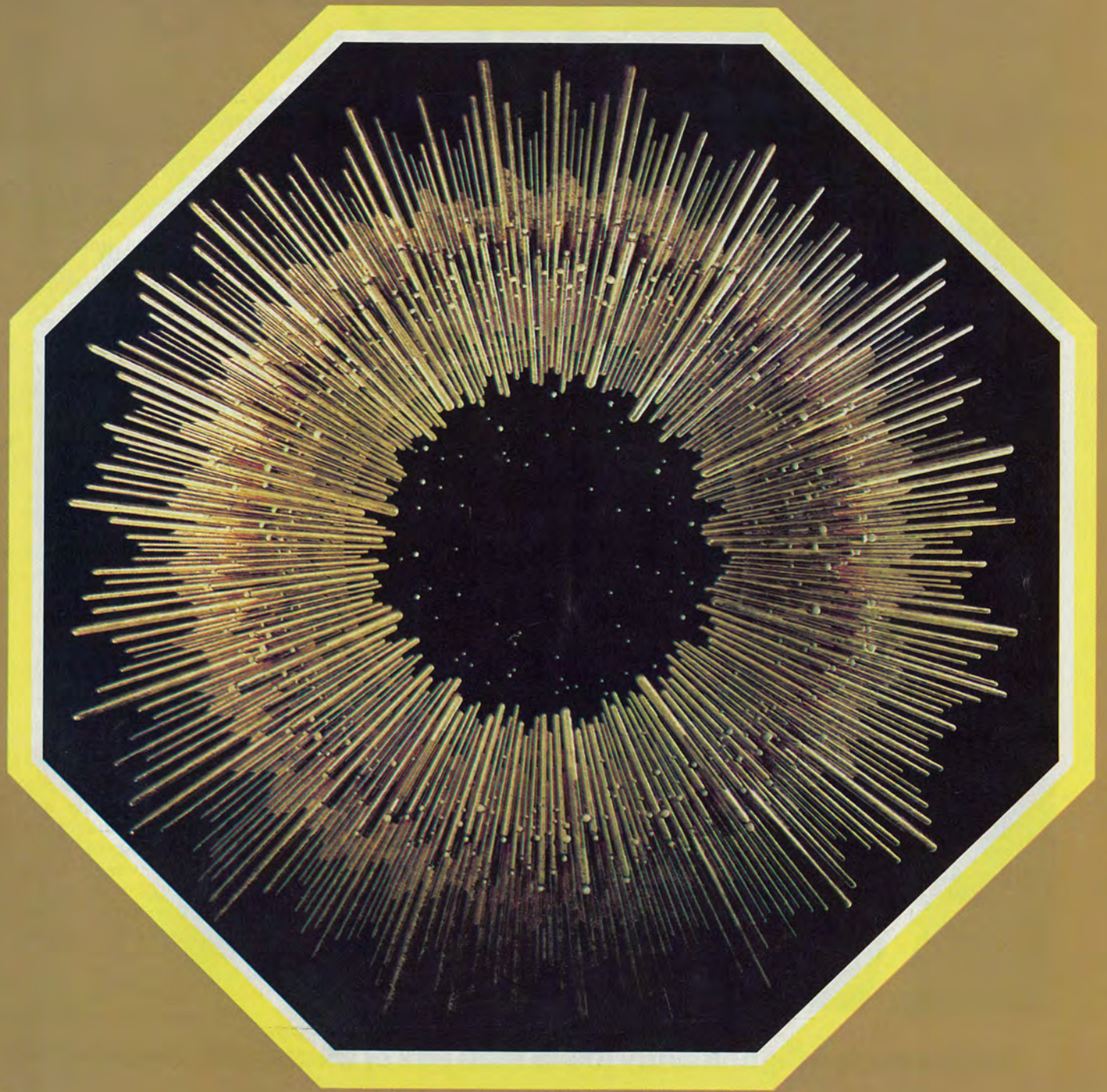
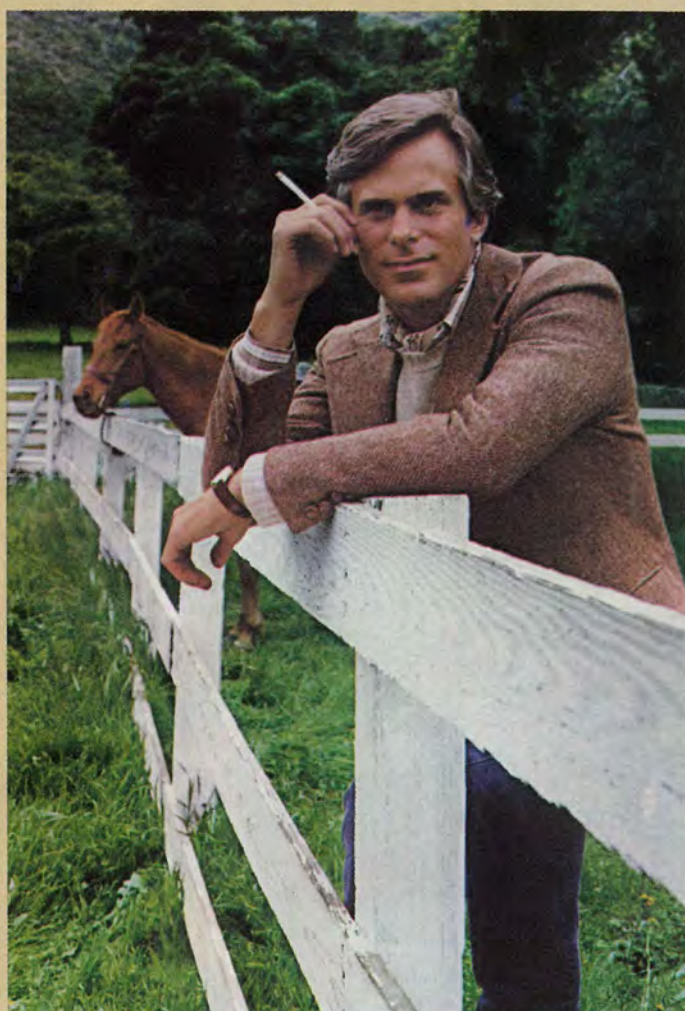


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The remaining twenty-two percent of the budget must come from national and regional foundations, federal and municipal government and, most important of all, from Northern California individuals, groups, businesses and corporations through funds raised by our local sponsor, the California Association for A.C.T.

