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; do not carry in refreshments.

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

For your convenience: DOCTORS may leave their seat location and the number 928-9903 with their call service.

CREDITS: WILLIAM GANSLER, DENNIS ANDERSON and HANK KRAZERL for A.C.T. PHOTOGRAPHY.

Special Thanks: To Laurent Meats, to A. How Last Resort on California at Hyde Sts. (771-1066) for opening night flowers; The Focal Point, 2638 Ashby Ave., Berkeley. Score for The Winter’s Tale recorded at Filmways/Heider 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, and from 9 a.m. to 9 p.m. Tuesday through Saturday. The Geary Box Office is also open to 6 p.m. for Sunday performances. Tickets to Marin’s Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin’s Memorial Theatre Box Office. For information regarding attractions at the Marins’, telephone (415) 673-6443, or for additional information call 673-6440.

■ SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T., in groups of 25 or more at both the Geary and Marin’s Memorial Theatres. Special student matineses (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 GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

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THE AMERICAN CONSERVATORY THEATRE

presents

THE CIRCLE

(1946)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Original Lighting by F. MITCHELL DANA

Lighting revised for the repertory by DIRK EPPERSON

the cast

Arnold Champion-Cheney, M.P. — DANIEL KERN
Footman — THOMASMA NAHRWOLD
Mrs. Sherstone — KATHRYN GROSEBY
Elizabeth — BARBARA DIRICKSON
Edward Luton — RANDALL SMITH
Clive Champion-Cheney — WILLIAM PATERSON
Butler — GERALD LANCASTER
Lady Catherine Champion-Cheney — MARRIAN WALTERS
Lord Porteous — SYDNEY WALKER

The action of the play takes place in the drawing-room at Aston-Adey, Arnold Champion-Cheney’s house in Dorset.

The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Raye Birn; Lord Porteous—William McKeever; Butler—Salim Epstein; Arnold—Thomas Gossage; Edward Luton—Mark Murphy; Footman—Michael Winters; Mrs. Sherstone—Elizabeth Tudhlie; Lady Catherine Champion-Cheney—Patricia Courcy; Elizabeth—Susan E. Pelegro

Stage Manager: JAMES L. BURKE

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VOLVO. A CAR YOU CAN BELIEVE IN.

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VOLVO S-144, S-164, S-140, 122, 142, 162.
THE CIRCLE: 
"EXISTENCE IS A PERMANENT PERFORMANCE"

Since his death at 91 in 1965, W. Somerset Maugham, who has been called "the English de Maupassant," has enjoyed as much popularity as during his long and creative life. His many well-known plays are continuously produced here and abroad and countless biographies seem to appear periodically.

The Circle, one of the prolific author's most famous stage works, reopens this season's repertory this month after proving one of last year's most popular hits under the direction of Stephen Porter.

Maugham was one of the most successful writers who ever lived even though he had trained to be a doctor before he began his regular output of novels and plays. He wrote, however, for some 10 years before recognition and fame rewarded his toil.

He never stopped writing, in fact, and became the wealthiest writer in the world. At one time, he had four successful plays running concurrently in London, a record held by but two other playwrights, Avery Hopwood and Neil Simon (in New York).

Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

Among his most famous novels are Of Human Bondage and Cakes and Ale. His plays were thought superficial by some critics who dismissed him as a serious writer but his somewhat light social comedies were immensely popular with the public. The casts included such famous stage personalities as Ethel Barrymore, Ina Claire and John Gielgud, who played the lead in the 1944 revival of The Circle at London's Haymarket where it had been originally produced.

Reverberating with its particular time—the early 1920s—the play seems in some ways less "dated" than some written during the past decade. It was a period of change, a period of trouble. Social mores were moving less rapidly than social customs. Adultery was still an unforgivable sin, but practiced rather more widely than in the immediate past. Formality, in middle class society, at least, was still everything, but it was beginning to be challenged.

Maugham tosses out pleasant, frolicsome banter—laced with social satire of trivial, wealthy, upper-class life—while cynically commenting on people who make sacrifices for love, only to find that love doesn't last.

For an English audience," he wrote in his notebook, "the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation."

In Remembering Mr. Maugham, Garson Kanin wrote about his experience seeing the 1944 London production: "A play such as The Circle—stylish, graceful, winning—makes it. Above all, it has the attractive theme of continuing, continuous time—life goes on, we grow older, the human drama happens, then happens again. Existence is a permanent performance..."

W. Somerset Maugham

Perfect cocktails every time. From the man who wrote the Official Bartender's Guide.*

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A noted lexicographer observes that the expression "crown jewel" applies not only to crowns and sceptres, or artifacts of gold and precious stones.

The term "crown jewel" can refer to the crowning achievement, the most shining example, of any form of craftsmanship or art.

It is in this sense that we refer to Beefeater Gin as The Crown Jewel of England.

Beefeater has long been acknowledged the crowning achievement of the distiller's art in London, home of the world's driest, most delicate gin.

Indeed, there is in the distilling of Beefeater a remarkable resemblance to the art of the great jeweler. A distilling run consists of an unblemished middle, or "heart," and of "foreshots and feints," the beginning and end of the run, which are flawed and out of balance.

Beefeater is literally all heart. Because a Beefeater stillman, like a master jewel-cutter, will preserve only the choice, flawless "heart," thus assuring you of an unblemished jewel of a gin, a gin of brilliance and clarity.

A perfect gin, like a perfect gem, will glow with highlights. In Beefeater, each flavor contributes a highlight of its own. But each highlight serves not to blind the partaker with its own brilliance, nor to upset the delicate balance of flavors, but rather to flatter the blending as a whole.

Thus the designation of Beefeater as The Crown Jewel would appear to be highly appropriate.


Beefeater's London heritage is of critical importance.

London is the home, for one thing, of the proud Beefeater stillmen. It is the city where stillmanship is esteemed as art, and Beefeater stillmen as master artists.

Beefeater is the only major imported gin distilled, bottled, and sealed at the distillery in London, where no detail can escape the watchful eyes of its proprietors.

So a gin by any other name may possibly be called a copy of Beefeater, but never its equal.

There is only one Beefeater.


© 1979, Kobrand Corporation
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A FAIRY TALE FOR YOUNG AND OLD

One of the least produced works in the Shakespearean canon, The Winter's Tale is perhaps the great undiscovered masterpiece—a sweeping allegory of life, death, and rebirth told with all the charm and simplicity of a classic fairy tale. The story relates the misfortunes of King Leontes, monarch of a mythical Sicily, who is seized by an overpowering jealousy when his wife Hermione persuades her friend Polixenes, King of Bohemia, to extend his visit in their land. Nothing can dissuade Leontes from his obsession with the 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 dies, and he also loses his child, his kingdom.

Rather than continue his story as a tragedy, Shakespeare instead switches the scene to sunny Bohemia, where time heals old wounds and Perdita is raised in a simpler world of country rogues, sheaf-sharing festivals, and natural beauty. When Leontes' time of repentance is done, Shakespeare returns to Sicily for a miraculous reclamation 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 through the play's trappings are pre-Christian, the story is pervaded by a distinctly modern religious tone. The influence of classical mythology, however, is evident, particularly the myth of Persephone and Demeter in which prosperity, decline, and renewal are symbolized by the eternal cycle of the seasons, and the legend of Pyramus and Thisbe, which Shakespeare adapts delightfully and only for his own purposes.

