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THE AMERICAN CONSERVATORY THEATRE

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 DEVIN
Music by LEA POHLY
Sound by TIMOTHY LANNAN
Dramaturge: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERF LACHEAPPELLE

the cast

Leontes, King of Sicilia
Mamillius, Prince of Sicilia, his son
Antigonus
Archidamus
Lords of Sicilia
Camillo
Cleomenes
Dion
Polineses, King of Bohemia
 Florizel, Prince of Bohemia, his son
Old Shepherd, reputed father of Perdita
Clown, his son
Autolycus, A rogue
A Ganol
Pandaro
Dorastus

Hermione, Queen to Leontes
Perdita, Daughter to Leontes and Hermione
Paulina, Wife to Autolycus
Emilia

Other Lords, Ladies, Guards, Officers, Shepherds

J.T. LOUDENBACK, JEANINE REYNOLDS, KATHERINE ROWLAND, JOEL SWETOW, BOB WESTENBERG, DANE WITHWISPERS

Musicians: BRUNO BLUNK, CHERIE CHOIQUIN

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'Gunning; Archidamus—Sabin Epstein
Camillo—Lawrence Hecht; Cleomenes—Bennet Guillory
Dion—Gerald Lancaster; Polineses—Michael X. Martin
Florizel—Thomas Olgesby, Old Shepherd—Richard Denison
Clown—Bruce Williams; Autolycus—Mark Murphy
Time—Peter Donat; Hermione—Heidi Helen Davis
Perdita/Mopsa—Bonnie Tarwater; Paulina—Dorothy 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

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

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

There are several reasons why The Winter’s Tale has been 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 disjunct 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 ill 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 festivities, 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 trapings 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 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, metaphorical 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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All told, "the editors of Car & Driver magazine" the 320i stands as eloquent rebuttal to all those who'd have us believe that small economical cars must be dull — and that automotive performance for the late 1970's is best achieved with decals...

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

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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 ceilings were so hung with living green, that if it looked like a perfect grove… and such a mighty blaze was roaring up the chimney… looked on the floor were turkeys, geese, game, poultry, prawns, great joints of roast, sucking 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 sweeteloaves of punch that made the chamber dim with their delicious steam."

Charles Dickens’ immortal celebration of the holiday season, A Christmas Carol, is 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 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 Ebeneezer Scrooge—a man 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 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 distills the magic (and the hope for magic) of Christmas past, present, and to come. It carries the message to all—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 plumply seasonal sea- soning, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is proud to present the spirited “fis-side rendition” of Dickens’ senti-mental memory made possible again through the generous sponsorship of the Standard Oil Company of California.
THE AMERICAN CONSERVATORY THEATRE

premieres

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 BARCONE

Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN

Supported by TIMOTHY LANNAN

the cast

Natalya
ELIZABETH HUDDLE
Rakitin
PETER DONAT
Anna
ANNE LAWDER

Schaaf
BRUCE WILLIAMS
Kolya
AARON REMICK
Belisayev
THOMAS OGLESBY
Shipiglyev
RAYE BIRK
Vera
HEIDI HELEN DAVIS
Arkady
WILLIAM MCKEEREIDAN
Boleshinov
GERALD LANCASTER
Katyia
LIBBY BOONE
Matvey
PETER DAVIES

Saratov
JEFFREY ALLIN
Doulglas BARRON
Donald ILKO
Micheal REYNARD


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

There will be one ten-minute intermission.

understudies

Rakitin—Michael Winters; Shipiglyev—Gerald Lancaster; Arkady—Richard Denison; Boleshinov—Sydney Walker; Belleayev—Michael X. Martin; Schaaf—Isaac Whitlock Jr.; Matvey—Robertson Smith; Anna—Candace Barrett; Natalya—Susan E. Pellegrino; Lizavetta—Joy Carlin; Vera—Janice Garcia; Katyia—Cynthia Sikko, Koliya—David Branstran.

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 he associated with masterworks of the Russian theatre owes much to his authors' novelistic concerns with subtle 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 playwrighting 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 memorable romance in literary history.

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 met Tur- genev, intuication 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 tutor, 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 revo- lution in its time.

In spite of its gentleness, 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 is 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 "contemporary". 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 others in a way that 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. Shaf
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THEATRE MEMORABILIA

A MONTH IN THE COUNTRY

by IVAN TURGENEV
Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

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Associate Director: EUGÈNE BARCONE

Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN

TICKETS: 415-820-5805 or 800-888-4283

THE CAST

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ELIZABETH HULDE

Rakitin
PETER DONAT

Anna
ANNE LAWDER

Lisette
BARBARA DICKSON

Schaaf
BRUCE WILLIAMS

Kolya
AARON REMICK

Belinsky
THOMAS OGLESBY

Shipigesky
RAYE BIRK

Vera
HEIDI HELEN DAVIS

Arkady
WILLIAM McKEREGHAN

Bochinov
GERALD LANCASTER

Kalya
LIBBY BOONE

Matvey
PETER DAVIES

Servants
JEFFREY ALLIN

DORIANN 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; Shipigesky — Gerald Lancaster; Arkady — Richard Denison; Bochinov — Sydney Walker; Belinsky — Michael X. Martin; Schaaf — Isaac Whitlock Jr.; Matvey — Robertson Smith; Anna — Candace Barrett; Natalya — Susan E. Peligrino; Lizzievna — Joy Carroll; Vera — Janice Garcia; Kalya — Cynthia Siko; Kolya — David Branden.