This month, the Association has mailed to subscribers and past contributors a new brochure describing its work and outlining membership plans. Additional copies are available through the Association office here at A.C.T. As the brochure points out, membership in the Association needn't be costly and carries with it special benefits and privileges not available to the general public. So if you aren't already a member, please consider joining and help us meet the challenge of inflation-induced cost increases in every department.

We were pleased to have been selected as the first resident professional American theatre company ever to appear in Japan and deeply moved by the kindness and hospitality of the Japanese people during our Tokyo engagement last July. Now, with equal pleasure, we welcome you to the Geary Theatre where we look forward to seeing you throughout the 1978-79 San Francisco repertory season.

Thank you for being with us.

William Ball
General Director

CONTENTS

'The Winter's Tale' Cast	4
'The Winter's Tale': A Fairy Tale for Young and Old	6
'A Christmas Carol' Returns to the Geary	9
'A Month In The Country' Cast	10
'A Month In the Country':	
An Impossible Love Tangle	11
'Ah, Wilderness!' Cast	12
'Ah, Wilderness!': O'Neill's Sentimental 'Journey'	13
News and Notes	14
Edith Skinner	18
Friends of A.C.T.	20
Tokyo Tour	22
Who's Who: "Directors"	24
Who's Who: "The Acting Company"	26
"The American Conservatory Theatre"	32
To The Audience	33
A.C.T. Company List	34
Designers' Biographies	36
"Albee directs Albee"	38
Performance Schedule	40
The California Association for A.C.T.	42
Contributors	44
"A Repertory Actor"	45
The A.C.T. Company	46

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THE WINTER'S TALE

(c. 1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECHT

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by RICHARD DEVIN

Music by LEE HOIBY

Sound by TIMOTHY LANNAN

Dramaturge: DENNIS POWERS

Speech Consultant: EDITH SKINNER

Dance Consultant: DERF LaCHAPELLE

the cast

Leontes, King of Sicilia
Mamillius, Prince of Sicilia, his son

Lords of Sicilia { Antigonus
Archidamus
Camillo
Cleomenes
Dion

Polixenes, King of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reputed father of Perdita

Clown, his son
Autolycus, A rogue
Servants to Leontes { A Gaoler
Pandosto
Dorastus
Time

Hermione, Queen to Leontes
Perdita, Daughter to Leontes and Hermione
Paulina, Wife to Antigonus

Ladies attending on Hermione { Emilia
Fawnia
Bellaria

Shepherdesses { Mopsa
Dorcas

Other Lords, Ladies, Guards, Officers, Shepherds
and Shepherdesses:

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

Musicians: BRUNO BLUNCK, CHERIE CHOOLJIAN

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

There will be one ten-minute intermission.

understudies

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

Stage Managers: JAMES HAIRE and JAMES L. BURKE

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'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 simplicity 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 obsessive 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 time heals old wounds and Perdita is raised in a simpler world of country rogues, sheep-shearing festivals, and natural

A.C.T. Designers used this 1912 W. Heath Robinson illustration as the production's unifying metaphor for the sheep-shearing scene.



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 predated 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 states 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 mankind 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, metaphysical plane rather than the level of everyday awareness. As such, its rewards are best experienced by the audience that will call forth childhood's forgotten sense of wonder, and let itself be simply entertained by the world's master storyteller.

—David J. Skal

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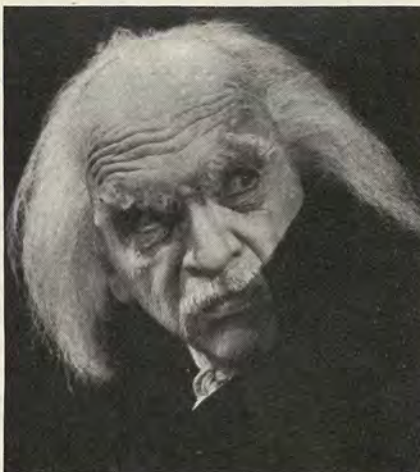
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A.C.T.'S FESTIVE 'A CHRISTMAS CAROL' RETURNS TO GEARY AS ANNUAL HOLIDAY EVENT



William Paterson (left) and Sydney Walker alternate as Scrooge in *A Christmas Carol*, returning to A.C.T. for a third consecutive holiday presentation.

"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, prawns, great joints of meat, suckling pigs, long wreaths of sausages, mince-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 Yuletides 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 the ills 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.

