**DEWAR'S PROFILES**  
**(Pronounced Do-ers “White Label”)**

**ARLENE PORTNEY**

**HOME:** Meadowbrook, Pennsylvania  
**AGE:** 27  
**PROFESSION:** Concert pianist  
**HOBBIES:** Mountain climbing, model-railroading, squash.  
**MOST MEMORABLE BOOK:** “Ada” by Vladimir Nabokov.  
**LATEST ACCOMPLISHMENT:** First American woman ever to have won first prize in a major international piano competition: The Prix Palais, Paris, France.  
**QUOTE:** “I’ve always felt that art is to be cherished. It convinces us of the dignity of life, and that for which civilizations have been remembered.”  
**PROFILE:** Sensitive, gifted and thoroughly dynamic. A true romantic. She’s committed to making music more accessible to everyone.  
**SCOTCH:** Dewar’s “White Label”

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GEORGES FESYDEAU: A 19TH CENTURY FRENCH NEIL SIMON

At the beginning and again at the end of his career, he concentrated on the one-act form but he is remembered for his full length works. These
began in 1892 and continued over two decades, forming an almost unbroken chain of hits. They include Hotel Paradiso (produced in 1894) and A Fles in Her Ear (1907), which opened the 1965-1969 repertory season at A.C.T. (A.C.T.'s production, directed by Gower Champion, also played a limited engagement on Broadway in repertory with the company's Three Sisters and Tony Alice during the summer of 1969.)

Feydeau's plays rely heavily on the classical elements of farce: mistaken identities, disguises, chase scenes and physical humor. They are constructed as intricately as jigsaw puzzles. Every piece of action, every line of dialogue is essential, and each appears in precisely the right place for its maximum humorous impact. His comedies can be said to follow a formula—the principal characters are brought together in a place where none of them should be, and spend much of the play avoiding being seen by the others—and, to this extent, can be called "well-made." This designation is usually used in a derogatory way but, in the case of Feydeau, it should be noted that no comedy writer in this century has ever succeeded as completely in the genre in which he was master.

Most of his plays begin with one character determined to have an affair with another. Very quickly, however, this desire is overtaken by a mere wish to survive the fast-paced events which the playwright propels into action almost from the opening curtain. As Time Magazine's reviewer, Louis Kronenberger, noted when Hotel Paradiso opened on Broadway in 1957, the play's theme is "sex first but not, in the long run, foremost. Eventually slapstick and speed become more important than sex. The bed, in such goings on, is only a prop; the actual objective is bedlam. Feydeau's plays divide into three periods, based on his changing attitudes toward women. In Hotel Paradiso and the other comedies from his first period, the important female characters are middle class, married and basically content when their husbands provide them with a comfortable home. During the second period, women are usually unmarried and being kept by men who must shower them with money and lavish gifts to receive their favors. In the final period of his work, females—married or not—are positively shrewish. Angelique, the unpleasantly overbearing wife of Boniface in Hotel Paradiso, foreshadows the women Feydeau would depict in his later plays.

Feydeau's attitude toward women changed as his own marriage went

Continued on page 6
GEORGES FLEYDEAU: A 19TH CENTURY FRENCH NEIL SIMON

Paris at the turn of the century was the most exciting city in the world, and no one knew this better than the Parisians, "La belle époque"—the 1890s— included the art of Toulouse-Lautrec, Degas, Renoir, Manet, Monet, Cézanne and Van Gogh; the music of Debussy, César Franck, Saint-Saëns and Massenet; the literature of Zola, du Maupassant, Anatole France, Maupassant, Verlaine and Mallarmé. Paris could boast of having the world's tallest building, the Eiffel Tower, which opened in 1889; and was called "the city of light" for its early and widespread use of electricity.

Although theatre historians today remember the 1890s in Paris for André Antoine and his experiments with realism at the Théâtre-Libre, most French people of the day had never heard of him. The popular stages were dominated by the acting of Sarah Bernhardt; romantic tragedies like Rostand's Cyrano de Bergerac (1897) and the farce comedies of Feydeau.

Georges Feydeau was the Neil Simon of France. Immensely popular with commercial audiences, he sometimes had as many as five hits running simultaneously in the capital and dozens of road companies touring the provinces. During his lifetime and for 20 years after his death in 1921, Feydeau's plays were looked upon as frivolous, escapist fare, much in the way that most television situation comedies are dismissed today. Then, in 1941, the prestigious Comédie-Française began including his works in their permanent repertoire. Today he is acknowledged as the greatest writer of French comedy since Molière.

Feydeau wrote a total of 38 plays, eight in collaboration with Maurice Desvallières, a moderately popular playwright and friend. Feydeau also used other collaborators on three occasions. However, the jointly produced works are almost indistinguishable from those which Feydeau wrote alone. Clearly, Feydeau was the dominant creative force in the partnerships.

At the beginning and again at the end of his career, he concentrated on the one-act form but he is remembered for his full length works. Three began in 1892 and continued over two decades, forming an almost unbroken chain of hits. They include Hôtel Paradisso (produced in 1894) and A Fils de la Région (1907), which opened the 1965-1966 repertory season at A.C.T. (A.C.T.'s production, directed by Gower Champion, also played a limited engagement on Broadway in repertory with the company's Three Sisters and Tony Alice during the summer of 1969.)

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Feydeau's attitude toward women changed as his own marriage went

Continued on page 6.
sour. In 1898, when he was 26, he married Marianne Caroline-Duran, the beautiful and wealthy daughter of one of France’s best known portrait artists. The playwright was having financial difficulties at the time, these were straightened out with the help of his new wife’s dowry. The couple stayed together for 20 years, but fought with increasing frequency as time passed. After a particularly violent quarrel, in which he accused his wife of trying to drive him mad, Feydeau moved out of their house and into a hotel, where he lived for the next ten years.

During this time he did, in fact, go mad. His writing suffered. He began collecting perfume bottles and famous paintings which he gilded all around his hotel room. His friends became frightened at the deep swings of his moods. In 1919 he was put into a sanitarium, where he died two years later.

Some scholars have theorized that Feydeau’s mental difficulties may have been present for much of his life, and influenced his writings. Many of his themes, they believe, are actually serious ones, turned humorous by his unpredictable outlook on them. One example they cite is Martin’s speech impediment in Hotel Paradiso. (Veteran A.C.T. audience members will recall a character with a similar affliction, portrayed by the late Michael O’Sullivan, in A Flea in Her Ear.)

“His plays possess the progression, the force and the violence of tragedy,” Feydeau editor, Marcel Achard, has said. “They possess its inescapable fatality. Witnessing tragedy, we choke with horror. Witnessing Feydeau, we choke with laughter.”

—Margaret Opposta

‘HOTEL PARADISO’ ON STAGE & FILM

Enjoying a posthumous revival of his farcical comedies during the 1960’s, Feydeau’s Hotel Paradiso opened in London on May 2, 1956 with Sir Alec Guinness in the leading role and a cast including Irene Worth and Martin Hunt.

A subsequent New York opening (April 11, 1967) found Bert Lahr as the Indomitable Boniface and Angela Lansbury, making her Broadway debut, in the role Worth originated in London. The virtual walk-on part (although he had two lines to speak) of the Turkish schoolmaster was played by the then unknown James Coco.

Guinness repeated his role in the 1966 film of Hotel Paradiso, produced and directed by Peter Glenville. Although its first-run showing was extremely brief, it seems to have attracted its own "underground" audience via late-night TV and movie houses featuring special "vintage" offerings. Gina Lollobrigida and Robert Morley also starred in the cinema version, photos from which are included here.

