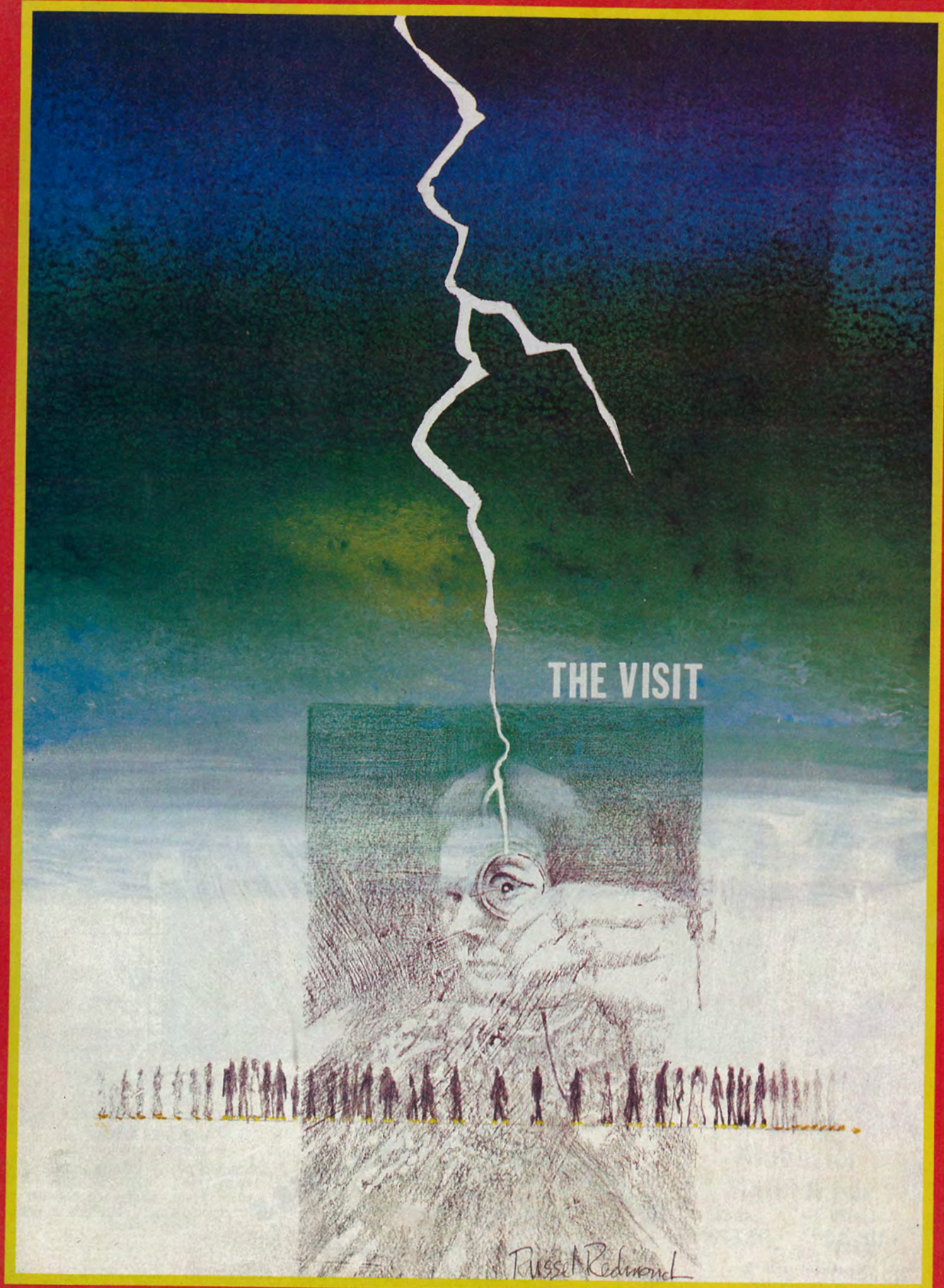


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CONTENTS



San Francisco Advertising & Publicity Fund.....	4
French Bedroom Farce at <i>Hotel Paradiso</i> Brings Back Bedlam.....	6
<i>The Winters Tale</i> Cast List.....	9
Rising to the Challenges of Shakespeare's <i>The Winter's Tale</i>	9
<i>Hay Fever</i> Cast List.....	10
Bad Manners and Good Humor Inside the English Drawing Room.....	11
A.C.T. and Local Awards.....	12
Spectacular Surrealism in Dürrenmatt's <i>The Visit</i>	14
<i>The Visit</i> Cast List.....	16
<i>5th of July</i> Cast List.....	17
Survival at the Core of Wilson's <i>5th of July</i>	17
California Association for A.C.T.....	18
<i>James Joyce's Women</i> Cast.....	23
<i>James Joyce's Women: A Theatrical Portrait</i>	24
Who's Who in <i>James Joyce's Women</i>	25
The Washerwoman from <i>Finnegan's Wake</i>	26
<i>Hotel Paradiso</i> Cast List.....	29
News and Notes to the Audience.....	29
Prince Street Players' <i>Alice in Wonderland</i>	31
A.C.T.'s Young Conservatory.....	31
Who's Who: "Directors".....	32
Who's Who: The Acting Company.....	35
Who's Who: Designers.....	41
A Repertory Actor.....	44
The A.C.T. Company.....	46

ON THE COVER: Russel Redmond's illustration for *The Visit*



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25 DOLLAR RETURN FOR EACH ARTS DOLLAR INVESTED

As the arts have moved from an "elitist" realm to popular habit enriching the lives of millions of Californians daily, some startling statistics and demographics have begun to reveal the broad cultural and economic impact the arts are generating within our society.

A Harris poll report on Californians and the Arts documents the attendance in terms of percentages of the state's population: 64% of California's citizens (8,522,880) have gone to a museum at least once during a 12-month period; 47% of the populace (6,258,990) have likewise gone to the theatre, a music or dance program (individually, 41% have been to the theatre, 23% to an orchestral, chamber or solo performance, 26% to either a ballet, modern dance, folk or ethnic dance performance).

These state-wide estimates are more than supported by statistics for San Francisco figured on the basis of attendance at 65 leading cultural organizations: 4.2 million patrons went to cultural events last year.

Together, the five leading companies—the San Francisco Opera, Symphony, Ballet, Museums, and American Conservatory Theatre totaled 1.5 million attendees (broken down as follows: A.C.T.—452,418 ticket buyers, the Opera and affiliates—500,000, the Ballet—325,640, the Symphony—429,842 and Museum of Modern Art—260,000). 1.3 million alone will attend the King Tut exhibit (about 8 million nationwide).

