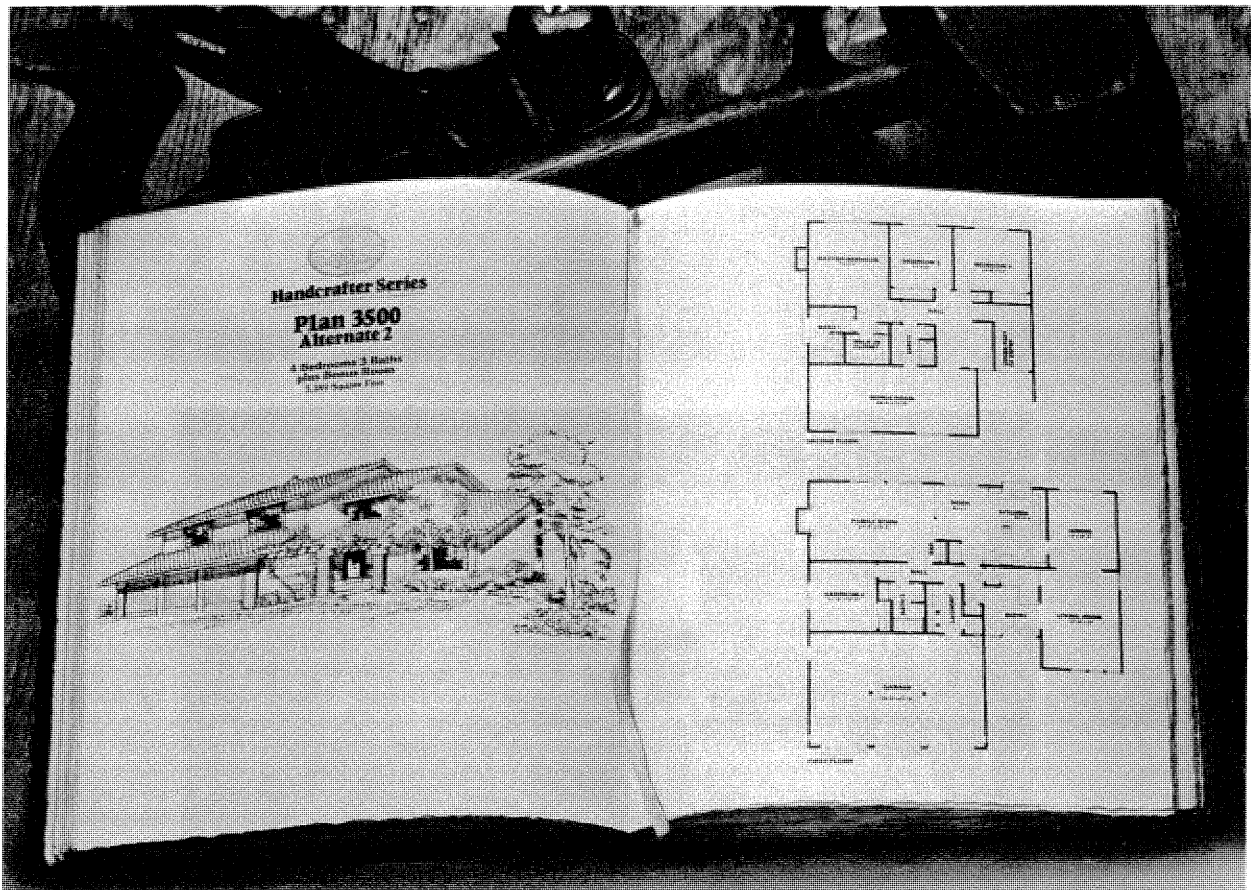


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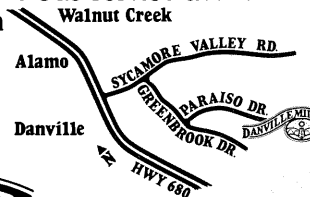
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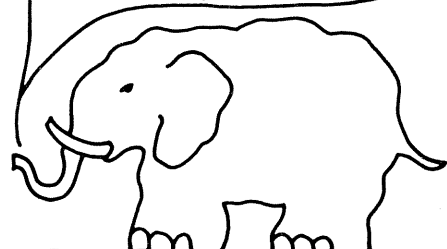
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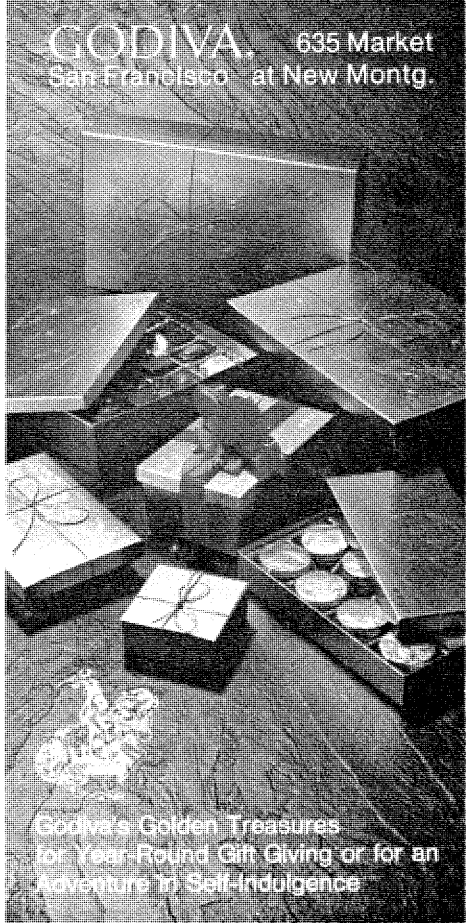
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'ABSURD PERSON SINGULAR': CONTEMPORARY FARCE BY BRITAIN'S NEIL SIMON

Alan Ayckbourn has been called the British Neil Simon—prolific, a chronicler of the suburban English middle class, a concocter of ridiculous comic situations, and, most reliably, an entertainer. He is certainly one of the most successful of all contemporary British playwrights.

In *Absurd Person Singular*, Ayckbourn directs his comic vision at marriage in its less appealing ramifications, such as separation and divorce, cruelty and boredom, subjects not usually associated with laughter. However, the absurdity of the human condition exemplified by the three married couples in the play and the ridiculous situations in which he places them do provide immediate hilarity whether or not the laughter is later replaced by a sense of the seriousness of the subject matter.

Born in 1939, Ayckbourn began his theatrical career early, originally as a stage manager and actor with various repertory companies throughout England. For diversion and to create better roles for himself, he began writing plays under the pen name of Rolland Allen. His first commercial success (by then, under his own name) was *Standing Room Only* in 1961. Since then, he has had numerous successes in London's West End (*Relatively Speaking*, *How the Other Half Loves*, *The Norman Conquests* and *Absent Friends*, to name just a few), not the least of which is *Absurd Person Singular*. Winner of the Evening Standard Award for Best New Comedy of 1973, *Absurd Person Singular* later became a huge success in New York as well.

Each of the play's three acts take place in the kitchens of the three couples on three successive Christmas Eves. The behind-the-scenes disasters that occur at each meeting create the comedy, but underlying this is the relationship between each husband and wife team, the often stultifying, decaying or simply indifferent effect the marriage partners have on one another.

Of almost as much importance as the dialogue between the couples are their respective kitchens which tell us nearly all we need to know of their owners at a glance. In all his plays, Ayckbourn exhibits the ability to pinpoint characters through their



Alan Ayckbourn

lifestyles, here symbolized by their kitchens. The kitchen is probably one of the most personal of rooms, where the intimate rite of preparing and consuming food is performed, where one entertains one's closest friends. The contrast between the intimacy of this setting and the distance between the characters within it heightens the comic effect.

Ayckbourn may have chosen the kitchen as a symbol of suburbia as well—the self-sufficient little universe where people enact their daily dramas unbeknownst to and unaware of other universes dotting the landscape for miles around. Suburbia—and all it implies—seems to be another trademark of Ayckbourn, dealing with this unique twentieth century phenomenon as he does in most of his plays.

The upwardly mobile middle class, the incommunicability of marriage partners and the barrage of other themes present in *Absurd Person Singular* make categorization of the play difficult—satire, social comment, farce?

Ayckbourn himself, when asked, best described his unique brand of humor: "Comedy, I read somewhere, consists of larger than life characters in real situations. Farce, on the other hand, portrays real characters who, projected into incredible situations, start behaving in a larger than life manner as the situations appear to them too horribly real."

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**Survey conducted among owners of new cars bought in May, 1977.*



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'SMILES': SARAH MILES PLAYS THE FOOL & PUTS HER LIFE ON THE LINE

*"... first I've got to know myself
the sterile and the sleazy—
then I've got to like myself
& that part's never easy—
then I get to be myself
a little more each day—
I'll duel with doubt, fence with fear
& lunge at the lies in my way..."*

The truth about Sarah Miles is what *SMILES* is all about. For the past two years, the actress has been working on this unique visual autobiography, a personalized musical in verse and song relating her life, hopes and fears, past, present and future.

"I'm passionate about truth and I want to reach it if possible one day," she says. "I'm too old now to care too much about failure and being laughed at so I decided to go on the ultra ego trip and take out of my life what I think is general rather than personal."

Once involved in the project, Miles became completely dedicated to it, cutting herself off from everyone for the past two years to write and work on it. "What matters to me is my work," she says. "It keeps me from insanity."