Gina Lollobrigida, Robert Morley, Peggy Mount, Leonard Breslau, Alec Guinness

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THE AMERICAN CONSERVATORY THEATRE

JULIUS CAESAR

by WILLIAM SHAKESPEARE

Directed by EDWARD PAYSON CALL

With profound gratitude for his guidance and friendship, the members of the American Conservatory Theatre respectfully dedicate this production to Mr. Cyril Maginn

Associate Director: EUGENIO BACONE
Secretary: RICHARD SCHRADER
Costumes: JOHN GOODWIN
Lighting: RICHARD DEVIN
Casting: BART BURKE
Casting Secretary: BART BURKE
Stage Manager: THOMAS W. SMITH
Stage Managers: HOWARD M. SMITH

THE CAST

Julius Caesar: SYDNEY WALKER
Mark Antony: DANIEL KOPF
Casca: JAMES R. WINKLER
Brutus: DANIEL DAVIS
Cassius: RAY REYNIERS
Parthia: THOMAS O'LEARY
Enobarbus: LAWRENCE WRIGHT
Cimber: J. STEVEN WHITE
Casca: FRANK O'BRIEN
Pompey: BENNET TULLOCH
Balbus: RANDALL SMITH
Octavius: ERNEST MESSERI
Lucius: MARK HOFF
Lear: ROBERT SMITH
Casca: GEORGE LEONARD
Pindar: JOE DUGGAN
Pompey: LAWRENCE WRIGHT
Enobarbus: LAWRENCE WRIGHT
Brutus: DANIEL DAVIS
Cassius: RAY REYNIERS
Octavius: ERNEST MESSERI
Antony: JAMES R. WINKLER
Pompey: RANDALL SMITH
Casca: GEORGE LEONARD
Brutus: DANIEL DAVIS
Cassius: RAY REYNIERS
Octavius: ERNEST MESSERI

A NOTE ON 'JULIUS CAESAR'

The death of Julius Caesar in 44 B.C. was a decisive event in world history with issues at stake ranging from questions of republican versus totalitarianism to personal gain versus the public good.

Julius Caesar was written after Shakespeare's Henry IV, Parts I and II, and Henry V, and just before his most intense tragic dramas such as Hamlet and Othello. It is likely that he was preoccupied by the tragic irresolution of experience, reflected in the ambivalent atmosphere of Julius Caesar. Shakespeare in his profoundly plumbed the depths of the political animal," says director Edward Payson Call, "I think he knew as much about politics and politicians as Sam Rayburn did, and he also knew to be the world's greatest poet and dramatist."

The play takes place when Rome was gaining power in the entire Mediterranean area. The last king had been ousted several hundred years earlier but the word still held unattractive connotations for a Roman. Military leaders such as Caesar with his large and loyal army, were a threat to the Senate. Consequently, the Senate sent Pompey, a former ally of Caesar, with an army against him which resulted in civil war. Caesar was finally triumphant and virtually controlled Rome for the following four years until his assassination.

His death unannéehsed deaths and yet more civil war. The conspirators, who ostensibly wished to protect the republic, actually caused its downfall. Of that dubious lot Call comments, "Many of the characters lose contact with their real selves because their social images are so important... There's a tremendous sense of what one place in history will be."

The earliest notice of a production of Julius Caesar is at the Globe Theatre on September 21, 1668. From the Restoration until about the middle of the 18th century, the play was constantly produced, attracting a great many famous actors to the leading roles but its production history during the 19th century is rather spotty. It has been frequently revived in the 20th century with one of its most famous American productions by Orson Welles in New York in 1937. There have been several film versions, one of the most interesting in 1953 with James Mason, John Gielgud and Marlon Brando.

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A NOTE ON
ALL THE WAY HOME

When James Agee died in 1955 at the age of 49, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

Yet, only three years later, his name was a household word. He was on the best-seller lists, his earlier books were being rushed back into print and collections of his film reviews and screenplays were in great demand.

This turnaround came when his autobiographical masterpiece, A Death in the Family, was published posthumously in 1957 and received a Pulitzer Prize the following year.

Set in Knoxville, Tennessee, in 1915, the novel tells of a young husband and father’s death in a freak car accident, from the perspective of his six-year-old son. (Agee lost his father under identical circumstances at the same age.)

A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on Studio One, Philco Playhouse, Goodyear Playhouse and Playhouse 90. He retitled his play All the Way Home. It also won a Pulitzer Prize in 1981 and became one of the most talked-about shows in New York that season.

Since it was neither a musical nor a comedy, business initially was slow. It stayed open because the public—celebrities and theater-goers from all walks of life—rallied behind the show with a spontaneous word-of-mouth effort. This was so unusual that All the Way Home was dubbed “the miracle on 44th Street.” Ultimately, the play found its audience and ran for nearly a year.

Though All the Way Home looks at the impact of sudden death on the survivors, its mood is uplifting. “It emphasizes that each of us is part of an extended family—not only a mother, a father and a child, but all the generations who have gone before and all those who will follow,” Director Edward Hastings says. “The play examines how a child develops his own awareness of his own life. In doing so, it tells our attention to the beauty and strength that being part of the family of man gives us.”

—Margaret O’Brien

James Agee

Tad Mosel

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

(by TAD MOSEL)

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT
Scenery by RALPH FUNKELLO
Costumes by CATHY EDWARDS
Lighting by DIRK EPPERSON
Bound by BARTHOLOMEW RAGO

The cast

Rufus Follet	DAVID BRANSTEN
Boys	ESTANIELAU G. B. BAUTISTA II
JOSHUA WILLIAM POLLOCK
VINCENT RUBINO
JAY O. SANDERS
BARBARA DIRKICKSON
J. STEVEN WHITE
CANDACE BARRETT
CANDACE BARRETT
JOSEPH BIRD
MARRIAN WALTERS
ANDY TUNNELL
LIBBY BOONE
PELENCO COURT
ANN BOWDEN
LIBBY BOONE
JOY CARLINO
ANNE LAWDER
WILLIAM PATIERSON
DANIEL KINN
DELORES V. MITCHELL
Victoria

The action takes place in and around Knoxville, Tenn., in June of 1915.

There will be two ten-minute intermissions.

understudies

Jay Follet—David Hasted; Mary Follet—Libby Boone; Ralph Follet—Bruce Williams; Sally Follet—Diane Bauriger; John Henry Follet—Sydney Walker; Jessie Follet—Kate Fittmanson; Aunt Sadie Follet—Diane Bauriger; Great-Great-Grandmama—Held Helen Doris; Catherine Lynch—Elizabeth Hulick; Aunt Hannah Lynch—Ruth Kobi; Joel Lynch—Thomas O’Bystr; Andrew Lynch—Marc Murphy; Victoria—Kate Fittmanson; Rufus Follet—Andy Tunnell; Boys—Greg Henry, Jim Wilson—Jason William Pollock

Stage Manager: SUZANNE FRY
A NOTE ON 'ALL THE WAY HOME'

When James Agee died in 1956 at the age of 49, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

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A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on Studio One, Playhouse 90 and Playhouse 90. He retitled his play All the Way Home. It also won a Pulitzer Prize in 1961 and became one of the most-talked-about plays in New York that season.

Since it was neither a musical nor a comedy, business initially was slow. It stayed open because the public—celebrities and theatre-goers from all walks of life—rallied behind the show with a spontaneous word-of-mouth effort. This was so unusual that All the Way Home was dubbed "the miracle on 44th Street." Ultimately, the play found its audience and ran for nearly a year.

Though All the Way Home looks at the impact of sudden death on the survivors, its mood is uplifting. "It emphasizes that each of us is part of an extended family—not only a mother, a father and a child, but all the generations who have gone before and all those which will follow," Director Edward Hastings says. "The play examines how a child develops his own awareness of this from within. In doing so, it calls out our attention to the beauty and strength that being part of the family of man gives us."

—Margaret Oobas

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

(1960)

by TAD MOSEL

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT
Scenery by RALPH FUCIGNOLA
Costumes by CATHY EDWARDS
Lighting by DIRK EPPERSON
Sound by BARTHOLOMEO RAGO

About the cast:

DAVID BRANSTEN
ESTANIELA C. B. BAUTISTA II
JOSHUA WILLIAM POLLOCK

VINCENT RUBINO
JAY O. SANDERS
BARBARA DIRICKSON
J. STEVEN WHITE
CANDACE BARRETT
JOSEPH BIRD
MARRIAN WALTERS
ANDY TUNSELL
LIBBY BOONE
PENELOPE COURT
ANN LAWDER
JOY CARLIN
WILLIAM PATTERSON
ANDREW LYNN
DANIEL KEIN
VICTORIA
DELORES V. MICHTEL

The action takes place in and around Knoxville, Tenn., in June of 1915.