Like a fairy story of old, The Winter's Tale depends on an audience's willing suspension of disbelief. The "logic" of the play exists on a preconscious, metaphysical plane rather than the level of everyday awareness. As much, 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 L. Skal

THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Directed by WILLIAM BOLL

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

Associate Director: LAWRENCE HECHT
Script by RICHARD STEGER
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE ROY
Sound by TIMOTHY LAMAN
Dramaturg: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERF LACHAPELLE

THE AMERICAN CONSERVATORY THEATRE

Executive Producer: ROBERT S. DONALDSON
Director: WILLIAM BOLL
Associate Director: LAWRENCE HECHT
Script by RICHARD STEGER
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE ROY
Sound by TIMOTHY LAMAN
Dramaturg: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERF LACHAPELLE

the cast

Leontes, King of Sicilia
Mamillius, Prince of Sicilia, his son
Antigonus, Archduke of Bohemia
Camillo, Lord of Sicilia
Cleomenes, Dion
Polixenes, King of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reported father of Perdita
Dora, his son
Autolycus, A rogue

Servants to Leontes
Pandosto
Dorastus
Time

Hermione, Queen to Leontes
Perdita, daughter to Leontos and Hermione
Paulina, Wife to Antigonus
Emilia
Paunia

Ladies attending on Hermione

Shepherdesses

Other Lords, Ladies, Guards, Officers, Shepherds
and Shepherdessens

J.T. LOUDENBAC, JEANNE REYNOLDS, KATHERINE ROWLAND, JOEL SWETOW, BOB WESTENBERG, DAVE WITHERSPOON

Time and Place: once upon a time

In the mythical kingdom of Sicilia and Bohemia

There will be one ten-minute intermission.

understudies

Leontes—Peter Davies, Mamillius—Matthew Thompson, Antigonus—Michael O'Guin; Philocles—Sabin Epstein; Camillo—Lawrence Hecht; Cleomenes—Benedict Guillory; Dion—Gerald Lancaster; Polixenes—Michael X. Martin; Florizel—Thomas Ogilvy; Old Shepherd—Richard Denison; Cloven—Bruce Williams; Autolycus—Mark Murphy; Time—Peter Doan; Hermione—Heidi Helen Davis; Perdita/Meg—Bonnie Tarwater; Paulina—Delores Y. Mitchell; Dorcas—Libby Boone; Emilia—Kate Fitzmaurice.

Stage Managers: JAMES HAIRE and JAMES L. BURKE

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Cannery Theater

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A delightful song in sunny Bohemia sung by the entire cast.
A FAIRY TALE FOR YOUNG AND OLD

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

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THE AMERICAN CONSERVATORY THEATRE presents

AH, WILDERNESS!

by EUGENE O’NEILL

Directed by ALLEN FLETCHER

This production is made possible by a grant from the San Francisco Film
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by TIMOTHY LANNAN

THE CAST

Nat Miller — MICHAEL WINTERS
Essie — ANNE LAWDER
Arthur — MICHAEL X. MARTIN
Richard — THOMAS M. NAHRWOLD
Mildred — LIBBY BOONE
Tommy — EDWARD LAMPE
Sid Davis — DANIEL DAVIS
Joy Carol — LILY MILLER
Muriel McCumber — JANICE GARCIA
David McCumber — JOSEPH BIRD
Wint Seibel — THOMAS OGLESBY
Belle — KATHRYN CROSBY
PENOLEP COURT
Bartender — BRUCE WILLIAMS
Salesman — GERALD LANCASTER

SCENE CHANGERS

Bruce Paul Abbott, Felicita Faulkner, Ann Gillespie
Jewel McCarthy, Michelle Morain, Gray Stephens

Act One


Scene II: Dining-room of the Miller home. July 4th, 1906.


Act Two

Scene I: Sitting-room of the Miller home. The next evening.

Scene II: A strip of beach along the harbor. July 5th, 1906.


UNDERSTUDIES

Nat Miller — Allen Fletcher
Essie — Delores Y. Mitchell
Arthur — Randall Smith
Richard — Roberttown Smith
Mildred — Cynthia Sikes
Tommy — Andy Turnell
Joy Carol — Raye Birk
Sid Davis — Candace Barrett
Muriel McCumber — Leslie High
Wint Seibel — Daniel Kerr
Belle — Barbara Dirickson
Sarah — Kate Fitzmaurice
Bartender — Richard Denison
Salesman — Mark Murphy

Stage Manager — SUZANNE FRY

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THE LEGENDARY GEORGE M. COHAN CREATED THE ROLE OF NAT MILLER IN THE ORIGINAL BROADWAY PRODUCTION OF "AH, WILDERNESS!" AS A SEMI-MUSICAL UNDER THE TITLE "SUMMER HOLIDAY." THE THEATRE GUILD REVIVED THE PLAY IN 1941, WITH MOVIE ACTOR HARRY CARY IN THE LEAD. REVIEWERS WROTE EVEN MORE IMPRESSED BY THE O’NEILL COMEDY IN ITS SECOND PRESENTATION, DEMONSTRATING ITS DURABLE POPULARITY FOR FUTURE GENERATIONS OF AUDIENCES.

The play marked the first time that Coham—a legendary figure of the American theatre, with numerous credits as a writer, director, producer, a composer of such songs as "Yankee Doodle Dandy" and "Give My Regards to Broadway"—had agreed to appear in a show written by anyone other than himself.

Cohan scored a personal triumph, and critics and audiences alike adored "AH, WILDERNESS!" The show played 229 performances, the longest run an "O’Neill" script enjoyed during the playwright’s lifetime.

Later the same season, "AH, WILDERNESS!" was produced on the West Coast with the beloved humorist Will Rogers in the Coham role. The show received rave reviews both in San Francisco, where it opened, and in Los Angeles.

In 1935, Metro-Goldwyn-Mayer filmed "AH, WILDERNESS!" with Lionel Barrymore as Nat Miller and Wallace Beery, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Rouben Mamoulian remade the film as a semi-musical under the title "Summer Holiday." The Theatre Guild revived the play in 1941, with movie actor Harry Carey in the lead. Reviewers wrote even more impressed by the O’Neill comedy in its second presentation, demonstrating its durable popularity for future generations of audiences. "AH, WILDERNESS!" has consistently ranked as the most frequently produced of O’Neill’s plays in the United States for the last four decades.

Its most recent Broadway revival occurred in 1978, when it opened the 25th anniversary season of the Circle-in-the-Square, a theatre largely responsible for the O’Neill renaissance during the 1950s. Since this anniversary coincided with the United States bicentennial celebration, the production was billed as a "tribute to America."
**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
Essie — ANNE LAWDER
Arthur — MICHAEL X. MARTIN
Richard — THOMAS M. NAHRWOLD
Mildred — LIBBY BOONE
Tommy — EDWARD LAMPE
Sid Davis — DANIEL DAVIS
Joy — JOY CARPIN
Muriel McComber — JANICE GARCIA
David McComber — JOSEPH BIRD
Wine Sellar — THOMAS OGLESBY
Belles — KATHRYN CROSBY
PENelope Court — Norah
Bartender — BRUCE WILLIAMS
Salesman — GERALD LANCasters

scenery changers

Bruce Paul Abbott, Felicia Faulkner, Ann Gillespie
Jeff McCarthy, Michelle Morin, Gary Stephens

Act One

Scene I


Scene II

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

Scene Three

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

Scene Four

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

Scene Five

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

understudies

Nat Miller — Allen Fletcher; Essie — Deolores Y. Mitchell; Arthur — Randolph Smith; Richard — Roberttown Smith; Mildred — Cynthia Sikes; Tommy — Andy Tunnell; Sid Davis — Raye Birk; Lily Miller — Candace Barrett; David McComber — William Paterson; Patricia Hickey — Leslie Hickey;Win Sellar — Daniel Kar; Belles — Barbara Dickson; Norah — Kate Fitzmaurice; Bartender — Richard Denison; Salesman — Mark Murphy.