"I'm attempting to accept my faults as well as my virtues." And she can think of no better epitaph than: She lived life to the full.

And one day she sat down and began to write "I was sick—mind sick—body sick—life sick—home-sick."

In writing the piece, she found herself noting "song" and "poem" at the top of various pages. Although *SMILES* will mark her singing debut (as well as composing, having written the music for the show with Chad Stuart), Miles' strong voice belies her diminutive stature. She knew she couldn't sing because she had tried it, but found Warren Barigian, a magical and revolutionary singing teacher. He was the only person who gave her hope. All the others said "forget it." He alone is responsible for her voice. Dancing is new for her too and she finds it refreshing and rewarding through the vigorous exercise and dance routines rehearsed daily with Onna White.

Director Peter Hunt joined the project after seeing a command "performance" in the actress's living room. He hadn't initially been anxious to stage a third one-person show—although last summer he did get some respite from that genre with a cast of 72 in Williams-town—but found it "amazing and totally unique." "It's certainly a challenge," says Hunt, adding jokingly, "I mean it's very hard to direct someone's life." On the contrary, he sees his job as one of helping to shape and guide Miles' work and provide her with someone to bounce ideas off, rather like a mirror that talks back. Also an exceptionally talented lighting designer (where he began his career in the theatre), Hunt created the essential mood and scenic changes for the show.

"She's a brilliant actress, she doesn't need acting lessons," he continues. "So, it's a matter of just having an overview and being somebody she can talk to at any particular point, before an audience comes in and gives their feedback. In a one-person show, the other character is the audience."

The theatre also seemed the natural outlet for Sarah Miles' project. Even though as a "movie star" she's primarily come to acclaim, the majority of her work has been on stage where she began.

"Nothing thrills me more than the theatre," she enthuses. "I think that's where you can produce magic—I'm not saying that I'm producing any magic; I am saying that the only time that I have been enthralled is in the theatre, never in film."

"And the only person who's done that for me totally is Edith Piaf—I saw her! First of all, I used to listen to her on a gramophone record—I heard this noise and couldn't decide



if it was man, beast or woman, and it haunted me all throughout my adolescence. Then I went to drama school and some bloke came up to me and said, 'you know that noise of yours, she's playing down at the Royal Court Theatre.' I said, 'I don't want to see my noise, it will ruin it all, I want it to just remain a noise.'

"But I went to see the show and *that* is what did it for me. I'll never forget; I sat in that theatre, the lights went out, there was blackness and then a spotlight on a thin figure all in black... she was so thin and out of her came a voice that shook that bloody theatre with passion. People were crying for joy all around me and I thought that this is what it's all about; I got goosebumps and I met her and got to know her and she surpassed her art. She is what the word heroine means to me."

She had so much to give—and that is what completely just took my heart for the theatre. That is why the theatre to me is so fascinating..."

Again, truth.

Sarah Miles' version—and vision—of truth and theatre—is now playing at A.C.T.'s Marines' Memorial Theatre. *SMILES* is sensible nonsense, wisdom and naivete—her life on the line.



Sarah Miles
in rehearsal
with Peter Hunt
and Onna White

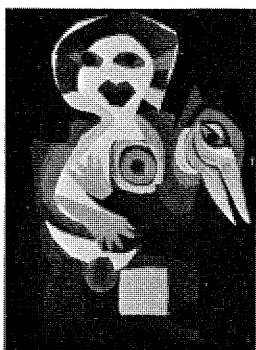
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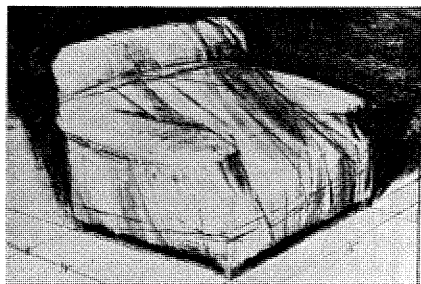
Claude Weisbuch's original lithograph, "Don Quixote." Signed limited edition of 250.



John Garufi's original etching, "Winter Trees." Signed limited edition of 150.



Karel Appel's original lithograph, "Woman with Bird." Signed limited edition of 100.



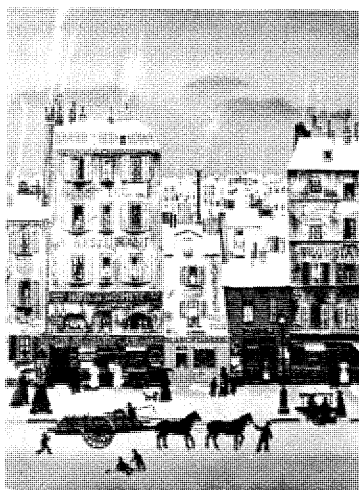
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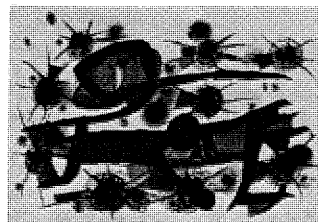
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HOTEL PARADISO

(1896)

by GEORGES FEYDEAU and MAURICE DESVALLIERES
English Translation by PETER GLENVILLE

Directed by TOM MOORE

Associate Director: DOLORES FERRARO

Scenery by RICHARD SEGER

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

the cast

Boniface	RAYE BIRK
Angelique	RUTH KOBART
Marcelle	ELIZABETH HUDDLE
Cot	MICHAEL WINTERS
Maxime	MARK MURPHEY
Victoire	DIANE SALINGER
Martin	SYDNEY WALKER
1st Porter	PETER DAVIES
2nd Porter	RICHARD DENISON
3rd Porter	ALEX NIBLEY
4th Porter	DAN BUTLER
Paquerette	BONNIE CARPENTER
Marguerite	SIG-BRITT COX
Violette	CLAIRE CONTENT
Pervenche	SANDRA BELLEVUE
Anniello	WILLIAM McKEREGHAN
Georges	BRUCE WILLIAMS
A Lady	HEIDI HELEN DAVIS
A Duke	ROBERT SMITH
Fundisha	BENNET GUILLORY
Police Inspector	GERALD LANCASTER
Policemen	} PETER DAVIES, DAN BUTLER, RICHARD DENISON, ALEX NIBLEY
Hotel Guests	

Period: 1910

ACT I

A builder's room and salon in the home of M. and Mme. Boniface.
Passy, a suburb of Paris.

"That morning!"

ACT II

The Hotel Paradiso, Paris.

"Later that night!!!"

ACT III

The builder's room and salon.

"The morning after!!!"

There will be two twelve-minute intermissions.

understudies

Boniface—Gerald Lancaster; Angelique—Penelope Court; Marcelle—Kate Fitzmaurice; Cot—Jay O. Sanders; Maxime—Randall Smith; Victoire—Libby Boone; Martin—Daniel Davis; Violette/Marguerite—Amy Resnick; Paquerette/Pervenche—Bridget Baiss; Anniello/Porters/Policemen—Thomas Oglesby; Georges—Robert Smith; A Lady—Delores Y. Mitchell; A Duke—Lawrence Hecht; Fundisha—Melvin Buster Flood; Police Inspector—Peter Davies

Stage Manager: JAMES L. BURKE

A NOTE ON 'HOTEL PARADISO'

Georges Feydeau was France's leading writer of popular farces at the turn of this century. Early in his career he developed a winning formula for comedy which he used over and over again in more than two dozen smash hits. Audiences adored the plays but scholars dismissed Feydeau as insignificant. It was not until the 1940s, when the prestigious Comédie-Française began including his works in their repertory, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

A Feydeau farce is constructed as intricately as a jigsaw puzzle. Every line of dialogue and every piece of action occurs in precisely the right spot for its maximum humorous effect. The comic complications pile up as the principal characters are all brought together in a place where none of them should be, and frantically try to avoid being seen by the others. Feydeau uses all the elements of classical farce—mistaken identities, improbable cover stories, disguises, hectic chases and pratfalls—to bombard our senses. The plot twists and turns at breakneck pace, always managing to stay one beat ahead of the belly laughs.

Hotel Paradiso contains some of Feydeau's most wildly funny characters and most hilarious dramatic moments. He wrote it in 1894 in collaboration with Maurice Desvallières, a lesser playwright whose contributions to the joint project were not major.

Feydeau married at the age of 27. The wife he chose was independently wealthy and her dowry helped to pay their bills for several years, until the playwright attained success. The marriage was turbulent and a very unpleasant experience for Feydeau. He became a woman-hater and expressed his misogyny in all his plays. In *Hotel Paradiso*, this attitude is seen most clearly in his portrait of Boniface's shrewish wife, Angélique.

Hotel Paradiso is the second Feydeau farce to enter the A.C.T. repertory, joining *A Flea in Her Ear*, directed by Gower Champion, which opened the 1968-1969 season. A.C.T.'s production of *A Flea in Her Ear* later played a limited engagement on Broadway in 1969.

—Margaret Opsata

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A NOTE ON 'THE CIRCLE'



Marrian Walters &
James R. Winker

"Considering how foolishly people act and how pleasantly they prattle, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1892. *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 farcical 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 hardly 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."

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 dramas, 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 intervene 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.