There will be two ten-minute intermissions.

understudies:

Jay Follet—David Hudson; Mary Follet—Libby Boone; Ralph Follet—Bruce Williams; Sally Follet—Diane Sailer; John Henry Follet—Sydney Walker; Jessee Follet—Kate Frimoney; Aunt Sade Follet—Diane Sailer; Great-Grandma—Heidi Doris; Catherine Lynch—Elizabeth Hubbard; Aunt Hannah Lynch—Ruth Kobart; Joel Lynch—Thomas Ogg; Andy Lynch—Mark Murphy; Victoria—Kate Frimoney; Rufus Follet—Andy Tunnell; Boys—Glen Henry, Jim Wilson—Joshua Williams Pollock

Stage Manager: SUZANNE FYI
THE AMERICAN CONSERVATORY THEATRE

THE MASTER Builder

by HENRIK IBSEN

Translated and Directed by ALLEN FLETCHER

In recognition of their great belief in humanity and in the art of the theatre, this production is dedicated to Mr. and Mrs. Renn Zaphirooulos

Associate Director: JOY CARLIN
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by BARTOLOMEO RAGO

The cast

Halvard Solness... PETER DONAT
Aline Solness, his wife... ANNE LAWDER
Dr. Hernal... MICHAEL WINTERS
Knut Brovik... JOSEPH BIRD
Ragnor Brovik... DANIEL KERN
Kaja Fosli... SUSAN E. PELLEGRINO
Pekka Dirda... BARBARA DREDD
Peneboe Court, AARON JOYCE
Juliananne Numbers... WENDY WOOLERY TIECK
Donna Snow... LESLIE HICKS
Kerry Lee Korf... MAI REHIY
Mary... DOT CARLO
Wayne Alexander, Thomas Oglesby, Bruce Williams
Maurice Workmen

Students... DAN BUTLER, NATHAN HAAS

The action takes place in Halvard Solness's house.

ACT I  Solness's office

ACT II A sitting room adjacent to the office

ACT III A veranda

There will be two ten-minute intermissions.

understudies

Halvard Solness—Dennis Desk, Knut Brovik—Gerard Lancaster,
Dr. Hernal—Lawrence Neccy, Ragnor Brovik—Mervin Butler Ford,
Kaja Fosli—Libby Snowe

Stage Manager: RAYMOND S. GIN

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THE AMERICAN CONSERVATORY THEATRE

THE MASTER BUILDER

by HENRIK IBSEN

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Associate Director: JOY CARLIN
Scenery by RALPH FUGICELLO
Costumes by ROBERT MORGAN
Lighting by RICHARD DEVIN
Sound by BARTLOMEO RAGO

THE CAST

Halvard Solness: Peter Donat
Aline Solness: Anne Lawder
Knut: Michael Winters
Einar: Joseph Bred

In the American Conservatory Theatre production of The Master Builder, by Henrik Ibsen, the title character, Halvard Solness, a self-made architect, is portrayed by Peter Donat. The play, set in a formerly magnificent house, chronicles Solness's descent into madness as he tries to reconstruct the past and create a new world. His rise to prominence, however, is marked by his obsession with building and his isolation from those around him. The play explores themes of ambition, creativity, and the destructive nature of unchecked power. In this production, the setting and costumes are designed to reflect the grandeur and decay of the architect's past, while the lighting and sound design enhance the atmospheric intensity of the performance. The production is dedicated to the ideals of its patrons, Mr. and Mrs. Renn Zaphiropolous, who have supported the theatre's mission. The cast members bring their individual styles and interpretations to their roles, creating a compelling and thought-provoking experience for the audience.
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A NOTE ON ‘THE CIRCLE’

James R. Winker and Marian Walters in 'The Circle'

“Considering how foolishly people act and how pleasant they pride, perhaps it would be better for the world if they talked more and did less,” said W. Somerset Maugham in 1982. The Circle is a superbly entertaining expression of this thought.

The Circle made its debut in 1921, with Maugham’s artistic and commercial success firmly established. His novel Of Human Bondage was published in 1915, but the author was already well recognized as a playwright. In 1907 he had four plays running simultaneously in London’s West End. Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham’s plays.

The nucleus of the story told in The Circle is expressed in this statement made by Maugham in his notebook. “For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a fantastic situation.” The Circle tells a tale of people made ridiculous by their extremities of behavior, or misbehavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry, but he was hardy fond of the gentility themselves, even though this was the class to which he belonged. His biographer Karl Pfeiffer says of him: “He always played the part of the reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly.”

None of the characters in The Circle is painted in a particularly flattering light. Even the elder Champion-Cheney, who seems closest to the author himself, is found to be grossly in error as the curtain falls. But whatever his attitude towards his characters may be in his novels and dramatics, an author’s contempt for his characters does not make for good comedy. Maugham is too much the showman to allow any such contempt to interfere in The Circle.

On the subject of humor, he says: “The laugh must be sought for its own sake. The audience should not be allowed to ask, do such things happen? They should be content to laugh. In comedy more than ever must the playwright exact a willing suspension of disbelief.”

Maugham saw a play as an active collaboration between playwright, actors, director and audience. “The emotions of the audience,” he said, “its interest, its laughter, are part of the action of the play.” Join in. Enjoy.

THE AMERICAN CONSERVATORY THEATRE

THE CIRCLE

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Sound by BARTHOLOMEW RAGO

the cast

Arnold Champion-Cheney, M. F. Footman
Mrs. Shenstone
Elizabeth
Edward Lutton
Gilive Champion-Cheney
Butler
Lady Catharina Champion-Cheney
Lord Porleus

JAMES R. WINKER
RANDALL SMITH
ELIZABETH HUDDLE
DEBORAH MAY
DAVID HUDSON
WILLIAM PATERSOM
MICHAEL WINTERS
MARRAN WALTERS
SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

understudies


Stage Manager: JAMES L. BURKE

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A NOTE ON 'THE CIRCLE'

"Considering how foolishly people act and how unpleasantly they prate, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1932. The Circle is a superbly entertaining exposition of this thought. The Circle made its debut in 1921, with Maugham's artistic and commercial success firmly established. His novel Of Human Bondage was published in 1915, but the author was already well recognized as a playwright. In 1907 he had four plays running simultaneously in London's West End. Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays. The nucleus of the story told in The Circle is expressed in this statement made by Maugham in his notebook. "For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a fictional situation." The Circle tells a tale of people made ridiculous by their extremities of behavior, or misbehavior, in pursuit of what they think is love. Maugham was fond of drawing his characters from the British gentry, but he was hardy fond of the gentry themselves, even though this was the class to which he belonged. His biographer Karl Pfeiffer says of him: "He always played the part of the reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly."

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James R. Winkler and Marian Walters in the Circle

THE AMERICAN CONSERVATORY THEATRE

presents

THE CIRCLE

(by W. SOMERSET MAUGHAM)

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEW RAGO

the cast

Arnold Champion-Cheney: M.P. Footman
Mrs. Shenstone: Elizabeth
Edward Luton: William Paterson
Glive Champion-Cheney: David Hudson
Lady Catherine Champion-Cheney: Sydney Walker
Lord Porteous: Randall Smith

JAMES R. WINKER
ELIZABETH HUDDE
DEBORAH MAY

MARRAN WALTERS
SUSAN E. PEREGO

Stage Manager: JAMES L. BURKE

understudies

Clive Champion-Cheney—Raye Blic: Lord Porteous—William McKeehan, Butler—Peter Davis
Arnold—Wayne Alexander, Edward Luton—Randall Smith; Footman—Deniel Quinby
Mrs. Shenstone—Joan Heder O’Keefe, Lady Catherine Champion-Cheney—Marianne Courtoy
Elizabeth—Susan E. Peregoy

THE TIME: 1920

There will be two ten-minute intermissions.