**AH, WILDERNESS!**: EUGENE O'NEILL'S LIGHTER SIDE

When Eugene O'Neill's sentimental comedy Ah, Wilderness! opened on Broadway in October, 1933, audiences and critics alike were startled by the playwright's apparent charge of heart. The man who had emerged as America's foremost dramatist of guilt, failure, and neurotic suffering, seemed to have done an about-face in presenting the American public with a wholesome portrait of American family life at the turn of the century—particulare, life-affirming, completely devoid of tragic coloration.

It was not the only “first” about the production, which starred George M. Cohan in the role of Nat Miller, the head of O'Neill's semi-autobiographical New England family.

The play marked the first time that Cohan—a legendary figure of the American theatre, with numerous credits as a writer, director, producer, and composer of such songs as Yankee Doodle Dandy and Give My Regards to Broadway—had agreed to appear in a show written by anyone other than himself.

Cohan scored a personal triumph, and critics and audiences alike adored Ah, Wilderness! The show played 209 performances, the longest run an O'Neill script enjoyed during the playwright's lifetime.

Later the same season, Ah, Wilderness! was produced on the West Coast with the beloved humorist Will Rogers in the Cohan role. The show received rave reviews both in San Francisco, where it opened, and in Los Angeles.

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The legendary George M. Cohan created the role of Nat Miller in the original Broadway production in 1933.

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The 1968 film *Summer Holiday*, with Mickey Rooney and GLORIA DEHAN.
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News & Notes

The TransACtion
Are you looking for a chic French apron to entertain your guests in? A smart case for your laptop for shopping sprees? A shirt for jogging? A special holiday gift item? Identify yourself as one of the A.C.T. family with these items decorated with the American Conservatory Theatre play titles available from the Friends of A.C.T. gift shop—The TransACtion—located in the lobby of the Geary Theatre and open one hour prior to curtain and during the first intermission of all performances. Also available are paper, blank editions of the plays in the repertory, enamel stick pins and mini-pins, posters, key chains, address dialers, personal letterpaper and magnetic bottle openers. Staffed by Friends of A.C.T. volunteers, all proceeds from the gift shop benefit the A.C.T. scholarship fund.

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

WANTED: A Pair of Strong Legs & a Sunny Disposition
A.C.T. needs volunteers to assist professional usherers and teachers at its weekly student matinee performances.

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

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

Don't Throw Away an Unused Ticket! Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office before the performance takes place. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

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.

London Theatre Tour for Association Members
The past two London Theatre tours have proven so successful that the event will be repeated—scheduled this year for May 27-June 11, 1979—under the sponsorship of the Friends of A.C.T. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package which includes a pre-trip orientation; round trip non-stop polar flight with an optional American Airlines hotel accommodations; a cocktail party with leading theatre personalities; a visit to the Garrick Theatre and stimulating discussion sessions. The tour will again be led by Professor Charles R. Lyons, chairman of Stanford's drama department, and features five outstanding London theatre productions and a full day at Stratford Upon Avon which includes a tour to Warwick Castle and matinee performance. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111, (415) 956-1800.

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Hence, the challenge. Drop by our showroom and look critically at all of the cars. Can you really tell which is the Mercedes-Benz fresh from Stuttgart and which is from our exacting service department?

Do you actually determine the difference between the factory's high-gloss paint and the mirror-like finish we obtain when we repaint a car?

Examine the seat leather. Which was installed in Germany? Which was flown direct to us from Germany for a restoration project?

The point is—we do everything humanly possible to offer you the finest previously-owned Mercedes-Benz. So much so, in fact, that our excellent selection of SLs and SLCs comes remarkably close to achieving the perfection of the new models.

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News & Notes

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THE AMERICAN CONSERVATORY THEATRE presents

A MONTH IN THE COUNTRY
(1923)

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 Nelder in recognition of their steadfast friendship and support

Associate Director: EUGENE BARONE

Production Manager: HENRY MAY

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LAMANN

The cast

Natalya ELIZABETH HURDO

Rakitin PETER DONAT

Anna ANNE LAWDER

Liudmilla BARBARA DICKINSON

Schaaf BRUCE WILLIAMS

Kolya AARON REMICK

Beliajev THOMAS OGLESBY

Shpilevsky RAYE BIRK

Vera HEIDI HELEN DAVIS

Arkady WILLIAM MCKEREIGHAN

Boleshov GERALD LANCEASTER

Kolya LIBBY BOONE

Matvey PETER DAVIES

Saratov JEFFREY ALLIN

The Ukraine DOUGLAS BARRON

Shpilinskaya DONALD LUK

Novikova MICHAEL REGAN

Understudies

Rakitin: Michael Winters; Shpilevsky: Gerald Lancaster; Arkady: Richard Denison; Boleshov: Sydney Walker; Beliajev: Michael X Martin; Schaaf: Isaiah Whittington, Jr.; Matvey: Roberton Smith; Anna: Candace Barnett; Natalya: Susan E. Paterson; Liudmilla: Joy Caillin; Vera: Janice Garcia; Kolya: Cynthia Snipes; Kolya: David Bransttien.

Stage Manager: RAYMOND S. GIN

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

There will be one ten-minute intermission.

For further information, contact REGENCY TRAVEL SERVICE 1030 Post Street, Suite 16B San Francisco, California 94109 or Phone (415) 966-4621.
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Lizavetta BARBARA DIRICKSON

Kolya BRUCE WILLIAMS

Beliyev ARON REMICK

Shpilevsky THOMAS OGLEBsy

Veres HEIDI HELEN DAVIS

Arkady WILLIAM MCKEREIGHAN

Boleslavitch GERALD LANCaster

Katyia LIBBY BOONE

Matvey PETER DAVIES

Sermalov JEB-REY ALLIN

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

There will be one ten-minute intermission.

understudies

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Arkady—Richard Denison; Boleslavitch—Sydney Walker;
Beliyev—Michael X. Martin; Schafal—Isiah Whitlock Jr.;
Matvey—Robertson Smith; Anna—Candace Barnett; Natalya—
Susan E. Pellegri; Lizavetta—Joy Carroll; Verto—Janice Garcia;
Katyia—Cynthia Gikes; Kolya—David Branstien.

Stage Manager: RAYMOND S. GIN

Elizabeth Hudson and Peter Donat

Hedie-Join Davis (left) and Hudson

Raye Bird and Barbara Dirickson

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‘A MONTH IN THE COUNTRY’: TURGENEV’S REAL-LIFE MENAGE À TROIS

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

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

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

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Past: Portrait of Ivan Turgenev with a list in Russian of his short stories, novels and plays.

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

In A Month in the Country the 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 Natalla and her 17-year-old ward Vera fall in love with the young man. To complicate matters, Natalla is also loved by Rakitin. Natalla's husband assumes incorrectly that Rakitin is the object of his wife's current obsession, and Natalla incorrectly assumes that Vera is a serious rival for the tutor's affections.