Walters &
Sidney Walker



Walters &
William Paterson

THE AMERICAN CONSERVATORY THEATRE

presents

THE CIRCLE

(c. 1920)

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 BARTHOLOMEO RAGO

the cast

Arnold Champion-Cheney, M.P. JAMES R. WINKER
Footman RANDALL SMITH
Mrs. Shenstone ELIZABETH HUDDLE
Elizabeth { DEBORAH MAY (Feb. 1*, 2, 3, 6)
SUSAN E. PELLEGRINO (Feb. 15, 22, 27)
Edward Luton DAVID HUDSON
Clive Champion-Cheney WILLIAM PATERSON
Butler MICHAEL WINTERS
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—Peter Davies; Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Bennet Guillory; Mrs. Shenstone—Heidi Helen Davis; Lady Catherine Champion-Cheney—Penelope Court; Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE

* Matinee Performance



From left: Marrian Walters, James R. Winker, William Paterson, Sydney Walker



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- Tennis Horizons at Alajuela Racquet Club and Hotel, San Jose, Costa Rica. Pro Nickey Kalo.

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A NOTE ON 'ALL THE WAY HOME'

When James Agee died in 1955 at the age of 45, 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 turnabout came when his autobiographical masterpiece, *A Death in the Family*, was published posthumously in 1957 and received a Pulitzer Prize the following year.

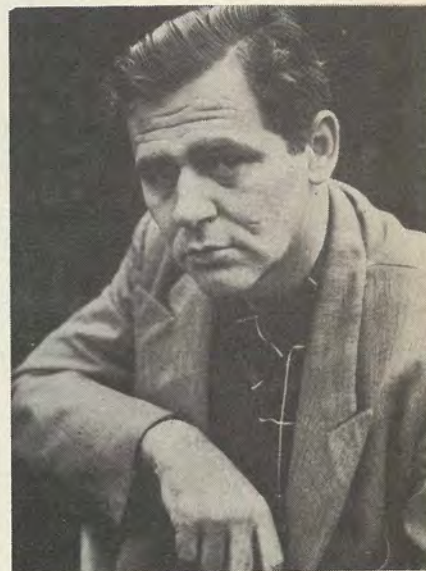
Set in Knoxville, Tennessee, in 1915, the novel tells of a young husband and father's death in a freak car accident, from the perspective of his six-year-old son. (Agee lost his father under identical circumstances at the same age.)

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 1961 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 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. In doing so, it calls our attention to the beauty and strength that being part of the family of man gives us."

—Margaret Opsata



James Agee



Tad Mosel

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

(1960)

by TAD MOSEL

Based on the novel *A Death in the Family* by JAMES AGEE

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT

Scenery by RALPH FUNICELLO

Costumes by CATHY EDWARDS

Lighting by DIRK EPPERSON

Sound by BARTHOLOMEO RAGO

the cast

Rufus Follet	DAVID BRANSTEN
Boys	ESTANISLAU G. B. BAUTISTA II
	JOSHUA WILLIAM POLLOCK
	VINCENT RUBINO
Jay Follet	JAY O. SANDERS
Mary Follet	BARBARA DIRICKSON
Ralph Follet	J. STEVEN WHITE
Sally Follet	CANDACE BARRETT
John Henry Follet	JOSEPH BIRD
Jessie Follet	MARRIAN WALTERS
Jim-Wilson	ANDY TUNNELL
Aunt Sadie Follet	PENELOPE COURT
Great-Great-Granmaw	LIBBY BOONE
Catherine Lynch	ANNE LAWDER
Aunt Hannah Lynch	JOY CARLIN
Joel Lynch	WILLIAM PATERSON
Andrew Lynch	DANIEL KERN
Victoria	DELORES Y. MITCHELL

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 Salinger; John Henry Follet—Sydney Walker;
Jessie Follet—Kate Fitzmaurice; Aunt Sadie Follet—Diane Salinger;
Great-Great-Granmaw—Heidi Helen Davis; Catherine Lynch—Elizabeth Huddle; Aunt Hannah
Lynch—Ruth Kobart; Joel Lynch—Thomas Oglesby; Andrew Lynch—Mark Murphey;
Victoria—Kate Fitzmaurice; Rufus Follet—Andy Tunnell;
Boys—Greg Henry; Jim-Wilson—Joshua William Pollock

Stage Manager: SUZANNE FRY

Assistant to the Director: MICHAEL PULIZZANO

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'ALL THE WAY HOME'



(Left to right): Jay O. Sanders, Barbara Dirickson and David Bransten



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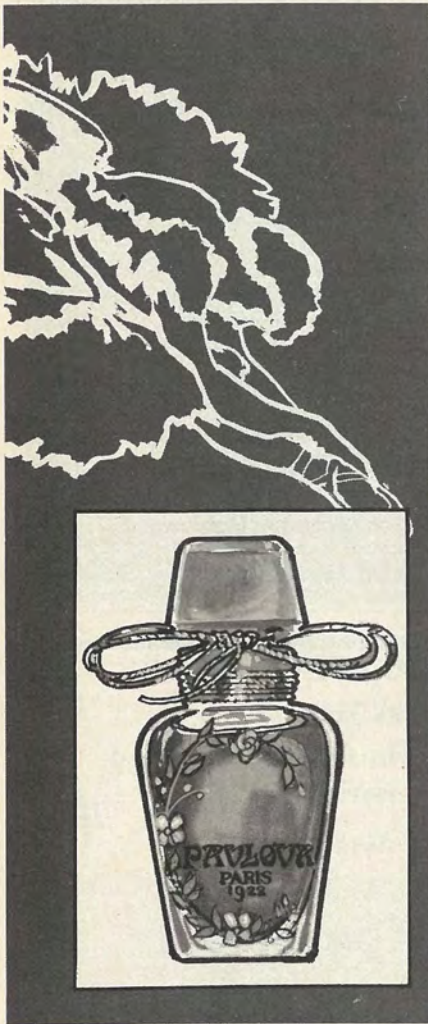
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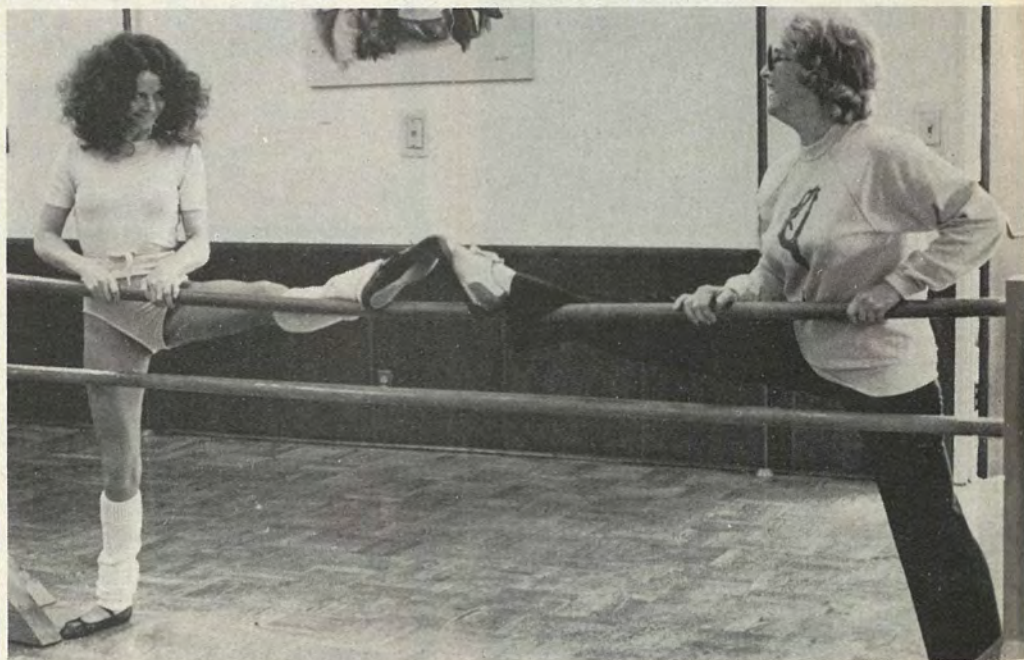
SARAH MILES

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I dedicate "SMILES" to Lola

Partner	THOMAS BOLT
Friend	GLADYS
Soothe Sayer	ALVARO GERALDO
Svengali	WARREN BARIGIAN
Music Maker	CHAD STUART
Dressmaker	LINDA SMITH
Overseer	CAROLYN PFEIFFER
Musical Terpsichorean	ONNA WHITE
Ringmaster	PETER HUNT



Miles and Onna White exercising

SMILES IS SMILES

MUSICAL NUMBERS

ACT I

"I'd Do It Naked"

"Home"

"Mother"

"Father"

"Movie Star"

"She Feels at Home"

"Sunshine"

"Truth"

"Smiles"

ACT II

"Short Cuts"

"I Want to be a Lady"

"The Pillow Song"

"My Son is the Sun"

"Golden Days"

"Spirits Spinning"

"Smiles" reprise

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Production Stage Manager: DANIEL ADAMS



Chad Stuart and Miles rehearsing their compositions

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Ingatstone, Miles' birthplace

SARAH MILES

BY SARAH MILES

People say, "You must love acting"—you know, I'm not quite sure that I do—but they insist, "Oh come along—it must be absolutely marvelous being you. Your whole life's a ball and, on top of it all, you get paid for it all—you're one of the lucky few."

Yes! Lucky's the word and lucky I am. What does the word lucky mean? Does it mean all of our dreams instant reality like some press button no sweat machine? Here is my biography.