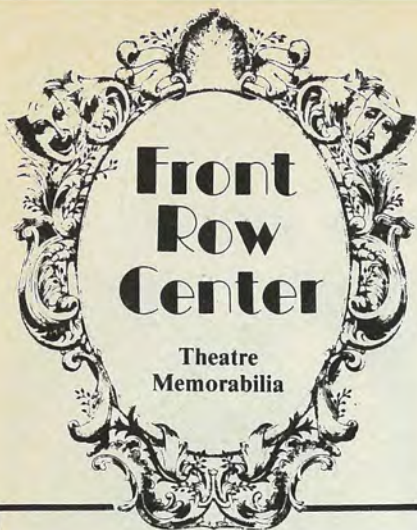
Dickens believed that society's malaise could be cured only by a profound revolution within the human

spirit. Accordingly, he created Ebenezer Scrooge—mean, miserly, money-loving—who embodied the mercenary indifference of the industrial age. 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 sentimental to the point of coyness, 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 distills 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 seasoning, *A Christmas Carol* has more than demonstrated its appeal to young and old alike. A.C.T. is proud once more to present a spirited "fire-side rendition" of Dickens' sentimental favorite, made possible again through the generous sponsorship of the Standard Oil Company of California.



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THE AMERICAN CONSERVATORY THEATRE

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A MONTH IN THE COUNTRY

(1850)

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 BARCONE

Scenery by HENRY MAY

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

Natalya	ELIZABETH HUDDLE
Rakitin	PETER DONAT
Anna	ANNE LAWDER
Lizavetta	BARBARA DIRICKSON
Schaaf	BRUCE WILLIAMS
Kolya	AARON REMICK
Beliayev	THOMAS OGLESBY
Shpigelsky	RAYE BIRK
Vera	HEIDI HELEN DAVIS
Arkady	WILLIAM McKEREGHAN
Bolshintsov	GERALD LANCASTER
Katya	LIBBY BOONE
Matvey	PETER DAVIES
Servants	JEFFEREY ALLIN
	DOUGLAS 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; Shpigelsky—Gerald Lancaster;
Arkady—Richard Denison; Bolshintsov—Sydney Walker;
Beliayev—Michael X. Martin; Schaaf—Isiah Whitlock Jr.;
Matvey—Robertson Smith; Anna—Candace Barrett; Natalya—
Susan E. Pellegrino; Lizavetta—Joy Carlin; Vera—Janice Garcia;
Katya—Cynthia Sikes; Kolya—David Bransten.

Stage Manager: RAYMOND S. GIN

'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 we associate with masterworks of the Russian theatre owes much to their authors' novelistic concerns with subtleties of 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 the 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 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 *menage 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 Turgenev. Infatuation 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 freeloader, 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 "centrifugal" 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 who in turn are absorbed in themselves or someone 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 contrivance."

—David J. Skal



Ivan Turgenev

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(1933)

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

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

scenes

Act One

Scene I

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

Scene II

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

Act Two

Scene I

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

Scene II

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

Act Three

Scene I

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

Scene II

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

Scene III

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

understudies

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

scene changers

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

Stage Manager: SUZANNE FRY

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



(Left to right) Anne Lawder, Michael Winters
and Thomas M. Nahrwold

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 done an about-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 autobiographical 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 portrait, although the "truth" of *Ah, Wilderness!* is a radically different one than we find in the more realistically drawn masterpiece *A Long Day's Journey Into Night*.

The similarities between the plays have often been remarked upon. Drama critic Walter Kerr called them "two pieces clapped together, back to back, like carved bookends, identical but facing in opposite directions." The casts of characters are uncannily similar, their characterizations are uncannily dissimilar. Many biographers have speculated that the rosy world of *Ah, Wilderness!* was O'Neill's first tentative experiment in autobiography, without which O'Neill might never have found the 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 small-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 discoveries about life and love through a romantic misunderstanding with his teenage sweetheart, and a starcrossed encounter with an older, "scarlet" woman.

O'Neill has taken certain liberties with the facts, however. Though he indeed had a schoolboy crush on a young woman, one Maibelle Scott ("Muriel McComber" in the play), O'Neill was no longer a schoolboy at the time. He was 23 and had behind him a marriage, a child, a separation, a suicide attempt, and debauched months in the squalor 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, dissipated life.

He was never to create such a portrait 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. Skal

Sail the Easy Way



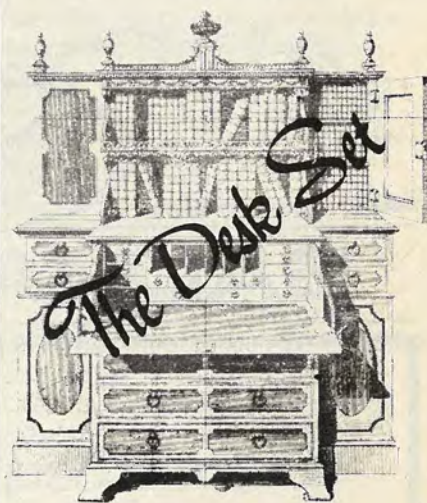
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News & Notes

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 set from *Travesties*? The library is staffed entirely by volunteers during the hours of 12:00 noon to 6:45 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., (415) 771-3880.

Student Jobs Needed

As you know, A.C.T. serves not only as the Bay Area's resident professional performing 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 hiring (or housing in exchange for services) an A.C.T. Conservatory student, please contact Jane Armistage at 771-3880.

