Now.
It’s a satisfying decision.

Like many people you may recently have switched to a lower tar cigarette, with milder flavor.
But as your tastes have changed, you may have found yourself reaching for a cigarette even lower in tar. An ultra-low tar alternative that satisfies your new tastes in smoking.

Then the decision is Now. Now has only 2 mg. tar. And bear this in mind: today’s Now has the most satisfying taste in any cigarette so low in tar.

Only 2 mg tar. Significantly lower than 98% of all cigarettes sold.

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It's a satisfying decision.

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THE WINTER'S TALE

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 DEYIN
Music by LEE HOBY
Sound by TIMOTHY LANNAN
Dramaturg: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERRICK LACHAPELLE

the cast

Leontes, King of Sicilia
Mammilius, Prince of Sicilia, his son
Antigonus
Archidamus
Lords of Sicilia
Camillo
Cleomenes
Dion
Pollikenes, King of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reputed father of Perdita
Glown, his son
Autolycus, A rogue
A Gader
Pandaro
Dorastus
Time
Hermione, Queen to Leontes
Perdita, Daughter to Leontes and Hermione
Paulina, Wife to Autolycus
Emilia
Ladies attending on Hermione
Fawnia
Bellaria
Shepherdesses
Mopsa
Dorcas
Other Lords, Ladies, Guards, Officers, Shepherds

J.T. LOUDENBACK, JEANNE REYNOLDS, KATHERINE ROWLAND, JOEL SWETOW, BOB WESTENBERG, DAN WITHERSPOON

Musicians: BRUNO BLUNDICK, CHERIE CHOI

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; Mammilius—Matthew Thompson; Antigonus—Michael O’Quinn; Archidamus—Sabin Epstein; Camillo—Lawrence Hecht; Cleomenes—Bennet Guillory; Dion—Gerald Lancaster; Pollikenes—Michael K. Martin; Florizel—Thomas Oglesby; Old Shepherd—Richard Denison; Clown—Bruce Williams; Autolycus—Mark Murphy; Time—Peter Donat; Hermione—Heidi Helen Davis; Perdita/Mopsa—Bonnie Tarwater; Paulina—Deborah Y. Mitchell; Dorcas—Libby Boone; Emilia—Kate Fitzmaurice.

Stage Managers: JAMES HARE and JAMES L. BURKE

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Hayward Auto Imports
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Ray Cline
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Ross Volvo
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(415) 292-3071

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(408) 448-1095

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Burlington Volvo
422 N. San Mateo Drive
(415) 348-4542

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Aamer Motors
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(415) 457-5100

SUNNYVALE
Royal Volvo
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(408) 735-7000

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Lester C. Lawrence
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Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they’re not particularly safe. A Volvo, on the other hand, gets a very respectable 20 m.p.g.-highway—19 m.p.g.-city. But ultimately, we put a much higher premium on life than we do on gasoline.

The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car. Crumple zones, front and rear are designed to absorb the impact of a collision, rather than passing it on to the passengers.

As a matter of fact, the federal government is so impressed with Volvo’s crash worthiness they’ve become one of our biggest customers. They bought more than 60 Volvos, many of which have been crashed into each other at closing speeds of up to 90 m.p.h. in an effort to establish safety standards for cars of the future.

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Antigonus
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Lords of Sicilia
Camilo
Cleomenes
Dion
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Florizel, Prince of Boemia, his son
Old Shepherd, reputed father of Perdita
Clown, his son
Autolycus, A rogue
A Goler
Pandario
Dorastus
Servants to Leontes
Hermione, Queen to Leontes
Perdita, Daughter to Leontes and Hermione
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VOLVO. A CAR YOU CAN BELIEVE IN.
THE WINTER'S TALE
AT A.C.T.
A FAIRY TALE
FOR YOUNG AND OLD

One of the least-produced works in the Shakespearean canon, The Winter’s Tale is perhaps the great undiscovered masterpiece—a sweeping allegory of life, death, and rebirth told with all the charm and mystery of a classic fairy tale.

There are several reasons why The Winter’s Tale has been seen so little in production. One of Shakespeare’s last works, from his mystical, romantic period that included The Tempest, The Winter’s Tale appeared in 1611, shortly before England’s theatres were closed for 38 years under Puritan rule. When public theatres reopened in 1660, tastes in drama had radically changed, dominated by a neo-classical aesthetic that rejected plays like The Winter’s Tale which supposedly violated the classical “unities” of time, place, and action, or dealt with fantastic or visionary themes.

The resultant notion that The Winter’s Tale was a disjointed composition has influenced its criticism and acceptance almost to the present day.

A close examination, however, shows these “flaws” of The Winter’s Tale to be its hidden strengths, and in some cases the entire thematic point of the play.

The story relates the misfortune of King Leontes, monarch of a mythical Sicily, who is seized by an overpowering jealousy when his wife Hermione persuades their friend Polixenes, King of Bohemia, to extend his visit in their land. Nothing can dissuade Leontes from his oppressive conviction that his wife has been unfaithful.

Hermione is imprisoned, and their infant Perdita is exposed to the elements. When the Oracle is consulted and proclaims Hermione innocent, Leontes still insists on his wife’s guilt. But in defying the gods he has gone too far—immediately his son falls dead and word also reaches him of Hermione’s death.

Rather than continue his story as a tragedy, Shakespeare instead switches the scene to sunny Bohemia, where old wounds and Perdita is raised in a simpler world of country rogues, sheep-shearing festivals, and natural beauty. When Leontes’ time of repentance is done, Shakespeare returns to Sicily for a miraculous reconciliation of the divided family and kingdom.

The Winter’s Tale is actually a highly crafted play, despite complaints of some detractors. The three “worlds” of the play are closely linked to Leontes’ stages of sin, repentance, and redemption (though the play’s trappings are pre-Christian, the story is prevail by a distinctly modern religious tone). The influence of classical mythology, however, is distinctly evident, particularly the myth of Proserpine and Demeter in which prosperity, decline, and renewal are symbolized by the eternal cycle of the seasons, and the legend of Pygmalion and Galatea, which Shakespeare adapts delightfully for his denouement.

Shakespeare’s final surprise, which has also been roundly criticized by scholars who have taken The Winter’s Tale as a realistic rather than symbolic work, will not be revealed for the sake of audience members unfamiliar with the play. But in the final analysis, it is not important whether we accept the miracle as “real” or “unreal.” Shakespeare is appealing to us on a universal level of wish-fulfillment and happy dreams.

In his award-winning book The Uses of Enchantment, famed child psychologist Bruno Bettelheim examines the function of fairy tales in the lives of children, finding them to be rich allegories of childhood’s developing awareness of the outside world, and the expanding levels of consciousness needed to deal with it. So too, The Winter’s Tale is a kind of fairy tale for grownups, in which progressive stages of consciousness are embodied in the events of the play. The conventions of Christian redemption hint at more universal patterns of self-renewal and self-actualization. Leontes is the spirit of man, kind in a search for expanded awareness and joy. Such expansion is only possible through a renaissance of the self, and Shakespeare provides Leontes with rebirth on both literal and figurative levels.

Like a fairy story of old, The Winter’s Tale depends on an audience’s willing suspension of disbelief. The “logic” of the play exists on a preconscious, metaphorical plane rather than the level of everyday awareness. As such, its rewards are best experienced by the audience that will call both childhood’s forgotten sense of wonder and itself be simply entertained by the world’s master storyteller.

—David J. Skal

Here in Sarono, we do it all
for love.

Just as we have been doing for over 450 years. Ever since Amaretto, the drink of love, was first created in our little town.

To this very day, nobody makes love the way we do in Sarono. Here, we still make our beautiful Amaretto as we have for centuries. We allow the flavor to develop slowly, until it is elusive and mysterious. Until it is so soft and full, it brings neither a tear to the eye nor a bite to the throat. (Such is not love, <cote>.)

You can taste our exquisite Amaretto di Sarono straight up, or on the rocks, or in an intriguing mixed drink. You will see that with love, anything goes.

But please remember. Amaretto di Sarono is the one original drink of love. There are other amarettos you can buy. But why fool around with love?

For free food and drink recipe books, write:

Amaretto di Sarono: The Original.
From the Village of Love.
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Amarett di Saronno: The Original. From the Village of Love.
MAYBE A BMW IS WORTH MORE USED BECAUSE IT'S WORTH MORE NEW.