These figures mean big money for the city. The total operating budgets of the above-mentioned 65 organizations in San Francisco was 37 million dollars last year—37 million dollars' worth of employment, purchases and tax revenues.

Surveys also show that, besides the price of admission, three to four more dollars are spent on city services: taxis, parking, restaurants, etc. One survey shows that 30% of the audience spends an average price of \$17.50 in addition to the price of tickets while attending a performance at the Opera House.

It has always been felt that its cultural life is one of a city's magnets, but statistics prove this beyond doubt: the Ballet, for instance, has found its audience to come 35.8% from San Francisco, 27.2% from the East Bay, 21.8% from the Peninsula, 13.4% from Marin County and 1.8% from outside these areas. A.C.T. finds approximately 30% of its audience from the city itself, 55% from the

suburbs and 15% tourist, while the Symphony shows about 54% of its audience is non-resident.

Tourism is a key San Francisco industry, to an astonishing degree. Last year tourists spent 268 million dollars here on hotel rooms alone; \$210.1 million on restaurants; \$103.9 on retail purchases; \$29 million on transportation; \$17.6 on sightseeing; \$61.9 on entertainment; \$23.7 on gasoline, oil and automobile services... 764 million dollars in total. And, the cultural life of a city is the lifeblood of its tourism.

In 1961, the San Francisco advertising and Publicity fund (generally referred to as the "Hotel Tax") was established to attract tourism to San Francisco. Presently an 8% levy on visitors' hotel rooms, it has since become a model to other cities. Due to Proposition 13 cutbacks, the fund was decreased to \$2.7 million from the \$6.3 million available in 1978. \$1.9 million was divided among 80 organizations.

San Francisco's Chief Administrative Officer Roger Boas has recommended to the budget analyst, Harvey Rose, finance committee members Carol Ruth Silver, Ella Hutch, Quentin Kopp, the Board of Supervisors and Mayor Dianne Feinstein that the amounts available to arts organizations be returned to the pre-Prop. 13 level of \$4 million with an added \$.7 million as an inflation factor—\$3.15 million for the arts, \$1.2 million for the Convention and Visitors Bureau, and \$300,000 for parades and related commemorative activities.

This 4.7 million dollars will demonstrably earn back an enormous dividend: the 61.9 million tourist dollars spent here on entertainment, plus the 10.5 million dollars residents spend on the 65 organizations studied, plus the approximately 42 million dollars (applying the conservative \$3 to \$4 per person figure) spent on related services... or a 114.4 million dollars total, or more than 25 dollars for each dollar the city invests in the arts.

This return is also extended considerably when the hotel fund monies are used to obtain "matching grants" from federal and corporate sources.

The loss of a portion of the hotel tax allocations has meant we've handicapped the very economic growth we desire. The economics of the situation alone merits the continuation of the program.

—Blake A. Samson

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FRENCH BEDROOM FARCE AT 'HOTEL PARADISO' BRINGS BACK BEDLAM



Elizabeth Huddle and Raye Birk

Somewhere between comedy and madness lies farce, and madness has never been more harmoniously or hilariously orchestrated as in George Feydeau and Maurice Desvallieres' *Hotel Paradiso* brought back to A.C.T.'s repertory this April.

The trademark of classic French bedroom farce is its breakneck pace punctuated by logical but unexpected twists of the plot which often involve numerous couples turning up at the same spot for romantic hanky panky. It is quite typical of the genre to have seduction thwarted by circumstances, the extramarital liaisons rarely culminating in anything more than laughter for the audience.

Everyone is out for a bit of immorality with someone else's wife or husband; no one really succeeds and everyone manages to get into a whole lot of trouble. The characters, determined to have affairs with each other, very quickly desire only to survive the dizzying on-rush of events which the playwright bowls their way from the very first scene.

Feydeau's editor Marcel Achard said of the writer, "his plays possess the force of tragedy, its inescapable fatality. Witnessing tragedy, we choke with horror. Witnessing Feydeau, we choke with laughter."

Amazing coincidence and happenstance pile madly on top of each other to create the zany and improbable plot of Feydeau and Desvallieres' 1886 masterpiece, *Hotel Paradiso*, as Monsieur Benedict Boniface embarks on a ribald, inept attempt at adultery. This henpecked little man with Gallic delusions of majestic potency has been married for twenty years to a tyrannical shrew who is so suspicious that she locks him in the house whenever she goes out. This sends Boniface straight into the arms of the almost-willing wife of his best friend and next door neighbor.

The play relies heavily on the classical elements of farce: secret assignations fraught with danger, mistaken identities, disguises, improbable encounters, thwarted pur-

suits and frustrated passion, awkward explanations, hastily manufactured falsehoods, pratfalls and slapstick, and of course the obligatory furious chases up and down stairs, with characters disappearing and reappearing through doors, ducking and dodging down corridors, and frantically climbing in and out of windows as each stumbles over his or her amorous appointments and blunders.

The audience enjoys watching the traffic pattern, particularly the near misses. The cumulative impression is that we all—actors, technicians, audience—are in on the same theatrical joke.

Inevitably, the whole imbroglio, swiftly orchestrated by guest director Tom Moore, culminates in a grand finale of confrontation and confusion. The playwrights' reversals at the end, when everybody gets his comeuppance but also escapes punishment, are delicious. *Hotel Paradiso* is farce at its finest.

—Blake A. Samson

American Conservatory Theatre

IN REPERTORY 78-79 SEASON

THE WINTER'S TALE

by William Shakespeare

A MONTH IN THE COUNTRY

by Ivan Turgenev

AH, WILDERNESS!