WANTED: A Pair of Strong Legs & A Sunny Disposition

A.C.T. needs 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 The 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

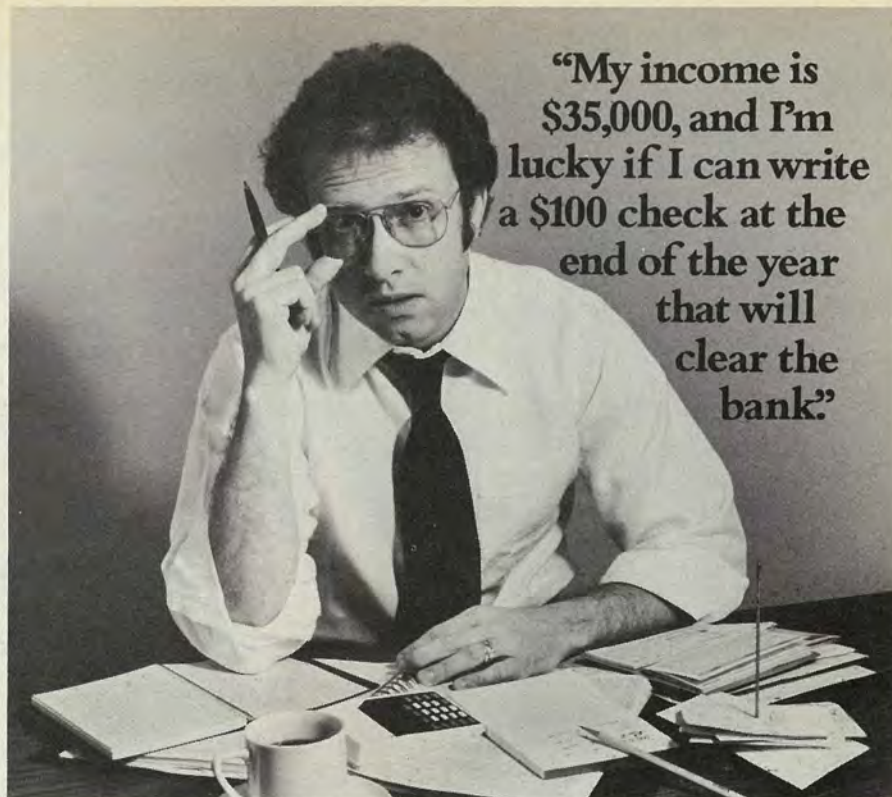
The installation of a new "Tickets-By-Telephone" charge program has been instituted to accommodate all A.C.T. customers. Visa and MasterCard transactions can now be made by calling A.C.T.'s Geary Theatre box office at (415) 673-6440. Charge transactions for special attractions at A.C.T.'s Marines' Memorial Theatre can be made by calling (415) 673-6443.

Don't Throw Away an Unused Ticket!

Patrons 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 takes 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 sidetrip; hotel accommodations; a cocktail 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 also features 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 Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 956-1660.



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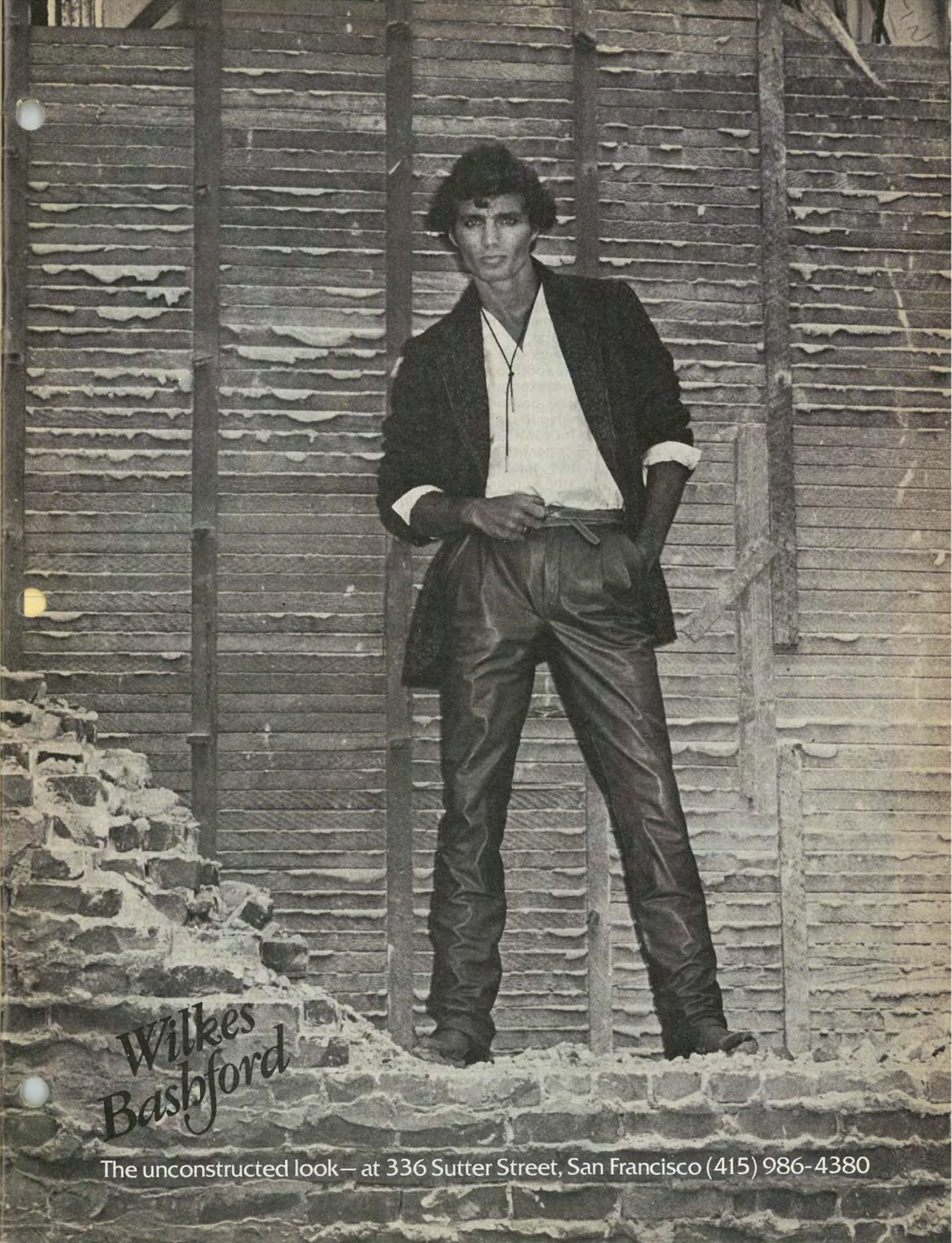
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"The theatre has a responsibility too often neglected...to foster the finest sound of spoken English."

