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TO THE AUDIENCE

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Special Thanks: To Laurel Meats; to A New Leaf Florist 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.

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Cover: Elizabeth Huddle and Peter Donat in *A Month in the Country*.
Photo by: William Ganstein



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THE AMERICAN CONSERVATORY THEATRE

presents

THE CIRCLE

(1920)

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 revived for the repertory by **DIRK EPPERSON**

the cast

Arnold Champion-Cheney, M.P.	DANIEL KERN
Footman	THOMAS M. NAHRWOLD
Mrs. Shenstone	KATHRYN CROSBY
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 Birk; Lord Porteous—William McKereghan; Butler—Sabin Epstein; Arnold—Thomas Oglesby; Edward Luton—Mark Murphey; Footman—Michael Winters; Mrs. Shenstone—Elizabeth Huddle; Lady Catherine Champion-Cheney—Penelope Court; Elizabeth—Susan E. Pellegrino

Stage Manager: **JAMES L. BURKE**

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'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, rejoins 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



W. Somerset Maugham

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 unforgiveable 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."

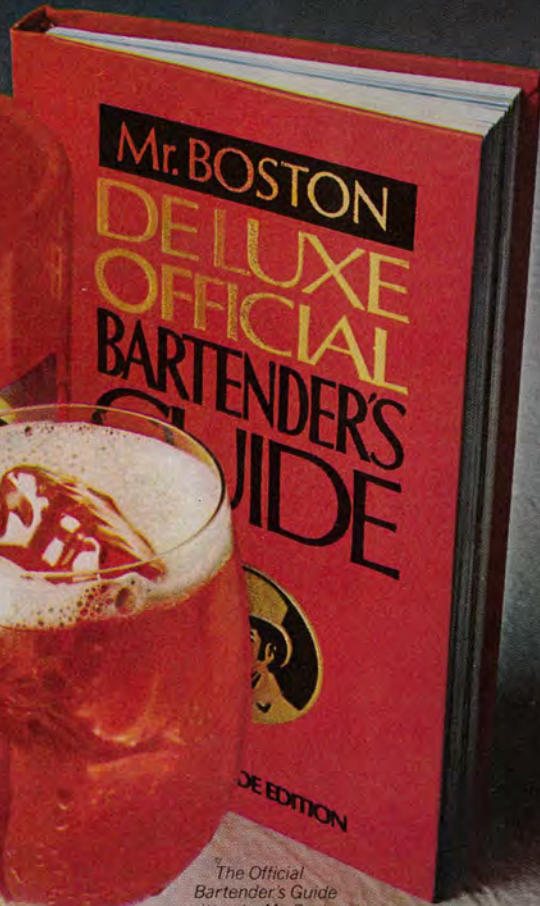
In *Remembering Mr. Maugham*, Garson Kanin wrote about his experience seeing the 1944 London production: "A play such as *The Circle*—stylish, graceful, winning—makes it. Above all, it has the attractive theme of continuing, continuous time—life goes on, we grow older, the human drama happens, then happens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



(Left to right) William Paterson, Marrian Walters and Sydney Walker return this season in their original roles.

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

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

Rather than continue his story as a tragedy, Shakespeare instead switches the scene to sunny Bohemia, where time heals old wounds and Perdita is raised in a simpler world of country rogues, sheep-shearing festivals, and natural 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



Daniel Kern and Cynthia Sikes

the play's trappings are pre-Christian, the story is pervaded 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.

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

—David J. Skal



A delightful song in sunny Bohemia is sung by the entire cast.

presents

THE WINTER'S TALE

(c. 1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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

Associate Director: LAWRENCE HECHT

Scenery by RICHARD SEGER

Costumes by ROBERT FLETCHER

Lighting by RICHARD DEVIN

Music by LEE HOIBY

Sound by TIMOTHY LANNAN

Dramaturge: DENNIS POWERS

Speech Consultant: EDITH SKINNER

Dance Consultant: DERF LaCHAPELLE

the cast

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

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

There will be one ten-minute intermission.

understudies

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

Stage Managers: JAMES HAIRE and JAMES L. BURKE

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THE AMERICAN CONSERVATORY THEATRE
presents

AH, WILDERNESS!

(1933)

by EUGENE O'NEILL

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

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

scene changers

Bruce Paul Abbott, Felecia Faulkner, Ann Gillespie
Jeff McCarthy, Michelle Morain, Gray Stephens

Act One

Scene I

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

Scene II

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

Act Two

Scene I

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

Scene II

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

Act Three

Scene I

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

Scene II

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

Scene III

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

understudies

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

Stage Manager: SUZANNE FRY

'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 change 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—patriotic, 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, 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 289 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.