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

In spite of its gentle, even harmless portrayal of an impossible love triangle, 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 Natalla as a widow rather than a wife. The play was not produced until 1872, nearly a quarter century after its composition.

—David J. Skal

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


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DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN
A.C.T.'S YOUNG CONSERVATORY SETS TOURING SHOWS FOR 1978-79

Three touring productions designed to introduce young people to the excitement of live theatre will be offered this season by the American Conservatory Theatre's Young Conservatory. Performed by young people for young audiences, Three Tales from Japan, Winnie the Pooh and Inside-Out will be available for performance throughout the Bay Area from November to May.

Inspired by A.C.T.'s recent visit to Japan, Robin Hall's Three Tales from Japan brings to life Japanese folklore with three classic stories: Monotone, the Peach Boy, Yorishime Taro and the Princess of the Sea and The Magic Fan. The trio of humorous and provocative tales will be available to Bay Area schools and civic groups throughout the month of November.

A.A. Milne's perennial favorite Winnie the Pooh will be offered in a dramatic version during the months of March and April. The entire gallery of Milne characters—Pooh, Tigger, Eyore, Piglet, Rabbit, and Christopher Robin—are included in this all-time children's classic.

The season's final production, Inside-Out, is a lively, original theatrical collage of music, verse and verse created by Laura Dols with and for other young people of the Bay Area. Inside-Out will accept bookings during the months of April and May.

Productions last approximately 50 minutes, the length of an average class period. Additional information, including specific booking dates, fees and production requirements may be obtained by writing or calling

Candice Barrett
American Conservatory Theatre
450 Geary Street
San Francisco 94102
(415) 771-3600

Booking will be confirmed on a first-come, first-served basis.

SAN FRANCISCO FOUNDATION AWARDS A.C.T. $50,000 FOR TWO SHOWS

American Conservatory Theatre general director William Ball and Martin Paley, executive director of the San Francisco Foundation, jointly announced at a recent press conference a grant of $50,000 to A.C.T. from the Foundation to partially underwrite the resident company's productions of The Winter's Tale and A.H. Wilderness.

The Winter's Tale, which officially opened the 1978-79 season under William Ball's direction, will utilize half the grant money in its interpretation of Shakespeare's romance as a mythical, thrilling and fantasy Public performances in rotating repertory continue throughout the season and the play is also included in A.C.T.'s popular Student Matinees Program.

A.H. Wilderness, which joined the repertory Oct. 31 after making its initial debut during A.C.T.'s summer tour to Hawaii and Japan, is Eugene O'Neill's only comedy and the playwright's most frequently produced play. The remainder of the San Francisco Foundation funding contributed to its pre-production and support of the repertory performances scheduled during this season.

The San Francisco Foundation, a highly diversified regional collection of trusts, helped begin A.C.T.'s Student Matinee Program a decade ago, and has provided funds to subside reduced ticket rates for schools.

Paley explained their funding position in relation to A.C.T. ("The Foundation tests an interest and responsibility to support the arts in the Bay Area and we see A.C.T. as the principle vehicle for professional theatre here.

In thanking Paley and the San Francisco Foundation for their continuing support of the company and especially for generous funding of The Winter's Tale and A.H. Wilderness), Ball said, "Programs and projects made possible by the San Francisco Foundation are among the most creative and gratifying we have ever undertaken."
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SAN FRANCISCO FOUNDATION AWARDS A.C.T. $50,000 FOR TWO SHOWS

American Conservatory Theatre general director William Ball and Martin Paley, executive director of the San Francisco Foundation, jointly announced at a recent press conference a grant of $50,000 to A.C.T. from the Foundation to partially underwrite the resident company's productions of The Winter's Tale and An, Wilderness.

The Winter's Tale, which officially opened the 1978-79 season under William Ball's direction, will utilize half the grant money in its interpretation of Shakespeare's romance as a mythic, time-honored fantasy. Public performances in rotating repertory continue throughout the season and the play is also included in A.C.T.'s popular Student Matinee Program.

An, Wilderness, which joined the repertory Oct. 31 after making its initial debut during A.C.T.'s summer tour to Hawaii and Japan, is Eugene O'Neill's only comedy and the playwright's most frequently produced play. The remainder of the San Francisco Foundation funding contributed to its pre-production and support of the repertory performances scheduled during this season.

The San Francisco Foundation, a highly diversified regional collection of trusts, helps begin A.C.T.'s Student Matinee Program a decade ago, and has provided funds to subsidize reduced rate tickets for schools. Paley explained their funding position in relation to A.C.T.: “The Foundation tests an interest and responsibility to support the arts in the Bay Area and we see A.C.T. as the principle vehicle for professional theatre here.”

In thanking Paley and the San Francisco Foundation for their continued support of the company and especially for generous funding of The Winter's Tale and An, Wilderness, Ball said: “Programs and projects made possible by the San Francisco Foundation are among the most creative and gratifying we have ever undertaken.”

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

William Peterson (Bart) and Sydney Walter alternate as Scrooge in A Christmas Carol, returning to A.C.T. for a third consecutive holiday presentation.

"The walls and ceiling were so hung with liveries, that looked like a perfect grove...and such a mighty blaze was roaring up the chimney...Heaped on the floored were turkeys, geese, game, poultry, prawns, great joints of meat, 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 steeling bowls of punch that made the chamber dim with their delicious steam." Charles Dickens' immortal celebration of the holiday season, A Christmas Carol, is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by fireideses 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 re-visited the Yuletide ritual, which had sadly declined in the depression and gloom of 1943. In fact, it could be argued that Dickens invented, or at least re-invented the Christmas celebration as we have come to know it in modern times.

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

The story of the miscreant Scrooge and his miraculous change of heart did stUl the magic (and the hoped-for magic) of Christmas past, present, and to come. It carries the message to all people—men and women, boys and girls—to be touched by the spirit of Christmas, and, like Scrooge, uncover their secret, buried selves. Enduring, colorful, populated with strikingly believable characters and spiced with a plummy seasonal seasoning, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is proud, once more, to present a spirited, "fire-side rendition" of Dickens' sentimental favorite, made possible again through the generous sponsorship of the Standard Oil Company of California.

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THIRD ANNUAL GALA 'ELEGANT CELEBRATION OF CHRISTMAS' SET FOR HOLIDAY SEASON

The third annual Elegant Celebration of Christmas to benefit the American Conservatory Theatre is scheduled for Nov. 29 through Dec. 10 at the Galleria, a San Francisco design showcase. Again under the sponsorship of the California Association for A.C.T. and chaired by Mrs. John A. Vieter, the spectacular holiday event is expected to top last year's total attendance of 20,000.

Featuring original Christmas table designs by local and national celebrities, Christmas trees by famous decorators and personalities and tours of the 100 designer showrooms of the Galleria, Elegant Celebration of Christmas will be open daily from 10 a.m. to 4 p.m. A gala invitational preview party will officially open the elaborate display on Nov. 28 with dramatic holiday pageantry presented throughout.

The dazzling array of yuletide tree decor and unique table settings created and executed by leading Bay Area hosts and hostesses, noted designers and top show business and other personalities features varied themes. Traditional, modern and Christmas "international," highlighting festive displays worldwide, join with a special multi-faceted exhibit depicting characters, noted or notorious, from the Early California Borax and King days. Silver treasures belonging to San Francisco's founding families are included in this exquisite presentation.