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. family 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 Auberjonois, Claire Bloom, Ellen Burstyn, Zoe Caldwell, Peter Donat, Tovah Feldshuh, Katy Jurado, George Grizzard, Rosemary Harris, Rex Harrison, Nancy Marchand, Michael Moriarty, Ellis Rabb, Sada Thompson and Maria Tucci. Among the directors: Edward Payson Call, Frank Dunlap, Allen Fletcher, Michael Kahn, Edwin Sherin—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 vowel production and "r" formations. 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 Horowitz, 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 Horowitz does it extremely well."

Skinner has found the rehearsals for *The Winter's Tale* "thrilling" in their success in making Shakespeare's language lucid. She will leave San Francisco after the production opens, and 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 projection. Now all that's changed. The voice is no longer tied up. The resonance is released."

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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, 450 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 Friends 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 evenings with Tennessee Williams and Tom Stoppard to benefit A.C.T.'s student scholarship fund; organizing and manning 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 TransACTION 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, presents an annual 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. volunteers donate thousands of hours of office work the theatre could never afford to buy. 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 essential services.

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 (Ross), Mrs. Alan Becker (San Francisco), Sandra Brown (San Francisco), Mrs. Gerald Colvin (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 Hooker (Thurton), Rose Jacobs (San Francisco), Hilliard Katz (San Francisco), Mrs. Edward McCrum (Kentfield), Mrs. Benjamin Rose II (San Francisco), Mrs. James Vopicka (Burlingame) and Mrs. Ralph Wallerstein (San Francisco).

Coordinator for the Friends of A.C.T. is Mrs. Myer Kahn.

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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 repertory 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 Lawder and Michael Winters play the parents of the budding youth (Thomas M. Nahrwold, right in center photo).



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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, Tad Mosel's *All the Way Home* and Eugene O'Neill's *Ah, 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 intrusive. 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 *Ah, Wilderness!*



Greeted at the airport after an 8:30 a.m. arrival by company members armed with doughnuts, coffee and champagne, A.C.T. general director William Ball (right) expressed his delight at being home by dunking a doughnut in champagne and toasted San Francisco with greetings from Tokyo.



Poster in front of Tokyo's Sogetsu Kaikan Theatre which heralded A.C.T.'s arrival in Japan.

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. Yasuya Takahashi praised Mosel's 1960 adaptation of Agee's "Proust-like" novel *A Death in the Family* and Edward Hastings' direction for giving "this simple drama such substance." The review of Allen Fletcher's production of *Ah, 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 Kaikan 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 Kabuzika 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 *Ah, Wilderness!* which itself revolved about a July 4th celebration. In a touching effort to recreate a traditional Independence Day table, the hotel chefs got their American holidays confused and served up platters of "Roast Tom of Turkey" with cranberry sauce amid cornucopian harvest-theme decorations.

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WHO'S WHO IN THE COMPANY

WILLIAM BALL (General Director)



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

JAMES B. MCKENZIE (Executive Producer)



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

EDWARD HASTINGS (Executive Director)



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

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

ALLEN FLETCHER (Conservatory Director)



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

EDITH MARKSON (Director of Development)



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

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

TOM MOORE (*Resident Director*) is



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

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

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

LAIRD WILLIAMSON (Stage Director), who staged



and co-adapted *A Christmas Carol* at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening With Tennessee Williams*.

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

THE ACTING COMPANY

CANDACE BARRETT directs the



Young Conservatory in addition to performing with the company. At A.C.T. she appeared in *Pillars of the Community*, *Horatio*, *Street Scene*, *This*

Is (An Entertainment), *Equus*, *Valentin and Valentina*, *All the Way Home*, *The National Health* and *Peer Gynt*. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in *The Cherry Orchard*, and at the Oregon Shakespearean

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Festival she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*.

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

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

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

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

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

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

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

KATHRYN CROSBY, who joined the company in 1972 after two years in the advanced training program and appeared in *Cyrano de Bergerac*, *The House of Blue Leaves*, *Broadway* and *Family Album*, returns to A.C.T. after a recent tour of 51 cities in *Same Time, Next Year*. A Texas native and the mother of three, she is the widow of the late entertainment legend, Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also extensive activities as a civic worker, teacher, registered nurse, television talk-show hostess and fund-raiser 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 Noh Cycle* at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davies was seen in *Hamlet*, *The Taming of the Shrew* and *Timon of Athens* during the 1977 season. A.C.T. credits include *Julius Caesar*, *The Master Builder*, *A Christmas Carol*, *Hotel Paradiso* and the N.E.T. production of *The Taming of the Shrew*.

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

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

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



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

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



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



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



BENNET GUILLORY joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors' Workshop where he has directed *Strickly Matrimony* and last year's *To Be Young, Gifted, and Black*. At the Little Fox Theater he played several roles in *One Flew Over the Cuckoo's Nest*, was seen as Morrie in the West Coast Black Repertory Theatre production of *The Blood Knot* which was later televised in two separate segments on KQED TV's *Open Studio* and appeared in the Artist Enterprise Theatre production of *The Ballad of Dangerous George*. He was seen last season in *Julius Caesar* and *Hotel Paradiso*.



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



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



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



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



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

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

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

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

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

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

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



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

DELORES Y. MITCHELL joined the



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

MARK MURPHEY, now in his second



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

THOMAS M. NAHRWOLD has



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

United States International University and appeared for a season at the Old Globe in *The Tempest*, *Much Ado About Nothing* and *Measure for Measure*.