In 1935, Metro-Goldwyn-Mayer filmed *Ah, Wilderness!* with Lionel Barrymore as Nat Miller and Wallace Berry, Spring Byington, Bonita Granville and Mickey Rooney in featured roles. Twelve years later, director Rouben Mamoulian remade the film



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

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 were 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 1975, 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 "valentine to America."



Will Rogers played Nat Miller in San Francisco and Los Angeles



The 1948 film *Summer Holiday*, with Mickey Rooney and Gloria de Haven.

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News & Notes

The TransACTION

Are you looking for a chic French apron to entertain your guests in? ... a smart canvas tote bag for shopping sprees? ... a t-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 paperback editions of the plays in the repertory, enamel stick pins and mini-pins, posters, key chains, address-dialers, personal notepaper 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 (or housing in exchange for services) an A.C.T. Conservatory student, please contact Jane Armittage at 771-3880.

WANTED: A Pair of Strong Legs & A Sunny Disposition

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

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

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

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

Don't Throw Away an Unused Ticket!

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

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 Amsterdam sidetrip; hotel accommodations; a cocktail party with leading world theatre personalities, backstage visits and stimulating discussion sessions. The tour will again be led by Professor Charles R. Lyons, chairman of Stanford's drama department, and also features five outstanding London theatre productions and a full-day 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) 956-1660.

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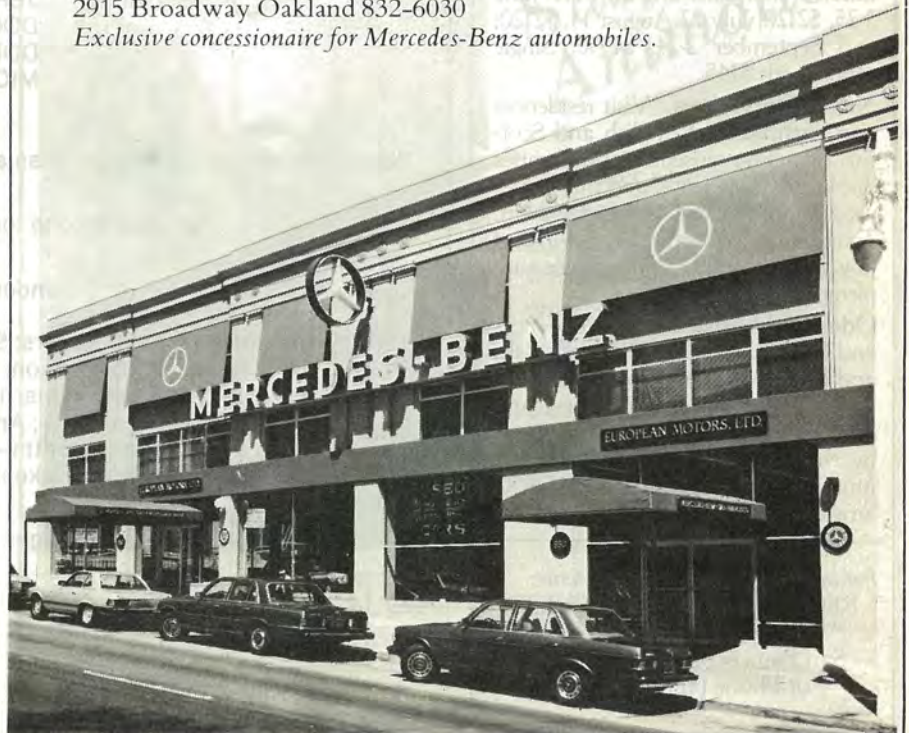
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Austrian Encounter. Visit Austria's art, history, literature, and music museums; palaces and municipal buildings; and churches. Outstanding sightseeing from Vienna to Linz, Salzburg, Innsbruck, Bregenz, Zell am See, Graz, and Vienna. Tour dates and rates are: May 6-28, \$1990; June 17-July 9, \$2155; and August 5-27, \$2155. Single supplement \$140.

Literary England. Visit English authors' residences and birthplaces; sites they used for models and settings; and museums and libraries displaying their relics. Special tour of Poldark Country sites in Cornwall. Tour dates and rates are: May 20-June 11, \$1930; July 8-30, \$1930; and Aug. 19-Sept. 10, \$1930. Single supplement \$215.

Spectacular Switzerland. Visit Switzerland's art, history, and literature museums and its historic sites. Outstanding sightseeing from Zürich to Basel, Bern, Geneva, Zermatt, Lugano, St., Moritz, Intrelaken, and Luzern. Tour dates and rates are: June 3-25, \$2120; July 22-August 13, \$2120; and September 2-24, \$1990. Single supplement \$145.