Recently a man on the West Coast paid $5,772 for a 1975 302 that cost $7,275 when it was new. In the South, a man paid $6,000 for a 1974 302 that cost $6,200 new. In the East, a man paid $10,300 for a 1973 3.0CS that originally cost $12,000.

Exceptional examples? Surprisingly, no. While it is by no means a certainty that you will make money on your BMW 320i when you sell it, it is a certainty that the average BMW retains a considerably above-average percentage of its original price. For a 1-year-old BMW, 75%-80% is not at all unusual.

EXTRAORDINARY PERFORMANCE IS THE ONLY THING THAT MAKES AN EXPENSIVE CAR WORTH THE MONEY.

The purchase of a used car depends on the intrinsic value of the car itself.

The BMW 320i is a practical sedan designed by racing engineers. Perfected, unlike most expensive cars, not in the relative vacuum of the test track or laboratory but at places like Le Mans, Monte Carlo and the Nürburgring—where precision is crucial and agility and durability are more than just matters of theoretical speculation. When you press the accelerator of the 320i, the twin-turbo, K-Jetronic, fuel-injected engine—the same basic engine that powers a majority of the world’s Formula Two race cars—responds without lag.

Its suspension, independent on all four wheels—McPherson struts and coil springs in front, semi-trailing arms and coil springs in the rear—is quick and clean through the corners. Its rack and pinion steering is sharp and accurate.

All told, “say the editors of Car & Driver magazine, “the 320i stands as eloquent rebuff to all those who’d have us believe that small economical cars must be dull—and that automotive performance for the late 1970s is best achieved with decals…”

SERVICE AS EFFICIENT AND RELIABLE AS THE CAR ITSELF.

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While it would be inaccurate to claim perfection, it is nevertheless, a fact that no more complete or innovative a technical training program exists in the automobile business than the one BMW mechanics are required to attend on a regular, yearly basis.

And this human wisdom combined with the inherent perfection of costly computerized equipment assures rapid routine servicing, accurate engine tuning and diagnosis of any impending problem.

If you’re to judge the BMW 320i for yourself, simply phone your BMW dealer and he’ll arrange a thorough test drive for you at your convenience.

A.C.T.’S FESTIVE ‘A CHRISTMAS CAROL’ RETURNS TO GEARY AS ANNUAL HOLIDAY EVENT

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SANTA ROSA
Valle BMW
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(707) 545-6602

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Allison Bavarian Motors
750 El Camino Real
(408) 283-2400

“The walls and ceiling were so hung with living green, that it looked like a perfect grove...” and such a mighty blaze was roaring up the chimney... Heaped on the floor were turkeys, geese, game, poultry, peaches, game, fruit, a great joint of meat, sucking pigs, long wreaths of sausages, mince-pies, plum puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luxurious pears, immense twelfth-cakes, and soaring hams that made the chamber dim with their delicious steam.

Charles Dickens’ immortal celebration of the holiday season, A Christmas Carol, is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by firesides around the world for generations. It is only appropriate that A.C.T. return to the geary stage for a third consecutive year—in the true holiday spirit—its own dramatic version of the seasonal classic.

Dickens originally envisioned his tale as an indictment of theills and inequities of Victorian society. The extent to which his little book actually promoted social reform cannot, of course, be measured; but if nothing else, A Christmas Carol revived the Yuletide ritual, which had sadly declined in the depression and gloom of 1843. In fact, it could be argued that Dickens invented, or at least re-invented, the Christmas celebration as we have come to know it in modern times.

Dickens believed that society’s malaise could be cured only by a profound revolution within the human spirit. Accordingly, he created Ebenezer Scrooge—a man, miser, money-loving—who embodied the mercenary indifference of the industrial age. Dickens then proceeded to subject his creation to a series of wonderful visions and apparitions which finally penetrated the miser’s heart with a spiritual radiance.

A.C.T.’s festive adaptation by Laird Williamson and Dennis Powers emphasizes the human reality of Scrooge and his transformation, and is faithful to the original text and social conditions of Victorian England. Where other stage versions of A Christmas Carol have been sentimen
tal or to the point of cloyiness, A.C.T.’s version finds an exuberant theatricality within a framework that is at once true to life and the moral fervor of Dickens’ intentions.

The story of the miser Scrooge and his miraculous change of heart stills the magic and the hope of Christmas of past, present, and to come. It carries the message to all people—men and women, children and gits—to be touched by the sp... of Christmas, and, like Scrooge, discover their better, buried selves.

Enduring, colorful, populated with skittishly believable characters and spiced with a plumply seasonal atmosphere, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is proud to present its spirited “fireside rendition” of Dickens’ immortal tale, made possible again through the generous sponsorship of the Standard Oil Company of California.
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(415) 388-2750

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SAN FRANCISCO
German Motors Corporation
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(408) 498-2600

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"The walls and ceiling were so hung with living green, that it looked like a perfect grove... and such a mighty blaze was roaring up the chimney..." Enveloped on the floor were turkeys, geese, game, poultry, partridges, great joints of meat, suckling pigs, long wreaths of sausages, mincemeat pies, plum puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch that made the chamber dim with their delicious steam.

Charles Dickens' immortal celebration of the holiday season, a Christmas Carol, is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by firesides around the world for generations. It is only appropriate that A.C.T. return to the Geary stage for a third consecutive year—in the true holiday spirit—its own dramatic version of the seasonal classic.

Dickens originally envisioned his tale as an indictment of theills and inequities of Victorian society. The extent to which his little book actually promoted social reform cannot, of course, be measured; but if nothing else, A Christmas Carol revived the Yuletide ritual, which had sadly declined in the depression and gloom of 1843. In fact, it could be argued that Dickens invented, or at least reinvigorated, the Christmas celebration as we have come to know it in modern times.

Dickens believed that society's malaise could be cured only by a profound revolution within the human spirit. Accordingly, he created Ebenezer Scrooge—mean, miserly, money-loving—who embodied the mercenary indifference of the industrial society. Dickens then proceeded to subject his creation to a series of wonders and apparitions which finally penetrated the miser's heart with a spiritual radiance. A.C.T.'s festive adaptation by Laird Williamson and Dennis Powers emphasizes the human reality of Scrooge and his transformation, and is faithful to the original text and social conditions of Victorian England. Where other stage versions of A Christmas Carol have been sentimen- tal to the point of cloyiness, A.C.T.'s version finds an exuberant theatricality within a framework that is at once true to life and the moral fervor of Dickens' intentions.

The story of the miser Scrooge and his miraculous change of heart delights the magic (and the hoped-for magic) of Christmas past, present, and to come. It carries the message to all people—men and women, boys and girls—to be touched by the spirit of Christmas, and, like Scrooge, discover their better, buried selves.

Enduring, colorful, populated with strikingly believable characters and spiced with a plummy seasonal seajsoning, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is proud to present the spirited "fired" rendition of Dickens' senti-mental masterpiece, made possible again through the generous sponsorship of the Standard Oil Company of California.
A MONTH IN THE COUNTRY: AN IMPOSSIBLE LOVE TANGLE

Like so many of the great Russian playwrights, Ivan Turgenev forged his literary reputation in realistic fiction rather than on the stage. The naturalism he associated with masterworks of the Russian theatre owes much to his authors’ novelistic concerns with subjective, human character instead of the predictable machinations of plot.

In addition, theatre in Russia was subject to more stringent censorship than literature. It is not surprising that the 20th century has yet to produce a Russian playwright of stature attained by the 19th century masters. It is more surprising that the 19th century masters chose to write for the theatre at all.

We are most fortunate that Turgenev did.

Best known for his novel Fathers and Sons, Turgenev’s reputation as a sublime psychological dramatist rests primarily on one play, A Month in the Country, a lyrical comedy written in 1849. A Chekhovian meditation on affairs of the human heart, it was composed six years before Chekhov was born, and prefigures much of Chekhov’s work.

A Month in the Country draws much of its emotional impetus from a triangular love affair that dominated Turgenev’s real life for over forty years—one of the most remarkable menages a trois arrangements in literary history.

The object of Turgenev’s attraction was the French opera singer Mme. Pauline Viardot. In 1840, she had married Louis Viardot, an art historian and writer twenty years her elder. Three years later she met Tur- genev,_intuition followed, and, although she was committed to another, Turgenev followed her travels from country to country. The three became inseparable.

In A Month in the Country Turgenev describes the disruption of a country estate by a similar circumstance. A young tutor is engaged by the head of the household. Both his wife Natalya and her 17-year-old ward Vera fall in love with the young man. To complicate matters, Natalya is also loved by a weak and ineffectual freedoaker, Rakitin, who paradoxically becomes the play’s hero. Natalya’s husband assumes incorrectly that Rakitin is the object of his wife’s current obsession, and Natalya incorrectly assumes that Vera is a serious rival for the tutor’s affections.