Miles as a toddler, with her mother

I was born at home in my mother's bed on the last night of the year 1941. I preferred living down in the stables than up in the house. I still do—it's my weakness for animals.

My education was the most expensive and the best. Roedean School for Girls. After three years I was asked to leave having implacably refused to learn anything. My parents then sent me to a debutant school, Crofton Grange. After two years I was asked to leave having implacably refused to learn anything.

So my dear father and mother sent me up to London to begin my acting career—to learn the craft and craftiness of the acting profession. I was almost 15 years old. I studied at the Royal Academy of Dramatic Art—I didn't finish the two-year training period because I was asked to leave—reason?—never turning up for class, a menace to the other students and implacably refusing to learn anything. But this time, my mother went down on her hands and knees—and so they allowed me to finish the course—for my mother's sake. But I continued to implacably refuse to learn anything. I have no excuses, just plain laziness. The saddest of my sins is that in all my 35 years I have read only about as many books as I have fingers on my hands.

But being a lucky spoilt brat I was seen at the Royal Academy of Dramatic Art in a production of *Six Characters In Search of An Author*. I played the showy part of the step daughter and from that got myself a leading part in the West End of London. The play was ironically named *Dazzling Prospect*, directed by Sir John Gielgud and starring Margaret Rutherford. We opened and made theatrical history—it was the last time audiences were allowed to bring bad fruit and vegetables and throw them from the GODS! We closed after a week! One of London's more famous flops.

I healed my wounds in a weekly repertory company at Worthing—and I learned a lot more than all my schooling put together.

But then the learning stopped because I got the lead in an important British movie, *Term of Trial*, opposite Laurence Olivier. I played a school girl who had a crush on her school master. When the film opened I was hailed as Britain's brand-new movie star, outshining Laurence Olivier! And being 18 years old I believed it all, became frightened, hid behind aggression and swiftly became unpopular. So I bought myself a Pyrenean mountain dog called Addo. He became the most important thing in my life for many, many years.

During Addo's lifetime I made the following films: *The Ceremony*, directed by and starring Laurence Harvey; *The Servant*, directed by Joseph Losey and starring Dirk Bogarde and James Fox; *Six-Sided Triangle*, directed by Christopher Miles and starring Nicol Williamson; *Those Magnificent Men in Their Flying Machines*, directed by Ken Annakin with a host of international stars—but the main stars were the airplanes; *Time Lost, Time Remem-*



The Man Who Loved Cat Dancing with Burt Reynolds

bered, directed by Desmond David and *Blow-Up*, directed by Michaelangelo Antonioni and starring David Hemmings and Vanessa Redgrave.

During that film I became totally disillusioned with myself as an actress—and with the acting profession—perhaps that is why I spent my whole career fluctuating endlessly between theatre and film. I couldn't find contentment in either. I always seem to long for the one I'm not doing at the moment.

Theatre credits. I played many of the classical leading ladies at Worthing repertory—I kept returning there to retrieve some sanity. In London, the following: *Kelly's Eye*, by Henry Livings starring Nicol Williamson; *Lee Harvey Oswald* starring Alan Dobie. Then Laurence Olivier asked me to join the National Theatre—it was an honor. I played in *The Recruiting Officer*, starring Maggie Smith and Laurence Olivier; *The Crucible*, by Arthur Miller, directed by Laurence Olivier; followed by *Hay Fever*, directed and written by Noel Coward, starring Dame Edith Evans and Maggie Smith. I became naughty in this production and insisted on playing Sorrel, the straight juvenile lead, for laughs—because I hated the role so, alas; Laurence Olivier took me into his office and fired me, wondering why I

In *Lady Caroline Lamb* with Robert Bolt (center) and Sir Laurence Olivier



Wilkes Bashford



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(continued from page 18)

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implacably refused to learn anything. Then a two-handed play called *World War II 1/2* opposite Roy Dotrice, but I had a threatened miscarriage during a matinee performance and I was forbidden to continue the run.

I married Robert Bolt, the playwright, and retired from show biz for three years. I gave birth to Thomas Bolt who was born on the 20th of October 1967 and I went back home to the stables and bred palomino horses. I lost all my money and some of my husband's because I refused to sell my young stock. After the three years of bliss, Robert Bolt hauled me out of retirement with *Ryan's Daughter*, directed by David Lean and starring Robert Mitchum, Trevor Howard, John Mills and Christopher Jones.

Then my husband wrote *Vivat, Vivat Regina* in which I played Mary, Queen of Scots. Eileen Atkins played Queen Elizabeth of England. The play was a triumph and I played Mary for a year. I did not take the production to Broadway because I was never happy in it.

My husband wrote and directed *Lady Caroline Lamb* starring Jon Finch, Richard Chamberlain, Margaret Leighton, Ralph Richardson and Laurence Olivier—and me; I was not good in it. But I was better in my next movie, *The Hireling*, starring Robert Shaw and directed by Alan Bridges. Then I came to America for the first time to work because Addo had died. The film, *The Man Who Loved Cat Dancing*, directed by Dick Sarajian and starring Burt Reynolds. There was a tragedy during that movie; my business manager and friend, David Whiting, killed himself during the filming on location and my own personal tragedy became a public fiasco. My husband divorced me, I could no longer remain in England—I found no privacy, just shame. So I came to Chicago to do *Skin of Our Teeth* by Thornton Wilder, directed by Christopher Miles, and starring Bruce Davison. I remained in America with my son Tom and we built a home at Malibu by the sea in Los Angeles. I played St. Joan at the Music Center, directed by Arvin Brown of the famous Longwharf Theatre and starring Richard Thomas.

I played Temple Drake in *Requiem For A Nun* on KCET; *Great Expectations* starring Michael York, Margaret Leighton and James Mason; followed by *Dynasty* starring Harris Yulin and Stacy Keach. I then went back to England to make *The Sailor Who Fell from Grace With the Sea*, directed by Lou John Carlino and starring Kris Kristofferson. On my return, I began writing *SMILES*.



Ryan's Daughter with Robert Mitchum

Little did I know it would take me over two years—probably because I've never written before—hardly a thank-you letter, and I had to write longhand because I cannot and will not learn to type. It all seems so terribly complicated. As it took so long, I ran out of money and returned to England to make *The Big Sleep* directed by Michael Winner and starring James Stewart, John Mills, Candy Clark, Richard Boone and Robert Mitchum. The film isn't out yet but I got paid, a rare happening in my career! Oh—I sent my son back to live with my ex-husband. Apart from being an excellent playwright, he used to be a brilliant teacher and my son, out here in California, implacably refused to learn anything!

Why does my son have bad habits like me?

Why is it generations keep repeating history?

Civilizations come and go and we carelessly let go of the secrets—the magic. But to merely exist—with the curiosity of a cabbage—must make human beings, of all creatures, the most intensely tragic.

So any profit that *SMILES* might make will be put to finding answers. I'm probably making a terrible mistake—'cos spirits are such nimble dancers! Where did we come from and where are we going? All that I know is we're energy flowing.

The Sailor Who Fell From Grace With the Sea with Kris Kristofferson



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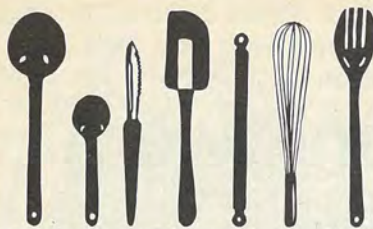
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Gladys and Miles

WHO'S WHO IN 'SMILES'



Miles and musical stager Onna White



Producer Carolyn Pfeiffer



Chad Stuart at piano

CHAD STUART (*Music Maker*) who began his musical career as a chorister at Durham Cathedral in England, studied at the Central School of Speech and Drama in London



where he met Jeremy Clyde. Forming the team of "Chad & Jeremy," the two recorded many top-ten singles and nine hit albums before they split up professionally in 1969 when Jeremy Clyde joined the National Theatre in London. Since then Stuart has worked in Los Angeles as an arranger on many records, television shows, commercials, one feature film (*Three in the Attic*), was a staff producer at A&M Records and music director for the Smothers Brothers. He is currently involved in free lance composing, arranging and record production.