Novel Narratives. Visit residences and birthplaces of English and Scottish novelists; museums and libraries displaying their relics; and many sites used as models and settings by them. Tour dates and rates are: June 3-25 and July 22-August 13, \$1945. Single supplement \$205.

Odes and Sonnets. Visit residences and birthplaces of English, Scottish, and Welsh poets; several museums and libraries displaying their relics; and some sites used as models and settings by them. Tour dates and rates are: June 17-July 9 and August 5-27, \$1930. Single supplement \$200.

For brochures and information write:
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100 Pine Street, Suite 1340
San Francisco, California 94111
or Phone (415) 956-1671.

THE AMERICAN CONSERVATORY THEATRE

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A MONTH IN THE COUNTRY

(1850)

by **IVAN TURGENEV**

Adaptation by **WILLIS BELL**

Directed by **LAIRD WILLIAMSON**

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

Associate Director: **EUGENE BARCONE**

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Sound by **TIMOTHY LANNAN**

the cast

Natalya	ELIZABETH HUDDLE
Rakitin	PETER DONAT
Anna	ANNE LAWDER
Lizavetta	BARBARA DIRICKSON
Schaaf	BRUCE WILLIAMS
Kolya	AARON REMICK
Beliayev	THOMAS OGLESBY
Shpigelsky	RAYE BIRK
Vera	HEIDI HELEN DAVIS
Arkady	WILLIAM MCKEREGHAN
Bolshintsov	GERALD LANCASTER
Katya	LIBBY BOONE
Matvey	PETER DAVIES
Servants	JEFFEREY ALLIN, DOUGLAS BARRON, DONALD ILKO, MICHAEL REGAN

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

There will be one ten-minute intermission.

understudies

Rakitin—Michael Winters; Shpigelsky—Gerald Lancaster;
Arkady—Richard Denison; Bolshintsov—Sydney Walker;
Beliayev—Michael X. Martin; Schaaf—Isiah Whitlock Jr.;
Matvey—Robertson Smith; Anna—Candace Barrett; Natalya—
Susan E. Pellegrino; Lizavetta—Joy Carlin; Vera—Janice Garcia;
Katya—Cynthia Sikes; Kolya—David Bransten.

Stage Manager: **RAYMOND S. GIN**

'A MONTH IN THE COUNTRY' AT A.C.T.



Elizabeth Huddle and Peter Donat



Heidi Helen Davis (left) and Huddle



Raye Birk and Barbara Dirickson



Thomas Oglesby and Huddle



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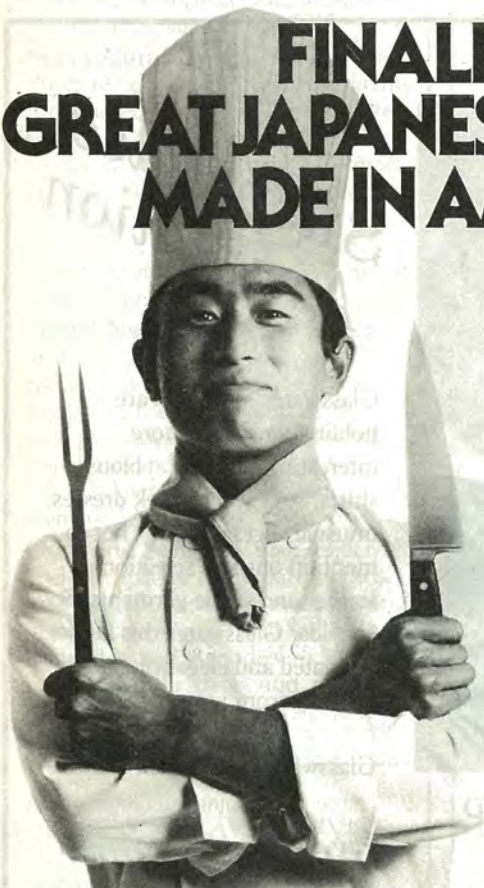
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'A MONTH IN THE COUNTRY': TURGENEV'S REAL-LIFE MENAGE À TROIS

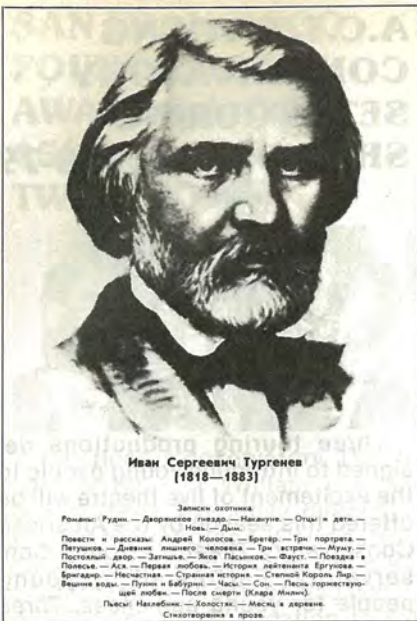
Like so many of the great Russian playwrights, Ivan Turgenev forged his literary reputation in realistic fiction rather than on the stage. The naturalism we associate with masterworks of the Russian theatre owes much to their authors' novelistic concerns with subtleties of human character instead of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

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

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



Elizabeth Huddle portrays Natalya, a character based on the French opera singer Mme. Pauline Viardot.