Within this emotionally-charged framework, Turgenev deftly examines the subtle psychological maneuvering—often humorous—of his characters. He avoids any hint of melodrama; almost the entire “action” takes place in the minds of his protagonists—a theatrical revolution in its time.

In spite of its gentle, even harmless portrayal of an impossible love tangle, A Month in the Country ran into trouble with the Russian censors. It was not published for several years, and then only with the character of Natalya as a widow rather than a wife. The play was not produced until 1872, nearly a quarter century after its composition.

There has, perhaps, been too much emphasis placed on the “historical significance” of Turgenev’s writing in his depiction of a certain stratum of Russian life now vanished. Often overlooked by contemporary critics are his uncanny powers of observation and depth of psychological insight which distinguish his plays from other works of the period.

Though Turgenev’s achievement was carried one step further by Chekhov, it was Turgenev who essentially founded the school of modern dramatic realism.

Like Chekhov, Turgenev’s writing might well be called “constructive” in that the demands of psychological reality pull each character away from a central, artificial plot. Turgenev’s characters tend to be absorbed in themselves or in others and in turn are absorbed in themselves or some- one else. Dramatic conflict is achieved because inner desires conflict, not as the result of a forced situation. As one critic put it, we see “life as it is for real people rather than for puppets of stage convention.”

—David J. Shaf
THE AMERICAN CONSERVATORY THEATRE

presents

A MONTH IN THE COUNTRY

by IVAN TURGENEV

Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

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

Associate Director: EUGENE BARONE

Scenery by MURRAY WILKINS

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

Natalya
ELIZABETH HUDDLE

Rakitin
PETER DONAT

Anna
ANNE LAWDER

Lisette
BARBARA DIRICKSON

Schauf
BRUCE WILLIAMS

Kolya
AARON REMICK

Beloev
THOMAS OGLESBY

Shipigley
RAYE BIRK

Vera
HEIDI HELEN DAVIS

Arkady
WILLIAM麦克oughan

Bozhitsov
GERALD LANCASTER

Katyia
LIBBY BOONE

Matvey
PETER DAVIES

Servants
JEFFREY ALLIN

DIXON BARRON

DONALD ILKO

MICHAEL REGAN

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

There will be one ten-minute intermission.

understudies

Rakitin—Michael Winters; Shipigley—Gerald Lancaster; Arkady—Richard Denisen; Bozhitsov—Sydney Walker; Beloev—Michael X. Martin; Schaaf—Isaac Whitlock Jr.; Matvey—Robertson Smith; Anna—Candace Barrett; Natalya—Susan E. Pelligrino; Lizavetta—Joy Caring; Vera—Janice Garcia; Katyia—Cynthia Sikos; Kolya—David Bransten.

Stage Manager: RAYMOND S. GIN

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A Month in the Country draws much of its emotional impetus from a triangular love affair that dominated Turgenev’s real life for over forty years—one of the most memorable of his historical, literary, and personal experiences. The object of Turgenev’s affection was the French opera singer Mme. Pauline Viardot. In 1840, she had married Louis Viardot, an art historian and writer twenty years her elder. Three years later she left Turgenev. Intimation followed, and, although she was committed to another, Turgenev followed her travels from country to country. The three became inseparable.

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'AH, WILDERNESS!':
O'NEILL'S SENTIMENTAL 'JOURNEY'

When Eugene O'Neill's nostalgic comedy, Ah, Wilderness! opened on Broadway in the fall of 1933, critics were startled by the brooding playwright's apparent change of heart. The man who had emerged as America's foremost dramatist of guilt, failure, and neurotic suffering had suddenly donned a sunny face, presenting the public with a wholesome portrait of American family life at the turn of the century—optimistic, life-affirming, completely devoid of tragic coloration.

Ah, Wilderness!' was to be O'Neill's only such excursion into sunny climes. It was his first autobiography work, an idealized family portrait of his boyhood days in New London, Connecticut. It is also his most frequently produced play, and has been in almost constant production for over 40 years. Such staying power testifies to the essential truth of O'Neill's portrayal, although the "truth" of Ah, Wilderness! is radically different one than we find in the more realistically drawn masterpieces 'Long Day's Journey into Night.'

The similarities between the plays have often been remarked upon. Drama critic Walter Kerr called them "two pieces clipped together, back to back, like carved bookends, identical but facing in opposite directions." The casts of characters are uncannily similar, their characterization are uncannily dissimilar. Critics have pointed to the many biographers have speculated that the "truth" of Ah, Wilderness! was O'Neill's first tentative experiment in autobiography, without which O'Neill might never have found personal or artistic strength to pen the tragic side of his family's life in Long Day's Journey.

"My purpose," said O'Neill, "was to write a play true to the spirit of the American large-town at the turn of the century... It's the way I would have liked my boyhood to have been."

O'Neill often remarked cynically that he never had a real youth. The events of Ah, Wilderness! are clearly based on events of his own life in the summer of 1912, as were those of Long Day's Journey. In Ah, Wilderness! we meet the semi-autobiographical Miller family, whom O'Neill presents on the Fourth of July, 1906. Each member of the family celebrates the patriotic holiday in his or her own unique way. In particular, young Richard Miller (the O'Neill self-portrait) makes some new but universal discovery about life and love through a romantic misunderstanding with his teenage sweetheart, and a starcrossed encounter with an older, "sensible" woman.

O'Neill has taken certain liberties with the facts, however. Though he indeed had a schoolboy crush on a young woman, one Maebelle Scott ("Muriel McComber") in the play, O'Neill was no longer a schoolboy by the time. He was 23 and had behind him a marriage, a child, a separation, a suicide attempt, and debunked months in theiquor of Buenos Aires and New York. It is one of the great paradoxes of O'Neill's art that he could create a true and moving portrait of a young man's ascent into manhood from the events of his own childhood.

He was never to create such a portrayal again, though clearly the public would have welcomed more. But the very existence of Ah, Wilderness! raises fascinating and timeless questions about the delicate balance between comic and tragic sensibilities.

— David J. Shal
AH, WILDERNESS!

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

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

THE AMERICAN CONSERVATORY THEATRE

(1933)

THE CAST

Nat Miller  MICHAEL WINTERS
Eddie  ANNE LAWDEY
Arthur  MICHAEL X. MARTIN
Richard  THOMAS M. NAHRWOLD
Mildred  LIBBY BOONE
Tommy  EDWARD LAMPE
Sid Davis  DAVID DAVIS
Lily Miller  JOY CARLIN
Muriel McComber  JANICE GARCIA
David McComber  JOSEPH BIRD
Wint Selby  THOMAS OGLESBY
Belle  KATHRYN CROSSY
Norah  PENELIKE COURT
Bartender  BRUCE WILLIAMS
Salesman  GERALD LANCASER

SCENES

Act One Scene I

Scene II
Dining room of the Miller home—evening of the same day.

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

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

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

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

Scene V
Same as Scene IV—the sitting room — about 10 o'clock the same night.

UNDERSTUDIES

Nat Miller—Allen Fletcher; Eddie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Sikes; Tommy—Andy Tunnell; Sid Davis—Ray Birk; Lily Miller—Marrian Watters; David McComber—William Paterson; Muriel McComber—Leslie Hicks; Wint Selby—Daniel Kerr; Belle—Barbara Drickson; Norah—Kathleen Brock; Bartender—Richard Denison; Salesman—Mark Murphy.

SCENE CHANGERS

Michelle Morain, Jeff McCarthy, Dane Witherspoon, Gray Stephens, Felicia Faulkner, Ann Gillespie

Stage Manager: SUZANNE FRY

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—David J. Shal
News & Notes

Welcome to A.C.T.'s 13th season of repertory—we're delighted to have you here with us. Many other A.C.T. activities are underway and we'd like to tell you about them...

Theatre Library Needs Volunteer Help

Are you aware that there is a real, functioning library serving students and members of the company at A.C.T. and that it's not a leftover from Travesties? The library is staffed entirely by volunteers during the hours of 12:00 noon to 4:45 p.m. If you are a trained librarian or willing to learn, A.C.T. can use your help—please call the Friends of A.C.T. at (415) 771-3880.