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RAYE BIRK & CANDACE BARRETT:
Marriage In & To the Theatre

Raye Birk and Candace Barrett, Mr. and Mrs. Birk in private life, began
their personal love affair some 12
years ago at Northwestern, although
both "married" the theatre before
they did each other. They joined
A.C.T. five seasons ago. Raye as a
member of the acting company and
Candace as a teacher in the Young
Conservatory which she now ad-
ministers as Director.

Although both taught for three
years at S.M.U., they opted for the
"gypsy life" of the theatre rather than
the relatively safe college milieu.
A.C.T. is the longest they've been in
any one place; they are now home-
owners and their two and a half year
old son Joshua was born here.

Life in the theatre can destroy
some relationships because of the
incredible commitment of time,
energy—and love—it demands. The
Birks know and understand each
other's devotion to their work and art
and their own relationship is easier
and perhaps enhanced because of
their mutual involvement in the
theatre. Their Sundays (the
company's only day off) now become
more precious, though, as family
time—and time alone even—is so
scarce.

As many other theatre couples—
Hume Cronyn and Jessica Tandy, the
late Alfred Lunt and his devoted wife,
the brilliant actress Lynn Fontanne,
among others—Barrett and Birk find
acting, together exciting and re-
warding. Subtle nuances are read
and reacted to quicker than among
actors less personally involved with
their fellow performers.

When both played in Equus last
season, the first time in years they'd
worked so directly with each other,
observers at the first rehearsal felt an
almost electrical energy between
them. They would like, in fact, to act
together more frequently, and are
preparing a joint project of Dear Love,
Jerome Kilty's two-person play
based on the letters of Elizabeth Bar-
rett Browning and Robert Browning.

For special presentations.
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Life in the theatre can destroy some relationships because of the incredible commitment of time, energy—and love—it demands. The Birks know and understand each other's devotion to their work and art and their own relationship is easier and perhaps enhanced because of their mutual involvement in the theatre. Their Sundays (the company's only day off) become even more precious, though, as family time—and time alone even—is so scarce.

As many other theatre couples—Hume Cronyn and Jessica Tandy, the late Alfred Lunt and his devoted wife, the brilliant actress Lynn Fontanne, among others—Barrett and Birk find acting together exciting and rewarding. Subtle nuances are read and reacted to quicker than among actors less personally involved with their fellow performers.

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THE AMERICAN CONSERVATORY THEATRE

The American Conservatory Theatre is the largest and most active of the nation's resident professional companies, and unique among them. One of a mere handful playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 54-week season at the Geary Theatre, offering more than 350 performances to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory production at the Ulrich Marin's Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967 following its premier season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 150 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending mainstage with low-priced senior citizen tickets.

Some 85 acting students take part in the company's three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year. A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in a rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Somerset Maugham, and Tom Stoppard, for example.

A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, to help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession—consistently in the literal meaning of the word—"to keep from being damaged, lost, or wasted."

In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation. Daring, vigorous, clairvoyant and vivid the theatre has often been cited as hallmark of A.C.T.'s productions, for Ball has sought to surround himself with artists whose energy, vitality, and clarity bring an infusion of life new to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Claire Barnes paid a visit to A.C.T. Having seen the company's current repertory and observed its Conservatory program at work, he wrote that A.C.T. now ranks among the major troupes of the English-speaking world."

‘Thank You,’
K.C. Dodge
from A.C.T.

Todd Cochran, owner of K.C. Dodge, 350 Mission St, San Francisco, is seen with A.C.T.'s 1977 Dodge Sportsvan which he custom built to A.C.T. specifications at cost. The busy van will be used to transport scenery, props, lighting equipment and costumes and double as a bus to facilitate Young Conservatory touring productions.
THE AMERICAN CONSERVATORY THEATRE

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The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 53-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-reported productions at the San Francisco Maritime's Memorial Theatre and at the Geary when the company itself is not performing there.

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Source: HEARTWOOD
Address: 1300A Barton Ave., Sonoma, CA 95476
Phone: (707) 928-3301
PULITZER PRIZE-WINNING PLAYS AT A.C.T.

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1865, took a wartime stint with the Union Army, and then drifted out to St. Louis, where he began a newspaper career on a German-American paper. He eventually gained control of the St. Louis Post-Dispatch and the New York World, a tightly-knit little journalistic empire that made him a millionaire.

In addition to endowing a School of Journalism for New York’s Columbia University, Pulitzer allotted a considerable sum to be awarded for "prizes or scholarships for the encouragement of public services, public morals, American literature and the advancement of education." Officially established by the trustees of Columbia, under the guidance of an Advisory Board and very specific conditions set forth by Pulitzer in his will, the first annual Pulitzer Prize—awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work—were presented in 1917.

Although occasionally controversy surrounds the judges’ decisions, the award usually automatically lures audiences to the theatre showing the play so honored, provides the journalist and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

All the Way Home is the tenth Pulitzer Prize-winning play to join A.C.T.’s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer: The Children’s Hour, Of Mice and Men, Awake and Sing, The Glass Menagerie and Who’s Afraid of Virginia Woolf, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.’s repertory, include Cat on a Hot Tin Roof, The Diary of Anne Frank, Of Mice and Men, Awake and Sing, Look Homeward, Angel and The Subject Was Roses.

A.C.T. Season(s) Presented

Year Pulitzer Prize Awarded

1929 - Street Scene
1933 - You Can’t Take It With You
1938 - Our Town
1940 - The Time of Your Life
1948 - A Streetcar Named Desire
1949 - Death of a Salesman
1957 - Long Day’s Journey into Night
1961 - All the Way Home
1967 - A Delicate Balance
1973 - That Championship Season

The Time of Your Life, by William Saroyan; William Paterson left and Ken Palaia, Silver Scene by Beate Nilson; Barbara Dennis and Richard A. Dykstra, Our Town, by Thornton Wilder; Richard A. Dykstra, Sherry Bar and Max Brandt.

A Streetcar Named Desire, by Tennessee Williams; Jack Solberg, A Delicate Balance, by Edward Albee, the late Barbara Cobb, William T. Benner.

Death of a Salesman, by Arthur Miller; Richard A. Dykstra, That Championship Season, by James Miller.
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Dispatch and the New York World, a
tightly-knit little journalistic empire
that made him a multimillionaire.
In addition to endowing a School of
Journalism for New York’s Colum-
bia University, Pulitzer allotted a
considerable sum to be awarded for
“ Patron or Scholarships for the en-
couragement of public services,
public morals, American literature
and the advancement of education.”

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alike.

All the Way Home is the tenth Pu-

William Peteresen (left) and Ken Puckett.

A Streetcar Named Desire, by
Tennessee Williams. Deanna Russel in
A Streetcar Named Desire. Directed by
Gary Warshauer. Costume Design by
Mary K. Peck. Set Design by
Richard Ballantine.

A Delicate Balance, by Edward Albee. The late
Barbara Addis (left) and the late
Robert Green. Directed by
Richard A. Clark.

Year Pulitizer Prize Awarded
1929 - Street Scene
1933 - Our Town
1940 - The Time of Your Life
1948 - A Streetcar Named Desire
1950 - Death of a Salesman
1957 - Long Day’s Journey into Night
1961 - All the Way Home
1967 - A Delicate Balance
1973 - That Championship Season

A.C.T. Season(s) Presented
1974-75 season
1972-73 season
1970-71
1967-68
1966-67
1967-68
1972-73

Pulitzer Prize-winning play to join
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listing of all those receiving this ac-
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repertory, include The Odd Couple, The
Diary of Anne Frank, Of
Thee I Sing, Strange Interlude, Look
Homeward, Angel and The Subject
Was Roses.

First Championship Season to Jason Miller, left to
right: Deanna Russel, Norman Blair, Paul Sheer, Ray
 Harold, Gary Warshauer.