A portrait of Ivan Turgenev with a listing (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* 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 Rakitin. Natalya's husband assumes incorrectly that Rakitin is the object of his wife's current obsession, and Natalya incorrectly assumes that Vera is a serious rival for the tutor's affections.

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

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

—David J. Skal

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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: *Momotaro, the Peach Boy*, *Yuroshima 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, Eeyore, 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 theatre collage of music, prose and verse created by Lura Dolas 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:

**Candace Barrett
American Conservatory Theatre
450 Geary Street
San Francisco 94102
(415) 771-3880.**

Bookings 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 theatre company's productions of *The Winter's Tale* and *Ah, 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 mystical, metaphysical 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.

Ah, 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 subsidize reduced-rate tickets for schools. Paley explained their funding position in relation to A.C.T.: "The Foundation feels 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 *Ah, 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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Daniel Davis (center) in *A Christmas Carol*

A CHRISTMAS CAROL

by Charles Dickens

A.C.T. is proud once more to present this festive theatrical adaptation of Dickens's holiday favorite. The redemption of the seemingly irredeemable Ebenezer Scrooge is a heartwarming parable of mankind's infinite capacity for renewal. This new dramatic version of a sentimental favorite is made possible by the generous sponsorship of the Standard Oil Company of California.

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29 CAROL 8:00
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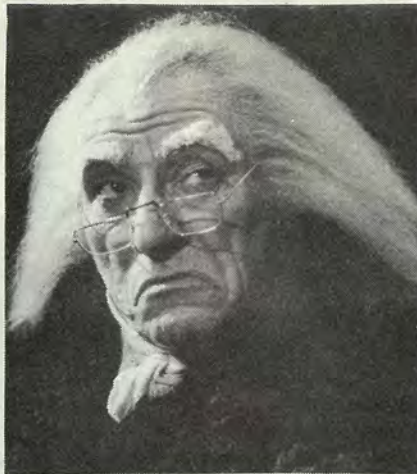
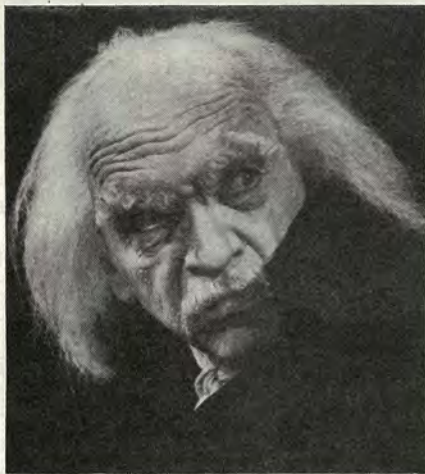
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A.C.T.'S FESTIVE 'A CHRISTMAS CAROL' RETURNS TO GEARY AS ANNUAL HOLIDAY EVENT



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

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

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

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

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

spirit. Accordingly, he created Ebenezer Scrooge—mean, miserly, money-loving—who embodied the mercenary indifference of the industrial age. Dickens then proceeded to subject his creation to a series of wonders and apparitions which finally penetrated the miser's heart with a spiritual radiance.

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

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

Enduring, colorful, populated with strikingly believable characters and spiced with a plummy seasonal seasoning, *A Christmas Carol* has more than demonstrated its appeal to young and old alike. A.C.T. is proud once more to present a spirited "fire-side rendition" of Dickens' sentimental favorite, made possible again through the generous sponsorship of the Standard Oil Company of California.



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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. Vietor, 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-table exhibit depicting characters, noted or notorious, from the Early California Bonanza 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 Mmes. Louis Cebrian, Phillip Armour, Charles de Limur, Gordon Getty, John W. Maillard III, Gardner Mein, the Honorable George R. and Mrs. Moscone, the James H. Dunbars, the Matthew Kellys, Cyril Magnin, Pat Montandon, Grace Kennan Warnecke, and many others.