Stage Manager: RAYMOND S. GIN

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 subtle aspects 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 realistic dramatist rests primarily on one play, A Month in the Country, a lyrical comedy written in 1842. 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 memorable scenes being the famous arrangement in a literary history.

The object of Turgenev’s affections 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. Intimacy 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 footman, 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 attentions.

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 gentleness, 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 “continuous” 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 others, and 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. Shaf
'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 an absentmindedness, 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 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 Long Day's Journey into Night.

The similarities between the plays have often been remarked upon. Drama critic Walter Kerr called them "the pieces clipped together, back to back, like carved bookends, identical but facing in opposite directions." The casts of characters are uncannily similar, their characterization uncannily dissimilar. Kate Fitzmaurice, Bartender Richard Denisson, and salesman Mark Murphy.

understudies
Nat Miller—Allen Fletcher; Essie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Robertson Smith; Mildred—Cynthia Sikes; Tommy—Andy Tunnell; Sid—Dave Birk; Lily Miller—Marrian Walters; David McComber—William Paterson; Muriel McComber—Leslie Hicks; Wint Selby—Daniel Kerr; Belle—Barbara Driskill; Norah—Kate Fitzmaurice; Bartender Richard Denisson; Salesman—Mark Murphy.

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

 Stage Manager: SUZANNE FRY
THE AMERICAN CONSERVATORY THEATRE

AH, WILDERNESS!

by EUGENE O'NEILL
Directed by ALLEN FLETCHER
This production is made possible by a grant from the San Francisco Foundation
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LANNAN

the cast

Nat Miller
Michael Winters
Eddie
Anne Lawder
Arthur
Michael X. Martin
Richard
Thomas M. Mahrwald
Minidred
Libby Boone
Tommy
Edward Lampe
Sid Davie
David Davie
Lilly Miller
Joy Carlin
Muriel McComber
Janice Garcia
David McComber
Joseph Bird
Wint Selby
Thomas Oglesby
Belle
Kathryn Crossby
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, 1936.

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

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

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

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

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

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

understudy

Nat Miller—Allen Fletcher; Eddie—Delores Y. Mitchell; Arthur—Randall Smith; Richard—Roberson Smith; Minidred—Cynthia Sikes; Tommy—Andy Tunnell; Sid Davie—Dave Birk; Lilly Miller—Marrian Walters; David McComber—William Paterson; Muriel McComber—Leslie Hicks; Wint Selby—Daniel Kern; Belle—Barbara Drickson; Norah—Kate Fitzmaurice; Bartender—Richard Denison; Salesman—Mark Murphy.

scene changers

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

Stage Manager: SUZANNE FRY

‘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 an unabashed 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 auto-biographical 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 radically different one than we find in the more realistically drawn masterpiece ‘Long Day’s Journey into Night.’ The similarities between the plays have often been remarked upon. Drama critic Walter Kerr called them ‘two pieces slapped together, back to back, like carved bookends, identical but facing in opposite directions.’ The casts of characters are uncannily similar, their characterizations are uncannily distinctive. The biographers have speculated that the rosy world of ‘Ah, Wilderness!’ was O’Neill’s first tentative experiment in autobiography, without which ‘Long Day’s Journey’ might never have found the personal or artistic strength to pen the tragic sides 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: 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 ‘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 debunked months in the quorums 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, and still be revered.

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. Shal

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News & Notes

Welcome to A.G.T.’s 13th season of repertory—we’re delighted to have you here with us. Many other A.G.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.G.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 6:45 p.m. If you are a trained librarian or willing to learn, A.G.T. can use your help—please call the Friends of A.G.T. at (415) 771-3880.

Student Jobs Needed

As you know, A.G.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 housing or in exchange for services, an A.G.T. Conservatory student, please contact Jane Armstugage at 771-3880.

WANTED: A Pair of Strong Legs & A Sunny Disposition

A.C.T. needs your help to assist professional ushers and teachers at our weekly student matinee performances.

The bad news: You must arrive at 12:30 p.m. and usually stay until after the curtain (about 3:00 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.G.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.G.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 Mastercharge 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!

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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 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, full board at party, backstage visits and stimulating discussion sessions with leading world theatre personalities. The tour will be led by Professor Charles R. Lyons, chairman of Stanford’s drama department, and will 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 Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 956-1860.

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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 Aubier, Claire Bloom, Ellen Burstyn, Zoe Caldwell, Peter Donat, Tovah Feldshuh, Katy Jurados, George Grizzard, Rosemary Harris, Rex Harrison, Nancy Marchand, Michael Moriarty, Ellis Rabb, Sada Thompson and Maria Tucci. Among the directors: Edward Payson Call, Frank Dunhill, 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 recommend 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' pronunciations. 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, is not the emphasis on language taken for granted in the classical theatre. Skinner found one notable example in Israel Horovitz's "Watershed 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 rehearsal for The Winter's Tale "thrilling" in their success in making Shakespeare's language lucid. She will leave San Francisco after the production returns to the Juilliard, her base of operations. She will undoubtedly continue to consult for major companies and productions. She is much in demand.