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San Francisco 94104
415-788-5885

TRAINING AT A.C.T.

There is no time during the year when one or more of A.C.T.’s numerous training programs is not in session. The “Conservatory” in the American Conservatory Theatre’s name is a real concept continually in practice, warranting the company’s reputation as the nation’s leading theatre training institute.

A.C.T. works on the principle that an actor must continue to grow throughout the entirety of his professional life if he is to realize his full creative potential. The actor must discover, and constantly rediscover, his skills, techniques and emotional resources, always seeking to broaden and deepen them through the creativity and discipline of training. He therefore demands a professional environment where awareness, stimulation and protection nurture his creativity; for only then will his search for artistic fulfillment be understood and encouraged.

A.C.T. seeks to provide that environment through its conservatory concept of continuing, comprehensive training for every member of the acting company, a concept basic to all of A.C.T.’s work and equal in importance to public performances.

Currently, 48 first-year students and 26 in the second year comprise the Advanced Training Program with another four enrolled as candidates for a Master of Fine Arts in Acting degree. The Young Conservatory, which operates on a year-round basis has some 200 young people between the ages of eight to 18 training through May.

The Black Actors’ Workshop, now in its third year with 28 students, is initiated after the success of A.C.T.’s Asian-American Theatre Workshop, founded to encourage the Asian-American experience through the performing arts. And, the annual Evening Extension Program begins in February; application deadline is Jan. 15. The 10-week Summer Training Congress, which brought 183 students to A.C.T. last summer, will be seeking applicants to begin training in mid-June.

Persons interested in any of the varied programs A.C.T. offers for the arts-trained young may contact the Registrar, A.C.T., 450 Geary St., San Francisco 94102, for additional information.

A.C.T.’S SUMMER TRAINING CONGRESS

Applications are now being accepted for the American Conservatory Theatre’s Summer Training Congress. Instruction in subjects regularly provided by the A.C.T. professional company runs from mid-June through August.

“People go away from the Summer Congress doing things they never thought they could do before,” says registrar Jane Armitage, “and, with a healthy respect for the things actors must do to practice their art.”

Actors applying to A.C.T.’s regular full-time Advanced Training Program, high school students considering an acting career, drama instructors and members of community theatres are among the hundreds of applicants from all over the nation who compete for the limited enrollment.

Individual attention through limited class size is emphasized, with students participating in all aspects of the curriculum at a rate commensurate with their age, experience and level of achievement.

Students are submerged in a professional atmosphere provided by A.C.T. trainers, company members and other distinguished faculty members which last summer included Edwin Skinner from the Juilliard School of Music, Doug Russell from Stanford University and Hovey Burgess, on leave from Ringling Brothers. From 10 a.m. to 6 p.m. Monday through Friday, with special programs on Saturday mornings they practice and exercise their way through acting, voice, speech, singing, movement and dynamics, mime, the three genres, dance and stage movement.

“People who plan to be serious actors often are amazed that they’re expected to learn gymnastics,” Armitage says. “But that skill typifies the A.C.T. philosophy that an actor must be able to use the entire body as an instrument on stage.”

The deadline to apply for the Summer Training Congress is May 15. All applicants must provide a recent photograph and two letters of recommendation from teachers or directors. Auditions are required for California residents.

For additional information and applications, write or call:
We are pleased to announce that Edward C. Fisch, formerly an attorney with the Securities and Exchange Commission, has become Of Counsel to our firm and that Sarah Randolph Crawford has become associated with our firm.

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For additional information and applications, write or call:
Summer Training Congress, Jane Armitage, Registrar, A.C.T., 450 Geary St., San Francisco 94102, (415) 771-3300.

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A.C.T. NEEDS YOU!

The American Conservatory Theatre has been awarded the largest challenge grant to any individual theatre by the National Endowment for the Arts.

The federal government will match all new and increased contributions. Over half of the total amount for this year has been raised but the deadline on the remainder is May 31.

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WHO'S WHO

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of its Board of Trustees. In 1968 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 numerous events in the San Francisco area. He was a member of the Seattle Repertory Theatre in its first season, and directed the San Francisco Shakespeare Festival, San Diego's Old Globe Theatre, 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, Connecticut, where he was the Director of 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, and is a consultant for FEDAPT. His directing career encompasses more than 1,000 productions, and includes work in every state of the union. This year he has directed the Keen Center, Washington, D.C. He has been re-appointed for his sixth year on the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program, devoted to the development of new works. For Off-Broadway, he has co-produced The Saintliness of Margaret Kemp, Epifanes by George Dillon and directed the national touring company of Oliver!. He has served as a guest director in colleges and regional theatres and has served as Resident Director of the Eugene O'Neill Playwrights Conference in Connecticut and on the Board of the Eugene O'Neill Theatre Center.

EDITH MARKSON (Development Director) has been a member of A.C.T. since 1965 and also serves as vice president of the Board of Trustees. She has been a member of the theatre community since its beginning by serving as President of the San Francisco Musical Theatre Critics' Circle. He also works as a teacher in A.C.T.'s conservatory programs.

WILLIAM BALL (General Director) was a member of the American Conservatory Theatre's company during its beginning in the theatre as a designer, turned to directing, and has been acting and appeared in the regional companies and Shakespearean festivals across the country. Bill made his New York debut at the Chekhov's little-known Ivanov in an off-Broadway production that won the Oobe and Vernon Rice Drama Desk Awards for 1968. 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 guest directing at the Macy's Theatre. He was a founder and the Artistic Director of The Cherry Orchard, King Richard III, Jumpers, Equus and The Bourgeois Gentleman. Ball has directed three of his productions for PBS television, including a television production of The Cherry Orchard, 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.

AMES B. MCKENZIE (Executive Pro-
The Penthouse Galeria is a small shop that is a small penhouse. And our most penhouse is the penhouse of the penhouse. It's full of original and unique things that you would never have seen. There are exquisite terrazzo penhouses and chiseled penhouses. The chiseled penhouse is from the United States and is made in the United States. The terrazzo penhouse is made in Italy. These penhouses are made by handpenhouses. The Penthouse Galeria has the best penhouse of the United States. There are kitchen penhouses in the kitchen, dining penhouses in the dining room, penhouses in the living room, and a penhouse in the bedroom. New York has quite a few shops like the Penthouse Galeria, and now San Francisco has one.


LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Fringe Theatre in Memphis. She has appeared in films and at the Circuit Playhouse in Memphis, and was seen in a production of "The Taming of the Shrew." Boone has earned a Bachelor's degree from Memphis State University through an independent study of the application of acting technique in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. A member of Chicago's Playwright's Theatre, she has appeared on Broadway with "The Second City," in off-Broadway productions, and television and film. For A.C.T. she directed "The House of Bernarda Alba" and "Oh! Calcutta!" in San Francisco and in New York. For over 20 productions.

PENELOPE COURT joined the company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan and is receiving an M.F.A. from the Goodman College of Drama. She was a founding member of David Mamet's "St. Nicholas Theatre Company," where she was seen in "The Pen and the Rent" and "Beyond the Horizon." She also appeared as a stuntwoman in "Jumper," the Evangeline Theatre Co., and in the title role of Syliva Plath: "A Dramatic Portrait" at the Body Politic.

PETE DAVIES, a native of Walnut Creek, joins the company this 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 "The Hothouse," "The Killing of a Chinese Bookie," and "The Ballad of the Sad Café." This past summer Davies was seen at the Old Globe Theatre, San Diego, in "The Killing of a Chinese Bookie." Timon of Athens and has appeared in the television series "Street of San Francisco" and the film "Bound for Glory.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions. Appearing in many productions, he played opposite Katherine Hepburn in "The Second City," in off-Broadway productions, and television and film. He has also appeared in a recent production of "The Playwright's Theatre," and "The House of Bernarda Alba," and in "Oh! Calcutta!" in San Francisco and in New York. For over 20 productions.