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

Participating celebrities include: Carol Channing, Faye Dunaway, Kathryn Crosby, Peggy Fleming, Vivian Vance, Dina Merrill, Cliff Robertson, Dina Shore, James Wyeth, Mrs. Boz Scaggs, Kirk Douglas, the John Cassavetes, the Francis Coppolas, the Bob Hopes, Lena Horne, Bobby Short, Cliff Robertson, the Frank Sinatras, 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. daily. Other major stores participating in the *Elegant Celebration of Christmas* include Tiffany & Co., Gump's, I. Magnin and Joseph Magnin.



San Francisco's design showcase, The Galleria, will be the setting for the third annual *Elegant Celebration of Christmas*.



Chairing the spectacular holiday event, Mrs. John A. Vietor (right) confers with A.C.T. company member Kathryn Crosby and California Association for A.C.T. president Cyril Magnin at a recent planning luncheon.

WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director)

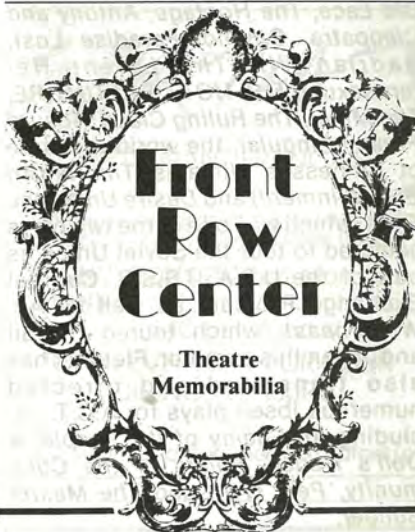


founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production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

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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, took



the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He has been reappointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (*Executive Director*), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numer-



ous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new riting. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American pro-

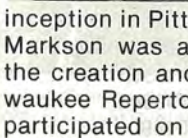
duction of Sir Michael Redgrave in *Shakespeare's People* and directed the Australian premiere of *The HOT L BALTIMORE*. He directed the English-language premiere of the hit Soviet play *Valentin and Valentina* and last season's *All the Way Home*, which toured to Hawaii and Japan this summer.

ALLEN FLETCHER (*Conservatory*



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

EDITH MARKSON (*Director of Development*) is a founding member of the American Conservatory Theatre and has served a Vice President of the A.C.T. Board of Trustees since its



inception in Pittsburgh in 1965. Mrs. Markson was also instrumental in the creation and growth of the Milwaukee Repertory Theatre, and has participated on many national arts

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

TOM MOORE (*Resident Director*) is



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

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 the Circle in the Square. For the Circle he staged Shaw's *Man and*

Superman starring George Grizzard, Moliere's *Tartuffe* starring John Wood and Tammy Grimes, Marguerite Duras' *Days in the Trees* starring Mildred Dunnock and *The Importance of Being Earnest*. For the Phoenix he directed his own translation of Moliere's *Don Juan*, *Chemin 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 Misanthrope* and *The Show Off* seen at Stanford with Nancy Walker. Porter also directed the Phoenix productions of *Harvey* with Helen Hayes 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 the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyrone Guthrie, the Mark Taper Forum, the Shakespeare Festivals in both Stratfords, 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 Christmas Carol* at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening With Tennessee Williams*.

For the Oregon Shakespearean Festival he directed *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist* and *Room Service* as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he

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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 Member of the Wedding*, *Warrior* (a ritual theatre piece based on Macbeth), *The Winter's Tale* and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, *Judas*. He directed *Don Pasquale* and *The Portuguese Inn* two seasons ago for Western Opera and staged *The Taming of the Shrew* for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as *Cyrano de Bergerac*, *King Richard III*, and *The Ruling Class* and staged A.C.T.'s Plays in Progress program productions of *The Healers* and *Animals Are Passing From Our Lives*.

THE ACTING COMPANY

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

JOSEPH BIRD, now in his 9th season with A.C.T., made his Broadway debut in *You Can't Take It With You* and appeared in 10 off-Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the APA-Phoenix Eastern University tour of *The Misanthrope* and *Exit the*

King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

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



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



JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 22 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill



Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *Mackerel* for the Berkeley Stage Company.

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



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



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



Carol, *Hotel Paradiso* and the N.E.T. production of *The Taming of the Shrew*.

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



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



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



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BARBARA DIRICKSON joined



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

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

PETER DONAT has appeared at



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

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

SABIN EPSTEIN directed *The Cherry*



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

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

KATE FITZMAURICE, who joined the



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

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

JANICE GARCIA returned to A.C.T.