Student Jobs Needed

As you know, A.C.T. serves not only as the Bay Area's resident professional theatre company but also as the nation's leading theatre training institute. The majority of our students have to work in order to sustain themselves. If you are interested in housing or in exchange for services an A.C.T. Conservatory student, please contact Jane Armittage at 771-3880.

WANTED: A Pair of Strong Legs & A Sunny Disposition

A.C.T. needs 30 volunteers to assist professional ushers and teachers at its weekly student matinee performances.

The bad news: You must arrive at 12:30 p.m. and usually stay until after the curtain (about 4:30 p.m., generally). You're on your feet a lot and must be able to make several treks to the second balcony.

The good news: You get a free seat for the performance and are invited to stay for the post-play discussion session. For further information, call the Friends of A.C.T. at (415) 771-3880.

Don't Miss The TransACTion's November Opening!

Watch the Geary lobby for a November opening of TransACTion—the Friends of A.C.T.'s gift shop premiering this season with a whole new assortment of very special, one-of-a-kind merchandise.

Attention A.C.T. Subscribers & Patrons

If you are moving or have moved, please don't forget to send a change of address card to A.C.T. (Mailing List Coordinator, A.C.T., 450 Geary St., San Francisco 94102).

New 'Tickets-By-Telephone' Charge Program Now in Effect at Box Office

Installation of a new "Tickets-By-Telephone" charge program has been instituted to accommodate all A.C.T. customers. Visa and Master charge transactions can now be made by calling A.C.T.'s Geary Theatre box office at (415) 673-8440. Charge transactions for special attractions at A.C.T.'s Marines' Memorial Theatre may be made by calling (415) 673-8443.

Don't Throw Away an Unused Ticket!

Patriots and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office before the performance dates place. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

London Theatre Tour for Association Members

The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package which includes a pre-trip orientation, round trip non-stop polar flight with an optional Amsterdam stopover, hotel accommodations during the party, backstage visits and stimulating discussion sessions with leading world theatre personalities. The tour will again be led by Professor Charles R. Lyons, chairman of Stanford's drama department, and scheduled to feature five outstanding London theatre productions and a full day tour to Stratford-Upon-Avon. Anyone interested in the London Theatre Tour may call or write Regency Travel Services, 100 Pine St., Suite 1340, San Francisco 94111; or (415) 956-1660.

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RELEASING THE RESONANCE WITH EDITH SKINNER

"The theatre has a responsibility too often neglected... to foster the finest sound of spoken English."

So says Edith W. Skinner in the introduction to her best-selling textbook, Speak With Distinction. A distinguished teacher herself, Skinner joined the A.C.T. faculty in 1977 as an instructor for the Summer Training Congress and first-year students, and as vocal coach for Julius Caesar.

This season she returns to assist William Ball on The Winter's Tale, and also to conduct a special seminar for vocal teachers.

Skinner has had a long and accomplished career in the theatre. Originally appointed to the drama faculty at Carnegie Mellon University in 1937, she attained the rank of full professor and was named Andrew Mellon Professor from 1968-71 and later Visiting Professor. She has been a faculty member at New York's Juilliard School since its inception in 1966, and was awarded a National Endowment for the Arts fellowship to train teachers of speech.

She has acted as speech coach and consultant for The Guthrie Theatre, the APA Repertory Company, the Brooklyn Academy of Music, the Princeton University Theatre and the American Shakespeare Theatre in Stratford, Conn. Among her notable students have been performers Elizabeth Ashley, Dana Andrews, Rene Aubert, Claire Bloom, Ellen Burstyn, Zoe Caldwell, Peter Donat, Toval Feldshuh, Karyn Jureado, George Grizzard, Rosemary Harris, Rex Harrison, Nancy Marshand, Michael Morici, Ellis Rabb, Sada Thompson and Maria Tucci. Among the directors: Edward Payson Cady, Frank Duffield, Allen Fletcher, Michael Kahn, Edwin Shorlin—and, while an undergraduate at Carnegie Mellon, William Ball.

He was a brilliant student, and versatile. He studied acting, design, "everything. But he did have a tendency to come late to class, as I recall," said Skinner with a smile. "Bill is one of those brilliant people who can also be inspiring, which doesn't always happen. A.C.T. is quite extraordinary, and I always recommended it to people looking for the best all-around training. There's no place else."

As vocal coach to productions here and elsewhere, Skinner usually sits in at the first rehearsal read-through, noting and anticipating areas needing vocal work by all cast members. She then works with each performer individually as necessary.

Skinner emphasizes "seven points of good speech" in her coaching: simple rules dealing basically with vocal production and "r" modifications. She insists that North American actors playing classics speak as North Americans, not imitate "British" interpretations.

Good speech also depends on good material to be spoken. In modern playwriting, too, there is not the emphasis on language taken for granted in the classical theatre. Skinner found one notable example in Israel Horovitz, whose Wakefield Cycle of plays she recently coached for their specific New England dialects. "It's not every playwright who can find the rhythms of dialect as well as the surface sound, but Horovitz does it extremely well."

Skinner has found the repertoire for The Winter's Tale "thrilling" in their success in making Shakespeare's language lucid. She will leave San Francisco after the production for return to the Juilliard, her base of operations. She will undoubtedly continue to consult for major companies and productions. She is much in demand.

For a while there was all the talk about 'method' and Lee Strasberg, and no one was concerned with vocal production. Now all that's changed. The voice is no longer tied up. The resonance is released."

Given the success of Edith Skinner's methods, audiences on both coasts can look forward to a veritable renaissance of resonant sounds.

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THE FRIENDS OF A.C.T.:  
BOOSTERISM AT ITS BEST

The Friends of A.C.T. is the indispensable volunteer auxiliary to the American Conservatory Theatre. Composed of an executive committee, 500 active volunteers and a professional staff, the Friends support A.C.T. by meeting the varied and changing volunteer requirements of the company both in community relations and within the theatre organization itself.  

"Volunteerism has met hard times as many women have returned to paying jobs," says new President Nancy Maguire. "But volunteer work can provide much of the same personal satisfaction. A.C.T. is a place where volunteers are recognized and rewarded.

Maguire assumes the top volunteer post at A.C.T. after serving on the Friends executive committee and as chairman of the Friends' popular "Prologue" series of pre-performance discussions. A St. Louis native, Maguire moved to San Francisco in 1960. She has been active here in a variety of groups, including the Junior League, the San Francisco Puppet Guild, and most recently, Corporate Action for Public Schools.

Maguire described the Friends recent and planned activities, including programs for contributor members of the California Association for A.C.T., the presentation of special events such as dinners with Tennessee Williams and Tom Stoppard to benefit the A.C.T. student scholarship fund, organizing and managing annual phone campaigns for subscribers and contributors, conducting A.C.T.'s annual London Theatre Tour and backstage tours of the Geary Theatre itself.

Friends of A.C.T., the volunteer auxiliary supporting the company, package home made cookies for the annual "A Christmas Treat" variety show for senior citizens.

New Friends of A.C.T. President Nancy Maguire

Friends members also operate the TransAuction gift shop in the Geary lobby, assist Conservatory students in locating housing and jobs, provide hospitality for members of the company and visitors, and host A.C.T.'s annual company luncheon.

In addition, the Friends operates and staffs a theatre library for the company and Conservatory students, sponsors a Christmas program for senior citizens in conjunction with the San Francisco Commission on the Aging; offers an annual theatre lecture series led by distinguished university professors, and, of course, the "Prologue" discussions for selected plays in the repertory, events co-sponsored this year by the Junior League of San Francisco, Inc.

A.C.T. volunteer donate thousands of hours of office work. The theatre could never afford to pay. Volunteers have been called upon to find props, to take walk-on parts in A.C.T. productions, to serve meals between performances and provide endless other assistance.

To sum it up, A.C.T. volunteers are prepared to meet any challenge due to the tireless organizational efforts of the Friends of A.C.T.

The Friends executive committee for 1978-79 includes: Gray Atkinson (Sebastopol), Ruth Barton (Rossmoor), Mrs. Alan Biever (San Francisco), Sandra Brown (San Francisco), Mrs. Donald Gellin ( Daly City), Mrs. Claude Dawson (San Francisco), Mrs. Charles DeLimur (San Francisco), Mrs. Frederick Fields (San Francisco) and Mrs. Howard Goodman (Daly City).

Others are Mrs. Jerome Gorodsky (San Mateo), Mrs. James Hill (San Francisco), Mrs. Anthony Hoppin (Burlingame), Rose Jacob (San Francisco), Hilliard Katz (San Francisco), Mrs. Edward McClure (Kenfield), Mrs. Benjamin Ross II (San Francisco), Mrs. James Vopicka (Bur-
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‘AH, WILDERNESS!’
AT A.C.T.