by Eugene O'Neill

THE CIRCLE

by W. Somerset Maugham

A CHRISTMAS CAROL

by Charles Dickens

HEARTBREAK HOUSE

by Bernard Shaw

5TH OF JULY

by Lanford Wilson

THE VISIT

by Friedrich Dürrenmatt

HAY FEVER

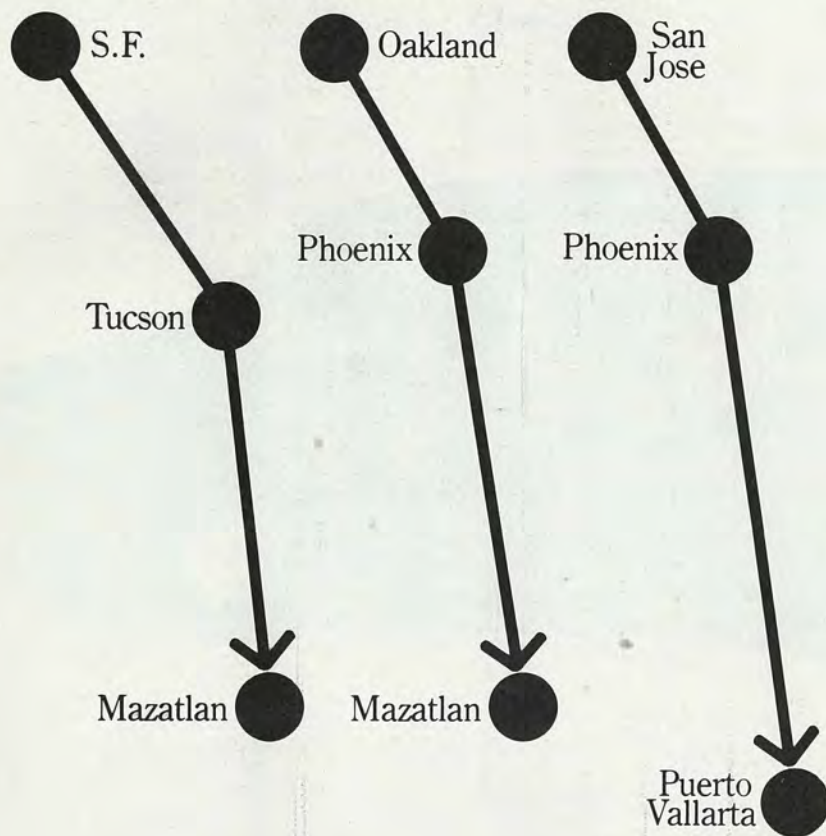
by Noel Coward

HOTEL PARADISO

by Georges Feydeau
and Maurice Desvallieres

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way.

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presents

THE WINTER'S TALE

(c. 1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECHT

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by RICHARD DEVIN

Music by LEE HOIBY

Sound by TIMOTHY LANNAN

Dramaturge: DENNIS POWERS

Speech Consultant: EDITH SKINNER

Dance Consultant: DERF LaCHAPELLE

the cast

Leontes, King of Sicilia	DANIEL KERN
Mamillius, Prince of Sicilia, his son	NEAL FREELAND
Antigonus	WILLIAM PATERSON
Archidamus	RANDALL SMITH
Lords of Sicilia { Camillo	MICHAEL WINTERS
Cleomenes	PETER DAVIES
Dion	MICHAEL X. MARTIN
Polixenes, King of Bohemia	MARK MURPHEY
Florizel, Prince of Bohemia, his son	ROBERTSON SMITH
Old Shepherd, reputed father of Perdita	SYDNEY WALKER
Clown, his son	THOMAS M. NAHRWOLD
Autolycus, a rogue	DANIEL DAVIS
A Gaoler	ISIAH WHITLOCK JR.
Servants to Leontes { Pandosto	RICHARD DENISON
Dorastus	MICHAEL O'GUINNE
Time	JOSEPH BIRD
Hermione, Queen to Leontes	CYNTHIA SIKES
Perdita, daughter to Leontes and Hermione	JANICE GARCIA
Paulina, Wife to Antigonus	MARRIAN WALTERS
Emilia	DELORES Y. MITCHELL
Ladies attending on Hermione { Fawnia	BONNIE TARWATER
Bellaria	KATE FITZMAURICE
Mopsa	SUSAN E. PELLEGRINO
Shepherdesses { Dorcas	LESLIE HICKS
Other Lords, Ladies, Guards, Officers, Shepherds and Shepherdesses:	
J. T. LOUDENBACK, JEANNE REYNOLDS, KATHERINE ROWLAND, JOEL SWETOW, BOB WESTENBERG, DANE WITHERSPOON	

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

There will be one ten-minute intermission.

understudies

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

Stage Managers: JAMES HAIRE and JAMES L. BURKE

Rising to the Challenges of Shakespeare's The Winter's Tale'

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

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

As with *Pericles* and *Cymbeline*, the theme of the play became reconciliation (the jealous husband is a common butt in Roman comedy and farce; as in *Othello*, Shakespeare gives the tradition a twist, setting him in a tragedy). As with *The Tempest* and *A Midsummer Night's Dream*, the means of telling his tale were to be fantastical.

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

Symbolic of William Ball's metaphoric direction, the celestial tribunal in act one judges Leontes before a centerstage medallion—a starburst—through which floats the mysterious, distant lights of the universe, while act two moves to the human realm of a pastoral comedy set before another centerpiece, a mammoth sunflower. The lofty and rustic elements of life and the play marry into a tight, meaningful union.

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

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

—Blake A. Samson



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THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER

(1925)

by **NOEL COWARD**

Directed by NAGLE JACKSON

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

the cast

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

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

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

There will be one fifteen-minute intermission.

understudies

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

Stage Manager: **SUZANNE FRY**

BAD MANNERS AND GOOD HUMOR INSIDE THE ENGLISH DRAWING ROOM

The year 1925, when Noel Coward finished *Hay Fever*, was a vintage year for him as one success followed another: *The Vortex*, *Hay Fever*, *Easy Virtue* and *On With the Dance*, until Coward had a record four plays in West End theatres simultaneously.

1925 was also a good year for the London theater in general: Sean O'Casey made his name with *Juno and the Paycock*, Frederick Lonsdale offered *The Last of Mrs. Cheyney*, *Rose Marie* opened at the Drury Lane a week after *No, No, Nanette* at the Palace, John Barrymore played *Hamlet* at the Haymarket, and a young actor, Laurence Olivier, made his professional stage debut in Sybil Thorn-dike's production of *Henry the Eighth*.

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

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

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



Susan E. Pellegrino and Robertson Smith



Marrian Walters

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

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

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

His plays and musicals range over an entire spectrum of taste from the faintly wicked *menage a trois* of *Design for Living* to the spectral fantasy of *Blithe Spirit*; from whipped cream operettas like *Bitter-Sweet* to music hall antics like *Tonight at 8:30*; from Kiplingesque tunes of glory in *Cavalcade* to the hilarious battle of the sexes in *Private Lives*. Coward even dropped his customary mask of urbane detachment to write a tenderly poignant tale of middle-aged love in the film *Brief Encounter*. But, it continues to be *Hay Fever* that is Noel Coward's most frequently produced play, and it is *Hay Fever* that has become the definitive drawing room comedy.