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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 in both its 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 there 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 the San Francisco Chamber of Commerce's annual gala, and a program for subscribers and contributors, conducting A.C.T.'s annual London Theatre Tour and backstage tours of the Geary Theatre itself.

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; a Christmas program for senior citizens; a "prologue" series of discussions for selected plays in the repertory; and a "friends" subscription series of plays.

The new Friends project this year is the Junior League of San Francisco's "Friends of A.C.T."

"Friends of A.C.T." is Mrs. Myer Kahn.

Some of our showroom Mercedes-Benz are previously owned; can you tell which are new and which are used?

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Examine the seat leather. Which was installed in Germany? Which was flown direct to us from Germany for restoration after our original leather was replaced?

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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 managing annual holiday card campaigns for subscribers and contributors; conducting A.C.T.'s annual London Theatre Tour, and backstage tours of the Geary Theatre itself.

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In addition, the Friends operates and staffs a theatre library for the company and Conservatory students. The Friends also sponsor the annual Christmas gift program for senior citizens in conjunction with the San Francisco Commission on 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 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.'s productions, to serve meals between performances and provide endless other forms of support.

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: Gay Atkinson (Sebastopol), Ruth Barton (Ross), Mrs. Alan Besier (San Francisco), Sandra Brown (San Francisco), Mrs. Gerald Colvin (Daily City), Mrs. Claude Dawson (San Francisco), Mrs. Charles DeLImur (San Francisco), Mrs. Frederick Fields (San Francisco), and Mrs. Howard Goodman (Daily City).

Others are Mrs. Jerome Gorodsky (San Mateo), Mrs. James Hill (San Francisco), Mrs. Anthony Hoppik (Thurston), Rose Jacobs (San Francisco), Hilliard Katz (San Francisco), Mrs. Edward McCormick (Kenfield), Mrs. Benjamin Rose II (San Francisco), Mrs. James Vogel (Bur- lingham) 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 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 Lawder and Michael Winters play the parents of the budding youth (Thomas M. Nahrsted, 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 Japan 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 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!

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. Yasuha Takahashi praised Mosel’s 1960 adaptation of Agee’s “Proust-like” novel A Death in the Family. 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 caliber.”

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 Kalkan 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 odd 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 Ah, Wilderness! which itself revolved around a 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 “Roast Tom of Turkey” with cranberry sauce amid cornucopia harvest theme decorations.

The company loved it. But they’re glad to be home.

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Created at the airport arrival and 6 a.m. by company men, armed with doughnuts, coffee and champagne, A.C.T. general director William Ball sought to express his delight at being in Japan by debunking a doughnut in champagne and toasted San Francisco with greetings from Tokyo.

A.C.T.

Presented by the Committee for Arts and Lectures

ASTOUNDING PERFORMANCES

Martha Graham Dance Co. Carlos Montoya Andre Watts Paul Badura-Skoda Marc Cunningham Dance Co. National Theatre for the Dead San Francisco Ballet Alicia de Larrocha Dance Theatre of Harlem Canadian Opera on Tour Black Light Theatre of Prague Christopher Parkening The King’s Singers Marcel Marceau San Francisco Symphony Almei Presents Albee Maurice Perron Paul Taylor Dance Co. Mandenham Pressier Pilobolus and more...

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WHO'S WHO IN THE COMPANY

JAMES MCKENZIE (Executive Producer) has been associated with A.C.T., throughout its history as a member of the Board of Trustees. In 1990 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, in 1995, national tours of Broadway plays. He has been the producer of the Western Stock Playhouse in Connecticut since 1989 and of the Peninsula Playhouse in Fish Creek, Wisconsin, since 1982. 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 Theatre Stage Managers and the International Alliance of Actors and Actors' Equity Association, and is a consultant for FADAPT. He was recently appointed a member of the Board of Directors of LITAG, 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 appointed for his sixth year to the A.C.T. Board of Directors. McKenzie is a graduate of the University of Wisconsin and a member of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T. and directed the first two seasons of A.C.T. before becoming a member of the American Conservatory Theatre and the Theatre Boycott. He has been a member of the A.C.T. Board of Trustees since 1985 and has served as a director in the creation and growth of the American Conservatory Theatre and has participated in many national arts boards. She served as President of the A.C.T. Board of Trustees since its inception in 1985. Mrs. Hastings is a member of the National Advisory Council of the University of New York and Brandywine University. Her most recent production was the critically acclaimed

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WHO'S WHO IN THE COMPANY

JAMES B. MCKENZIE (Executive Producer) has been associated with National Public Radio, the three-hour daily radio program that won the 1986 Pulitzer Prize in Broadcast Reporting. He is currently the General Manager of the New York Public Radio Network. He was previously the Executive Producer of the American Shakespeare Theatre in New York City, where he directed the production of "Hamlet." He has also produced plays at the Vineyard Theatre in New York and at the Dog & Pony Theatre in Washington, D.C.

EDWARD HASTINGS (Executive Director) is a veteran of the theatre world, having served as the Executive Director of the American Repertory Theatre in Cambridge, Massachusetts, and as the Executive Director of the Oregon Shakespeare Festival in Ashland, Oregon. He is currently the Executive Director of the American Shakespeare Festival in Stratford, Connecticut.

ALLEN FLETCHER (Conservatory Director) is the founder and artistic director of the American Shakespeare Festival. He has directed productions at the Oregon Shakespeare Festival, the Old Globe Theatre in San Diego, and the Oregon Shakespeare Festival in Ashland, Oregon.