Eugene O’Neill’s warm family comedy premieres here on Oct. 31 as part of A.C.T.’s 1978-79 repertoire at the Geary. The tender, loving play of a boy’s journey to manhood was included with All the Way Home during the company’s sixth annual tour to Hawaii and subsequent historic visit to Tokyo this past summer.

Ann Lauder and Michael Winters play the parents of the budding youth (Thomas M. Naitoh, right in center photo).

GLOBE TROTTING COMPANY
HAPPY TO BE HOME

If it wasn’t exactly “The Bad News Bears Go to Japan,” there were times during the American Conservatory Theatre’s two-week July engagement in Tokyo when you’d have been hard pressed to tell the difference.

For one thing, the 37-member touring contingent from San Francisco included three boys who doubled in the roles of sons and town bullies in the company’s two touring productions, Ted Mosel’s All the Way Home and Eugene O’Neill’s Aah, Wilderness!

The Japanese press were charmed by the youngsters, questioning and photographing them endlessly at news conferences and receptions, as were the Imperial Prince and Princess Hitachi, who attended the opening performance and officially welcomed A.C.T. to Japan.

When the company toured the Soviet Union two years ago, all performances had been accompanied by simultaneous translations via headsets. But Japanese theatre representatives advised A.C.T. that Japanese audiences would find it intrusively. Instead, brief act-by-act synopses were recorded in Japanese and broadcast over the theatre’s sound system at the end of each intermission.

As it turned out, the actors sensed that the Japanese audiences understood English well enough to follow the story of All the Way Home and respond to the jokes in Aah, Wilderness!

Japanese critical reception was as favorable as audiences were receptive.

In his review of All the Way Home, published in Japan’s largest newspaper, Asahi Shimbun (co-sponsor of the tour, in tandem with the Japan U.S. Friendship Commission), Prof. Yosaka Takanashi praised Mosel’s 1960 adaptation of Agee’s “Proust-like” novel A Death in the Family, and Edward Hastings’ direction, giving “this simple drama such substance.”

The review of Allen Fletcher’s production of Aah, Wilderness! in the English-language Japan Times praised the ensemble acting as “high calibre.”

As the first professional American theatre company ever to appear in Japan and the first theatre company of any kind to appear in the brand new Sogetsu Kaukau theatre, A.C.T. received the red carpet treatment at every turn. Company members were guests at the magnificent 12-year-old National Theatre and the older Kabukiza Theatre for performances of kabuki drama, in which all the parts were played by men.

On the Fourth of July, the company’s hotel—anachronistically called The Fairmont—threw the A.C.T. troupe an Independence Day party following the performance of Aah, Wilderness! which itself revolved around July 4th celebration. In a touching effort to recreate a traditional Independence Day table, the hotel chefs got their American holiday confused and served up platters of “ploast tom of turkey” with cranberry sauce amid cornucopia harvest-themed decorations.

The company loved it. But they’re glad to be home.
'AH, WILDERNESS!' AT A.C.T.

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The company loved it, but they're glad to be home.
WHO'S WHO IN THE COMPANY

WILLIAM BALL (General Director) founded the Ameri- can Repertory Theatre in 1965. He has been a director of the theatre as a designer, he soon became Executive Director, then produced nine seasons and appeared with regional companies and at the annual Kennedy Center Shakespeare Festival across the country. Ball was a New York director of the 1970s, and as an artistic director, he was known for his innovative, off-Broadway productions. He was the first to establish an American Repertory Theatre, as well as the first to stage a series of plays at the Seattle Repertory Theatre. In the late 1970s, Ball was also the artistic director of the Oregon Shakespeare 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 Barbara. He spent four years at the American Shakespeare Festival in Stratford, Conn., as artistic director. He founded two of the A.C.T's, one of the New York Theatre Company, and the National Endowment for the Arts.

JAMES B. MCKENZIE (Executive Pro- ducer) has been associated with A.C.T. for 51 years. Throughout his tenure as a member of the Board of Trustees, he has served as the company's first tour director, and has been active 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 Western Coast Playhouse in Seattle, and the festival in Wisconsin, since 1970. McKenzie is director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres, and an active member of the League of New York Theatre and Producers. He is a working member of the Association of Theatrical Stage Employees and Actors Equity Association, and a board member of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Di- rector), founding member of A.C.T. and A.C.T. West, and a long-time director of the company. His plays have been produced in every state of the union. He has been appointed for his sixth year to the New York Theatre Company's Board of Directors by the National Endowment for the Arts.

EDITH MARXSON (Director of Development) is a founder of The American Conservatory Theatre and has served as President of the A.C.T. Board of Trustees since its inception in 1965. Mrs. Marxson has been instrumental in the creation and growth of the Mil- lwaukee Repertory Theatre, and has participated on many national arts boards. She served as Vice President and as a member of the Executive Committee of the 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. Marxson has been a consultant to the Ford Foundation in its Programs for the Arts and Humanities. She received an honorary degree in the International Theatre Institute in 1982. The group awarded a special prize to Mrs. Marxson for her contribution to the American theatre. She conducted a tour of American theatre directors to the United Kingdom, and the group attended a series of seminars on both coasts with leading American directors and playwrights arranged by Mrs. Marxson and the American Theatre Institute. The group also attended the A.C.T.'s opening night performance of The Winter's Tale.

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WHO'S WHO IN THE COMPANY

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 Weston Country Playhouse in Weston, Massachusetts, since 1959, and of the Peninsula Players in Fish Creek, Wisconsin, since 1955. McKenzie is the Director of Resident Theatre, Ltd., of the University of Wisconsin, Madison, since 1958. The company has produced one major tour of the United States, and has toured Hawaii and Japan. Last year at the invitation of the Ministry of Culture, it conducted a tour of American theatre directors to the U.S.S.R. With his assistance, the Department sponsored a major tour of Soviet theatre directors to the United States and the group attended a series of seminars in both countries with leading American directors and playwrights arranged by Mr. Morgan and the American Cinematheque Institute. The group also attended A.C.T.'s opening night performance at The Winter's Tale.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., who has been a member of the Board of Trustees for over 10 years, has taken a leave of absence from his position as Executive Director. He continues to serve as a member of the Board of Trustees. During his tenure, A.C.T. has staged numerous productions for the company since 1965 and has also been the head of the Play's Progress Program devoted to the development of new works. Off-Broadway, he has co-produced The Madness of Margaret Kempa, Epiphany for George Duff, and directed the national touring company of The Whales of August. He has served as a guest director in colleges and regional theatres and for three summers as a resident director of The Eugene O'Neill Playwrights Conference in Connecticut and the Square Valley Community of Writers. He staged the American production of Sir Michael Redgrave in People and Things at the Australian Playhouse of The TOT. BALTIMORE. He directed the English language production of the hit Soviet play Valentina and Valentina and last season's All the Way Home, which toured to Hawaii and Japan this summer.

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revival of Once in a Lifetime staged on the lawn of For Circle in the Square. Moore is a graduate of the Yale School of Drama.

LAIRD WILLIAMSON (Stage Direct-
ter) who staged and co-adapted A Christmas Carol at A.C.T. also direc-
ted The Matchmaker which brought him to Russia and
Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival he directed The Man of Verona, Titus Andronicus, Henry V, Love’s Labour’s Lost, The Alchemist and Room Service as well as appearing in many roles. At the Pacific Conservatory of Performing Arts he played the title role in Pirandello’s Enrico IV and staged The Misanthrope and A Midsummer Night’s Dream. Most recently he has directed The Member of the Wedding, A Rival Theatre piece based on Boswell, The Woman in the Title and played the role of Pontius Pilate in the world premiere production of Robert Pat-
rick’s Jesus Christ and directed Don Pasque and The Portuguese (the two season stop for Western Opera and staged The Tempest of the Shrew
for the Old Globe Theatre in San Diego. He has appeared in such productions as Cyrano de Ber-
gen, King Lear, and The Ruling Class and staged A.C.T.’s Plays in Progress program productions of The Heaters and Always Are Passing From Our Lives.