Miles and director Peter Hunt

PETER H. HUNT (*Ringmaster*) was last associated with A.C.T. in 1975, having directed James Whitmore in the highly successful one-man show *Give 'Em Hell, Harry!* presented



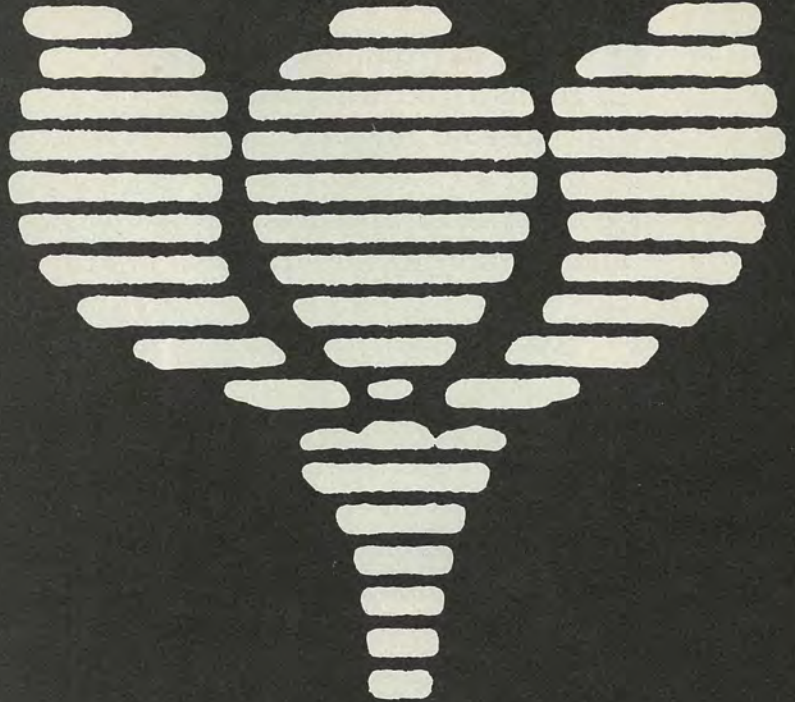
here at the Marines' Memorial Theatre. A graduate of Yale Drama School, he began his career as an actor and lighting designer, designing over 200 productions on and off Broadway, at Lincoln Center, in London, Canada and for regional theatres across the country. As associate director of the Williamstown Theatre, he recently directed Donald Madden in *Arturo Ui* as well as Raul Julia and Donna McKechnie in *The Threepenny Opera*. Hunt received the Tony Award, the London Critics' Award and Variety Poll for his staging of *1776*, later directing the film which broke a 45-year attendance record at Radio City Music Hall and won the Christopher Award. His most recent credits include the television series *Adam's Rib* and the Broadway musical *Goodtime Charley*, which starred Joel Grey.

ONNA WHITE (*Musical Terpsichorean*) began her dance training in Canada, joined the San Francisco Opera Ballet and later became the company's prima ballerina. On



Broadway she choreographed *Irma La Douce*, *Half a Sixpence*, and the current hit *I Love My Wife* and in London *Fanny and Billy*, the musical version of *Billy Liar*. Her film credits include *Bye Bye Birdie* and *The Great Waltz* as well as repeating her Broadway successes of *1776*, *Mame*, *The Music Man* and *Oliver* on film. She became the first woman to receive the Academy Award for choreography for *Oliver*.

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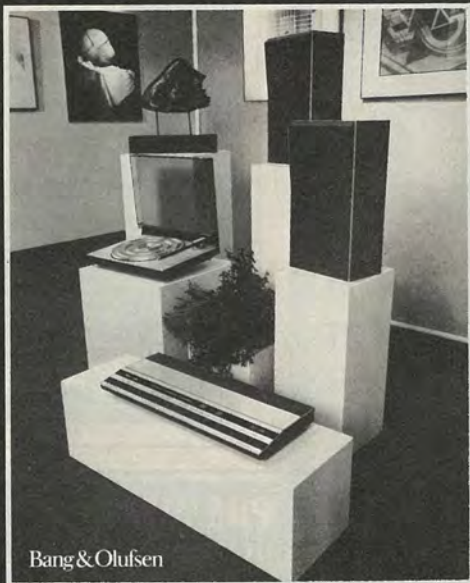
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CAROLYN PFEIFFER (*Overseer*) of



Alive Enterprises began her career in Rome translating film scripts and acting as personal secretary to Claudia Cardinale, later working with

Fellini and Visconti. After working as an assistant producer for Alain Delon and coordinating publicity for Julie Christie and Geraldine Chaplin during the filming of *Dr. Zhivago*, she formed her own public relations firm in London and served as the European representative for many major films and such celebrities as Barbra Streisand, Liza Minnelli, Robert Redford, Ryan O'Neal, Omar Sharif and others. In 1974 she joined the Los Angeles agency Alive Enterprises, Inc. and produced the Emmy Award-winning ABC-TV special *Alice Cooper—The Nightmare*, which featured Alice Cooper and Vincent Price.

BILL GRAHAM is a concert producer



whose promotional style and professional integrity has set music industry standards for quality since 1965. He was born in 1931, of Russian

Jewish parents, and grew up in New York after fleeing from Europe after World War II. After working as a management consultant in New York, he came to San Francisco in 1965 and became business manager for the San Francisco Mime Troupe. His first concert, a benefit for the Troupe, was a huge success; and its aesthetic magic set the stage for the rise of the "San Francisco Sound." He continued to stage concerts locally until 1968, when he opened the Fillmore East in New York and the Fillmore West here, both of which served as the launching pads for many groups that went on to achieve prominence. His name became associated with the best in sound and lighting quality, musical excellence and comfortable atmosphere. Today, although both Fillmore's have closed, he continues to promote concerts in California, including numerous benefit events such as the SNACK concert which benefited the San Francisco School District. Graham has also expanded into several other areas: rock merchandising (T-shirts, buttons, memorabilia), theatrical design, artists' management, recreational development, and the creation and marketing of a total health program called Focus on Fitness.

S.F. MUSIC & THEATRE IMPRESARIOS JOIN FORCES



William Ball and Bill Graham announcing their mutual presentation of *SMILES* at a recent press conference

The Bill Graham organization and the American Conservatory Theatre, after several years of considering joint ventures of various sorts, are mutually presenting the world premiere of *SMILES* in San Francisco, starring Sarah Miles.

"This is my first venture into the world of legitimate theatre since my involvement with the San Francisco Mime Troupe in the early 1960s," said Graham, "and I am confident that the merger of the skills of the principals involved will make the show a tremendous success. I am looking forward to exploring the parallels between my own areas of expertise in concert production. I'm most confident that this group of people will produce only the finest in contemporary drama."

A.C.T. general director William Ball concurred, "I've always wanted A.C.T. to be associated with Bill Graham in some way because I have the greatest respect and admiration for his achievements. He is a truly imaginative theatrical producer who understands creative people, and it is a pleasure to be associated with him on this project."

Sarah Miles is also pleased with the unique union of the two large entertainment forces in presenting her personal musical here.

"First of all," says the British actress, "San Francisco is about as near to home—in the sense of being 'European'—that you can get and I feel it's a perfect place to begin. And, if you're going to be 'born'—in my case now, to give birth to a show—you want the best parents. I feel that I have them in the two Bills, Graham and Ball."

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Jenny Diver in *The Threepenny Opera*



St. Joan in *Knock Knock*



Frosine in *The Miser*



The Countess in *This Is (An Entertainment)*



AMERICAN CONSERVATORY THEATRE

PERFORMANCE SCHEDULE

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MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

FEBRUARY			1 CIRCLE 2:30 HOME 8:30	2 CIRCLE 8:30	3 CIRCLE 8:30	4 HOME 2:30 CAESAR 8:30
	6 CIRCLE 8:30	7 HOME 8:30	8 *HOTEL 8:30	9 *HOTEL 8:30	10 HOME 8:30	11 *HOTEL 2:30 HOME 8:30
	13 *HOTEL 8:30	14 HOTEL 8:30	15 CIRCLE 2:30 HOME 8:30	16 HOME 8:30	17 HOTEL 8:30	18 HOME 2:30 HOTEL 8:30
	20 HOTEL 8:30	21 HOTEL 8:30	22 HOME 2:30 CIRCLE 8:30	23 HOTEL 8:30	24 HOTEL 8:30	25 HOTEL 2:30 HOME 8:30
	27 CIRCLE 8:30	28 HOTEL 8:30				

MARCH			1 HOTEL 2:30 HOTEL 8:30	2 HOME 8:30	3 HOME 8:30	4 HOTEL 2:30 HOTEL 8:30
	6 CIRCLE 8:30	7 HOME 8:30	8 *ABSURD 8:30	9 *ABSURD 8:30	10 HOTEL 8:30	11 *ABSURD 2:30 CIRCLE 8:30
	13 *ABSURD 8:30	14 ABSURD 8:30	15 HOTEL 2:30 ABSURD 8:30	16 HOTEL 8:30	17 ABSURD 8:30	18 HOME 2:30 ABSURD 8:30
	20 ABSURD 8:30	21 ABSURD 8:30	22 HOME 2:30 HOTEL 8:30	23 HOTEL 8:30	24 ABSURD 8:30	25 HOTEL 2:30 HOTEL 8:30
	27 HOME 8:30	28 HOTEL 8:30	29 *HEALTH 8:30	30 *HEALTH 8:30	31 HOME 8:30	

APRIL						1 *HEALTH 2:30 ABSURD 8:30
	3 *HEALTH 8:30	4 HEALTH 8:30	5 ABSURD 2:30 HOTEL 8:30	6 ABSURD 8:30	7 HEALTH 8:30	8 ABSURD 2:30 HOTEL 8:30
	10 HEALTH 8:30	11 ABSURD 8:30	12 ABSURD 8:30	13 HEALTH 8:30	14 HOTEL 8:30	15 HEALTH 2:30 HOTEL 8:30
	17 HOTEL 8:30	18 ABSURD 8:30	19 HEALTH 8:30	20 ABSURD 8:30	21 HEALTH 8:30	22 ABSURD 2:30 HEALTH 8:30
	24 CAESAR 8:30	25 HEALTH 8:30	26 HEALTH 8:30	27 *TRAV 8:30	28 ABSURD 8:30	29 *TRAV 2:30 HEALTH 8:30

MAY	1 *TRAV 8:30	2 TRAV 8:30	3 ABSURD 2:30 ABSURD 8:30	4 HEALTH 8:30	5 HEALTH 8:30	6 ABSURD 2:30 TRAV 8:30
	8 TRAV 8:30	9 HEALTH 8:30	10 HEALTH 2:30 CAESAR 8:30	11 ABSURD 8:30	12 ABSURD 8:30	13 TRAV 2:30 ABSURD 8:30
	15 ABSURD 8:30	16 HEALTH 8:30	17 TRAV 2:30 HEALTH 8:30	18 TRAV 8:30	19 HEALTH 8:30	20 HEALTH 2:30 HEALTH 8:30
	22 HEALTH 8:30	23 TRAV 8:30	24 HEALTH 2:30 TRAV 8:30	25 HEALTH 8:30	26 TRAV 8:30	27 HEALTH 2:30 (TBA) 8:30

*Low-Priced Preview
TBA = To Be Announced

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Elegy for Young Lovers	April 20	April 28	April 22	April 30	Balcony Rear\$20.00
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'HOTEL PARADISO' ON STAGE & FILM

Enjoying a posthumous revival of his farcical comedies during the 1950'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 Martita Hunt.