Blake A. Samson



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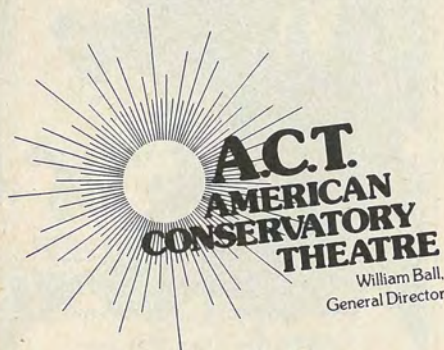
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A.C.T. AND LOCAL AWARDS



February 15, 1978

Mr. Bernard Weiner
Bay Area Drama Critics' Circle
The San Francisco Chronicle
5th & Mission
San Francisco, California 94102

Dear Mr. Weiner:

We at A.C.T. are honored that members of our company have received nominations for the Bay Area Drama Critics' Circle awards in recognition of their individual achievements on the Geary stage.

The whole question of awards has awakened deep concern within A.C.T., and our 27-member Artists' Advisory Council has met on three occasions to discuss the artistic and philosophic value of such awards to our company.

We are an ensemble. We are very proud of the cooperative and non-competitive spirit of our work together. Neither A.C.T. actors nor A.C.T. productions compete with each other. Nor do we see ourselves in competition with other theatres or theatre artists; on the contrary, we share a tremendous sense of cooperation, friendship and mutual pride with our colleagues throughout the Bay Area.

After careful consideration and discussion, it is the respectful and unanimous decision of the Artists' Advisory Council and the nominees to withdraw the names of A.C.T. company members and productions from nomination for the proposed awards.

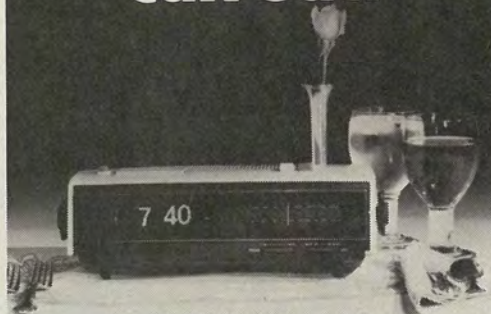
The above letter, signed by the 27 members of the 1977-78 Artists' Advisory Council, was sent to Bernard Weiner, then president of the Bay Area Drama Critics' Circle, prior to its first annual awards last year. In January of this year, the 1978-79 Artists' Advisory Council voted unanimously to reaffirm the position taken last year, and a letter to that effect was sent to Eric Bauersfeld, current president of the Critics' Circle. Unfortunately, the Circle members chose to ignore the request in the more recent letter "that A.C.T. productions and members of the A.C.T. company not be placed in nomination for awards."

The members of the 1978-79 Artists' Advisory Council of A.C.T. include Jeffrey Allin, Eugene Barcone, Raye Birk, Joy Carlin, Daniel Davis, Barbara Dirickson, Peter Donat, Kate Fitzmaurice, Allen Fletcher, Lydia Hannibal, Elizabeth Huddle, Leticia Jaramillo, Daniel Kern, Steve Markus, Dolores Y. Mitchell, Benjamin Moore, Mark Murphey, Thomas M. Nahrwold, Frank Ottiwell, William Paterson, Ray Reinhardt, Stewart Slater, Bonnie Tarwater, Sydney Walker, Isiah Whitlock, Jr., Bruce Williams and Michael Winters.

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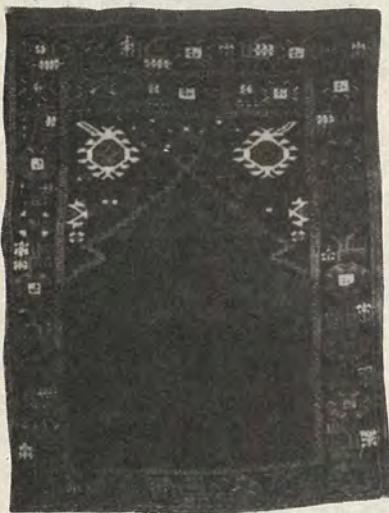
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SPECTACULAR SURREALISM IN DÜRRENMATT'S 'THE VISIT'



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

"Dürrenmatt sees the play as a tragi-comedy," he continues: "There is a conflict immediately in those terms, a clash, and I think that is the basis from which we have begun."

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

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



Elizabeth Huddle and Ray Reinhardt

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

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

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

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

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

—Blake A. Samson

THE AMERICAN CONSERVATORY THEATRE
presents

THE VISIT

(1956)

A tragi-comedy

by FRIEDRICH DÜRRENMATT

Adapted by MAURICE VALENCY

Directed by LAIRD WILLIAMSON

Associate Director: JAMES HAIRE

Scenery by RICHARD SEGER

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Music by LARRY DELINGER

Sound by TIMOTHY LANNAN

the cast

Man One	MICHAEL X. MARTIN
Man Two	RICHARD DENISON
Man Three	MICHAEL O'GUINNE
Man Four	GERALD LANCASTER
Guard	ISIAH WHITLOCK, JR.
Stationmaster	THOMAS OGLESBY
Mayor	MICHAEL WINTERS
Schoolmaster	RAYE BIRK
Priest	SYDNEY WALKER
Bailiff	MARK MURPHEY
Alfred III	RAY REINHARDT
Claire Zachanassian	ELIZABETH HUDDLE
Boby	LAWRENCE HECHT
Husbands VII, VIII & IX	PETER DAVIES
Conductor	BENNET GUILLORY
Policeman	BRUCE WILLIAMS
Bodyguards	DELROY LINDO
	ROBY
	MICHAEL REGAN
	JEFFREY ALLIN
Blind	DOUGLAS BARRON
	WILLIAM MCKEREGHAN
	FRANK OTTIWELL
	J.T. LOUDENBACK
Doctor	JOSEPH BIRD
Gymnasts	BRUCE ABBOTT, JEFFREY ALLIN, DOUGLAS BARRON, JEFF MCCARTHY, GRAY STEPHENS, BOB WESTENBERG
Mayor's Wife	KATE FITZMAURICE
Mrs. III	CANDACE BARRETT
Son	THOMAS M. NAHRWOLD
Daughter	LESLIE HICKS
Miss Louisa	CYNTHIA SIKES
Woman One	KATHRYN CROSBY
Woman Two	DELORES Y. MITCHELL
Women of Gullen	BONNIE BOWERS, PATRICIA BRESLIN, KATHI COASTON, LETICIA JARAMILLO
1st Reporter	DANIEL KERN
2nd Reporter	BONNIE TARWATER
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Commentator	THOMAS OGLESBY
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PLACE: Gullen, a small town

TIME: The present

There will be two ten-minute intermissions
understudies

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

Text Preparation by TOM MOORE

Stage Manager: RAYMOND S. GIN



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THE AMERICAN CONSERVATORY THEATRE

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5TH OF JULY

by LANFORD WILSON

Directed by EDWARD HASTINGS

Associate Director: SABIN EPSTEIN

Scenery by RICHARD SEGER

Costumes by MARTHA BURKE

Lighting by DIRK EPPERSON

Sound by TIMOTHY LANNAN

Song by ISIAH WHITLOCK, JR.