THOMAS OGLESBY joined the com-



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

MICHAEL O'GUINNE first tasted



theatre in an 8th grade production of *The Pajama Game*. Since then, he has worked in theatre in a variety of capacities, including that of running crew member first baseman for the original New York production of *Oh, Calcutta!* and stage manager for the national tour of *Hair*. Off-Broadway, he was a member of the electrical crew for Joseph Papp's Public Theatre. O'Guinne joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in *A Man For All Seasons*, the title role in *Yegor Bucychov and Others*, Egeus in *A Midsummer Night's Dream* to Jacob in *Awake and Sing*.

FRANK OTTIWELL has served the



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

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



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

SUSAN E. PELLEGRINO, now in her



third season with A.C.T., was seen last year as Jane in *Absurd Person Singular*, Gwendolen in *Travesties* and Kaja in *The Master Builder*. Having studied in the Advanced Training Program, she was also seen in *Desire Under the Elms*, *The Taming of the Shrew*, *A Christmas Carol*, *Peer Gynt*, and *Valentin and Valentina*. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in *Gypsy*, creating the role of Miss Teresa Winkle in *The Utter Glory of Morrissey Hall* and as Ellie Mae Chipley in Allen Fletcher's production of *Showboat*. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated



A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano*, *The Miser*, Stanley in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and Astrov in *Uncle Vanya*. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare's *King Lear*, Dan Berrigan in *Catonsville Nine*, and *An Evening of Comedy* at Soverain Winery. His television credits include *Hawaii*

5-0, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as *Columbo* (with Jack Cassidy), *Police Woman*, *All that Glitters* (with Lois Nettleton), and *Captains and the Kings* (with Richard Jordan and Patty Duke Astin) as well as Camay, Dial, Old Spice and Remington national commercials. Sikes toured south-east Asia as a dancer-singer with Bob Hope's final U.S.O. show, and studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the advanced training program. Among her other achievements, the native of Wichita Kansas was a finalist in the 1973 Miss America Pageant.



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



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



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BONNIE TARWATER joins the A.C.T.



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

SYDNEY WALKER, a veteran of 33



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

MARRIAN WALTERS, in her fifth season with A.C.T., has



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

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

ISIAH WHITLOCK, JR. was recently



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

BRUCE WILLIAMS, who studied at



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

MICHAEL WINTERS came to A.C.T.



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

TO THE AUDIENCE

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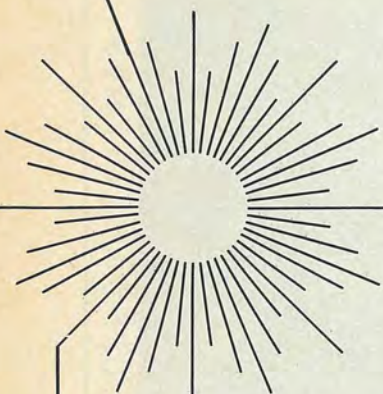
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Isiah Whitlock Jr.

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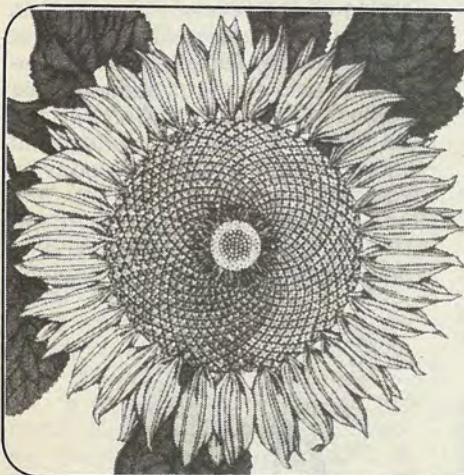
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our wages."*

—Shakespeare, *"The Winter's Tale"*



Leontes (in background), his Queen Hermione and their friend Polixines, king of Bohemia (Mark Murphey)



Daniel Davis (left) and Thomas M. Nahrwold



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

RICHARD DEVIN (*Lighting Designer*) designed last season's *Hotel Paradiso*, *The Master Builder*, and *Julius Caesar*, as well as *The Bourgeois Gentleman* the season before. He toured with the company last summer, designing two productions in

Hawaii and Japan. Lighting Designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of *The Contractor*, later seen on PBS television. At the Williamstown Theatre Festival his more than 35 productions as both lighting designer and general manager include *Cyrano de Bergerac*, *Arturo Ui* and *After the Fall*. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technical production at the University of Washington School of Drama.

ROBERT FLETCHER (*Costume Designer*), has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Conn. and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the NYC Boston and Chicago Opera companies as well as the NYC and Joffrey ballets, *Ice Capades*, *Holiday on Ice*, and the Spoleto Festival for Two Worlds. He

has designed costumes for many A.C.T. productions, including *The Circle*, *Hamlet*, *The Tempest*, *The Taming of the Shrew* and *Cyrano de Bergerac*. His current major assignment is the creation of a wide range of intergalactic costumes for Paramount's forthcoming movie version of *Star Trek*.

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



Costume Sketches for *The Winter's Tale* by Robert Fletcher

Travesties, The Winter Dancers, Dus, Fish, Stas and Vi at the Mark Taper Forum, and *The Taming of the Shrew* for PBS television.

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

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

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

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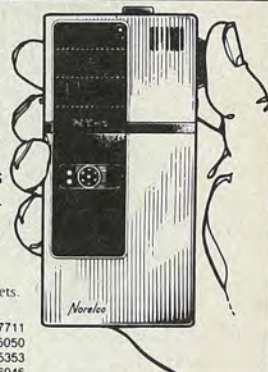
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'ALBEE DIRECTS ALBEE': A POWERFUL PERSONAL STATEMENT

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.