A subsequent New York opening (April 11, 1957) 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.

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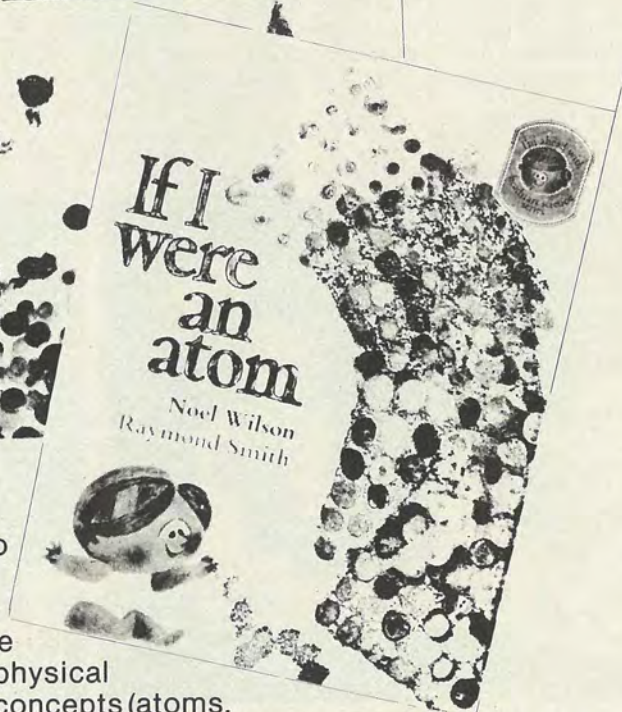
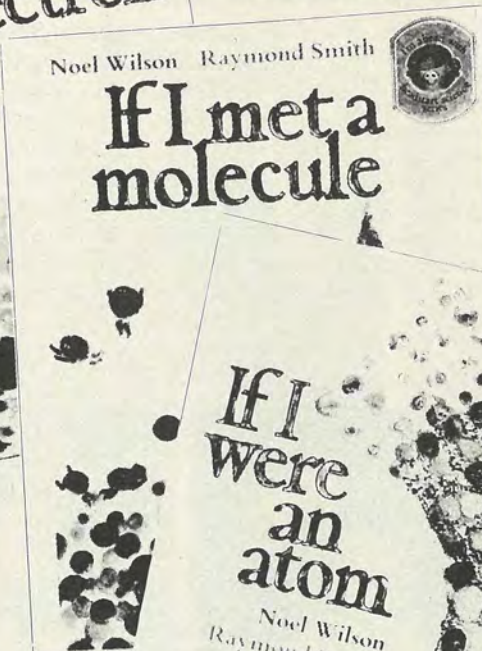
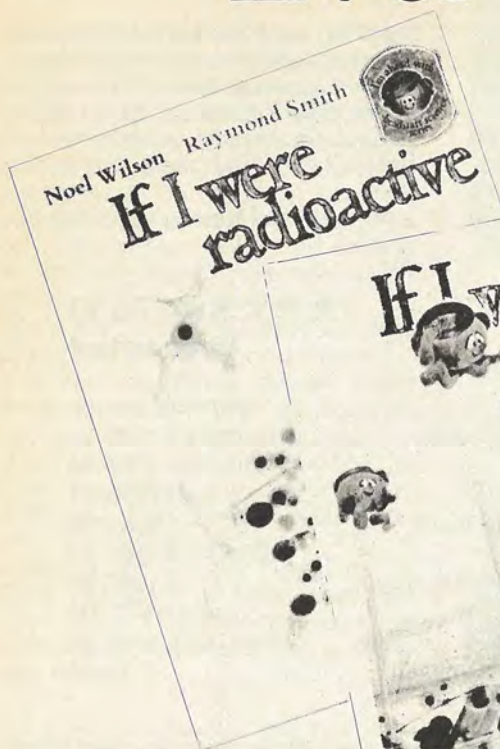
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PULITZER PRIZE-WINNING PLAYS AT A.C.T.

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1865, did 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 multimillionaire.

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 morale, 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 1916-17.

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 Pu-

Year Pulitzer Prize Awarded

A.C.T. Season(s) Presented

1929 - <i>Street Scene</i>	1974-75 season
1937 - <i>You Can't Take It With You</i>	1972-1973 & 1973-74
1938 - <i>Our Town</i>	1967-68
1940 - <i>The Time of Your Life</i>	1970-71
1948 - <i>A Streetcar Named Desire</i>	1967-68
1949 - <i>Death of a Salesman</i>	1965-66 & 1966-67
1957 - <i>Long Day's Journey Into Night</i>	1967-68
1961 - <i>All the Way Home</i>	current (1977-78)
1967 - <i>A Delicate Balance</i>	1967-68 & 1968-69
1973 - <i>That Championship Season</i>	1972-73

The Time of Your Life, by William Saroyan: William Paterson (left) and Ken Ruta.



Street Scene, by Elmer Rice: Barbara Dirickson (left) and Elizabeth Huddle



Our Town, by Thornton Wilder: Richard A. Dysart (front), Ellen Geer and Mark Bramhall



A Streetcar Named Desire, by Tennessee Williams: De Ann Mears



Long Day's Journey Into Night, by Eugene O'Neill: Angela Paton and Ramon Bieri



A Delicate Balance, by Edward Albee: the late Barbara Colby (left) and Ellen Geer.



Death of a Salesman, by Arthur Miller: Richard A. Dysart



litzer 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 Thee I Sing*, *Strange Interlude*, *Look Homeward, Angel* and *The Subject Was Roses*.

That Championship Season, by Jason Miller: (left to right) Ed Flanders, Ramon Bieri, Paul Shenar, Ray Reinhardt, Dana Elcar



You Can't Take It With You, by George S. Kaufman and Moss Hart: William Paterson (center).



Assistant box office manager Nancy Soldevila (left) and manager Dianne Prichard accommodate A.C.T. patrons at the window.

BEHIND THE BARS & IN FRONT OF THE HOUSE



The busy back room of the A.C.T. box office.



A few of the many front of the house ushers with associate manager Jack Tamborelle (third from left) and veteran doorman Fred Geick.

A friendly face helping you purchase tickets or an usher finding your seat are but two of the ways the A.C.T. box office and front of the house staffs are at your service.

In small confined quarters tucked behind two barred windows visible from the Geary lobby thrives a virtual beehive of activity—the A.C.T. box office.

Processing over half a million ticket transactions a year for both the Geary and Marines' Memorial Theatres, work begins every performance day at 9 a.m. and continues through the first intermission of that night's show (which varies between 9–10 p.m.).

Ticket orders pour in daily from many sources, the majority of which are mail orders from patrons who have written letters or clipped coupons from newspaper ads and performance schedules, and wish to avoid waiting in long lines to purchase tickets.

Besides the constant flow of people who visit the box office in person, transactions from over 70 Bay Area ticket agencies as well as group orders for regular performances and student matinees must all be processed by the busy crew. Constantly ringing telephones, a

crucial part of the box office operation as people call in to inquire about ticket availability and A.C.T.'s performance schedule, also occasionally provide a source of amusement to box office personnel such as a recent call from a gentleman asking about room rates for *Hotel Paradiso*.

Among the many friendly and dedicated faces in the front of the house (the audience side of the stage) is Fred Geick, doorman and ticket taker on "the street" for over 40 years—beginning at the Curran in 1936, moving to the Geary 10 years later.

More than a dozen staff personnel (who also hold daytime jobs or go to school) and countless volunteer ushers from all over the Bay Area seat patrons as quickly and quietly as possible and unravel any seating problems each night as well as pass out programs, serve refreshments and close the theatre at the end of the evening.

Usually unheralded (save a few letters now and again commending their courtesy and helpfulness) but always busy, A.C.T.'s box office and front of the house staffs are ready to serve the public and endeavor to make attendance at the theatre as uncomplicated and enjoyable an experience as possible.

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.

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 a director of The League of Resident Theatres, the Council 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 theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. This year he produced a 3-play series at the Kennedy Center, Washington, D.C. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director)



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

of *The HOT L BALTIMORE*. Last season he directed the English-language premiere of the hit Soviet play *Valentin and Valentina*.

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* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual*, *The HOT L BALTIMORE*, *The Miser*, *The Ruling Class* 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. 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* and *Peer Gynt*.