Lyrics by JONATHAN HOGAN

the cast

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

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

There will be one twelve-minute intermission.

understudies

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

Stage Manager: JAMES L. BURKE

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

Survival at the Core of Wilson's '5th of July'

"I knew I was writing about re-dedication," playwright Lanford Wilson says of his play, *5th of July*, having its West Coast premiere at A.C.T. "I was trying to express something hopeful."

Ken Talley, the Vietnam veteran permanently injured during the war, survives, and the play focuses on that survival. What helps him survive, moving from the personal level of the play to a larger symbolic plane, is what Wilson sees as a positive force for contemporary society.

Masking his psychic wounds behind a wry, ironic sense of humor and showing under his veneer of cynicism a fundamental strength of character, Ken Talley shares a loving bond with a host of family eccentrics: their common past and strong present feelings of remembrances, recriminations, interest and expectations.

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

Wilson knows how to fill in the silences.

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

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.

"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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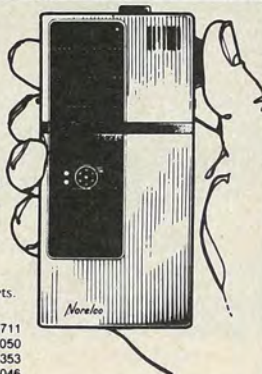
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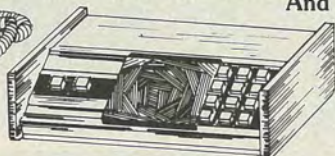
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the REJOYING COMPANY production of

FIONNULA FLANAGAN

as

JAMES JOYCE'S WOMEN

written and edited by
Fionnula Flanagan
from the life and literary works of **James Joyce**

staged by

BURGESS MEREDITH

with

Garrett O'Connor

as The Interviewer / The Harmonica Player

ACT I

Harriet Shaw Weaver	A glimpse
Anna Livia Plurabelle	FINNEGAN'S WAKE
Nora Barnacle Joyce	An interview
	Zurich, Switzerland
	March, 1951

INTERMISSION

ACT II

Sylvia Beach	Shakespeare and Co.
	Paris, Feb. 2, 1922
Gerty MacDowell	ULYSSES
Molly Bloom	ULYSSES

Setting by
Pierre du Fayet

Costume Designed by
Lily Fenichel

Lighting by
Barbara Ling

REJOYING COMPANY STAFF

Producers	Fionnula Flanagan and Garrett O'Connor
Stage Manager	Diane Keil
Costumes by	The Costume Place
Drawing of Leopold Bloom by	Carol Sears

Production photographs by Nancy Ellison.

The use of cameras and recorders in the theatre is prohibited.

Latecomers will not be seated until an appropriate moment in the performance.

James Joyce's Women was first presented at the South Coast Repertory Theatre, Costa Mesa, California on August 25th, 1977.

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'JAMES JOYCE'S WOMEN': A THEATRICAL PORTRAIT

In *James Joyce's Women*, actress Fionnula Flanagan creates a theatrical portrait gallery of six fascinating females—three from the life of the literary giant and three from his imagination. Following are brief character sketches of each member of this unforgettable sextet, a rich blend of the real, the unreal, and the ideal.

Harriet Shaw Weaver

Editor of the modest but influential English literary review *The Egoist*, Harriet Weaver Shaw read the opening chapters of Joyce's *A Portrait of the Artist as a Young Man* and resolved to see the writer's first novel into print. *A Portrait* began to appear in serial form in *The Egoist* the following year. Weaver corresponded with Joyce, and became a friend and confidant until his death in 1941. Editor, anonymous benefactress, and ultimately literary executor, Weaver is portrayed by Flanagan reminiscing about the literary Paris of the 1920's where Joyce was composing his masterwork, *Finnegans Wake*.

The Washerwoman

Excerpted from the "Anna Livia Plurabelle" chapter of *Finnegans Wake*—this segment is the story of the River Liffey (called Anna Livia Plurabelle by Joyce), told one summer evening by a Dublin washerwoman who has spent life observing other people's dirty linen—literally—and brings to her account a mixture of gossipy relish, envy and scandalized admiration. Though much of her story is not intended to make "sense," woven into its fabric are the names of more than 250 rivers, and puns in over 11 languages.

Nora Barnacle Joyce

The inspiration for such characters as Gerty MacDowell and Molly Bloom, Joyce's wife Nora never read his books and so was unaware of her influence. Flanagan recreates an interview with her in Zurich one month before her death in 1951. She reveals their poverty, their quarrels and struggles, their erotic correspondence, and their overwhelming loyalty to one another in the face of personal tragedy.



Fionnula Flanagan as "James Joyce's Women"

Sylvia Beach

The proprietress of the Paris bookstore Shakespeare and Co., the American Sylvia Beach also provided a haunt for the "lost generation" of writers after World War I. Beach undertook the difficult task of publishing Joyce's *Ulysses* under the Shakespeare and Co. imprimatur, and so was central to the major literary controversy of the 20th century.

Gerty MacDowell

Flanagan recreates on stage the sequence from *Ulysses* in which a young girl fantasizes about a stranger on the beach who is watching her intently. Gerty describes a range of feelings—erotic, comic, poignant—that culminate in a surprising revelation. When this episode appeared in an American magazine in 1920, it prompted the court case banning *Ulysses* in the United States.

Molly Bloom

Perhaps the most famous sequence in all of Joyce's writing, Molly Bloom's stream-of-consciousness soliloquy from *Ulysses* is best described by Joyce himself:

"It begins and ends with the female word 'yes.' It turns round like the huge earth ball—slowly surely and evenly round an round spinning... it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent *Weib* [Woman]."

Molly Bloom is in many ways a culmination of Joyce's ambivalent feelings for women, both real and imagined, intertwining love, and lust in a final sense of oneness with the natural universe.