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

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

BENNET GUILLORY joined the



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

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

LAWRENCE HECHT is now in his fifth



season with the company after two years with the Advanced Training Program. He has performed or directed with the

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

LESLIE HICKS, who hails from Providence, R.I., has



worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in *A View*

From the Bridge, Hodel in *A Fiddler on the Roof*, Hedy LaRue in *How to Succeed in Business Without Really Trying*, June in *Gypsy*, Eleanor Dale in *The Utter Glory of Morrissey Hall* and Sarah Brown in *Guys and Dolls*. While a member of the A.C.T. training program, she took roles in conservatory productions of *Awake and Sing*, *The Trojan Women*, *A Midsummer Night's Dream*, *A Servant of Two Masters*, and others. Hicks is also an alumna of Cal State, Northridge.

ELIZABETH HUDDLE made her professional



debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her

seventh season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *THE HOT L BALTIMORE*, *Mrs. Maurant in Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)*, Joan in *Knock Knock* and Marcelle in *Hotel Paradiso*, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon.



Kern was First Narrator in Berlioz' *Beatrice and Benedict*, directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include *Desire Under the Elms*, *The Merry Wives of Windsor*, *Peer Gynt*, *The Taming of the Shrew*, *The Cherry Orchard*, *Cyrano de Bergerac*, *Street Scene*, *Jumpers*, *Othello*, *Equus*, *A Christmas Carol*, *The Bourgeois Gentlemen*, *Julius Caesar*, *All the Way Home* and *The National Health*.

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



This season he will also be teaching the techniques of stage combat for the conservatory.

ANN LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Katya Delakova and phonetics with Alice



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

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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 Madwoman of Chaillot*. At the California Actor's Theatre in Los Gatos, Martin acted in the premiere of William Hamilton's *Save Grand Central*, directed by Edward Hastings, *Wild Oats* and *Henry VI*. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.



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



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



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

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



THOMAS M. NAHRWOLD has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after appearing in *Ah, Wilderness!* during A.C.T.'s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of *Candide*, *The Madwoman of Chaillot*, *The Utter Glory of Morrissey Hall* and Allen Fletcher's *Ah, Wilderness!* In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in *The Tempest*, *Much Ado About Nothing* and *Measure for Measure*.



THOMAS OGLESBY joined the company last season after two years in the Advanced Training Program and was seen in *Julius Caesar*, *The Master Builder*, *A Christmas Carol* and heard in *Absurd Person Singular*. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts.



His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.

MICHAEL O'GUINNE first tasted theatre in an 8th grade production of *The Pajama Game*. Since then, he has worked in theatre in a variety of capacities, including that of running crew

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

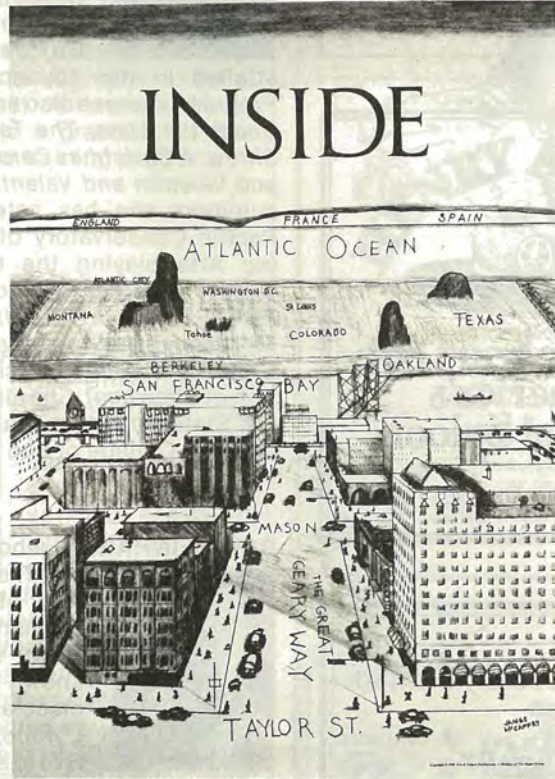
FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the

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

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

original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are: Kit Carson in *The Time of Your Life*, Caesar in both *Caesar and Cleopatra* and *Julius Caesar*, Grandpa Vanderhof in *You Can't*

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



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



CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as *Columbo*, *Police Woman*, *All that Glitters*, and *Captains and the Kings* (with Richard Jordan and Patty Duke Astin) as well as national com-



mericals. She studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Celia in *Hatful of Rain* and Mrs. Whitefield in *Man and Superman*.

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



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



BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as a citizen in *Julius Caesar* and as a visitor in *The National Health*, and has played numerous roles in Conservatory productions, including *Enemies*, *The Trojan Women* and *I*



Remember Mama. This past summer Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of *Romeo and Juliet*. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.