EDITH MARKSON (Development Director)



a founder of A.C.T. in Pittsburgh, 1965, has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was a founder of the Milwaukee Repertory Theatre and was responsible for bringing the APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters in Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive

board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant. She has been a theatre consultant to the Ford Foundation in its Program for the Arts and Humanities.

EDWARD PAYSON CALL (*Guest Director*), who directed *Endgame* and *The Sea Gull* during A.C.T.'s first San Francisco season, returns this year to direct *Julius Caesar*. The former producing director of the Tyrone Guthrie Theatre, he has taught at the drama division of Juilliard and acted and directed for over 30 theatres from New York to Australia including the Vivian Beaumont Theatre at Lincoln Center, the City Center Acting Company in New York, the Arena Stage in Washington, D.C., the San Diego Shakespeare Festival, the Seattle Repertory Company, the Mark Taper Forum and Los Angeles Free Shakespeare Festival in Los Angeles, the McCarter Theatre in New Jersey and the Old Tote Theatre at the Sydney Opera House in Sydney, Australia.



STEPHEN PORTER (*Guest Director*) has directed several productions on Broadway for the Phoenix Theatre and the Circle in the Square. For the Circle he recently staged 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.



ceived 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*.

TOM MOORE (*Guest 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 Jules 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 the critically acclaimed *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. Moore is a graduate of the Yale School of Drama.



THE ACTING COMPANY

WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program. He also studied at Los Angeles City College, appeared with the Old Globe Theatre in Odessa, Tex., and the Pacific Conservatory of the Performing Arts in *The Ballad of the Sad Cafe*, *Romeo and Juliet* and *Much Ado About Nothing* (as Claudio). With A.C.T. he was seen in *The Matchmaker*, *Desire Under the Elms*, *Peer Gynt*, *Othello*, *Equus*, *Man and Super-*



man, *A Christmas Carol*, *The Bourgeois Gentleman* and was seen as Dr. Frankenstein in the Plays in Progress production of *Frankenstein*.

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* 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*. At P.C.P.A. she appeared as Lady Bracknell in *The Importance of Being Earnest*.



JOSEPH BIRD, now in his 8th season with A.C.T., made his Broadway debut in *You Can't Take It With You* and appeared in 10 off-Broadway productions. A featured actor in 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. four 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 More in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in



33

Equus, Henry Carr in *Travesties*, Gremio in *The Taming of the Shrew*, Roderigo in *Othello* and the French doctor in *The Merry Wives of Windsor*.

LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Mem-



phis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in *The Glass Menagerie*, *When You Comin' Back, Red Ryder?* and *Orpheus Descending*. 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. An original member of Chicago's Playwright's 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 20 productions.

PENELOPE COURT joins the acting 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 School of Drama. In Chicago, she was a founding member of David Mamet's St. Nicholas Theatre Co., where she was seen in *The Poet and The Rent* and *Beyond the Horizon*. She also appeared as a Jumper in *Jumpers* at the Evanston Theatre Co. and in the title role of *Sylvia Plath: A Dramatic Portrait* at the Body Politic.

PETER DAVIES, a native of Walnut Creek, joins the company 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. This past summer Davies was seen at 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*.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katharine Hepburn



in the national touring company of *Coco*. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors' Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in *Richard III*, Dr. Herder in *The Ruling Class*, Martin Dysart in *Equus*, Iago in *Othello* and the title role in *Peer Gynt*, among others.

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, appearing in *The Lady's Not for Burning*, *Summer and Smoke*, *Salome*, *Lucifer 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*.



BARBARA DIRICKSON joined A.C.T. as a member of the training program six 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*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *The Taming of the Shrew*, *Man and Superman*, *A Christmas Carol* and *The Bourgeois Gentleman*. She has also worked in televi-



sion 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 nine seasons and on Broadway in several plays including *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (for which



he won the Theatre World Award as best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV networks. He has been seen here in *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac* and *Equus*, among others. Donat's films include *Godfather II*, *The Hindenburg*, *Billy Jack Goes to Washington* and *F.I.S.T.*

FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from Finch College 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 performed for two years in Europe at the Frankfurt Playhouse and most recently at the Folger Theatre Group in Washington, D.C. in *Two Gentlemen of Verona*. At A.C.T. she has been seen in *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)*, *Peer Gynt*, *Othello*, *A Christmas Carol*, *The Bourgeois Gentleman* and *Travesties*.

SABIN EPSTEIN, who directed *The Cherry Orchard* for the New Zealand Drama School and *Tartuffe* for the Oregon Shakespearean Festival during the 1977-78 season, 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



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. This past summer Davies was seen at 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*.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katharine Hepburn in the national touring company of *Coco*. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors' Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in *Richard III*, Dr. Herder in *The Ruling Class*, Martin Dysart in *Equus*, Iago in *Othello* and the title role in *Peer Gynt*, among others.



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, appearing in *The Lady's Not for Burning*, *Summer and Smoke*, *Salome*, *Lucifer 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*.



BARBARA DIRICKSON joined A.C.T. as a member of the training program six 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*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *The Taming of the Shrew*, *Man and Superman*, *A Christmas Carol* and *The Bourgeois Gentleman*. She has also worked in televi-



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LAWRENCE HECHT is now in his



fourth season with the company after two years with the Advanced Training Program. He has performed with the Xoregos Performing Company, the

Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as an Associate Director with the company and 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* and *Valentin and Valentina*.

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

sixth 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)* and Joan in *Knock Knock*, among others. Last summer she appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire*. This coming summer she will return to Oregon to direct Strindberg's *Miss Julie*.

DAVID HUDSON joins the company



this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of *The*

Master Builder, *The Crucible* and *Centralia 1919*. He also acted with the Southbury Playhouse in Connecticut, appearing in *Tea and Sympathy* and *One Flew Over the Cuckoo's Nest* and last summer was seen in *Antony and Cleopatra* and *Henry VI, Part III* at the Oregon Shakespearean Festival.

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* and *The Bourgeois Gentleman*. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

RUTH KOBART, returning for her fifth season with A.C.T., will be remembered from many earlier productions including *Tartuffe*, *Street Scene* and *The Threepenny Opera*.



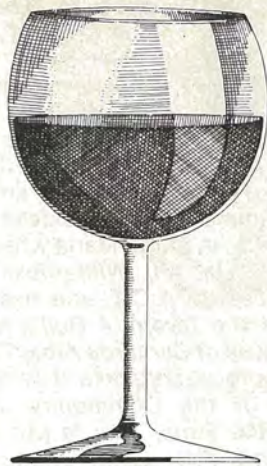
Coming to San Francisco with New York credits that included opera and Broadway, Kobart increased her range from roles in such musicals as *A Funny Thing* and *How to Succeed* (Broadway, film and C.L.O. revival casts), to encompass the demands of *One Flew Over the Cuckoo's Nest*. S.F. film appearances include the school bus driver in *Dirty Harry* and the award-winning commercial for the Chronicle, controversial for her exclamation "Vassar, why that's a girl's school."

GERALD LANCASTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in *Enrico IV*, *Return to Normalcy*, *Ah, Wilderness!*, *Much*



Ado About Nothing, *Romeo and Juliet* and *The Ballad of the Sad Cafe*. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Program and an M.A. in directing from Humboldt State University where he directed *Cat on a Hot Tin Roof*, *The Marriage Proposal* and *Lysistrata*. Lancaster has also appeared at the Grand Comedy Festival at Quala-wa-loo in *The Comedy of Errors*, *Boys From Syracuse* and *The Boy Friend*.

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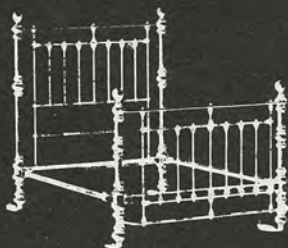
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ANNELAWDER, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle Repertory Theatre and this past summer was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in *Ah, Wilderness!* and *Showboat*. At A.C.T. she has been seen in *The Tavern*, *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *Desire Under the Elms*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman* and *Valentin and Valentina*.



DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an artist in residence at the Pacific Conservatory of the Performing Arts



where she was seen in *The Mikado*, *The Most Happy Fellow* and *Showboat*, as well as Helena in *A Midsummer Night's Dream*, Aldonza in *Man of La Mancha* and Consuelo in *He Who Gets Slapped*. At A.C.T. May was seen as Roxanne in *Cyrano de Bergerac*, Alice in *You Can't Take It With You*, Irene Malloy in *The Matchmaker*, Desdemona in *Othello* and appeared in *Tonight at 8:30*, *Broadway*, *The Miser*, *The Threepenny Opera*, *The Taming of the Shrew*, *A Christmas Carol* and *Travesties*.

WILLIAM McKEREGHAN joins the company this season 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* and most recently, as Willy Loman in *Death of a Salesman*. In addition, McKereghan spent 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.

DELORES Y. MITCHELL joined the A.C.T. acting company last season after two years in the Advanced Training Program and appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus* 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. An instructor this past year in A.C.T.'s Black Actor's Workshop and Summer Training program, Mitchell co-directs the Black Actor's Workshop.



MARK MURPHEY, who joins the company this season, is a graduate of Baylor University, Texas. 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* and at A Contemporary Theatre in *As You Like It*.