THE ACTING COMPANY

CANDACE BARRETT directs the Young Conserva-
tory in addition to performing with the company. At A.C.T. she appeared in Pillars of the Com-
munity, Hickey and Street Scene, This Is An Entertainment, Equus, Val-
entine and Valentine, All the Way Home, The National Health and Peer Groove. A Regional for the Mil-
waukee Repertory Theatre and taught children’s theatre at Southwestern Methodist University. For the Mil-
waukee Repertory Theatre she was seen as Varia in The Clever Moonbird, and at the Oregon Shakespeare
Festival she played Titania in A Mid-
summer 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 role in The Show Off with George Grizzard and Loretta Swit 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 sea-
sons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the Shakespeare Institute in Minneapolis, and appeared in A.R. Gurney’s Hogwarts. He taught at Southern Methodist. In four seasons at the Oregon Shakespeare Festival he directed The Merchant of Venice, The Misanthrope, A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth, Style and the Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Distar in Equus, Henry Carr in Travesties, Gnome in The Tempest of the Shrew, Roderigo in Othello and Bionicle in Hotel Paradise.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after appearing in the Ad-
vanced Training Program. She ap-
peared as Christmas Carol, as Nurse Sweet in The National Health of Peer Groove, Christmas Carol, and A Christmas Carol, as Nurse Sweet in The National Health of Peer Groove. She played the title role in All the Way Home, as well as in the Plays in Progress production of The Misanthrope and, for the Milwaukee Repertory Theatre she was seen as Varia in The Clever Moonbird, and at the Oregon Shakespeare

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 Play-
wright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theaters and in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 22 productions. Other productions include Bye Bye Birdie by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Geocous by John Robinson for A.C.T.’s Plays in Progress, and Israel Horowitz’s Mackerel for the Berkeley Stage Company.

PETER DAVIES, a native of Walnut Creek, joined the company last year after two years in the Ad-
vanced 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 Tempest and The Taming of the Shrew 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 anni-
versaries this sea-
son—his fifth with A.C.T., his fifth year as an actor, and his fifth year as the box office manager. His 25th birthday also fell this season. He has appeared in many produc-
tions and off-Broadway. Davis played opposite Kathleen Hebert in the national touring company of Once. 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. Harner in The Ruling Class, Martin Dysart in Equus, Iago in Othello, Brutus in Julius Caesar and, Sidney in Absurd Person Singular and the title role in Peer Gynt, among others.

KATHRYN CROSBY, who joined the company in 1972 after two years in the advanced train-
ing program and ap-
ppeared in Cyrano de Bergerac, The House of Blue Leaves, Broadway and Family Album, returns to A.C.T. after a recent tour of 51 cities in Same Time, Next Year. A Texas native, she currently is 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, television talk show hostess and fundraiser for worthy causes.

LEON DAVIS joined the company last season after two years in the Ad-
vanced Training Program. He appeared in The Lady’s Not for Burning, Summer and Smoke, Salome, Lucifer and the Good Lady. His professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse, television talk show hostess and fundraiser for worthy causes.

HEidi HELEN DAVIS joined the com-
pany last season after two years in the Advanced Train-
ing Program. She also studied for three years with the San Francisco Actors Ensemble, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Lucifer and the Good Lady. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse, television talk show hostess and fundraiser for worthy causes.

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THE ACTING COMPANY

THE ACTING COMPANY
revival of Once in a Lifetime staged on the Ford Circle in the Square. Moore is a graduate of the Yale School of Drama.

LAIRD WILLIAMSON (Stage Director and co-adapted A Christmas Carol at A.C.T. also directed The Matchbox production of Russia and Hawaii and The Evening With Tennessee Williams. For the Oregon Shakespeare Festival directed Mr. Williamson of Verona, Titus Andronicus, Henry V, Love's Labour Lost, The Alchemist and Room Service as well as appearing in many roles. At the Pacific Conservatory of Performing Arts he played the title role in Pirandello's Enrico IV and staged The Madwoman of Chaillot, Cabaret, Hotel Paradise 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 Winters Tale and played the role of Pontius Pilate in the world premiere production of Robert Patrick's Judas. He directed Don Pasquale and The Portuguese in two seasons for the Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has directed in such productions as Cyrano de Bergerac, King Lear, and The Ruling Class and staged A.C.T.'s plays in program productions of the Heathers and Ghosts 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 and Street Scene, This Is (An Entertainment), Equus, Valerius and Valentine, All the Way Home, The National Health and Peer Group. In 1980 she taught at Northwestern University and taught children's theatre at Southwesten Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in The Country Girl and at the Oregon Shakespeare Festival she played Tristana in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 8th season with A.C.T., made his Broadway debut in The Three of Us With You and appeared in 10 off-Broadway productions. A featured actor of Chicago Playwright Theatre, he 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 Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Geochus by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz Mackerel for the Berkeley Stage Company.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, and in 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 Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Geochus by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz Mackerel for the Berkeley Stage Company.

RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the Shakespeare Theatre of Minnesota, and appeared in A.C.T.'s productions of The Taming of the Shrew for the Old Globe Theatre in San Diego. He has directed in such productions as Cyrano de Bergerac, King Lear, and The Ruling Class and staged A.C.T.'s plays in program productions of the Heathers and Ghosts Are Passing From Our Lives.

PENELope Court joined the company last year, appearing in The Master Builder and All the Way Home and training in the Advanced Training Program. In Chicago, she was a founding member of David Mamet's St. Nicholas Theatre Company 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.

LisBb BoOuE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared at the Christmas Carol, as Nurse Sweet in The National Health and Peer Group. In 1980 she taught at Northwestern University and taught children's theatre at Southwesten Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in The Country Girl and at the Oregon Shakespeare Festival she played Tristana in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

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 51 cities in Same Time. Next Year. A Texas tale, for her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse, television talk show hostess and fundraiser for worthy causes.

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 Nov Cycle at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davies was seen in Hamlet, The Tempest and Tiresias of Athens during the 1977 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradise 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 his 25th at A.C.T.'s Fair, his 25th at A.C.T.'s Fair, his 25th season as the Executive Director. He has appeared in many productions on and off Broadway. Davis played opposite Kathleen Hackett in the national touring company of Once. 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. Halder 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 in the San Francisco Conservatory. She appeared in The Lady's Not for Burning, Summer and Smoke, Salome, Lucifer and the Good Bad Woman, and folk dance. Davis has appeared in A.C.T.'s production of Peer Gynt, Othello, last season's Julius Caesar, Hotel Paradise, 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 a year, active in the arts while still a high school student. Denison’s early roles included Tom in The Glass Menagerie, Iago in Othello, and Jerry in The Zoo Story, and Sakini in Teahouse of the August Moon. Recently, he appeared in the Oregon Shakespeare Festival in Ashland, his assignment from the South in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Month for the Mabogegen and Henry VI, Part Three.

BARBARA DIRICKSON joined A.C.T. as a member of the acting company in the fall of 1977 and has appeared in several roles, including Godfather II, The Hindenburg, A Different Story, K.I.T.T. and an upcoming feature with Jane Fonda.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, The Shakespeare Festival of Great Britain and the Utah Shakespearean Festival, and directed and produced several plays in one. She also directed Black Dickens’ adaptation of The Christmas Carol and performed in The Rime of the Ancient Mariner in the West Coast Black Repertory Theatre Production of The Jewels of the S.S. Saxony. She has recently performed in several plays in two segments on KQED's Open Studio where she is the Artist Enterprise Theatre Director for the production of The belly of the Beast and currently in Home in Paradise, in which she is a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing AStreetcar Named Desire and Miss Julie.

BENNETT GUILLOMY joined the A.C.T. acting company last season and will continue to direct acting coach and voice coach for A.C.T.’s Advanced Training Program, a graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juilliard School in New York. She is a graduate of the University of Minnesota.

LAWRENCE HENCH has been with A.C.T. for the past five seasons and has performed in several plays, most recently in The Taming of the Shrew at the Shakespeare Festival in Ashland. He is also a founding member of the company’s new Training Program.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as A.C.T.’s Advanced Training Program. She has appeared in several plays, including The Cherry Orchard, A Streetcar Named Desire, and The Taming of the Shrew, among others. She is currently performing with the San Francisco Opera in a production of Salome.

LEONARD HICKS, who directs at A.C.T. and is a member of the A.C.T. acting company, has appeared in several productions, including Godfather II, The Hindenburg, A Different Story, K.I.T.T., and an upcoming feature with Jane Fonda.

Masters and others, Hicks is also an alumnus of Cal State, Northridge.

ELIZABETH HUDDELL made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grushe in The Cripple of Inishmaan. She has appeared in several productions in the San Francisco Bay Area, including The Taming of the Shrew, The Merry Wives of Windsor, and The Rime of the Ancient Mariner. She is currently performing in A Streetcar Named Desire and Miss Julie.