"I've 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 1963. 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. And last season, for the Hartford (Conn.) Stage Company, he directed Angela Lansbury in the American stage premieres of his latest play duet, *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*, *Fam 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 Tennessee Williams called "America's greatest playwright."



Edward Albee

Below: (Left to right) Top—Stephen Rowe, Eileen Burns, Wyman Pendleton, James Knobeloch; Bottom— Patricia Kilgariff, Edward Albee and Catherine Bruno



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THE CIRCLE by W. Somerset Maugham

The coolly elegant surface of life at a 1920's English country estate erupts unexpectedly when a long past sexual scandal returns to haunt a titled family.

A CHRISTMAS CAROL by Charles Dickens

The redemption of the seemingly irredeemable Ebenezer Scrooge is a heart warming parable of mankind's infinite capacity for renewal. A.C.T. is proud once more to present this festive theatrical adaptation of Dicken's holiday favorite.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
OCTOBER					
		4 *TALE 8:00	5 *TALE 8:00	6 NO PERF	7 *TALE 2:30 NO PERF
9 NO PERF	10 *TALE 8:00	11 *MONTH 8:00	12 *MONTH 8:00	13 TALE 8:30	14 *MONTH 2:30 TALE 8:30
16 *MONTH 8:00	17 MONTH 8:00	18 TALE 8:00	19 MONTH 8:00	20 TALE 8:30	21 TALE 2:30 MONTH 8:30
23 MONTH 8:00	24 TALE 8:00	25 *WILDERNESS 8:00	26 *WILDERNESS 8:00	27 MONTH 8:30	28 *WILDERNESS 2:30 TALE 8:30
30 *WILDERNESS 8:00	31 WILDERNESS 8:00				
NOVEMBER					
		1 MONTH 8:00	2 TALE 8:00	3 WILDERNESS 8:30	4 MONTH 2:30 MONTH 8:30
6 TALE 8:00	7 WILDERNESS 8:00	8 TALE 8:00	9 WILDERNESS 8:00	10 MONTH 8:30	11 WILDERNESS 2:30 TALE 8:30