JAMES BALDWIN (Executive Producer) is the founder of the Black Theater Workshop in New York City. He has directed productions at the Public Theater and the Atlantic Theater Company, and is currently the Artistic Director of the American Shakespeare Festival in Stratford, Connecticut.

EDITH MARKSON (Director of Development) is the founder of the American Shakespeare Festival. She has served as the Executive Director of the American Shakespeare Festival and is currently the President of the American Shakespeare Festival Trust. She has been involved in the creation and growth of the American Shakespeare Festival, and has participated in many national arts boards. She served as Vice President and as a member of the Executive Committee of the American Shakespeare Festival Trust, and on the American Shakespeare Festival Board of Trustees.

When the curtain goes down, our show is just beginning.


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revival of Once in a Lifetime staged on the stage of 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 Match for Moscow Repertory of Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival he directed The Masque 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 Performing Arts he played the title role in Pirandello’s Enrico IV and staged The Madwoman of Chaillot, Cabaret, Hotlum Paradise and a Midsomer Night’s Dream. Most recently he has directed The Member of the Wedding, 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 the two seasons ago for Western Opera and staged The Teming of the Shrew for the Old Globe Theatre in San Diego. He has appeared in such productions as Cyrano de Bergerac, King Lear and The Ruling Class and staged A.C.T.’s Plays in Progress program productions of The Heaters and Theatricals Are Passing From our Lives.

Brixton Fabrics/146 Geary St./San Francisco

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 Playboy 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 directing credits include Billy Bishop Rose Tattoo by Barbara Kolles, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Geesch by John Robinson for A.C.T.’s Plays in Progress, and Israel Horowitz’ Maccabees for the Berkeley Stage Company.

JOSEPH BIRD, now in his fifth 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 player at the San Francisco Fringe Festival, he has appeared in The Show Off with George Grizzard and Lesli Linka Glatter 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 Shakespeare Festival Minnesota, and he taught at Southern Methodist. In three seasons at the Oregon Shakespeare Festival he has appeared in Coriolanus, The Taming of the Shrew, Hamlet and Macbeth, St. Matthew Passion and 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, Nemesis in The Taming of the Shrew, Roderigo in Othello and Boniface in Hotel Paradise.

PENEOLE COURT joined the company last year, appearing 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, returned to A.C.T. after a recent tour of 51 cities in Same Time, Next Year. A Texas native, 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 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 1979 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 its 25th season this summer—his fifth with A.C.T. His fifteenth as an actor, and, up to this Fair, his 25th of its role. 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 theaters 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. Harmer 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.

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 Miss Julie. At Cal Shakes, Street Scene, This is (An) Entertainment, Equus, Valentine and Valentine, All the Way Home, The National Health and Peer Gynt. Barrett received her B.F.A. from Northwestern University and taught children’s theatre at Southwestern Mather High School. For the Milwaukee Repertory Theatre she was seen as Vanya in Chekhov’s The Clearing and at the Oregon Shakespeare Festival she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared as Christmas Carol, as Nurse Sweet in The National Theatre’s Ensemble, Gramm in All the Way Home, as well as in the Plays in Progress production of The_delta. She has appeared in two films and in the Circuit, Playhouse 90, and the Klamath Repertory where she was seen in The Glass Menagerie, When You Comin’ Back, R Rosetta and Orpheus Descending.

PETER DAVIES is a member of the company in residence this season, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Lucifer and the Good Liver: A Dystopian 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.
revival of Once in a Lifetime staged on the roof of the 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 Match-Makers, which he took to Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival direction of The Visit of Verona, Titus Andronicus, Henry V, Love's Labor's 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, a ritual theatre piece based on Macbeth, The Women and The Play; and the role of Pontius Pilate in the world premiere production of Robert Patrick's Judgment. He directed Don Pasquale and The Portuguese in the two season run for 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 Progress program productions of The Theater and the Art World and All the Arms 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, The Street Scene, This Is (An Entertainment), Equus, Valentine and Valentine, All the Way Home, The National Health and Peer Gynt. She has directed the Young Conservatory at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varia in The Clever Liar, and at the Oregon Shakespeare Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 19th season with A.C.T., made his Broadway debut in Me, Myself and I. With You and appeared in 10 off-Broadway productions. A featured dancer in The Show of the Sun, he has appeared in Broadway productions of 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 Goes Home by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's Maches 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 Institute in Minnesota, and taught the Ruling Class and staged A.C.T.'s Plays in Progress program productions of The Christmas Carol and Christmas and the Art World. In Milwaukee, he appeared in several productions, including The Taming of the Shrew, Roderigo in Othello, and Romeo in Romeo and Juliet.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after appearing in The Taming of the Shrew, Merry Wives of Windsor, and The School for Scandal. She appeared in A Christmas Carol, as Nurse Sweet in The National Health, Peer Gynt, The Glass Menagerie, and as the Nurse in Romeo and Juliet. She appeared in the PBS television production of The Christmas Carol. She has appeared in two films and on the Circuit. Playwrights have written new works for her and her extensive acting career as a civic worker, teacher, registered nurse, television talk show hostess and fundraiser for worthy causes.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T., she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Goes Home by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's Maches for the Berkeley Stage Company.