Among the hosts and hostesses to be represented are: the Mines, Louis Cuberian, Phillip Armour, Charles de Limur, Gordon Garty, John W. Mailliard III, Gardner Mein, the Honorable George R. and Mrs. Moscone, the James H. Dunbar, the Matthew Kellys, Cyril Maginn, Pat Montandon, Grace Kennan Warncke, and many others.

Among the designers presenting displays are Van Arnold, Bill Black, Angelio Donghia, Billy Gaylord, Kenneth Jay Lane, Anthony Machado, Oscar de la Renta, Giorgio San Angelo, Michael Taylor and Michael Vincent of Micky's.

Participating celebrities include: Caryl Channing, Faye Dunaway, Kathryn Crosby, Peggy Fleming, Vivian Vance, Dina Merrill, Cliff Robertson, Dina Shore, James Wyeth, Mrs. Bos Scaggs, Kirk Douglas, the John Cassavettes, the Francis Coppola, the Bob-Hopes, Lena Horne, Bobby Short, Cliff Robertson, the Frank Sinatra, Robert Stack and Elizabeth Taylor, among others.

Tax-deductible tickets are on sale in advance at all Macy's stores and may also be obtained at the door. Additional information and group discount rates may be obtained by calling (415) 771-3880.

Continuous courtesy cable car shuttle service will operate from Macy's Union Square to the Galleria throughout the 12-day event, starting at 10 a.m. and closing at 7 p.m. The major stores participating in the Elegant Celebration of Christmas include Tiffany & Co., Gump's, I. Magnin and Joseph Magnin.

WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut in 1981 with Chakhov's 'Little Known' Broadway production of 'The Tea Room.' His production of 'The Lord of the Rings' was chosen the best production of the year by New York critics. He has directed several plays for the New York City Opera and his 1980 television production of 'The Tea Room' won the Emmy Award for Best Direction.

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

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., is the producer of Charlie's Aunt and Our Town and has been seen during A.C.T.'s first two seasons. Hastings has directed numerous productions for A.C.T., and has been on the board of directors of the American Conservatory Theatre since 1968. He is the producer of Margery Kempe, Eulogy for George Dillon and directed the National touring company of Oliver! He has served as a guest director in concerts and regular theatre companies and for three summers as a resident director of The Eugene Oregon Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Shakespeare's 'The Merchant of Venice'. Banquo in Frank Rich's 'The Hound of the Baskervilles' and directed the English-language premiere of the hit Soviet play 'Valentine and Valentine' and last season's All the Way Home, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A. and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years as a resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hostage, Antony and Cleopatra, 'Othello', Paradise Lost, The Merchant of Venice, The Taming of the Shrew, Misalliance, The Caucasian Chalk Circle, The Trojan Women, The Emperor Jones and produced 'The Person Singular', the world premiere of Tennessee Williams' 'This Is An Entertainment!' and Recently Understood Eulogy, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness, which toured Hawaii and Japan this summer. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including 'An Enemy of the People', A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

EDITH MARKSON (Director of Development) is a founding member of the American Conservatory Theatre and has served as Vice President of the A.C.T. Board of Trustees. She is also the founder and recipient of the American Conservatory Theatre's Miss Martin Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. She staged the American production of Sir Michael Redgrave in Shakespeare's 'The Merchant of Venice', and directed Frank Rich's 'The Hound of the Baskervilles' and directed the English-language premiere of the hit Soviet play 'Valentine and Valentine' and last season's All the Way Home, which toured to Hawaii and Japan this summer.

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

TOM MOORE (Resident Director) is best known as the director of Grease, now in its seventh year, the longest running show in Broadway, and the Broadway musical Oliver. Here with the Andrews Sisters for which he received an Emmy nomination. He began his association with A.C.T. last season with the West Coast premiere of Julius Caesar and his Knick Knock. Recent productions include Our Town at the Smithsonian's Folklife Festival. A.C.T. is the director of The Match and American Theatre and 'Twas the Night Before Christmas, which toured to Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival, Marcus and the American Conservatory Theatre of Verona, Titus Andronicus, Henry V, Love's Labour Lost, The Alchemist and Room Service as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he

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

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the Phoenix Theatre and Circle in the Square. For the Circle he staged Shaw's Man and Superman starring George Grizzard, McLerie's Tartuffe starring John Wood and Tammy Grimes, Margaret Rurais' Days in the Trees starring Mildred Dunnock and The Importance of Being Earnest starring Maggie Smith. For the Phoenix he directed his own translation of Molieres Don Juan Act 1. "De Fer, Rules of the Game, and They Knew What They Wanted. For APA he staged Man and Superman, Right You Are, The Wild Duck, The Misaniberg and The Show Off seen at Stanford with Nancy Walker. Porter also directed the Phoenix productions of The Importance of Being Earnest and James Stewart later seen with Gig Young and Shirley Booth in San Francisco and The School for Wives, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of Private Lives for which Grimes received a Tony. He has directed more than 100 productions at leading regional theatres including the Tyrone Guthrie, the Mark Taper Forum, the Shakespeare Festival in both Stradford, the Kennedy Center, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series he has directed Rules of the Game, A Touch of the Poet and End of Summer.

LAIRD WILLIAMSON (Stage Director) who staged and co-adapted a C.P. Taylor play at A.C.T. also directed The Match and Titus Andronicus to Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival's Hamlet and Titus Andronicus, and the American Conservatory Theatre of Verona, Titus Andronicus, Henry V, Love's Labour Lost, The Alchemist and Room Service as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he

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JAMES M. MCKENZIE: Executive Producer has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1989 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 plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is director of the League of Resident Theatresan, 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 member of the board of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association, and consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITMA, 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 recently appointed for his sixth year to the Advisory Panel of the National Endowment for the Arts.

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EDITH MARSHON: Director of Development is a founding member of the American Conservatory Theatre and has served as Vice President of the A.C.T. Board of Trustees. She was the creator and executive producer of the Eugene O'Neill Theater Conference in Connecticut and the Square Valley Community Writers. She staged the American production of Sir Michael Redgrave in Shakespeare's Taming of the Shrew. She was awarded the 2010 Tony Award for Best Direction of a Play for her work on balcony. The film won her a Tony Award for Best Direction of a Play, and her work on the film was featured in the American Theatre Magazine, where she was named one of the top 10 directors of 2010.

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LAIRD WILLIAMSON: Stage Director of the second season, who directed and co-adapted A Christmas Carol at A.C.T. also directed The Matchmaker for Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespeare Festival, he directed the 2005 production of Verona, Titus Andronicus, Henry V, Love's Labour Lost, The Alchemist and Room Service as well as appearing in many roles at the Pacific Conservatory of the Performing Arts he

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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 Marriage of the Witching, Morstein (a ritual theatre piece based on Macbeth), The Winter's Tale and played the role of Pontius Pilate in the world premiere production of Robert Pat- rick's play, Judas. He directed Don Pasquale and The Portuguese Inn two seasons ago for Western Opera and staged The Taming of the Shrew for Old Globe Theatre in San Diego. He has been seen in A.C.T. in such productions as Cyranoe de Berge- ric, King Richard III and The Ruling Class and staged A.C.T. Plays In Progress program production of The Honeys and Animals. Are Passing From Our Lives.