HEIDI HELEN Davis joined the company after two years in the Advanced Training Program. She studied for three years at the San Francisco Actors' Ensemble, appearing in "The Second City," in off-Broadway productions, and television and film. She also studied for three years at the San Francisco Actors' Ensemble, appearing in "The Pen and the Rent" and "Beyond the Horizon." She also appeared as a stuntwoman in "Jumper," the Evangeline Theatre Co., and in the title role of Syliva Plath: "A Dramatic Portrait" at the Body Politic.

The Penthouse Gallery is a small shop, but a small shop, it is not. The gallery is full of unique and varied items that you would not find in most places. The store is filled with exquisite tile pieces, pepper mill, and other unique items. There are also many accessories such as lamps, vases, and home decor items. The gallery is located in the heart of San Francisco, and it has a unique and hip atmosphere.

LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season. She has also studied at the University of Connecticut and the First Theatre in Memphis. She has appeared in two films and at the Courthouse Playhouse in Memphis. Boone has been in several productions and has been seen in the film "Menage," and in the television series "Fathers." The Penthouse Gallery is the first to feature her new work. There are also many accessories such as lamps, vases, and home decor items. The gallery is located in the heart of San Francisco, and it has a unique and hip atmosphere.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Ludwig Braasch. An original member of Chicago's Playwright's Theatre, she has been on Broadway with "The Second City," off-Broadway productions, and in television and films. For A.C.T. she directed the House of Bernards Alba and has performed in over 20 productions. The Penthouse Gallery is the first to feature her new work. There are also many accessories such as lamps, vases, and home decor items. The gallery is located in the heart of San Francisco, and it has a unique and hip atmosphere.

HEIDI HELEN DAVIS joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor's Ensemble. A.C.T. is a sponsor of the annual "Lady's Not for Burning," "Summer and Smoke," "Salome," "Lustre" and the Good Lord and taught movement and folk dance. Last season Davis appeared in A.C.T.'s productions of Peer Gynt and Othello. The Penthouse Gallery is the first to feature her new work. There are also many accessories such as lamps, vases, and home decor items. The gallery is located in the heart of San Francisco, and it has a unique and hip atmosphere.

Bart Barlow is a native of Walnut Creek, Oregon, and is a student who has received his B.A. in Theatre Arts. He is the featured in the National College Theatre Festival, appearing in Medea, a N.Y.C. Cycle at the National Theatre for Performing Arts. This past summer Davis was seen in the Old Globe Theatre, San Diego in Hamlet and Timon of Athens and has appeared in the television series Streets of San Francisco and the film Bound for Glory. The Penthouse Gallery is the first to feature his new work. There are also many accessories such as lamps, vases, and home decor items. The gallery is located in the heart of San Francisco, and it has a unique and hip atmosphere.
PETER DONAT has appeared at A.C.T. for nine seasons and is currently performing in several plays including "The Chinese Prime Minister, The Entertainer" and "The Head of a Man" (for which he won the Theatre World Award as best featured actor). He has spent six seasons with the Stratford Canada Shakespeare Festival, performing in many guest appearances on American TV networks. He has also been seen on the stage of the National Theatre, London, and on Broadway in "Over the Moon" and "The Real Thing." Donat's films include "The Man from Atlantis" and "The Hound." His latest role is playing in "The Winter's Tale" at the American Repertory Theatre in Boston.

KATE FITZMAURICE, who joined the company this season, continues her second season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. She is a graduate of the Royal Academy of Music in London, where she studied with Sir Ninian Nott and Alan Burrell. Fitzmaurice has also performed with the Stratford Festival and the Royal Shakespeare Company. Her recent productions include "The Winter's Tale" and "The Tempest." She is currently on tour with the A.C.T. in "The Winter's Tale."

MELVIN BOSTOCK WOOD, who joined the company this season, is an instructor and co-director of the Black Act's Workshop, a graduate of the College of Fine Arts at Carnegie Mellon University. He has also performed with the Pittsburgh Playwrights Theater, the Pittsburgh Playhouse, and the University of Pittsburgh. His recent role is playing in "The Winter's Tale" at the American Repertory Theatre in Boston.

FRANCHELLE STEWART DORN, who joined A.C.T. last season, is a graduate of the Yale University Repertory Company. She has performed in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children's Theatre Company. She has performed for two years in Europe at the Frankfurt Playhouse and most recently at the Folger Theatre in Washington, D.C. In "The Two Gentlemen of Verona," she was seen in "The Matchmaker," "General C Cake," and "The Gentleman Caller." She is currently on tour with the A.C.T. in "The Winter's Tale."
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Phone: Kay
Atre in Montreal, the Vera Sololitva 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, Mr. Oottwell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac and The Cherry Orchard.

WILLIAM PATERSON, now in his eleventh season with A.C.T., has been a professional actor for over 30 years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and radio and has been featured in two theatrical tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Sam- ming of the Shrew, Caeser and Cleop- atra, The Time of Your Life, Three Sisters, Dandy Dick, Man and Superman, as Grandpa Vanderhoof in You Can't Take It With You and Ebenezer Scooge in A Christmas Carol.

SUSAN PELLEGRINO, who joined the company last season after two years in the Advanced Training Program, was seen in A.C.T.'s Desire Under the Elms. The Taming of the Shrew, A Christmas Carol, Valenti- no and Valentine and Peer Gynt. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louis in Gypsy. The Utter Glory of Monte Carlo half created the role of Miss Teresa Winkle and as Ellie Mae Chipley in Allen Fletcher's production of Showboat. She also studied at California State University (San Francisco), City College of San Francisco and with the Pacific Academy of Ballet.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ethrall in Desire Under the Elms is known to San Fran- cisco as the lead in Cyrano de Bergerac, The Misr, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astron in Uncle Venet. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. from The Great Stage, he has performed Shakespeare's King Lear, Den Ben- gan in The Trial of the Cattol-nino, and An Evening of Comedy at Souvenirs Winery. His television credits include Hawaii 5-0, Nichols, Alco, Gunsmoke and several award-winning N.E.T. dramas.

DIANE SALINGER has played in rep- ertory at the Will- iamstown Theatre and the Oregon Shakespearean Festi- val in Ashland, Ore. In New York she has performed off-Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Russian theatre. She most recently played Terry Randall in Stage Door and is a former student of Austin Pendleton, Uta Hagen and Eva LeGallienne.

JAY O. SANDERS, a graduate of the State University of New York at Purchase, joins the company this season after having ap- peared at the Dela- carta Theatre in Central Park, New York. In Measure for Measure as Ber- nadine and in Henry V as Westmor- land. At the Arena Stage he was seen in The Lower Depths and created the role of Bubba in their world premiere of Scooping which he repeated in N.Y. for the Phoenix Theatre. Sanders has also appeared at the Academy Festival Theatre in Illinois in the world premiere of The Landscape of the Body.

RANDALL SMITH returns to the com- pany after a two year absence dur- ing which he has played such roles as Andy in The Star-Spangled Girl, Clayton Stone in The Mind with the Dirty Mind, Leontinio in Scapin and worked in the Goodman production of Kasper and Water Tower Diary Lane's The Best Man that starred James Fennin. During A.C.T.'s 74- 75 season Randall played Richard III in Richard III as well as being in Cyrano de Bergerac, The Taming of the Shrew and The Ruling class.

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**ROBERT SMITH**, who joined the company this season, 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. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

**SYDNEY WALKER**, a veteran of 32 years of stage, film and television work, has been seen on Broadway in numerous roles. As 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, Robert Helpmann and Eila La 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, The Skin of Our Teeth (in New York), Peer Gynt, Of Thee I Sing, Knock Knock and Foreign Policy.

**MARIAN WALTERS**, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap, On Broadway with Rob Eccleston, and opposite Sid Caesar in Plaide Suite at Dury Lane Playhouse. Winner of the 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 on the Broadway Theatre. Her film credits include Pefullia, Vulture, and Winter and Summer. She and her husband, director Michael Ferrall, also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina's Francesco tote bags.