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

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 500 productions including *The Tender Trap* on Broadway with Robert Preston and opposite Sid Caesar in *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in *THE HOT L BALTIMORE* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* for fourteen months at the On Broadway Theatre. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

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

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

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




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DESIGNERS

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

RICHARD DEVIN (*Lighting Designer*) designed last season's *Hotel Paradiso*, *The Master Builder*, and *Julius Caesar*, as well as *The Bourgeois Gentleman* the season before. He toured with the company last summer, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of *The Contractor*, later seen on PBS television. At the Williams-town Theatre Festival his more than 35 productions as both lighting designer and general manager include *Cyrano de Bergerac*, *Arturo Ui* and *After the Fall*. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technical production at the University of Washington School of Drama.

F. MITCHELL DANA (*Lighting Designer*) has created lighting for over 180 productions, including 44 for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, Canada's Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep. the Ahmanson, the BAM Theatre Company, Alvin Ailey Dance Company as well as many on and off Broadway productions including *Once in a Lifetime* (directed by Tom Moore, featuring Deborah May) and the current tour of *The Last of Mrs. Cheyney* with Deborah Kerr.

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

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

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

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



Costume sketches for *Ah, Wilderness!* by Robert Morgan

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

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

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

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'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 *Alter 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.C.T.'s Marines' Memorial Theatre in November after a series of preview performances.

Alter 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," *Alter 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 Minelli, 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 cabaret.

"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 perverseness—all the better!"

San Francisco audiences will be the first outside Europe to experience the perverseness, the freshness, the zany energy that has commanded standing-room crowds in Copenhagen, Munich, and Paris. As one Danish critic said, "*Alter Ego* is a drag show—but it drags you up, not down."

KGO personalities pictured below: Bob Trebor, Ronn Owens, Jim Eason, Owen Spann.



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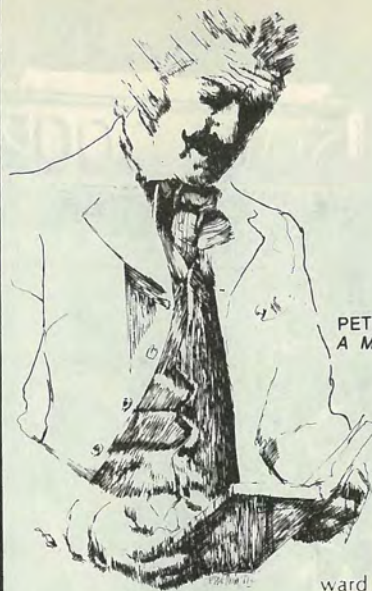
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		MONTH 8:00	TALE 8:00	WILDERNESS 8:30	MONTH 8:30	MONTH 8:30	MONTH 8:30	MONTH 8:30	MONTH 8:30
6	7	8	9	10	11	12	13	14	15
TALE 8:00	WILDERNESS 8:00	TALE 8:00	WILDERNESS 8:00	MONTH 8:30	WILDERNESS 2:30	TALE 8:30	WILDERNESS 2:30	TALE 8:30	WILDERNESS 2:30
13	14	15	16	17	18	19	20	21	22
NO PERF	MONTH 8:00	WILDERNESS 8:00	CIRCLE 8:00	TALE 8:30	CIRCLE 2:30	WILDERNESS 8:30	CIRCLE 2:30	WILDERNESS 8:30	CIRCLE 2:30
20	21	22	23	24	25	26	27	28	29
CIRCLE 8:00	CIRCLE 8:00	MONTH TALE 2:00	NO PERF	CIRCLE 8:30	WILDERNESS 2:30	TALE 8:30	WILDERNESS 2:30	TALE 8:30	WILDERNESS 2:30
27	28	29	30						
MONTH 8:00	CIRCLE 8:00	CAROL 8:00	CIRCLE 8:00						

DECEMBER

				1	2
				WILDERNESS 8:30	CAROL TALE 2:30
4	5	6	7	8	9
CAROL 8:00	MONTH 8:00	CIRCLE 2:00	CAROL 8:00	WILDERNESS 8:30	CIRCLE 2:30
		WILDERNESS 8:00			CAROL 8:30
11	12	13	14	15	16
CIRCLE 8:00	CAROL 8:00	WILDERNESS 2:00	TALE 8:00	CAROL 8:30	WILDERNESS 2:30
		CAROL 8:00			CIRCLE 8:30
18	19	20	21	22	23
CAROL 8:00	CAROL TALE 2:00	CAROL 2:00	CAROL 2:00	CAROL 2:00	CAROL 2:30
		CIRCLE 8:00	WILDERNESS 8:00	CAROL 8:30	CAROL 8:30
25	26	27	28	29	30
NO PERF	TALE 8:00	WILDERNESS 2:00	MONTH 8:00	WILDERNESS 8:30	MONTH TALE 2:30
		CAROL 8:00			TALE 8:30
31					
TALE 2:00					
WILDERNESS 8:00					

