory Actor...

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

During his nine seasons at A.C.T., Bird's many roles have included...

Mr. Morton in The Hat C, Baltimore

The Rent King in Peer Gynt and Morten Kill in An Enemy of the People

Gus Michaelis in Paradise Lost and Flees in The National Health

Joseph in The Mystery Cycle

DESIgnERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre from the University of Texas and an M.F.A. from the Yale School of Drama, spent this summer designing and teaching at the Pacific Conservatory of Performing Arts in Santa Maria, Calif. 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 Three Penny Opera and Peer Gynt.

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

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, Death Under the Elm, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. He has designed lighting for the Philadelphia Composer Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper- son also spent eight seasons with P.C.P.A. in Santa Maria and designed 16 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 NTC and Joffrey ballets. Ice Capades, Holiday 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 Al the Way Home, The Master Builder, Absurd Person Singular, Peer Gynt, and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter’s Tale, The Visit, Romeo and Juliet, and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Don Juan, Fish, Fowl and Sed 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 theatrical design for Arturo Tocacinni and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim fellowship.

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

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

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

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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, Buxton and Chicago Opera companies as well as the NTC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. His current major assignment is the creation of a wide range of intergalactic costumes for Paramount’s forthcoming movie version of Star Trek.

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

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

ROBERT MORGAN (Costume Designer) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, General Gourgeous, 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, The Phoenix and His Child, as well as The Matchmaker, The Bourgeois Gentleman, Othello, and Something's Afoot, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway production of Butterflies are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.

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Christopher Tanaka
Trenton Wilkins
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Dorothy Stempel
Laurie Waters
Linda Walsh

Penelope Court, V noise
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Peter Darby, Program Director
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Jenna Farrant, Acting
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DEWAR'S PROFILES

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REID J. DAITZMAN

HOME: Stamford, Connecticut
AGE: 30
PROFESSION: Clinical psychologist
HOBBIES: Photography, poetry, jogging.
MOST MEMORABLE BOOK: "The Naked and the Dead" by Norman Mailer.
LATEST ACCOMPLISHMENT: Received a Major Award from the Society for the Psychological Study of Social Issues for his investigation of the relationships between hormones and personality.
QUOTE: "The names given the different sciences are merely arbitrary divisions. The integration of all sciences should facilitate the potential that one day man will 'know thyself'."
PROFILE: Energetic and extraordinarily capable. His enviable combination of enthusiasm and intellectual ability makes him the classic "accomplisher."
HIS SCOTCH: Dewar's "White Label"