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**J. STEVEN WHITE**, who began his career at the Oregon Shakespeare Festival, has appeared during the past six A.C.T. seasons in seven P.L.P. and 24 Genly productions, including Hero in The House of Blue Leaves and as Paul Granger in The Hot L Baltimore. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

**BRUCE WILLIAMS**, who studied at the University of Texas, joins the company this season after two years in the Advanced Training Program. This past summer he appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddell, as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

**JAMES R. WINKER**, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Merry Wives of Windsor, Peer Gynt, Of Thee I Sing, and Songs We Want to Sing. Winker holds an M.F.A. in Drama from the University of Wisconsin.

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ROBERT SMITH, who joins the com-
pany this season, has studied at the London
Academy of Music and Digi-
tic Art and at Northwestern Uni-
versity where he ap-
peared in Romeo and
Juliet, Man and Superman, The
Importance of Being Earnest and
Edward II. Last summer he was
seen at the Oregon Shakespearean Festi-
val in Antony and Cleopatra, Henry VI, Part II and A Moon for the Mis-
begotten.

SYDNEY WALKER, a veteran of 32
years of stage, film and television,
has been seen on off-Broadway in nu-
merous roles. As a leading actor
with the APA Repertory T
heater he appeared
in 23 productions and with the Rep-
ertory 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,
Honorio, The Ruling Class, Tiny Alice, The Matchmaker, Time Out of
Entertainment, Peer Gynt, Othello, Knock Knock and Front Page.

MARIAN WALTERS, in her fourth season with A.C.T.,
has appeared in over 500 produc-
tions including The Tenth Trap on
Broadway with Rob-
ert Preston and
opposite Sid Caesar in
Plaza Suite at the
cocene Play-
house. Winner of the Chicago Jeff-
erson Awards in 1973, for her work in
The HOT L BALTMore 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 on the Broad
Way Theatre. Her film credits include Petulia, Bui
ted and Medium Cool. She and
her husband, director Michael Ferrall also design, and manufacture the
José robs seen in many stores
and manufacture their daughter
Gina's Franciscan totes bags.

J. STEVEN WHITE, who began his career at the Ore-
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Leaves and as Paul Granger in The
HOT L BALTMore. He also teaches fencing for A.C.T. and the Merola
Program of the San Francisco Opera
Company, and choreographed the
sword fights in the San Francisco
Ballet production of Romeo and
Juliet.

BRUCE WILLIAMS, who studied at the
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two years in the
Advanced Training Program. This past summer 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 Bird of Youth in previous seasons.

MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tenth Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at the Drury Lane Playhouse. Winner of the Chicago Jefferson Awards in 1973, for her work in The HOT L BALTMore 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 on the Broadway Theatre. Her film credits include Petulia, Built and Medium Cool. She and her husband, director Michael Ferrall also design, and manufacture their daughter Gina's Franciscan totes bags.

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JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Misers, Pillars of the Community, The Ruling Class, Broadway, the Matchmaker, Cornelia Hack, Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight (a musical revue), made three U.S.O. tours and appeared with the American Repertory of the Performing Arts and the Marin Shakespeare Festival. Last summer he has performed with Deborah May at the Souvenir Wink er in the HBO celebrity revue Songs We Want To Sing. Winker holds an M.F.A. in Drama from the University of Wisconsin.

MICHAEI WINTER'S comes to A.C.T. this season after four years at the Pacific Conserva-
tory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Hat Miller in Ah, Wilderness, Rapiglick in The Fabulous Madwoman of Chailot, Bottom in A Midsummer Night's Dream and as the Turk King in Peer Gynt. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.

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DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in theatre arts from the University of Texas at Austin, and an M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T., Mr. Blackman's designs have included scenery for 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 A Doll's House, You Can't Take It With You, The Miser, The Three Penny Opera and Peer Gynt.

JOHN CONKLIN (Costume Designer), who joined A.C.T. this season to design Julius Caesar, has many Broadway credits including productions of Cat on a Hot Tin Roof, The Air Patrol and Rex. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year's San Francisco Opera Masked Ball. He has designed costumes for the Joffrey Ballet, Pennsylvania Ballet and London's Royal Ballet and his regional theatre credits include the Long Wharf, Arena Stage Company, Mark Taper Forum, Tyroon Guthrie Theatre and the Hartford Stage Company.

REPERTORY FOR THE FIRST REPERTORY SEASON IN THESE TWO NEW THEATRES. Among his lighting assignments for the Chelsea Theatre Center was The Contractor, later seen on PBS. In the Williamsdow Theatre Festival his more than 35 productions include Cyrano de Bergerac, Antuero Ul, and Honeymoon in Soho as lighting designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and is currently, at the University of Washington School of Drama.

CATHY EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.I.P. program (15 productions to date). Her first stage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.'s cultural exchange tour to Russia, returning to design the American premiere of Valentina and Valentina for the P.B.S. film of Cyrano de Bergerac and The Teming of the Shrew. A graduate of San Diego State with a B.A. in Theatre Arts, she spent three summers seasons with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

DIRK EPPERSON (Lighting Designer), received his M.F.A. from the Yale School of Drama and designed lighting for Hertage 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, Equus, Knock Knock and Travesties. In New York he was associate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent seven seasons with P.C.A.P.A. in Santa Maria and designed 13 productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Strat...
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DESIGNERS

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

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F. MITCHELL DANA (Lighting Designer) creates the lighting for The Circle this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera's Los Angeles Olympianic, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Atlantic and the Second Stage Theatre Company in New York, the Alvin Alley and 5 by 2 Dance Companies as well as many on and off Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentleman last year at A.C.T., will design the lighting for Trinity Square Repertory for the first repertory season in their new theatre. Among his lighting assignments for the Chelsea Theatre Center was The Contractor, later seen on PBS, at the Williamsburg Theatre Festival. In his more than 35 productions include Cyrano de Bergerac, Arturo Ui, and Moschops Geller as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and currently at the University of Washington School of Drama.

CATHY EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.P. program (15 productions to date). Her first mainstage show as costume designer was Desire Under the Elms. which she accompanied on A.C.T.'s cultural exchange tour to Russia, returning to design the American premiere of Velentini and Valentina. Last season, other A.C.T. assignments include wardrobe supervision for the P.B.S. film of Cyrano de Bergerac and The Tempest at the Shrew. A graduate of San Diego State with a B.A. in Theatre Arts, she spent three summers with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

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A LAYAWAY YOU CAN LIE IN

ford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the NYC and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FUNICELLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre for six seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernards Aria and The Taming of the Shrew. Mr. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including The Visit, He Who Gets Slapped, Romeo and Juliet and Guys and Dolls. This past season he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.

ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 15 company productions including Tiny Alice, Equus, General Gorges, 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. 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. With his wife, an attorney, he lives in Vermont, when not in San Francisco.

RICHARD SEGER (Set Designer) returns for a third season at A.C.T., having designed The Matchmaker, The Bourgeois Gentleman, Othello and Something’s Afoot, which began at the Marines and went on to Broadway. A graduate of the School of the Art Institute in Chicago, he 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 in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami.

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ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 18 company productions including Tiny Alice, Equus, General Gorgias, 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. 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. With his wife, an attorney, he lives in Vermont when not in San Francisco.

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Costume renderings for All the Way Home by Cathy Edwards.

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NEWS & NOTES  

Friends of A.C.T. Gift Shop With the opening next month of a cozy gift shop, the Friends of A.C.T., supporting the company in volunteer service, will add another project to their list of helpful aids already provided (staffing and supplying A.C.T.'s library, acquiring equipment for the A.C.T. facilties, among many other projects). The gift shop will offer several benefits, A.C.T. and theatre-related items for sale to the public, as well as paperback books of reperatory plays.  

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. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.  

A.C.T. Students for Hire! Do you need a bartender or cocktail waitress for your private or club party? . . . a baby sitter so you can get away from it all and go to the theatre? . . . a coffee baker, candle maker or lawn linker? A.C.T. Conservatory students are available even on weekends to help you in any way they can. If you are interested in hiring someone, please contact the Student Job Resources Committee of the Friends of A.C.T. (771-1890).  