THE ACTING COMPANY

CANDACE BARRETT directs the San Francisco Young Company as well as other productions in addition to performing with A.C.T. and appearing in a feature film on the set of the film "Honeymoon in Vegas." She has appeared in numerous other productions as well as in the film "Nurse in Love." In "The King," she appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist University. In San Francisco at the Oregon Shakespeare Festival he directed The Importance of Being Earnest and A Midsummer Night's Dream, and played the title role in Hamlet and Mercutio. In 1978 he directed the play that made him famous, The Merchant of Venice and Thomas More in A Man for All Seasons. Among his many roles at A.C.T. are David Bates in Equus, Henry Carr in The Cherry Orchard, Gremio in The Taming of the Shrew, Roderigo in Othello and Boniface in Hotel Paradiso.

LIBBY BOONE, who studied at the University of Chicago, is the daughter of the late great photographer, Leo Call, and has appeared in many plays and films. She is currently appearing in "The King," and is also appearing in the world premiere production of "A Christmas Carol," as Nurse Sweeney in The National Health and Great- Great-Grammar in All the Way Home. She has appeared in "The Importance of Being Earnest," and "A Midsummer Night's Dream," as well as in the plays in Progress production of "The Three Penny Opera."

JOSEPH BROWN, now in his 8th season with A.C.T., made his Broadway debut in "You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in the Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company and has been in "The Show Off" with George Grizzard and Jesse Jackson. Landes, and the A.P.A. Phoenix and Eastern University tours of "The Misanthrope" and "Exit the King." He appeared for three seasons with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

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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 Minister of the Wedding, Miroslav (a ritual theatre piece based on Macedo, The Winter’s Tale) and played the role of Pontius Pilate in the world premiere production of Robert Pat- rick’s play, Judas. He directed Don Pasquale and The Portuguese Inn two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. He has been seen in A.C.T. in such productions as Cynara de Ber gelman, King Richard III and The Ruling Class and staged A.C.T. Plays in Progress program production of The Foxes and Animals Are Passing From Our Lives.

THE ACTING COMPANY

CANDACE BARRETT directs the Young Company in addi- tion to performing with the company. A.C.T. appeared in Pillars of the Community, Hurstie, Street Scene, This Is an Entertainment, Esau, Valentia and Valentia, All the Way Home, The National Health and Peer Gynt. She has studied at Northwestern University and taught children’s theatre at Southwestern Methodist University. For the Mil- waukee Repertory Theatre she was seen as Varya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Mid- summer Night’s Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 8th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway productions. A featured actor in Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company and has toured in The Show Off with George Grizzard and Jesse Royce Landis and the APA-Phoenix Eastern University tour of The Misanthrope and Exit the King. He appeared for three summers with San Diego’s Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. five seas- on ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Midsommer Night’s Dream. In his role as Varya in The Cherry Orchard, and at the Oregon Shakespearean Festival he played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet.

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

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Play- right Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, in The National College Theatre Festival, appearing in Morgan A Night of Cycles at the Kennedy Center for the Performing Arts, at The Old Globe Theatre, San Diego, and in the world premiere of The Taming of the Shrew and Timon of Athens during the 1977 season. A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and the N.E.T. production of The Taming of the Shrew.

RICHARD DENTSON, born and raised in Toronto, joined the A.C.T. profes- sional training program in the fall of 1976. Active in the theatre while still a high school student, Denton’s early roles included Titus in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and in Teenagers in Space in the August Moon. Recently an actor with the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in Antony and Cleopatra to Lucullus in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Midsummer Night’s Dream, Henry VI, Part Three.
BARBARA DIRICKSON joined A.C.T. as a member of the training program seven years ago and has appeared at the Curran, the Actors Playhouse, The Custom House, the Guild of Artists and the Mill Valley Playhouse. She was last seen as the Witch in The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, The Caucasian Chalk Circle, Love's Labour's Lost and All the Way Home. She is at work on a film version of her own novel and has been seen as Rosalind in As You Like It with the San Francisco Shakespeare Festival, and has appeared at the 5th Stage with Sada Thompson at the Westport Country Playhouse in Shay.

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

LAWRENCE HECHT is now in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, California; the Irish Repertory Theatre, New York; the Shakespeare Festival, Grand Comedy Festival and the Elkins Theatre of Berkeley. An Associate Director at A.C.T., he co-directed the production of Richard III with the House of Bernarda Alba. He played Macbeth in The Hostage, Rosaline and the Love's Labour's Lost and Regan in King Lear. He also has appeared in 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, Rhode Island, has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View from the Bridge, Nellie Mooney in A Christmas Carol, and Antonia in Valentina. At San Jose State University she received her Master of Arts degree in Theatre Arts and spent his past year teaching voice and diction at the University of San Francisco. He also teaches in A.C.T.'s Young Conservatory.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tanagra for the Oregon Shakespeare Festival and Burt Reynolds in The Skin of Our Teeth at the La Jolla Playhouse. Recently, he has served as Visiting Director and artist with the Square Dance Writers Conference, the Utah Shakespeare Festival, the Actors Theatre of Phoenix, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mint Theatre Company. He is the associate director with the A.C.T. company director and directs student projects for the Advanced Training Program.

ANN LAUGER, an original member of the A.C.T.'s Workshop, graduated from Stanford University. In New York she studied with Kiyoko Okada and with Olivia de Berardinis. She has appeared in New York and regional productions and has received several awards. Her new show, "America," will be presented at the New York City Center for the Performing Arts. She is currently working on a new musical, "The Music of Love," with John Korty, director of The Music School.
BARBARA DIRICKSON joined A.C.T. as a member of the training program seven years ago and has appeared in Cyndie de Bergerac's THE HOT L BOSTON, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, The Magician's Nephew, The Songbird, Of Mice and Men, and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, All That Jazz, and All The Way Home. She has also worked at the television and was seen as Rosalind in You Like It with the Marin Shakespeare Festival. She participated in a reading at Saba Thompson at the Weston Country Playhouse in Shady.

KATE FITZMAURICE, who joined the company last season, continues her third season as company voice coach at 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 Juillard School in New York. At the University of Michigan Repertory Theatre, in Ann Arbor she was seen as an instructor and an acting intern. She is also currently an acting intern at the Minneapolis Institute of Arts, 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.

LAWRENCE HICKS is now in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Oregon, as well as the Utah Shakespeare Festival, the Grand Comedy Festival and the Shakespeare Theatre in Berkeley. An Associate Director, he continued his work as an acting intern and director for the 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.

LESLEY HICKS, who hailed 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, Ophelia in Hamlet, and Rosalind in As You Like It. She has recently appeared in a guest role with the Oregon Shakespeare Festival and as Cleopatra in Anthony and Cleopatra. She is a graduate of the Oregon Shakespeare Festival's program and has directed student projects for the Advanced Training Program.

SALEN VILLAR, the Cherry Orchard, Pillars of the Community, The Magician's Nephew, Of Mice and Men, and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, and All the Way Home. He has also directed student projects for the Advanced Training Program.

SABIN EPESTEIN directed The Cherry Orchard for the New Zealand Drama School, Tangente for the Oregon Shakespearean Festival and Last Campfire for the Oregon Shakespearean Festival and featured on American TV. He has been seen in Hadid, Alcazar, the Merchant of Venice, Peer Gynt, Peer Gynt, Peer Gynt, and Peer Gynt with S. J. Blogg. He has also directed student projects for the Advanced Training Program.

ANN LAWLER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied voice with Kalya Delesky and piano with Alice Henry. She sang with the New York Opera chorus in the performance of the Smetana Requiem and was an Associate Artist at P.G.A. in Santa Maria where she appeared in The Seal Woman and Snowboard. She has recently appeared in a guest role with the Oregon Shakespeare Festival and as Cleopatra in Anthony and Cleopatra. She is also a graduate of the Oregon Shakespeare Festival's program and has directed student projects for the Advanced Training Program.