—David J. Skal

WHO'S WHO IN 'JAMES JOYCE'S WOMEN'



FIONNULA FLANAGAN

was born in Dublin and trained at the Abbey Theatre. Having received The Most Outstanding Performance of the Year Award for the Irish Television Production of the Gaelic Play *The Trial*, Miss Flanagan worked with the Old Vic Company at Bristol, playing Katherine in *The Taming of the Shrew*, and Pegeen Mike in *The Playboy of The Western World*. She appeared in the West End production of *Twelfth Night* at the Royal Court Theatre, London, and in many productions for both BBC and Irish Television. She came to America in 1968 with the Gate Theatre production of *Lovers*, starring Art Carney, which toured the U.S. following a successful run on Broadway. In 1974 her performance as Molly Bloom in the Broadway production of *Ulysses in Nighttown* with Zero Mostel won her a Tony Award nomination. This production prompted her to research, edit and write *James Joyce's Women* for the stage. Among her accolades is an Emmy Award for her performance as Clothilde in *Rich Man, Poor Man (Book 1)*. She has appeared in guest star roles on many television shows and movies for television, most notably *The Legend of Lizzie Borden* and *Mary White*. She starred in the Academy Award winning film *In The Region of Ice* by Joyce Carol Oates and appeared in the first Los Angeles production of *When You Comin' Back Red Ryder?* Miss Flanagan stars with James Arness in the ABC television series *How The West Was Won*, for which role she won a 1978 Emmy Award nomination. Most recently she received the Los Angeles Drama-Logue Critics Award for her performance in *James Joyce's Women* and the Los Angeles Drama Critics Circle Award.



GARRETT O'CONNOR

was born in Dublin and educated at Clongowes Wood College, the Alma Mater of James Joyce. He has lived in the United States since 1960. *James Joyce's Women* marks his professional debut as an actor.



BURGESS MEREDITH

Director

His career is a series of theatrical landmarks spanning more than four decades and 80 plays, among the most notable being the off-Broadway and Broadway productions of James Joyce's *Ulysses in Nighttown* which he both conceived and directed. The former production was also staged in London, Amsterdam, and Paris and won the Sarah Bernhardt International Award. He made his Broadway acting debut in 1933 and less than two years later was voted Best Performer of the Year by the N.Y. Drama Critics Circle. His early successes included Mio in *Winterset*, a role written expressly for him by Maxwell Anderson, *High Tor*, *The Star Wagon*, *Candida* and *Teahouse of the August Moon*. His Hollywood starring achievements include *Of Mice and Men*, *The Story of G.I. Joe*, *The Diary of a Chambermaid*, *The Man on the Eiffel Tower*, and a hundred others. Among his Broadway directorial credits are *Season in the Sun*, *A Thurber Carnival*, and *Blues for Mr. Charlie*. He has appeared in countless television shows, winning an Emmy last year for Joe Welch in *Tail Gunner Joe*. He also recently received Academy Award nominations for his performance in both *Day of the Locust* and *Rocky*. His current films include *The Great Georgia Ban Hoax*, *Foul Play* and *Magic*. Future films include *Rocky II* and *The Day The Earth Ended* with Paul Newman.



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JAMES JOYCE



Women were of great importance in James Joyce's world. Without them neither he nor his works would have survived. Often obscure figures in the background of his life, he made them central in his work where they appear like sunbursts lighting all around them with flashes of insight.

Born in Dublin in 1882, James Joyce was the eldest in a large middle-class family which, as he grew up in it, drifted downwards into poverty. This descent was due to the excesses of his father, who bought his popularity in the Dublin pubs with the price of food and clothing for his wife and children. Joyce always resented the effect of this neglect on his mother. Nevertheless, he held fast to his atheistic beliefs by rejecting her dying request in 1903 that he should pray for the repose of her soul. Thus, it was through an interaction with this most important woman that he found the strength to proceed with his life-long rebellion against organized religion, bogus art, and the accepted social order.

For several years before and after her death, Joyce caroused around the saloons and kips of Dublin, collecting as he went, indelible images of life in that city. But by 1904 he showed that he had had enough of it by eloping into exile with Nora Barnacle, an unlettered peasant girl from Galway. Once in Europe, they led a nomadic existence settling finally in Trieste, where Joyce wrote and gave lessons at the Berlitz, and Nora worried and gave birth to their children. They lived in gruelling poverty, but then, as always, she was intensely loyal to her man, as he was generous to her.

At this time his greatest problems

were to get his work published and to make up his mind about living in Ireland or away from it. Several journeys were made back and forth until 1912, when a monumental row with a Dublin printer resolved the question of residence, and he went back to the Continent for good.

But getting published was another matter, and it was not until 1914 that *DUBLINERS* appeared in book form followed by *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*, in 1917. This latter publishing event was made possible by Harriet Shaw Weaver, an English gentlewoman, who was also his anonymous benefactor. The years of World War I were spent miserably in neutral Zurich where Joyce continued to teach, complain, sponge and, of course, to write. The Joyce ménage moved to Paris in 1920 and two years later, *ULYSSES* was brought out by Sylvia Beach, an exiled American of immense courage and literary vision. However, the book was so controversial that it took nine years and a judicial verdict refuting charges of obscenity, before Americans were legally free to enjoy this great work of genius.

Between 1922 and his death in 1941 at the age of 59, Joyce, with his customary refusal to be defeated by adverse circumstances, managed to complete the composition of *FINNEGANS WAKE* while fighting progressive blindness due to glaucoma, and agonising over deepening tragedy in his family situation.

This theatrical presentation, then, is a tribute to three women who sustained Joyce in his life, and a salute to three others whom he, in turn, immortalized through the miracle of his art.

—Garrett O'Connor

Dear Joycefán,

For those of you who wish to deepen or de-pun the ciphers and search for the names of the rivers we are pleased to present you with this extract from Act One of *James Joyce's Women*.

*With the compliments of
Fionnula Flanagan, Burgess
Meredith, Garrett O'Connor,
And, we feel sure, Mr. James Joyce*

The Washerwoman Tells of Anna Livia Plurabelle from *Finnegans Wake*

She was just a young, thin, pale, soft, shy, slim, slip of a thing then, sauntering, by silvymoonlake and he was a heavy, trudging, lurching, lieabroad of a Curraghman, making his hay for whose sun to shine on, as tough as the oak trees, used to rustle that time down by the dykes of killing Kildare, for forstfellfoss with a plash across her. She thought she's sank neathe the ground with nymphant shame when he gave her the tigris eye! You know the dinkel dale of Luggelaw? Well, there once dwelt a local heremite, Michael Arklow was his riverend name, (with many a sigh I aspersed his lavabibs) and one venersderg in junojuly, oso sweet and so cool and so limber she looked, Nance the Nixie, Nanon L'Escaut, in the silence of the sycomores, all listening, the kindling curves you simply cant stop feeling, he plunged both of his newly anointed hands, the core of his cushlas, in her singimari saffron strumans of hair, parting them and soothing her and mingling it, that was deepdark and ample like this red bog at sundown. He cuddle not help himself, thurso that hot on him, he had to forget the monk in the man so, rubbing her up and smoothing her down, he baised his lippes in smiling mood, kiss akiss after kisokushk on Anna-ne-Poghue's of the freckled forehead. O wasn't he the bold priest? And wasn't she the naughty Livvy? Nautic Naama's now her navn. Two lads in scoutsh breeches went through her before that, barefoot Burn and Wallowme Wade, Lugnaquillia's noblesse pickts, before she had a hint of a hair at her fanny to hide or a bossom to tempt a birch canoedler, not to mention a bulgic porter-house barge. And ere that again, she was licked by a hound, while poing her pee, pure and simple, on the spur of the hill in old Kippure, in birdsong and shearingtime, but first of all, worst of all, the wiggly Livvly, she sideslipped out by a gap in the Devil's glen while Sally her Nurse was sound asleep in a slood and, feefee fiefee, fell over a spillway before she found her stride and lay and wriggled in all the stagnant black pools of rainy under a fallow coo and she laughed innocefree with her limbs aloft and a whole drove of maiden hawthorns blushing and