DAVID KERN joined the company last season for 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. He is currently playing the part of Kip in The Taming of the Shrew at the Shakespeare Festival in Ashland. He is a founding member of the company’s new Training Program.

DAVID LAWLESS has been a member of the A.C.T. acting company for the past five seasons, and has appeared in several productions, including The Cherry Orchard, A Streetcar Named Desire, and The Taming of the Shrew.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as a member of the Pacific Conservatory for the Performing Arts, premiering as a member of the company’s new Training Program.

GERALD LANCANTNER came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from the University of Southern Methodist University and an M.A. in Directing from Humboldt State University. Lancaster has also performed at the Grand Canyon Festival of the Arts and the University of Oregon. His A.C.T. credits include Julius Caesar, The Cherry Orchard, The Taming of the Shrew, and The Merry Wives of Windsor.

WILLIAM McKEEVENGH joined the company last year after nine seasons at the Milwaukee Repertory Theater. He was seen as a member of the A.C.T. acting company last season, and has appeared in several productions, including The Cherry Orchard, A Streetcar Named Desire, and The Taming of the Shrew.

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ANN LAWVER, an original member of the Actor’s Workshop, graduated from Stanford University. In New York, she studied movement and dance with Kayu DeLakova and pho-

Beverly, a natural artist at P.G.A. in Santa Maria where she appeared in Ah, Wilderness! and Very Like the Night. In her second season at A.C.T. she has performed in A Doll’s House, The House of Berna-
dhita, The Taming of the Shrew, and The Merry Wives of Windsor. She is currently performing in the title role of The Country Wife and as Grushe in The Cripple of Inishmaan. She has appeared in several productions in the San Francisco Bay Area, including The Taming of the Shrew, The Merry Wives of Windsor, and The Rime of the Ancient Mariner. She is currently performing in A Streetcar Named Desire and Miss Julie.

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RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1979 and was active in the company while still a high school student. Denison’s early roles included Tom in The Glass Menagerie, a member of the Glee Club in The Importance of Being Earnest, Jerry in The Zoo Story, and Sakini in Teahouse of the August Moon. Recently he was the co-director of the Oregon Shakespeare Festival in Ashland, his assignment after changing from the Southwark in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moor for the Mistbegotten and Henry VI, Part Three.

BARBARA DIRICKSON joined A.C.T. as a member of the company’s training program during the school year 1980 and has appeared in COMPANY, THE HOT L. BATHROOM, THE HOUSE of Bernarda Alba, The Cherry Orchard, Pillars of the Community, The New Max, Street Scene, The Matchmaker, General Gopher, Peer Gynt, Eurus, Miriam, and Superman, A Christmas Carol, The Bourgeois Gentilhomme, The Master Builder, Absurd Person Singular, Travesties and All the Way Home. She has also worked in television as Rosalind in As You Like It with the Marin Shakespeare Festival and performed with Sada Thompson at the Westport Country Playhouse in Shy.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, produced and directed a production of Shakespeare’s Macbeth for Goldie’s in New York, directed and starred in Dolls at U.C. Berkeley in the 1977-78 season. He has appeared in Guest Director and actor with the South Valley Writers Conference and directed the Utah Shakespearean Festival, the Utah Shakespearean Festival, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickey 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.

BENNET GUILLOUX 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 Actors Workshop Extension Program and direct the Black Actors Workshop. He has also directed DirecTV and Music video and directed the 2007 season of the Howl at the Moon fundraiser. He was a member of the Company in 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 HUDELL made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grusha in The Safed Jews. She then was an Artist at P.G.A. in Santa Maria where she appeared in Ah, Wilderness! and The Women. In her second season 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, The Tin (An Entertainment), Peer Gynt, Eurus, Equus, and Superman, A Christmas Carol, and Valentine: The Master Builder and All the Way Home. Her film credits include John Corby’s award-winning The School.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1979 and was active in the company while still a high school student. Denison’s early roles included Tom in The Glass Menagerie, a member of the Glee Club in The Importance of Being Earnest, Jerry in The Zoo Story, and Sakini in Teahouse of the August Moon. Recently he was the co-director of the Oregon Shakespeare Festival in Ashland, his assignment after changing from the Southwark in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moor for the Mistbegotten and Henry VI, Part Three.

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KATE FITZMAURICE, who joined the A.C.T. acting company last season, continues her third season as company voice coach and voice instructor of A.C.T.’s Advanced Training Program. She is a graduate of the Central School of Speech and Drama and London, she was an instructor there and at the Juilliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen in Rigoletto and The Mikado. She has appeared in A.C.T.’s productions of Peer Gynt, Julius Caesar and the Midsummer Night’s Dream.

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, Xeroxing Performance Company, the Marin Shakespeare Festival, the National Comedy Festival and the Company Theatre of Holyoke. An Associate Director with the company, he continues to serve as an acting instructor and producer for the Conservatory. He has been seen at the California Shakespeare Theatre, under the Elsinore, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Equus, Equus, Equus, A Christmas Carol, The Bourgeois Gentilhomme, and A Christmas Carol, All the Way Home and The National Health.

MICHAEL X. MARTIN, a San Jose native, was seen in this past summer as an intern with the Pacific Conservatory for the Performing Arts. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying. He is the winner of the Long Island University John P. Alcestid, as well as A View from the Bridge and How to Succeed in Business Without Really Trying.
DELORES Y. MITCHELL joined the A.G.T. acting company two seasons ago after two years in the Advanced Training Program and has appeared in such plays as Caesar and Cleopatra, The Master Builder, and As You Like It. She was last seen in Julius Caesar, and she is presently appearing in The Tempest. She is a professional actor and director.

MURPHY, now in his second season as a member of the company, has appeared in such plays as Caesar and Cleopatra, The Master Builder, and As You Like It. He has also appeared in the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridgebook at the New York City Clemens Theatre.

O’GUINE first tasted theatre in an 8th grade production of The Pajama Game. Since then, he has worked in theatre and played major roles at the Oregon Shakespeare Festival in Romeo and Juliet. The Time of Your Life, and 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 The Importance of Being Earnest and Ghosts.

THOMAS M. RASWOLD has recently completed his A.G.T. two-year Advanced Training Program and joins the company after appearing in The Wildflower in Hawaii and Japan this summer. He has worked on sets for such plays as Caesar and Cleopatra, The Master Builder, and As You Like It. His television credits include Hawaii.

FRANK OTTWEILL has served the company as its director of the Alexander Technique since the Conservatory’s beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. He is also an American Society of Directors. His television credits include Hawaii.

RAY REINHARDT, who celebrated his A.G.T. debut last season, is a member of the company in the title role in Othello. He has appeared on Broadway and in such plays as Shakespeare’s King Lear, Deni O’Rourke, and the Festival in Athens, Greece. His television credits include Hawaii.

Cynthia Sikes will be recognized from her frequent network television appearances on such programs as “The Dean Martin Show” and “The Tonight Show.” She is also a member of the company in the title role in Othello. Her television credits include Hawaii.

Robertson Smith has studied at the London Academy of Music and Dramatic Art and at North Eastern University where he appeared in Romeo and Juliet, Man and Superman, and The Importance of Being Earnest. He is also a member of the company in the title role in Othello. His television credits include Hawaii.

50 Nichols, Annie, Gunsmoke and several award-winning dramas. He has acted with San Francisco Opera in Richard Strauss’s Ariadne auf Naxos.
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 Julius Caesar, Valentine and Valentine, Peer Gynt, Equus, All the Way Home, The National Health, and Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. from Florida A&M University and drama from Florida A&M University in Tallassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.’s Black Actors Workshop and Summer Training Program.

MARK MURPHY, now in his second season at A.C.T., is a graduate of the University of Texas, Austin. He was last seen last year as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar. Murphy is scheduled to appear in the Christmas Carol and Hotel Paradise. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet. The Time of Your Life, and The Gentlemen of Verona and appeared at the Alley Theatre, Houston, Indiana. June 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. LARWOLD has recently completed A.C.T.’s two-year Advanced Training Program and joins the company after appearing in A. Wilderness! during Hawaii and Japan this summer. He previously worked for two summers at the Whitewater in the Performing Arts in Santa Maria, appearing in productions there and in Canada, The Madwoman of Chaillot, The Utter Glory of Morrissey Hall and Allen Fletcher’s 9th. Llaven. In San Diego, Nahrain 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 O’LEARY joined the company last season after two years in the Advanced Training Program and was last seen in Julius Caesar, The Master Builder, A Christmas Carol and and in the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

WILLIAM PATTERSON, 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 numerous commercials with his original one-man show, The Man in the Ring. His TV appearances include NBC’s The Eleventh Hour, CBS’s Star Trek, The Twilight Zone and in the movie Peck’s Bad Boy, as well as in the TV series The Defenders, Love, American Style, and in the film The Great American Novel.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as The Carol Burnett Show, The Colombo (with Jack Cassidy), Police Woman, All In The Family, with Diahann Carroll, and several others. She also appeared in The Defenders, and in the film The Great American Novel.