London Theatre Tour for Association Members The last season's London theatre tour proved so successful that the event will be repeated—scheduled for this year for April 29–May 17, 1978. Under the sponsorship of the Friends of A.C.T., only members of the California Association for A.C.T. are eligible for the exciting travel package which includes a pre-trip orientation, round trip air fare, a week in London, and a day in Paris, where the hosts will be presented to the French theater public. Admittance to the National Theatre, the Royal Shakespeare Company's Theatre, and the National Theatre of China will also be included. The tour will be sponsored by Professors Charles B. Lyons, chairman of Stanford's drama department, and Mr. and Mrs. V. M. Kriss. For more information or to reserve your place, please contact the box office (771-1890).  

TO THE AUDIENCE  

Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the intermission curtain—until a suitable break in the performance. Please—while in the auditorium—observe the "NO SMOKE" regulations: do not use cigarettes 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 the theatre and city's Board of Supervisors. For your convenience: DOCTORS may leave their cards (phone 389-9000) with their call service and give name and seat number to house manager.  

Credits: WILLIAM GANZLEIN, DENNIS ANDERSON and HANK KRAENZLER for A.C.T. PHOTOGRAPHY: A very special thank you to John Tarr for the use of his home for location shooting of publicity: photographs of The Circle.  

SPECIAL DISCOUNT RATES are available to clubs and organizations attending a.C.T. in groups of 25 or more at both the Geary and Marion Memorial Theatres. Distributors may obtain similar rates at a discount. For more information, please call 771-1890.  

TICKET INFORMATION: The A.C.T. Box Office is located at the Geary Theatre (442 Geary Street). Phone (415) 771-4888. Information on current shows and performance times is available by calling the box office at the Geary, or the Marion Memorial Theatre at (415) 863-2100.  

A To receive advance notice of special A.C.T. events, please sign in at the Marion Memorial Theatre, or send your name and address to: A.C.T. advance notice, 442 Geary Street, San Francisco 94102.  

NEWS & NOTES

Friends of A.C.T. Gift Shop

With the opening next month of a
lovely gift shop, the Friends of A.C.T.,
supporting the company in
volunteer service, will add another
project to their list of helpful aids.
Already provided (staffing and sup-
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for students, conducting tours
of A.C.T. facilities, among many
others) is scheduled to operate prior
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intermission of all performances.
The gift shop will offer several A.C.T.
and theatrical related items for sale
to the public, as well as paperback
books of repertory plays.

Don't Throw Away an Unused Ticket!

Patrons and subscribers who can-
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Friends of A.C.T. Only members of
the California Association for A.C.T.
are eligible for the exciting travel
package which includes: a pre-trip
orientation; round trip non-stop
flight with an optional Dublin
daytrip; hotel accommodations; a
cocktail party; backstage visits and
stimulating discussion sessions
with leading theatre personali-
ties. The tour will be led by
Professor Charles R. Lyons, chair-
man of Stanford's drama depart-
ment, and also features five out-
standing London theatre produc-
tions and a final day trip to Strat-
ford-Upon-Avon. Anyone interested
in the London Theatre Tour may
find more information in the
Regency Travel Service, 100
Pine St., Suite 1340, San Francisco
94111; (415) 966-1960. Descriptive
brochures are also available at
A.C.T.'s Geary Theatre box office.

A.C.T.'s Annual Theatre Lecture Series
Set for February-March

The Friends of A.C.T.'s popular
annual Theatre Lecture Series,
which sold out long before it began
last year, will again be conducted
by Professor Lyons at the Freiman's
Fusion Forum on California St.
Four 8:00 p.m. sessions will center
around the general topic A.C.T. and
the Comic Muse, examining four
time, this year topics will focus
on the anglo-irish relationship and
the, recession fare. (Auntie
Persimmon) provides the subject
for Feb. 23, and Contemporary Satire
(The National Health) concludes
the lecture series Mar. 2. Tickets may
be purchased for the series or for
individual lectures. More detailed
information and registration forms
are available at the Box Office.

A dramatization of original
scripts is shown at San Francisco
International Airport moments before
boarding a flight to last year's A.C.T. London Theatre Tour, to be repeated this year. (Photo courtesy of Pan American Airlines)

TO THE AUDIENCE

Curtain Time: In response to numer-
ous requests, LATECOMERS WILL NOT BE SEATED—unless there is an inter-
motion or interruption curtain—until a
suitable brake in the performance.
Please—while in the auditorium:

■ Observe the "NO SMOKE" regula-
tions; do not use cameras or tape re-
corders; do not carry in refreshments.
■ Please note the NEAREST EXIT. In
emergency, WALK, do not run, to the
exit. (By order of the fire and city's
Board of Supervisors.)

For your convenience: DOCTORS
may leave the theatre (399-9803) with
their call services and give name and
seal number to house manager.

Credits: WILLIAM GANZL, DENNIS ANDERSON and HANK KRAZEL,
GERALD L. COURTOIS, and JOHN H. WILKINSON. The kitchen and
cocktail for the use of her home for loca-
tion shooting of publicity photo-
ographs of THE GUILD.

■ SPECIAL DISCOUNT RATES are
available to clubs and organizations
attending A.C.T. in groups of 25 or
more at both the Geary and Marines
Memorial Theatres. See the box office
matinees (not listed on regular sched-
ule) are also offered to these same
groups. Information on all group dis-
counts may be obtained by calling or
writing Linda E. Graham at A.C.T.

■ TICKET INFORMATION: The A.C.T.
Box Office at the Geary Theatre is
open from 9 a.m. to 5 p.m. Monday
through Saturday, and 10 a.m. to 5 p.m. on days when there is no perform-
ance. The Box Office is open 10 a.m.
to 5 p.m. on Sunday. All shows are
open 12 to 8 p.m. for Sunday perfor-
mances. Tickets may be purchased
at the Geary Theatre, Marines
Memorial Theatre or at the Geary
Box Office. For information regarding
at the Marines' Box Office, telephone (415) 771-4858; for addi-
tional information call (415) 873-0400.

■ AN O.P.T. RECEIVE AN ADVANCE
NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE
SIGN REGISTER IN GEARY THEA-
RE LOBBY, OR SEND YOUR NAME
AND ADDRESS TO: A.C.T. MAILING
LIST A.C.T., 495 GEARY ST., SAN
FRANCISCO 94102.

The American Conservatory Theatre
is supported by the California Asso-
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Arts Commission, the City and
County of San Francisco, and the
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in Washington, D.C., a federal agency.
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POPE CYRIL I

Cyril Magnin, president of the California Association for A.C.T., guiding light and guardian angel of the company since he and two S.F. Chamber of Commerce colleagues helped establish financial security for A.C.T.'s residency here in 1967, moves to the other side of the footlights to play another important role: that of Pope in the upcoming film, Foul Play.

"Discovered" by the movie's writer-director Colin Higgins who shot the location footage for his new comedy thriller starring Goldie Hawn and Chevy Chase here, "Mr. San Francisco," as Hart-Cass and others, have dubbed the active business-man-chrishmanthropist, luvie "being an movie star." "Bill Ball and Steve Silver gave me the incentive." (Magnin has also "adopted" producer-director Silver's highly successful Bedroom Blanket Babylon and can be seen backstage there almost as often as at A.C.T.)

Ball, in Foul Play at its release in the minor role of the Italian priest who is close to the Pope, A.C.T.'s general director, who received wide acclaim as an actor before founding the company in 1965, wanted very much to join Magnin in his film debut.

"Cyril has been supporting A.C.T. for so many years—I wanted to support him. Any supporting role would do—a janitor, whatever—to be in the film with him." At the end, of course, both concurred: "It was great fun!"
actors and directors
James A. McKenzie
Executive Producer

EDITH MARRISON
Development Director

WILLIAM BALL
General Director

ALLEN FLETCHER
Conservatory Director

actors and directors
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Larry Cheek, Composer

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SANTA MONICA, CALIFORNIA, MAY 19, 1980

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