SUNDAY

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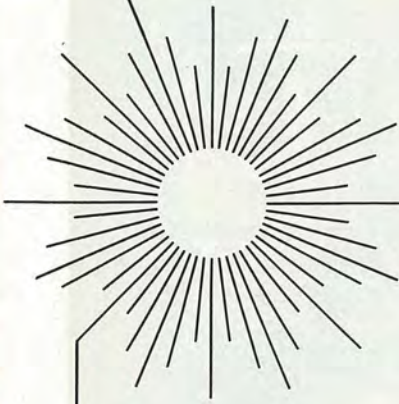
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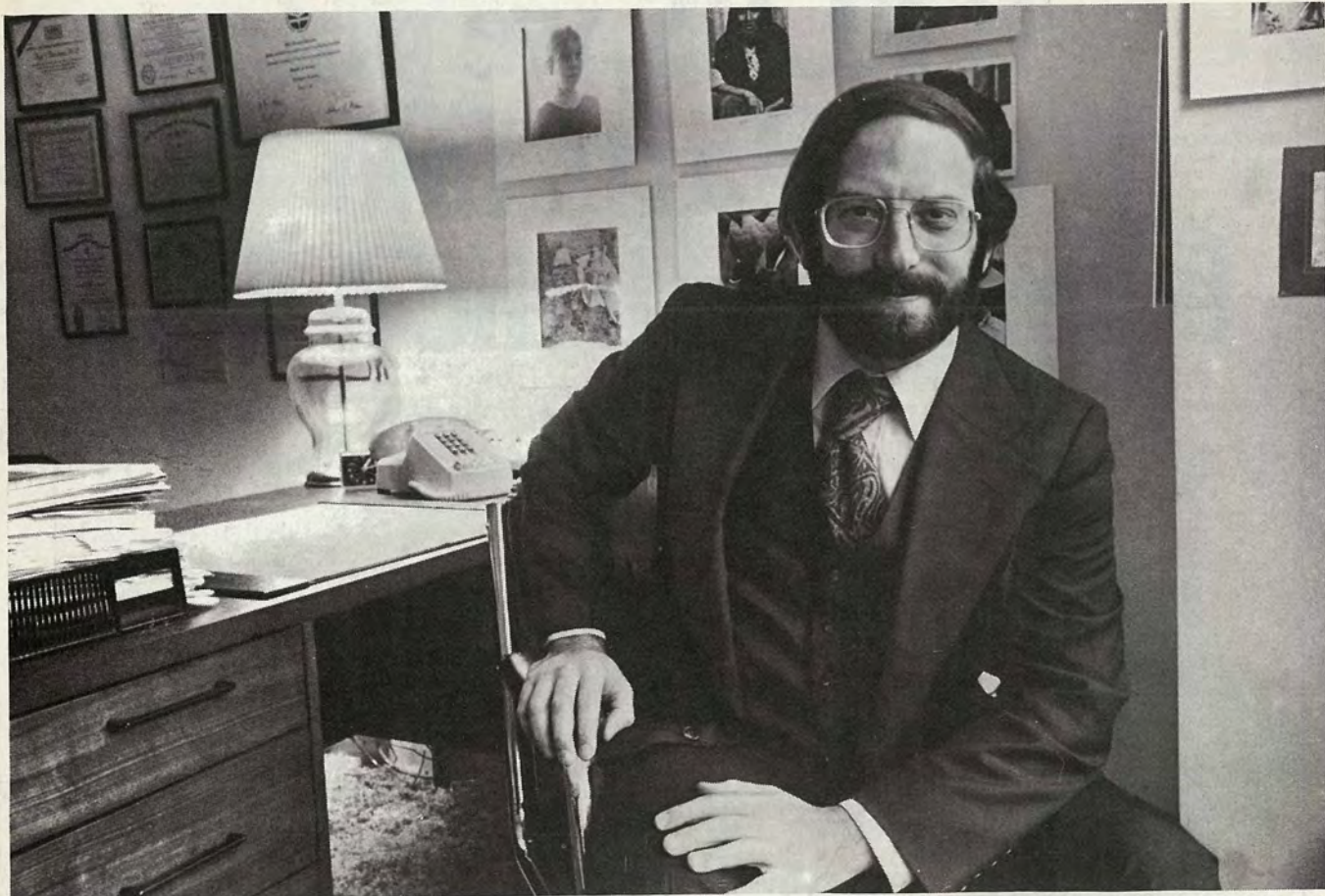
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