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Michael X. Martin, a San Jose native, was seen this past summer as Hercules in the Pacific Conservatory for the Performing Arts' U.S. premiere of Thornton Wilder's The Alcestiad, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and in earlier PCPA productions of Ah, Wilderness! and Showboat (both directed by Allan Fletcher) as well as The Matchmaker of Chalfont. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

William Mekerichian joined the company last season after seven seasons at the Milwaukee Repertory Theatre, where he was seen as Tobias in a Delicate Balance, John Tarrington in Misalliance, Sandor Tural in The Play's the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman, and as five seasons at Baltimore Centre Stage, where he played major roles in Hamlet, The Birthday Party, Waiting for Godot, The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen as A.C.T. in Scapino, Julius Caesar, Sidney in Absurd Person Singular, Ah, Wilderness! and On the Waterfront. He has also been a member of the National Academy of Acting in New York City.

Thomas M. Nahwold has recently completed A.C.T.'s two-year Advanced Acting Program and joins the company after appearing in Ah, Wilderness! during A.C.T.'s tour to South Korea in November. He has been seen as a summer stock actor at the Utah Shakespeare Festival and the New York Shakespeare Festival. He was also a member of the National Academy of Acting in New York City.

Delores Y. Mitchell joined the company last season as a professional actor for over twenty years. He has appeared in A.C.T.'s recent productions of Love's Labour's Lost, The Cherry Orchard, and Julius Caesar.

Thomas Oglesby joined A.C.T. last season as a professional actor for over twenty years. He has appeared in A.C.T.'s recent productions of Love's Labour's Lost, The Cherry Orchard, and Julius Caesar.

Michael O'Guinn first tasted success with the Vancouver Opera in 1984 and has gone on to work with numerous opera companies across North America. He has appeared in A.C.T.'s recent productions of The Magic Flute, The Marriage of Figaro, and The Barber of Seville.

Frank Ottwell has served as the artistic director of the Alexander Technique since the company's beginning in 1966. He is a graduate of the Canadian Art Theatre in Montreal, the Voice School of St. Louis, and the University of New York and trained to teach at the American Center for the Alexander Technique in New York. He has a strong commitment to the work of Alexander and has been a member of the National Academy of Acting in New York City.

William Paterson, now in his fourth season with A.C.T., has been a professional actor for over thirty years. He has appeared in A.C.T.'s recent productions of Love's Labour's Lost, The Cherry Orchard, and Julius Caesar.

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

Mark Murphy, now in his fifth season with A.C.T., is in his second year of A.C.T.'s two-year Advanced Acting Program and joins the company after appearing in Ah, Wilderness! during A.C.T.'s tour to Japan this summer. He has previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Barbara, appearing in A.C.T.'s productions of The Pygmalion, A Streetcar Named Desire, and The Cherry Orchard.

Steven Rickert joined A.C.T. last season as a professional actor for over thirty years. He has appeared in A.C.T.'s recent productions of Love's Labour's Lost, The Cherry Orchard, and Julius Caesar.

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Michael X. Martin, a San Jose native, was seen this past summer as Hercules in the Pacific Conservatory for the Performing Arts’ U.S. premiere of Thornton Wilder’s The Alcestiad, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and in earlier P.C.P.A. productions of Ah, Wilderness! and Showboat (both directed by Allen Fletcher) as well as The Matchmaker of Chalfont. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

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

Mark Murphy, now in his second season at A.C.T., is a graduate of Baylor University, Texas, and has been seen here last year as Ken in The National Health, Geoffrey in Absurd Person Singular and Julius Caesar, A Christmas Carol and Hotel Paradise. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians and the Paycock and last year at the Intiman Theatre in Seattle as Wolf Sto, The Importance of Being Earnest and Ghosts.

Thomas M. Nahrwold has recently completed A.C.T.’s two-year Advanced Training Program and joins the company after appearing in Ah, Wilderness! during A.C.T.’s 1979 tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in Last of Mrs. Cheyney, Candida, The Madwoman of Chaillot and The Other Glory of Morrissey Hall and Allen at the Portland Playhouse, and in Wilde’s Parfumerie. He was the United States International University in San Diego, Nahrwold attended the University of Minnesota, Minneapolis, and has been seen at A.C.T. as Casca in Julius Caesar, Sidney in Absurd Person Singular and in Hotel Paradise and The National Health.

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

Thomas Oglesby joined the company last season after two years on TV and in the Advanced Training Program and was seen in Julius Caesar, The Master Builder, A Christmas Carol, Cat B.A., in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. He also teaches in A.C.T.’s Summer Training Program.

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

Frank Ottwell has served the company as its teacher of the Alexander Technique since the Conservatory’s beginning in 1965. In Pittsburgh he taught at the University of Pittsburgh’s School of Drama and he has been seen on Broadway with the Canadian Art Theatre in Montreal, the New York Shakespeare School in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexanderizing” A.C.T.’s actors, Ottwell teaches O’Guine in such productions as Three Sisters, Oedipus Rex, Merchant of Venice, Cyberde, The Cherry Orchard and Julius Caesar.

William Paterson, now in his twelfth season with A.C.T., has been a professional actor for over thirty years. He has appeared frequently on TV and made five national tours with his original one-man show, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are Kit Carson in The Time of Your Life, Caesar and Cleopatra and Julius Caesar, Grandpa Vanderhof in You Can’t

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**BONNIE TARWATER**, the company manager, has been with A.C.T. for two years in its advanced training program. She worked last year on the Geary stage as a substitute for Julia Caesar and played numerous roles in the company's productions, including Enemy, The Trojan Women, and The Winter's Tale.
Take It With You. George Moore in Jumpers, Ebenezer Scoogg in A Christmas Carol, Olave Champion-Cheney in Polly and Rosamond Brewster-Wright in Absurd Person Singular.

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was seen last year as Jane in Absurd Person Singular. She is also a member of the Actors' Touring Company and has appeared in 250 productions in the United States and Europe. Her credits include the role of Miss Emily in Miss Emily in tourist theater, the role of Miss Emily in Miss Emily in the park, and the role of Miss Emily in Miss Emily in the park.

RANDALL SMITH, who was seen last year in Julius Caesar, The Circle, A Christmas Carol, and The National Health, is from the Chicago area where he played such roles as Andy in The Star Spangled Girl, Gorden Stone in The Mind with the Dirty Man, Leandro in Scapino and worked in the Water Tower-Dry Lake's The Boy Who Stared James Farentino and the Goodman productions of Asper and Henry IV.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Epaulin in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The Miser, and Stanley in A Streetcar Named Desire. Andrew Wyke in Stech and Astron in Love and Vanya. He has appeared on Broadway as the lawyer in Tiny Alice, which he created with A.C.T. away from the Geary Stage, he has performed Shakespeare's King Lear, Don Bellinger in The Coliseum Nine, and an Evening of Comedy at Souvenir. His television credits include Hawaii 5.0, Nichols, Annie, Gunsmoke and several award-winning acting jobs.

ROBERTSON SMITH has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he played in Rome and Julius Caesar, Man and Superman, The Importance of Being Earnest and Edward II. He was seen at the Oregon Shakespearean Festival in Timon of Athens, Anthony and Cleopatra, Henry VI, Portia and A Midsummer Night's Sleep. Now in his second season with A.C.T., he has been seen in Julius Caesar, A Christmas Carol and Hotel Paradiso.