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, he received his B.A. in Theatre Arts. He participated in the National College Theatre Festival, appearing in Medea, A Noth 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 Trojan Women during the 1977 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. productions 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 the 25th anniversary of his role. He has appeared in many productions on and off-Broadway. Davis played opposite Katharine Hepburn in the national touring company of On Your Toes. 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.

KATHRYN CROSBY, who joined the company in 1972, attended two years in the advanced training program and appeared in Cyrano de Bergerac, The House of Blue Leaves, Broadway Ballyhoo and Family Album, returns to A.C.T. after a recent tour of 51 cities in Same Time, Next Year. A Texas girl, 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 fundraiser for worthy causes.

HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years at North American Ensemble, appearing in The Lady's Not For Burning, Summer and Smoke, Salome, Lucifer and the Gold Battalion. Davis is a professional dancer, appearing in A.C.T.'s production of Peer Gynt, Othello's last season's Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Absurd Person Singular.
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 A.C.T. acting company this season.

SABIN EPISTIN directed The Cherry Orchard for the New Zealand Shakespearean Festival and for the Utah Shakespearean Festival; and for 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 Audition and Directs and directs student projects for the Advanced Training Program.

ELIZABETH HUDSON made her professional debut at New York’s Lincoln Center Repertory in the title role of The Caucasian Chalk Circle and as Grusha in The Idiot for the Moscow Art Theatre. She has directed several plays in One-Acts for the Lincoln Center and the New York Shakespeare Repertory Theatre. In her previous seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, The Laramie Project, and Miss Julie. She is also an alumnus of Cal State, Northridge.

LAWRENCE HECHT is now in his fifth season with the company after two years in the Advanced Training Program. He has performed or directed with the Pioneer Repertory Theatre in Santa Rosa, Xerography Performing Company, the Marin Shakespeare Festival, the San Francisco Comedy Festival and the Company Theatre of Boston. He is an Associate Director with the company, he continues to serve as a writing in-structure for the Conservatory. He has been seen at California Shakespeare Theatre, the Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and The Caucasian Chalk Circle.

RICHARD DENISON, bom and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. A Canadian in the United States, he has had roles in plays for both the English and French stage in Vancouver, New York, and Paris. His next project is a bilingual production in the South Coast Repertory in Antioch and Cleopatra to Lucien in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Mound by the Misodes and Helen of Troy.

BARBARA DIRICKSON joined A.C.T. as a member of the Acting Company trained program seven years ago and has appeared in Cyndy’s Bergerac, THE HOT L. BALTIMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Veil, and The曲线, Street Scene, The Matchmaker, General Gurocrin, Peer Gynt, Equus, Moby Dick and Superman. A Christmas Carol. The Bourgeois Gentlemen. The Master Builder. Abused Person. Singular, Travesties and All the Way Home. She has also worked in Rosalind in As You Like It with the Marin Shakespeare Theatre and performed with Sada Thompson at the Westport Country Playhouse in Shy.

KATE FITZMAURICE, who joined the acting company last season, continues to medicine this season as company voice coach and voice instructor of A.C.T.’s Advanced Training Program. She received her BA in the Central School of Speech and Drama in London, and was an instructor there and at the San Francisco School of Theatre. She is an Associate Director with the company, she continues to serve as a writing in-structure for the Conservatory. She has been seen at the Marin Summer Shakespeare Festival, the Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and The Caucasian Chalk Circle.

PETER DONAT has appeared at A.C.T. in four ten seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Tea World Award for Most featured actor). He spent six seasons with the Stratford Shakespearean Festival and has made many guest appearances on American TV. He has been seen as the Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, Peer Gynt and Equus among others. Donat’s films include Godfather II, The Hindenburg, A Different Story, F.I.S.T. and an upcoming feature with Jane Fonda.

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, Nora in A Doll’s House, and Virginia Woolf in The Utter Glory of Morrissey Hall and Sarah Brown in Guys and Dolls. While a member of the A.C.T. company, she took roles in conservatory and acting classes at the University of San Francisco, the Trojan Women, A Midsummer Night’s Dream, A Servant of Two Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

ANN LAWDER, an original member of the Actor’s Workshop, graduated from Stanford University in 1969. In New York she studied movement with Katuy Daikos and phonetics with Alice Herring. She sang with the N.Y.C Opera chorus, appeared in the Seattle Repertory and was a Resident Artist at P.O.A. in Santa Maria where she appeared in Ah, Wilderness! and Metamorphosis. In her previous seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, Tonight at 9:30, You Can’t Take it With You, Pillars of the Community, You Can’t Take it With You, Pillars of the Community, The Man, (An Entertainment), Peer Gynt, Equus, Man and Superman, Valentin and Valentine. The Master Builder and All the Way Home. Her film credits include John Korty’s award-winning film The School.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Spinetto in the Pacific Conservatory for the Purification of the Arts. His roles at the National Theatre, Alcestis, as well as A View from the Bridge, and How to Succeed in Business Without Really Trying. June and Jean in the San Francisco Shakespeare Festival’s Much Ado About Nothing. He is also an alumnus of Cal State, Northridge.