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looking askance upon her! What am I rancing now and I'll thank you? Is it a pinny or is it a surplice? And where's the starch? O, may the diabolito twisk your seifety pin! You child of Mammon, Kinsella's Lilith! Now who has been tearing the leg of her drawers on her? Which leg is it? The one with the bells on it! Where did I stop? So she said to herself she'd frame a plan to fake a shine the mischief-maker, the like of it you niever heard! Lynd us your blessed ashes here till I scrub the canon's underpants! Flow now. Ower more. And Pooley-pooley. First she let her hair fal and down it flussed to her feet its teviots winding coils. Then, mother-naked, she sampooed herself with galawater and fragrant pistania mud, wupper and lauar, from crown to sole. Next she greased the groove of her keel, warthes and wears and mole and itcher, with antifouling butterscatch and turfentide and serpentyme and with leafmould she ushered round prunella isles and eslats dun, quincecunct, allover her little mary. Peeld gold of waxwork her jelly-belly and her grains of incense anguille bronze. And after that she wove a garland for her hair. She pleated it. She plaited it. Of meadowgrass and riverflags, the bulrush and waterweed, and of fallen griefs of weeping willow. Then she made her bracelets and her anklets and her armlets and a jetty amulet for necklace of clicking cobbles and pattering pebbles and rumbledown rubble, richmond and rehr, of Irish rhunerhinerstones and shellmarble bangles. That done, a dawk of smut to her airy ey, Annushka Lutetiavitch Pufflovah, and the lollipop cream to her leppeleens and the pick of the paintbox for her pommettes—Then, then, as soon as the lump his back was turned, with her mealie-bag slang over her shulder, Anna Livia, oyster-face, forth of her bassein came! Everyone that saw her said the dowce little Delia looked a bit queer! You've all the swirls your side of the current! Ah, but she was the queer old sheowsha anyhow, Anna Livia trinkettoes! And sure he was the quare old buntz too, Deary Dirty Dimpling, foosterfather of fingalls and dotthergills. Gammer and gaffer we're all their gangsters. The seim anew. Anna was, Livia is, Plurabelle's to be.

From the text of FINNEGANS WAKE by James Joyce. Edited for the stage by Fionnula Flanagan.



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Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

the cast

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

Period: 1910

ACT I

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

That morning!

ACT II

The Hotel Paradiso, Paris.

Later that night!!

ACT III

The builder's room and salon.

The morning after!!!

There will be two ten-minute intermissions.

understudies

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

Stage Manager: JAMES L. BURKE

News & Notes

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

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

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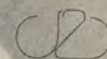
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DEADLINE FOR YOUNG CONSERVATORY SUMMER PROGRAM SET FOR JUNE 4

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

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

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

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

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

Young Conservatory Program
American Conservatory Theatre
450 Geary Street
San Francisco, CA 94102
(415) 771-3880

WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director)



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

JAMES B. MCKENZIE (Executive Producer)



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

EDWARD HASTINGS (Executive Director)



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

wrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People* and directed the Australian premiere of *The HOT L BALTIMORE*. He directed the English-language premiere of the hit Soviet play *Valentin and Valentina* and last season's *All the Way Home*, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director)



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

EDITH MARKSON (Director of Development)



is a founding member of the American Conservatory Theatre and has served a Vice President of the A.C.T. Board of Trustees since its inception in Pittsburgh in 1965. Mrs.

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

NAGLE JACKSON (Guest Director),



formerly Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct *Hay Fever*. As a resident director at

A.C.T. from 1967 to 1970, he staged such works as *Little Murders*, *Room Service* and *Little Malcolm and His Struggle Against the Eunuchs*, returning in 1972 to direct *The Mystery Cycle*, which had originated in Milwaukee. He also staged the recent productions of *Travesties* and *The National Health*. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of *Volpone*, *Pericles* and *Richard II*. Jackson recently directed *Romeo and Juliet* for The Acting Company and wrote *At This Evening's Performance*, which is being presented as part of this season's Plays In Progress series.

TOM MOORE (Resident Director) is



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

LAIRD WILLIAMSON (Resident



Director), who staged and co-adapted *A Christmas Carol* at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening with Tennessee Williams*. For the Oregon Shakespearean Festival he directed *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist* and *Room Service* as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he played the title role in Pirandello's *Enrico IV* and staged *The Madwoman of Chaillot*, *Cabaret*, *Hotel Paradiso* and *A Midsummer Night's Dream*. Most recently he has directed *The Member of the Wedding*, *Warrior* (a ritual theatre piece based on Macbeth), *The Winter's Tale* and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, *Judas*. He directed *Don Pasquale* and *The Portuguese Inn*

two seasons ago for Western Opera and staged *The Taming of the Shrew* for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as *Cyrano de Bergerac*, *King Richard III*, and *The Ruling Class* and staged A.C.T.'s Plays in Progress program productions of *The Healers* and *Animals Are Passing From Our Lives*.

THE ACTING COMPANY

CANDACE BARRETT directs the



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

JOSEPH BIRD, now in his 9th season



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

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



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

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



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

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



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

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



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



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

DANIEL DAVIS celebrates several theatrical anniversaries this season—his fifth with A.C.T., his fifteenth as an actor, and, with *The Winter's Tale*, his 25th Shakespearean role. He has appeared in many productions on and off-Broadway. Davis played opposite Katharine Hepburn in the national touring company of *Coco*. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont., and Stratford, Conn. festivals. His roles at A.C.T. include Clarence in *Richard III*, Dr. Herder in *The Ruling Class*, Martin Dysart in *Equus*, Iago in *Othello*, Brutus in *Julius Caesar*, Sidney in *Absurd Person Singular* and the title role in *Peer Gynt*, among others.



HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor's Ensemble, appearing in *The Lady's Not for Burning*, *Summer and Smoke*, *Salome*, *Lucifer and the Good Lord* and taught movement and folk dance. Davis has appeared in A.C.T.'s productions of *Peer Gynt*, *Othello*, last season's *Julius Caesar*, *Hotel Paradiso*, *A Christmas Carol*, and as Eva in *Absurd Person Singular*.



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



BARBARA DIRICKSON joined



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

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

PETER DONAT has appeared at



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

(Theatre World Award, best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder* and *Equus* among others. Donat's films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, and an upcoming feature with Jane Fonda.

SABIN EPSTEIN directed *The Cherry*



Orchard for the New Zealand Drama School, *Tartuffe* for the Oregon Shakespearean Festival and *Guys and Dolls* at U.C.

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

KATE FITZMAURICE, who joined the



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

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

JANICE GARCIA returned to A.C.T.



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

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

BENNET GUILLORY joined the



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

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

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LAWRENCE HECHT is now in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *Desire Under the Elms*, *The Taming of the Shrew*, *Peer Gynt*, *Equus*, *Othello*, *A Christmas Carol*, *Valentin and Valentina*, *Julius Caesar*, and *The National Health*.

LESLIE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in *A View From the Bridge*, Hodel in *A Fiddler on the Roof*, Hedy LaRue in *How to Succeed in Business Without Really Trying*, June in *Gypsy*, Eleanor Dale in *The Utter Glory of Morrissey Hall* and Sarah Brown in *Guys and Dolls*. While a member of the A.C.T. training program, she took roles in conservatory productions of *Awake and Sing*, *The Trojan Women*, *A Midsummer Night's Dream*, *A Servant of Two Masters*, and others. Hicks is also an alumna of Cal State, Northridge.

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

Spring. She also directed the Plays in Progress production of Jack Gilhooley's *Afternoon in Vegas*.

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

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

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

Home. Her film credits include John Kory's award-winning *The Music School*.

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

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

DELORES Y. MITCHELL joined the A.C.T. acting company two seasons ago after two years in the Advanced Training Program and has appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus*, *All the Way Home*, *The National Health* and as Mrs. Cratchit in *A Christmas Carol*. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in

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San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Program.

MARK MURPHEY, now in his second



season at A.C.T., is a graduate of Baylor University, Texas. He was seen here last year as Ken in *The National Health*, Geoffrey in *Absurd Person Singular* and in *Julius Caesar*, *A Christmas Carol* and *Hotel Paradiso*.

He has played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*, *The Time of Your Life*, and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts*.

THOMAS M. NAHRWOLD has recently completed



A.C.T.'s two-year Advanced Training Program and joins the company after appearing in *Ah, Wilderness!* during A.C.T.'s tour of

Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of *Candide*, *The Madwoman of Chaillot*, *The Utter Glory of Morrissey Hall* and Allen Fletcher's *Ah, Wilderness!* In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in *The Tempest*, *Much Ado About Nothing* and *Measure for Measure*.

THOMAS OGLESBY joined the com-



pany last season after two years in the Advanced Training Program and was seen in *Julius Caesar*, *The Master Builder*, *A Christmas Carol* and

heard in *Absurd Person Singular*. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.

MICHAEL O'GUINNE first tasted the-



atre in an eight grade production of *The Pajama Game*. Since then, he has worked in theatre in a variety of capacities, including that of running crew

member and first baseman for the original New York production of *Oh, Calcutta!* and stage manager for the national tour of *Hair*. Off-Broadway, he was a member of the electrical crew for Joseph Papp's Public Theatre. O'Guinne joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in *A Man For All Seasons*, the title role in Yegor Bucychov and *Others*, Egeus in *A Midsummer Night's Dream* to Jacob in *Awake and Sing*.

FRANK OTTIWELL has served the



company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the

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

WILLIAM PATERSON, now in his



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

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

SUSAN E. PELLEGRINO, now in her



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

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

RAY REINHARDT, who celebrated



A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano*, *The Miser*, Stanley in *A*

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

CYNTHIA SIKES will be recognized



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

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

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



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



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




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



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



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



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

ISIAH WHITLOCK, JR. was recently seen as Autolycus in the Pacific Conservatory for the Performing Arts production of *The Winter's Tale*. His other roles for P.C.P.A. over the past two summers have included Gitlow in *Purlie*, Walter Younger in *A Raisin in the Sun*, and Scanlon in *One Flew Over the Cuckoo's Nest*. Last year, Whitlock was seen as a citizen in the A.C.T. production of *Julius Caesar*. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State College, and is a graduate of the A.C.T. advanced training program.



BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in *Julius Caesar*, *The Master Builder*, *A Christmas Carol*, *Hotel Paradiso* and *The National Health*. He appeared at the Oregon Shakespearean Festival as Stanley in *A Streetcar Named Desire* which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in *Henry VI, Part II* (Warwick) and *Sweet Eros*.



MICHAEL WINTERS came to A.C.T. last season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in *Ah, Wilderness!*, Ragpicker in *The Madwoman of Chaillot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters is a graduate of Northwestern University in Illinois. A project director last year in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in *The Master Builder*, *The Circle*, *A Christmas Carol*, *Hotel Paradiso*, *The National Health* and *Travesties*.



DESIGNERS

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

MARTHA BURKE (*Costume Designer*) comes to A.C.T. having designed *HMS Pinafore* and *Romeo and Juliet* for the Santa Barbara Repertory 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 Paradiso*, *The Master Builder*, and *Julius Caesar*, as well as *The Bourgeois Gentleman* the season before. He toured with the company last summer, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of *The Contractor*, later seen on PBS television. At the Williamstown Theatre Festival his more than 35 productions as both lighting designer and general manager include *Cyrano de Bergerac*, *Arturo Ui* and *After the Fall*. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technical production at the University of Washington School of Drama.

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

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

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

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

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

Marrian Walters as Judith Bliss in ACT III

Libby Boone as Jackie Coryton in ACT III



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

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

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

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

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Conrad Sasa

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Erica Young, *Supervisor*
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Don Long-Hurst, *Assistant Supervisor*
Karrin Kain, *Assistant Supervisor*

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Steve Cardellini, *Property Master*
James Dickson, *Master Electrician*
Maurice Beesley, *Flyman*
Gary Brickley, *Assistant Carpenter*
Hugh Byrne, *Assistant Electrician*
Thomas Edwards, *Stage Engineer*
Brad Jerrell, *Assistant Properties*
Jim Wise, *Sound Technician*
George Zimninsky, *Assistant Electrician*
Jim Kershaw, *Stage Doorman*

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Earl Annetson, *Technical Coordinator*
Danny Anderson, *Doorman*
Toni Anderson
Katie Patt

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