13 NO PERF	14 MONTH 8:00	15 WILDERNESS 8:00	16 *CIRCLE 8:00	17 TALE 8:30	18 CIRCLE 2:30 WILDERNESS 8:30
20 *CIRCLE 8:00	21 CIRCLE 8:00	22 MONTH 2:00 TALE 8:00	23 NO PERF	24 CIRCLE 8:30	25 WILDERNESS 2:30 TALE 8:30
27 MONTH 8:00	28 CIRCLE 8:00	29 *CAROL 8:00	30 CIRCLE 8:00		
DECEMBER					
				1 WILDERNESS 8:30	2 *CAROL 2:30 TALE 8:30
4 CAROL 8:00	5 MONTH 8:00	6 CIRCLE 2:00 WILDERNESS 8:00	7 CAROL 8:00	8 WILDERNESS 8:30	9 CIRCLE 2:30 CAROL 8:30
11 CIRCLE 8:00	12 CAROL 8:00	13 WILDERNESS 2:00 CAROL 8:00	14 TALE 8:00	15 CAROL 8:30	16 WILDERNESS 2:30 CIRCLE 8:30
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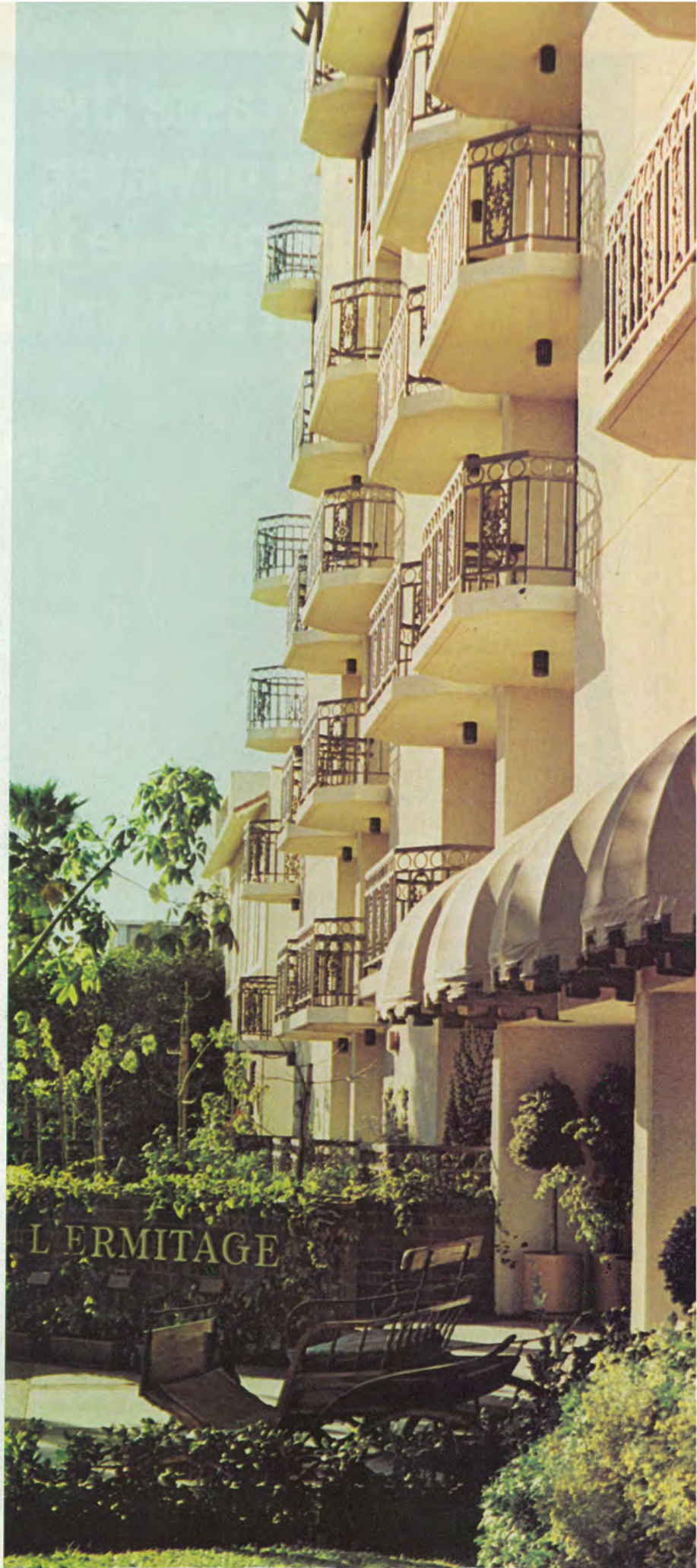
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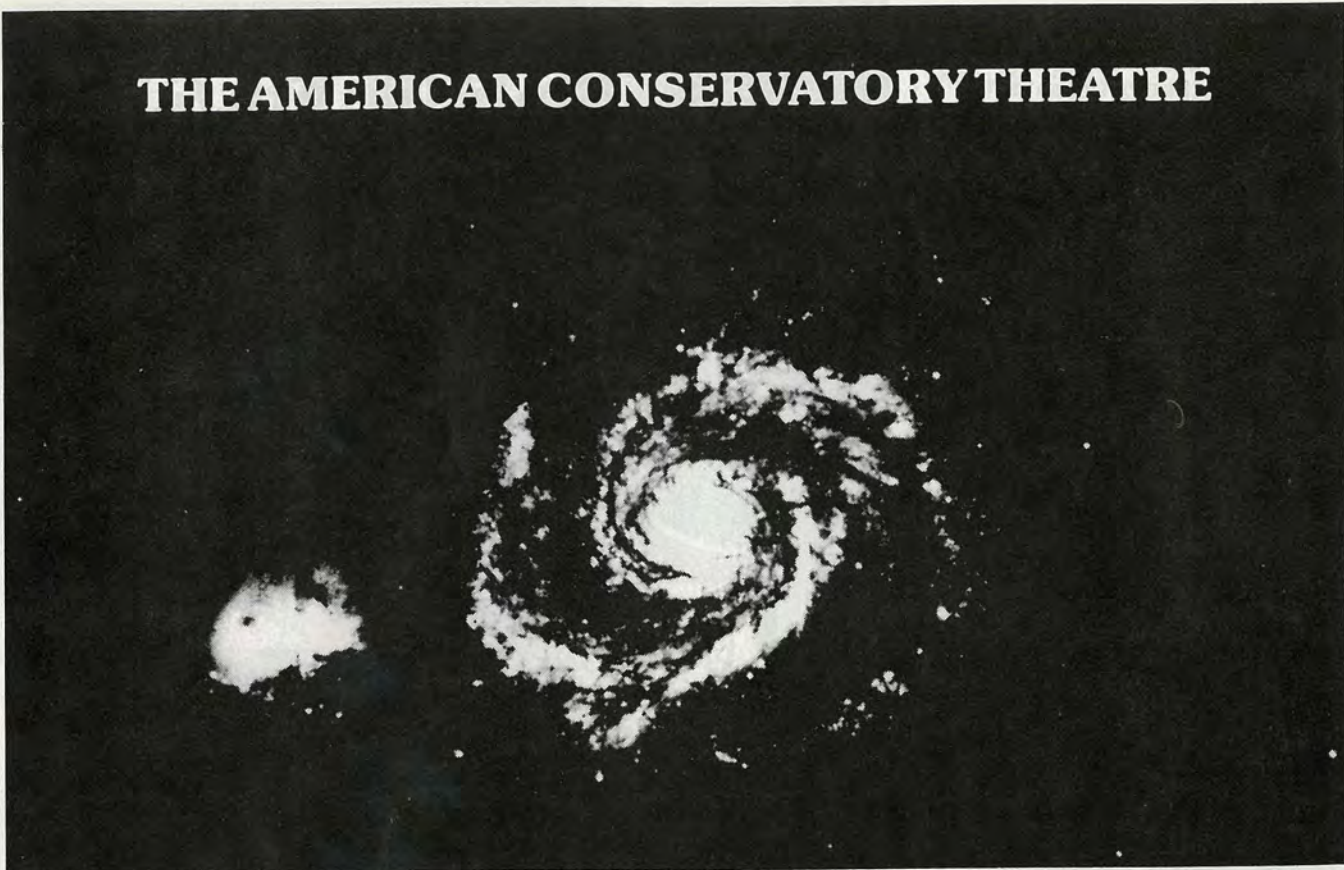
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The entire A.C.T. company—actors, designers, directors, staff members, backstage crew et al—gather for their annual group portrait prior to beginning rehearsals and other preparations for the 1978-79 season of repertory at the Geary. (Photo by William Ganslen.)

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REID J. DAITZMAN

HOME: Stamford, Connecticut

AGE: 30

PROFESSION: Clinical psychologist

HOBBIES: Photography, poetry, jogging.

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

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

QUOTE: "The names given the different sciences are merely arbitrary divisions. The integration of all sciences should facilitate the potential that one day man will 'know thyself'."

PROFILE: Energetic and extraordinarily capable. His enviable combination of enthusiasm and intellectual ability makes him the classic "accomplisher."

HIS SCOTCH: Dewar's "White Label"