LEONARD KERN joined the company after two years 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. A Christmas Carol was Kern’s first Narrator in Berlin’s Beatrix and Benedikt, directed by Oberon’s The San Francisco Maritime. His A.C.T. credits include A Christmas Carol, The Eights Under the Elms, the Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Equus, Othello, A Christmas Carol, and The Caucasian Chalk Circle.
RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1977. He is active in the theatre while still in high school studying from the Southside in Antony and Cleopatra to Lucentio in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three.

BARBARA DIRICKSON joined A.C.T. as a member of the Acting Company in 1977 and has appeared in Cyndy Jean the Berger, THE HOT L. BALTMOORE, Pillars of the House of the Muses, Street Scene, The Matchmaker, General Cargo, Peer Gynt, A Midsummer Night’s Dream, 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 in As You Like It with the Marin Shakespeare Festival and as Rosaline in The Taming of the Shrew at the Westport Country Playhouse in Shay.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, Best featured actor). He spent six seasons with the Stratford Canadian Shakespeare Festival and has made many guest appearances on American TV. He has been credited as a Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano and Peer Gynt and Equus among others. Donat's films include Godfather II, The Hindenburg, A Different Story, K.I.S.S., and an upcoming feature with Jane Fonda.

SABIN EPSSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tartuffe for the Shakespeare Festival and Guild Hall and Dolls at U.C. San Diego during the 1977-78 season. He has been Guest Director and actor with the Squaw Valley Writers Conference and 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 Acting and directs student projects for the Advanced Training Program.

BENNET GUILLOC 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 A.C.T. acting program, direct the Black Actors Workshop, and direct the Black Actors Workshop. Last year's To Be Young, Gifted, and Black Workshop will be performed again with the addition of graduates. In addition, Miss Guilloc was a Director in residence at Morrie in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KOED's Open Studio where he is also the surfboard. She is the Artist Enterprise Theatre production of A Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradise.

LAWRENCE HECHT is now in his third 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, Xenograft Performance Company, the Marin Shakespeare Festival, the San Francisco Comedy Festival and the Company Theatre of Hollywood. As Associate Director with the company, he continues to serve as an acting instructor and on the board of the Conservatory. He has been seen at California Repertory Theatre as The Mag in The Hostage, Rosaline in Love's Labour'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.

KATE FITZMAURICE, who joined the company as acting company last season, continues her third season as company voice coach and acting instructor of 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 University of the Arts in Philadelphia. She has appeared in Shakespeare, Strindberg, and A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

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 Fiddler on the Roof, Holly in Sweeney Todd, and Santuzza in Turandot. Her other credits include productions in The Outfit Glory of Morrissey Hall and Gerah Brown in Guys and Dolls. While a member of the Conservatory program, she took roles in conservatory productions at the University of Southern California. She also teaches in A.C.T.'s Young Conservatory.

JANICE GARCIA returned to A.C.T. this summer after a season's absence in a season's absence from Chicago, Wisconsin! While working in Miami, she appeared in A.C.T.'s tour of Hawaii and Japan and has been seen in The Wires of Windsor, Peer Gynt, Equus, The Crown, Valentina, and Valentina and Valentina at Joe's House of Glory and in The Trojan Wives. She also teaches in A.C.T.'s Young Conservatory.

ELIZABETH HURLED hopped her professional debut at New York's Lincoln Center Repertory in the title role of the Country Wife and as Grusha in The Tyger in the Paris Review. Last year's To Be Young, Gifted, and Black Workshop will be performed again with the addition of graduates. In addition, Miss Guilloc was a Director in residence at Morrie in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KOED's Open Studio where he is also the surfboard. She is the Artist Enterprise Theatre production of A Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradise.

DANIEL KERN joined the company after a summer 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. Jonson's First Narrator in Berlioz' Beatrice and Benedict, directed by F. Ollason, for the San Francisco Playhouse. His A.C.T. credits include Julius Caesar, All the Way Home, and All the Way Home. He has also worked in television in As You Like It with the Marin Shakespeare Festival and as Rosaline in The Taming of the Shrew at the Westport Country Playhouse in Shay.

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

WILLIAM McKEHEREGH joined the company last year after nine seasons with the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John, Tarleton in Richard III, in Miss Marvelous, Sandor Turco in Tony's Play the Thing, the Marquis de Moliere in Marat/Sade, Willy Loman in Death of a Salesman and as the Pilot in Into the Woods at Baltimore's Center Stage where he has played major roles in Hamlet, The Birthday Party, A Midsummer Night's Dream, and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been active in the theatre world as a stage manager and actor since graduating from the University of Minnesota. He has been active in the theatre world as a stage manager and actor since graduating from the University of Minnesota.
DELROYES MITCHELL joined the A.C.T. company two seasons ago after two years in the Advanced Training Program and has appeared in Julius Caesar, The Master Builder, A Christmas Carol and in Absurd Person Singular and in Hotel Paradiso and The Nutcracker. He is a graduate of the University of Oklahoma and the University of Iowa. He has appeared in many productions in the Bay Area and has been seen at the Arizona Theatre Company, the Oregon Shakespeare Festival and the Oregon Shakespeare Festival. He is a member of the A.C.T. company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder.

THOMAS O'GRADY joined the company the last season after two years in the Advanced Training Program and has appeared in Julius Caesar, The Master Builder, A Christmas Carol and in Absurd Person Singular. He has appeared in many productions in the Bay Area and has been seen at the Arizona Theatre Company, the Oregon Shakespeare Festival and the Oregon Shakespeare Festival. He is a member of the A.C.T. company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder.