RANDALL SMITH, who was last year in Julius Caesar, The Circle, A Christmas Carol and The National Health, is from the Finger Lakes region of New York. He has appeared in productions of The Tempest, A Christmas Carol and Hotel Paradise.

FRANK OTTILWELL has served the company as its director 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. He also worked as a comic on CBS’s The Late Late Show and as a comedy writer and producer for The Tonight Show. He has also appeared in several films and television shows, including Saturday Night Live, The Defenders, and in the film The Great American Novel.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Ethylm in Desire Under the Elms, is known to San Francisco as the lead in The Barber of Seville, and in the 1969 Festival in Athens, Greece. He has appeared on Broadway in the London production of Night Must Fall, which he also directed, and in several other productions there. He is currently working on a new play for A.C.T., which will be presented in San Francisco in the spring of 1974.

ROBERT SMITH has been with the A.C.T. for two years. He was last seen in Julius Caesar, The Circle, A Christmas Carol and Hotel Paradise. He is married to the director of the American Conservatory Theatre, Marsha Norman.

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BONNIE TARWAIT 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 Cleopatra and the Trojan Women and I Remember Mama. This past summer Tarwait 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, Tarwait 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 as Caesar, the Master Builder, A Christmas Carol, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

BRUCE WILLIAMS, who studied at the University of Texas, joined the western University in 1969. He is a veteran of two seasons in the A.C.T. advanced training program and appeared in Julius Caesar, the Master Builder, A Christmas Carol and The National Health. He appeared at the Oregon Shakespearean Festival as Stanley in Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Hudofsky, as well as in Henry VI, Part II (Warwick) and for additional work on the Oregon Shakespeare Festival.

MARIAN 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 Puteau Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1975, for her work in The Odd Couple, HOT L BATTLEMORE and Bus Stop. She was also seen in Private Lives at the Little Fox Theatre and in Undecided at the Yum Yum Tree for fourteen months at the On-Broadway Theatre. Her film credits include Petula, Built 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 in Santa Maria. Born in Glendale and raised in California and Asia, Tarwait is an alumna of San Francisco State University and Lone Mountain College.

TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the opening or intermission curtain—until a suitable break has been performed.

Please—while in the auditorium:
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Special Thanks: To Laurel Meats, Frederickson Hardware, Score for The Winter’s Tale recorded at Filmways/Hecker Recording, San Francisco.

TICKET INFORMATION: The A.C.T. Office at the Geary Theatre is open from 9 a.m. to 6 p.m. Monday through Saturday. The office is also open 12-8 p.m. for Sunday performances. Ticket to Marine’s Memorial Theatre shows are also available 30 minutes prior to curtain at the Memorial Theatre Box Office. For information regarding transportation, call the Municipal Transportation Service at (415) 673-6440.

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SPECIAL DISCOUNTS are available to students and groups attending two A.C.T. in groups of 25 or more at both the Geary and marines’ Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T.

TO RECEIVE ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN EGYPTIAN SCULPTURE THEATRE LIBRARY OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

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DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of Performing Arts in Santa Maria, Cal. During his three seasons at A.C.T., Blackman’s designs have included scenery for The Circle, Cyano 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 The Hotel Paradiso, A Doll’s House. You Can’t Take It With You, The Miser, The Threepenny Opera and Peer Gynt.

RICHADEVIN (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 III the New York Chelsea Theatre production of The Contractor, later seen on PBS television. At the Williams town Festival he has designed more than 45 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.

ROBERT FLETCHER (Costume Designer), has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Conn. Opera and Straw Hat, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the NYC Boston and Chicago Opera companies as well as the NYC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for more than 40 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 FUNCICELLO (Set Designer) has been a resident designer at A.C.T. for five seasons, designing 15 productions including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. Funicello has also designed scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Romeo and Juliet, and Guys and Dolls. In recent seasons he has 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 Dances, Dust, Fish, Star and V at the Mark Taper Forum and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer), makes his first season 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. 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 11 productions here, including The Master Builder, Tiny Alice, Equus, General Gourgeous This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman, and Christmas Carol. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has taught design at the University of California at Santa Barbara has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGER (Set Designer), returns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentleman, Othello, and Something’s Afoot, which premiered at the Marin’s 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 and the New College of the Arts in New York, the Westport Country Playhouse in Westport, Conn. and the Coconut Grove Playhouse in Miami, Fla.

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DESIGNERS

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HENRY MAY (Set Designer), makes his first season debut although he has 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 technical director for the San Francisco Symphony Orchestra and the San Francisco Ballet. Lloyd Wright's Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his designs 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 14 productions here, including The Master Builder, Tiny Alice, Equus, General Gourmand, This Is An Entertainment, Street Scene, Jumpers, Broadway, Travesties, Man and Superman, and A Christmas Carol. He also designed costumes for the Guthrie Theatre's Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet and A Midsummer Night's Dream. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

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'ALBEE DIRECTS ALBEE':
A POWERFUL PERSONAL STATEMENT

The powerfully dramatic imagination of playwright Edward Albee exploded upon the stage in the late 1950s and early ’60s with a scorching series of sardonic, disturbing one-act plays. The author of The Zoo Story, The Death of Bessie Smith, The American Dream and other works interpreted the American experience in a new, electrifying manner and left an impact on the theatre like few playwrights before or since.

Albee, of course, went on to write the controversial but immensely popular Who’s Afraid of Virginia Woolf?, the Pulitzer Prize-winning A Delicate Balance and Seascape as well as other full-length works, but in many ways Albee’s strengths as a playwright are showcased most brilliantly in his shorter works.

Now, the entire spectrum of Albee’s career is reflected in three rotating evenings of one-act plays, directed by the author himself. ‘Albee Directs Albee’ will be presented by A.C.T. in a special limited engagement at the Marines’ Memorial Theater Oct. 24—Nov. 5.

“It’s been sneaking up on this second career, this directorial thing, over the years,” said Albee, who began directing revivals of his one-act plays as early as 1983. He also directed his Pulitzer Prize play Seascape for its Broadway premiere, as well as the highly-acclaimed 1976 revival of Who’s Afraid of Virginia Woolf? with Colleen Dewhurst and Ben Gazzara. Last season, for the Hartford (Conn.) Stage Company, he directed Angela Lansbury in the American stage premiere of his latest play, Counting the Ways and Listening.

In a recent New York Times interview, Albee discussed the challenges and difficulties of directing.

“I think not every playwright should direct his own work. But if you can stay sober, if you’re reasonably articulate, know how to work with actors, and if you can remember what you intended when you wrote the play, and if you’re willing to put up with the tedium—as well as the excitement—of directing, you can probably end up with a fair representation of your intentions.”

In Albee Directs Albee, the playwright-turned-director has staged eight of his plays exactly as he wrote them, with an emphasis on the rhythms and cadences of language that is uniquely Albee’s own.

The first of the three programs includes two of Albee’s earliest successes, The Zoo Story and The American Dream, combining brilliant comedy and riveting drama.

The second program is a trio of early and later pieces, The Sandbox, Farn and Yam, and Box & Quotations from Chairman Mao Tse-Tung, reflecting a wide range of theatrical approaches.

In the final program, Counting the Ways and Listening, language becomes a kind of music as the playwright explores a middle-aged marriage and the terrifying world of a madhouse.

Albee has always been a writer prone to controversy, and it is no surprise that Albee Directs Albee contains some of his most controversial, innovative work. All in all, the series includes an exciting cross-section of theatrical fare from the man Tennesse Williams called “America’s greatest playwright.”
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REID J. DAITZMAN

HOME: Stamford, Connecticut
AGE: 30

PROFESSION: Clinical psychologist
HOBBIES: Photography, poetry, jogging

MOST MEMORABLE BOOK: "The Naked and the Dead" by Norman Mailer

LATEST ACCOMPLISHMENT: Received a Major Award from the Society for the Psychological Study of Social Issues for his investigation of the relationships between hormones and personality.

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