BONNIE TARPUMEROF is a French-trained actress who has worked with the A.C.T. for two years in its advanced training program. She was last seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National Health. She has appeared in several theater productions, including Enemies, The Trojan Women and TARPUMEROF is a French-trained actress who has worked with the A.C.T. for two years in its advanced training program. She was last seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National Health. She has appeared in several theater productions, including Enemies, The Trojan Women and TARPUMEROF is a French-trained actress who has worked with the A.C.T. for two years in its advanced training program. She was last seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National Health. 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PORTFOLIO DESIGNER

ROBERT BLACKMAN (Set and Costume Designer) holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, where he has served as associate designer for the Pacific Conservatory of Performing Arts in Santa Maria. During his seven seasons at A.C.T., Blackman's designs have included scenery for 25 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 period costumes for Paramount's forthcoming movie version of Star Trek.

RICHARD DEVIN (Lighting Designer) designed last season's Hotel Paradise, The Master Builder, and Julius Caesar, as well as The Bourgeois Gentleman the season before. He has designed for over 160 productions on Broadway and Off-Broadway, on film, television, and for opera, both on and off Broadway. Devin has worked extensively for regional theatre companies across the country, designing for over 90 regional theatre companies. He has also worked on television shows such as The King of Queens, Will & Grace, and The Simpsons.

F. MITCHELL DANA (Lighting Designer) has created lighting for over 140 productions, including 44 for A.C.T. He has designed lighting for productions at the Pittsburgh and Los Angeles Civic Light Operas, Canada's Stratford Festival, Seattle Repertory Theatre, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Alvin, and the Goodman. He has also worked on Broadway productions, including Once in a Lifetime (directed by Tom Moore, featuring Deborah May) and the current tour of The Last of Mrs. Cheyney with Deborah Kerr.

SLAVA'S ICE WORLD

HELEN MAY (Set Designer) makes his stage debut for A.C.T. on a society-and-ladies production of Cyrano de Bergerac. In addition to his theatrical work, May is an architect, an interior designer whose credits include acoustical design for Arturo Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright's Buffalo project. He has designed both scenery and costumes for film, theatre, and television, and his design affiliations have included the Metropolitan Opera, San Francisco Opera, ABC, NBC, and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim fellowship.

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ROBERT MORGAN (Costume Designer) is now in his seventh season at A.C.T., having created costumes for 20 productions here, including The Master Builder, Tiny Alice, Equus, Greek, Gabor, The Rosebud, and The Christmas Carol. He also designed costumes for the Marin Shakespeare 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 worked on television shows such as The King of Queens, and has designed for the Goodman Theatre, the Goodman, and the Goodman Light Opera Company. He is a graduate of Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGUR (Set Designer) returns for a fourth season at A.C.T. last year having designed Julius Caesar and Hotel Paradise, as well as The Matchmaker. The Bourgeois Gentleman, Othello, and Something's Afoot, which premiered at the Marin's Festival Theatre and went on to Broadway. A graduate of the University of California at Berkeley, Seger also served as director for the Broadway production of Butterflies are Free and several other Broadway productions. His other credits include numerous productions at the City College of New York, the Florida Playhouse, also in New York, the Westport Country Playhouse, the Orson Welles, and the Coconut Grove Playhouse in Miami, Florida.

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ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summer designing and teaching at the Pacific Conservatory of Performing Arts in Santa Maria, Calif. During his seven seasons at A.C.T., Blackman’s designs have included scenery for The Circle, 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.

DIRK EPPERSON, (Lighting Designer), received his M.F.A. from the Yale School of Drama and designed lighting for Waverly Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Heath. He has done lighting for the Philadelphia Com- pansers’ Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper- son also spent eight seasons with P.P.A. in Santa Maria and designed 16 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Old Globe Theatre at Old Globe in San Diego.

ROBERT FLETCHER (Costume 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. Fletcher’s has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter’s Tale, The Visit, Romeo and Juliet, and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Oth, Fish, Stas and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

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

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ROBERT MORGAN (Costume Designer) is now in his seventh season at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, Gentlemen, Othello, and Something’s Afoot, which premiered at the Marin Theatre Company. Morgan has also designed costumes for the Guthrie Theatre’s Dr. 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 Bar- bara, 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.

F. MITCHELL DANA (Lighting Designer) has created lighting for over 100 productions, including 44 for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, Canada’s Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Amman, the BAM Theatre Company, Alvin Alley Dance Company and many local off Broadway productions including Once in a Lifetime (directed by Tom Moore, featuring Debbie May) and the current tour of The Last of Mrs. Cheyney with Deborah Kerr.

RICHARD SEGERS (Set Designer) returns for a fourth season at A.C.T. last year his having designed Julius Caesar and Hotel Paradise, as well as the Matchmaker. The Bourgeois Gentleman, Othello, and Something’s Afoot, which premiered at the Marin Theatre Company and went on to Broadway. A graduate of Chile cago’s School of Art Institute, Seger also created sets for the Broadway production of Butterflies are Free and seven other Broadway productions. His other credits include numerous productions at The City College of New York and the University of New York. In New York, the Westport Country Playhouse, Othertown, Conn., and the Coconut Grove Playhouse in Miami, Fl.

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'ALTER EGO': A COMIC HURRICANE

San Francisco has never been a place to insist on sharp distinctions between the sexes. For years the city has been home to a variety of female impersonators, transvestite revues, drag shows, and other entertainments that deal playfully with the hazy borderline between "male" and "female" realities.

Rarely, however, has San Francisco seen anything like After Ego, a troupe of 12 female impersonators whose inspired lampoons of everything from grand opera to Edith Piaf have already taken European cities by storm. In fact, one German critic called the show, simply, "a comic hurricane."

The production will be given its American premiere at A.O.T.'s Marines' Memorial Theatre in November after a series of preview performances.

After Ego is the brainchild of Daniel Sander, and reflects the French director-choreographer's lifelong love affair with the dance. Subtitled "A Musical Fantasy in Two Parts," After Ego emphasizes classical ballet discipline with its loving parodies of the twin worlds of high art and popular entertainment.

From the first world, the audience is treated to elegant transvestite travesties of opera, ballet, and fairy tales. From the second world of modern show business, Sander has created breathtaking interpretations, half-serious, half-satirical, of such personalities as Josephine Baker, Shirley Bassey, Judy Garland, Liza Minnelli, Marilyn Monroe and others.

"Our show is purely entertainment," says Sander. "It is simply meant to amuse. We are not interested in philosophy, politics, social issues. People are fed up with political cabarets.

"Although a transvestite act, our show has nothing to do with the gay issues, either. We are actors, dancers, singers—in one word, craftsmen."

"But," says Sander, "if the audience senses a certain perserveness— all the better!"

San Francisco audiences will be the first outside Europe to experience the pervasiveness, the freshness, the only energy that has commanded standing-room crowds in Copenhagen, Munich, and Paris.

As one Danish critic said, "After Ego is a drag show—but it drags you up, not down."

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REID J. DAITZMAN

HOME: Stamford, Connecticut
AGE: 39
PROFESSION: Clinical psychologist
HOBBIES: Photography, poetry, jogging,
MOST MEMORABLE BOOK: “The Naked and the Dead” by Norman Mailer
LATEST ACCOMPLISHMENT: Received a Major Award from the Society for the Psychological Study of Social Issues for his investigation of the relationships between hormones and personality.
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