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 and made his off-Broadway debut as a member of the original cast of Hair. His recent credits include roles in Hair, Off-Broadway, and a number of other shows in the New York area. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder.

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was last seen in Julius Caesar, The Master Builder, A Christmas Carol and in Absurd Person Singular. She has appeared in many productions in the Bay Area and has been seen at the Arizona Theatre Company, the Oregon Shakespeare Festival and the Oregon Shakespeare Festival. She is a member of the A.C.T. company's next production of The Master Builder. She is a member of the company's next production of The Master Builder. She is a member of the company's next production of The Master Builder. She is a member of the company's next production of The Master Builder.

FRANK OTTOWELL has served the company as its business manager for the last three seasons. He is a graduate of the University of California at Berkeley and has appeared in numerous productions in the Bay Area and has been seen at the Arizona Theatre Company, the Oregon Shakespeare Festival and the Oregon Shakespeare Festival. He is a member of the A.C.T. company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder.

RAY REINHARDT, who celebrated A.C.T.'s 25th anniversary season as the company's education director, has been associated with A.C.T. for the past 10 years. He has served as the company's business manager, producer and executive director. He is a member of the A.C.T. company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder. He is a member of the company's next production of The Master Builder.

CYNTHIA SIKES will be recognized by her frequent television appearances on such programs as Columbo (with Jack Cassidy), Police Woman, All's Well (with Getty and Davis), and The Outer Limits. She has also appeared in stage productions in San Francisco, Los Angeles and New York. She is a member of the A.C.T. company's next production of The Master Builder. She is a member of the company's next production of The Master Builder. She is a member of the company's next production of The Master Builder. She is a member of the company's next production of The Master Builder.
DELORES Y. MITCHELL joined the A.G.T., acting company two sessions ago after two years in the Advanced Training Program and has appeared in Julius Caesar, in San Francisco. She has performed with the San Francisco Symphony and has also appeared on TV in "The Yearling." She is currently appearing in the New York Shakespeare Festival production of "Othello." She is a graduate of the University of California, Berkeley, and has received her B.A. in drama from Florida A&M University.

THOMAS GLEESON joined the company last season after two years in the Advanced Training Program and has appeared in "A Midsummer Night's Dream," "The Comedy of Errors," and "The Tempest." He is currently appearing in "The Two Gentlemen of Verona." He is a graduate of the University of California, Berkeley.

MICHAEL O'QUINN first tasted acting in "The Pajama Game" in his fourth-grade production. Since then, he has worked in theatre in a variety of capacities, including that of running crew member for "The Importance of Being Earnest." He is a member of the original company of "The Importance of Being Earnest." He is a graduate of the University of California, Berkeley.

SUSAN E. PELLEGRINO, now in her third season with the company, was seen last year in "The Importance of Being Earnest." She is currently appearing in "The Importance of Being Earnest." She is a graduate of the University of California, Berkeley.

FRANK OTTILL is a graduate of the University of California, Berkeley. He has appeared in "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest." He is a graduate of the University of California, Berkeley.

RAY REINHARDT, who celebrated his tenth anniversary with the company, has appeared in "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest." He is a graduate of the University of California, Berkeley.

BOBBY S.M. SMITH, now in his twelfth season with the company, has been a professional actor for over thirty years. He is currently appearing in "The Importance of Being Earnest." He is a graduate of the University of California, Berkeley.

CYNTHIA SIKES will be recognized by her frequent network television appearances on such programs as "The Tonight Show," "Late Night with David Letterman," and "The Late Show with David Letterman." She is a graduate of the University of California, Berkeley.

RANDELL SMITH, who was seen last year in "The Importance of Being Earnest," is currently appearing in "The Importance of Being Earnest." He is a graduate of the University of California, Berkeley.

ROBERT SMITH has played many roles in many productions, including "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," "The Importance of Being Earnest," and "The Importance of Being Earnest." He is a graduate of the University of California, Berkeley.
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 in the performance.

Please—while in the auditorium: Observe the “NO SMOKING” regulations; do not use cameras or tape recorders, or personal radios.

▪ Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (By order of Mayor and Board of Supervisors.)

For your convenience: DOCTORS may leave their seat location and number with the house personnel.

Credits: WILLIAM GANSLE, DEN- NIS ANDERSON and HANK KRANZLER for A.C.T. PHOTOGRAPHY.

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. Box Office at the Geary Theatre is open from 9 a.m. to 6 p.m. Monday through Friday, and 9 a.m. to 9 p.m. Tuesday through Saturday. The Geary Box Office is also open 12 to 8 p.m. on Sunday for performance tickets. Tickets to Marines Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines Memorial Theatre Box Office.

▪ For information regarding attractions at the Marriott, telephone (415) 673-6442; for hotel reservations call (415) 673-6460.

▪ SPECIAL DISCOUNT INFORMATION is available to clubs and organizations attending A.C.T. In groups of 25 or more at both the Geary and maxes’ Marine Memorial Theatres. Special student mattes (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 GREAT THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.
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 in performance.

Please—while in the auditorium:

Observe the “NO SMOKING” regulations; do not use cameras or tape recorders; no refreshments.

Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (By order of Mayor and City Board of Supervisors.)

For your convenience: DOCTORS may leave their seat number and the name of the physician who will cover their calls.

Credits: WILLIAM GANSLE, DENIS ANDERSON and HANK KRAZLER for A.C.T. PHOTOGRAPHY.

Special Thanks: To Lauren Meats, Fredericksen Hardware, Score for The Winter's Tale recorded at Filmways/Heifer Recording, San Francisco.

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SPECIAL DISCOUNTS are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and marines’ Memorial Theatres. Special student matinees (not listed on regular schedule) 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 GYPSY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 64102.

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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 Julia Caesar. The Circle, Hotel Paradise, The National Health and A Christmas Carol.

MICHAEL WINTERS came to A.C.T. last season after four years at the Pacific Conservatory, the Performing Arts in Santa Maria where he was taught and directed as well as appearing as Nick Miller in A Midsummer Night’s Dream and the King in Peer Gynt. Winters is a graduate of Northwestern University, Illinois. He projected director last year in A.C.T.’s Advanced Training Program, he was seen on The curve in Stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradise, The National Health and Travesties.

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SANDA
THE WINTERS TALE
AT A.C.T.

"One good deed, dying, benevolence, 
Sisters a thousand, meeting upon 
That our praises are our wages." 
—Shakespeare, The Winter's Tale

DANIEL BERNSTEIN as King Leontes

CYNTHIA SIKES as Queen Hermione

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THE WINTER'S TALE

The Winter's Tale is a play by William Shakespeare, first performed in 1611. It is set in Bohemia, a country ruled by King Leontes, and follows the fortunes of a group of people as they navigate the psychological and physical consequences of love, jealousy, and betrayal. The play is known for its richly drawn characters and its exploration of human nature, and it has been adapted into films, operas, and other works of art. The American Conservatory Theater's production of The Winter's Tale is a major event in the Bay Area's cultural calendar, drawing audiences from throughout the region to experience Shakespeare's enduring masterpiece.
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, Calif. During his seven seasons at A.C.T., Blackman's designs have included scenery for The Circle, Cyrano de Bergerac, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costume designs for Hotel Paradiso, A Doll's House, You Can't Take It With You, The Misers, 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 this 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 Contract, later seen on PBS television. At the WilliamsTown Festival he designed 17 plays, setting his sights on designs for 2008, and designing the set for the Seattle Repertory Theatre's production of The Drowsy Chaperone. Devin's other projects include the San Francisco Gay and Lesbian Film Festival and the Oregon Shakespeare Festival's production of Hamlet.

ROBERT FLETCHER (Costume Designer), who has designed 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 NBC Boston and Chicago Opera companies as well as the NBC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has taken a new direction in costumes for plays, including The Circle, Hamlet, The Tempest, and 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 a 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 and The Importance of Being Earnest, Travesties, The Laramie Project, Dust, Fish, Stars and V at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer) makes his A.C.T. stage debut this season, having served as set designer for the A.C.T.'s PBS television production of Cyrano de Bergerac. In addition to his set and acutal work, May is an architectural and design consultant to the opera world, designing sets for the Metropolitan Opera, the San Francisco Opera, the NBC Symphony Orchestra, and the Ford Foundation. He has designed stage sets for the New York City Opera, the San Francisco Opera, and the NBC Symphony Orchestra. He has also designed sets for the BBC, ABC, and CBS. He has been 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., his first as costume designer for the pickup productions here, including The Master Builder, Tiny Alice, Equus, and General Hospital. This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man of La Mancha, and A Christmas Carol. He has also designed costumes for the Guthrie Theatre's Doctor Faustus, The Trojan Women, and the Metropolitan Opera. He has also designed costumes for the Metropolitan Opera, the San Francisco Opera, the NBC Symphony Orchestra, and the Ford Foundation. He has also designed sets for the NBC Symphony Orchestra, the San Francisco Opera, and the NBC Symphony Orchestra. He has also designed sets for the NBC Symphony Orchestra, the San Francisco Opera, and the NBC Symphony Orchestra. He has also designed sets for the NBC Symphony Orchestra, the San Francisco Opera, and the NBC Symphony Orchestra. He has also designed sets for the NBC Symphony Orchestra, the San Francisco Opera, and the NBC Symphony Orchestra. He has also designed sets for the NBC Symphony Orchestra, the San Francisco Opera, and the NBC Symphony Orchestra. He has also designed sets for the NBC Symphony Orchestra, the San Francisco Opera, and the NBC Symphony Orchestra. He has also designed sets for the NBC Symphony Orchestra, the San Francisco Opera, and the NBC Symphony Orchestra.

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, Orpheus and Eurydice, and Something's Afoot, which premiered at the Mamaris Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger has also designed 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 West County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.
DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of Performing Arts in Santa Maria, Cal. During his seven seasons at A.C.T., Blackman's designs have included scenery for The Circle, Cyrano de Bergerac, Private Lives, Jumpers, King Richard II, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for Home, Paradise, 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 also created the New York Chelsea Theatre production of The Conductor, 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 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.

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HENRY MAY (Set Designer) has made a clear stage debut though 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 industrial designer for 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 90 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.

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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 Seescape 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 Seescape 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 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, Fain and Yam, and Box and 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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The great playwright's sporting side shines through in this comic, bawdy comedy of American family life and a man's awakening to manhood in turn-of-the-century New England.

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

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

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SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

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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"