THOMAS OGLESBY joins the company this season after two years in the Advanced Training Program. At the Nebraska Repertory Theatre he was seen as Bobby in *Company*, Lucentio



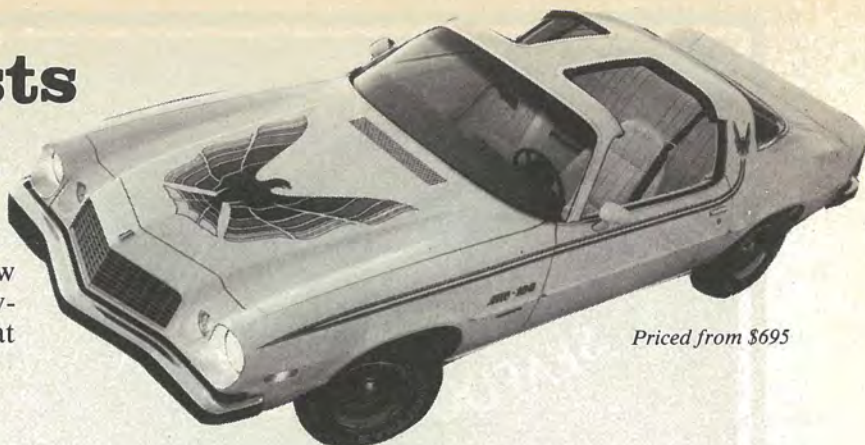
in *The Taming of the Shrew* and Nick in *What the Butler Saw* and also appeared as Romeo in *Romeo and Juliet* at the Pacific Conservatory of the Performing Arts. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.

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 The-



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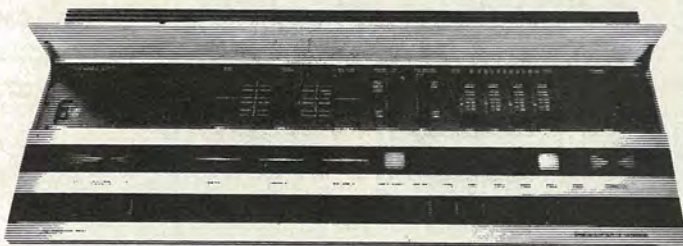
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atre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions 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 made five national 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 Taming of the Shrew*, *Caesar and Cleopatra*, *The Time of Your Life*, *Three Sisters*, *Dandy Dick*, *Man and Superman*, as Grandpa Vanderhof in *You Can't Take It With You* and Ebenezer Scrooge in *A Christmas Carol*.



SUSAN E. 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*, *Valentin and Valentina* and *Peer Gynt*. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in *Gypsy*, *The Utter Glory of Morrissey Hall*, creating 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 Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano de Bergerac*, *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 Trial of 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 N.E.T. dramas.

DIANE SALINGER has played in repertory at the Williamstown Theatre and the Oregon Shakespearean Festival in Ashland. 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 Pendelton, 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 appeared at the Delacorte Theatre in Central Park, New York in *Measure for Measure* as Barnadine and in *Henry V* as Westmoreland. 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 company after a two year absence during which he has 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 Goodman production of *Kaspar* and Water Tower-Drury Lane's *The Best Man* that starred James Farentino. During A.C.T.'s 74-75 season Randall played Richmond in *Richard III* as well as being in *Cyrano de Bergerac*, *The Taming of the Shrew* and *The Ruling class*.



ROBERT SMITH, who joins 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 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*, *This Is (An Entertainment)*, *Peer Gynt*, *Othello*, *Knock Knock* and *Travesties*.



MARRIAN WALTERS, in her fourth 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*. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina's San Francisco tote bags.



J. STEVEN WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past six A.C.T. seasons in seven P.I.P. and 24 Geary productions, including



Valentin in *Valentin and Valentina*, as Ronnie 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 Huddle, 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 Miser*, *Pillars of the Community*, *The Ruling Class*, Broadway, *The Matchmaker* (Cornelius Hackl), *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 Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souverain Winery in their highly praised revue *Songs We Want to Sing*. Winker holds an M.F.A. in Graphics from the University of Wisconsin.



MICHAEL WINTERS comes to A.C.T. this 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!*, Raggpicker in *The Madwoman of Chailot*, Bottom in *A Midsummer Night's Dream* and the Troll 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.



DESIGNERS

ROBERT BLACKMAN (*Set & Costume Designer*), who holds a B.F.A. degree in theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Cal., 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 joins A.C.T. this season to design *Julius Caesar*, has many Broadway credits including productions of *Cat On a Hot Tin Roof*, *The Au Pair Man* 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, Tyrone Guthrie Theatre and the Hartford Stage Company.

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 Operas, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company in New York, the Alvin Ailey 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., was resident lighting designer at Trinity Square Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Center was *The Contractor*, later seen on PBS. At

the Williamstown Theatre Festival his more than 35 productions include *Cyrano de Bergerac*, *Arturo Ui*, and *Hedda Gabler* 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.I.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 *Valentin and Valentina* last season. Other A.C.T. assignments include wardrobe supervision for the P.B.S. filming of *Cyrano de Bergerac* and *The Taming of the Shrew*. A graduate of San Diego State with a B.A. in Theatre Arts, she spent three summer 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 *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*, *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.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 Stratford, 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*



Costume sketches for *Hotel Paradiso* by Robert Blackman.



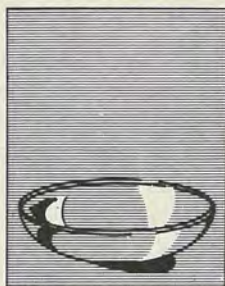
Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FUNICELLO (*Scenic Designer*) has been a resident scenic designer at the American Conservatory Theatre four seasons, designing twelve productions including *Peer Gynt, The Pillars of the Community, The House of Bernarda Alba* 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 18 company productions including *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*. 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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NEWS & NOTES

Friends of A.C.T. Gift Shop

The new gift shop located in the Geary lobby and operated by the Friends of A.C.T. is now open prior to curtain time and during the first intermission of all performances. Its stock includes A.C.T. and theatre-related items as well as paperback books of repertory 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.

Individual Tickets Still Available for Friends of A.C.T.'s Theatre Lecture Series

Some tickets still remain for the Friends of A.C.T.'s popular annual Theatre Lecture Series conducted by Professor Lyons at the Fireman's Fund Forum on California St. Four 8:00 p.m. sessions on Feb. 9, 16, 23 and Mar. 2 center around the general topic *A.C.T. and the Comic Muse* and examine four kinds of comedy included in the current A.C.T. repertory. Registration forms are available at the Box Office.

London Theatre Tour Reservations Deadline is Mar. 6

Reservations will be accepted through Mar. 6 for this season's London theatre tour scheduled for Apr. 30-May 15 and sponsored by 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 non-stop polar flight with an optional Dublin sidetrip; hotel accommodations; a cocktail party, backstage visits and stimulating discussion sessions with leading world theatre personalities. The tour will again be led by Professor Lyons, and also features five outstanding London theatre productions and a full-day tour to Stratford-Upon-Avon. Information and membership applications are available through the Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 956-1660. Descriptive brochures are also available at A.C.T.'s Geary Theatre box office.

Public Prologue Set for Mar. 30

The Friends of A.C.T. and the Junior League of San Francisco, Inc., invite you to attend a PROLOGUE of Peter Nichols' *The National Health* at which Martin Esslin, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is free and open to the public, will be held in the Geary Theatre from 6 to 7 p.m.

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 33-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-repertory productions at the smaller Marines' Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere 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 matinees 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 the 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—*conserve* it 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, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions, for Ball has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life 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, Clive Barnes paid a visit to A.C.T. Having seen the company's current repertory and observed its Conservatory programs at work, he wrote that A.C.T. now ranks "among the major troupes of the English-speaking world."

CAL WINTER HIGHLIGHTS

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Marcel Marceau
February 3, 4, 5 at 8 p.m.
February 5 at 2 p.m.

Twyla Tharp Dance Company
February 15, 16, 17

Hungarian Folk Ballet of
Budapest
and Gypsy Orchestra
February 18

Mummenschanz
Swiss Mime Mask Theater
March 1

Jose Molina Bailes Espanoles
March 15

Alvin Ailey American Dance
Theater
March 16, 17, 18, 19 at 8 p.m.
March 18 and 19 at 2 p.m.

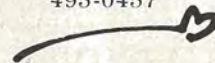
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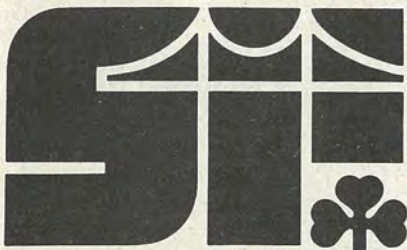
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TO THE AUDIENCE

Curtain Time: In response to numerous requests, **LATECOMERS WILL NOT BE SEATED**—after the opening or intermission curtain—until a suitable break in the performance.

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Credits: WILLIAM GANSLER, DENNIS ANDERSON and HANK KRANZLER for A.C.T. PHOTOGRAPHY. Special thanks to Herbert's Furs, 275 Post St., San Francisco, for furs for *Hotel Paradiso*. A very special thanks to Joan Hitchcock for the use of her 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 Marines' Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T.

■ TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines' Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For information regarding attractions at the Marines', telephone (415) 771-4858; for additional information call (415) 673-6440.

■ TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts in Washington, D.C., a federal agency.

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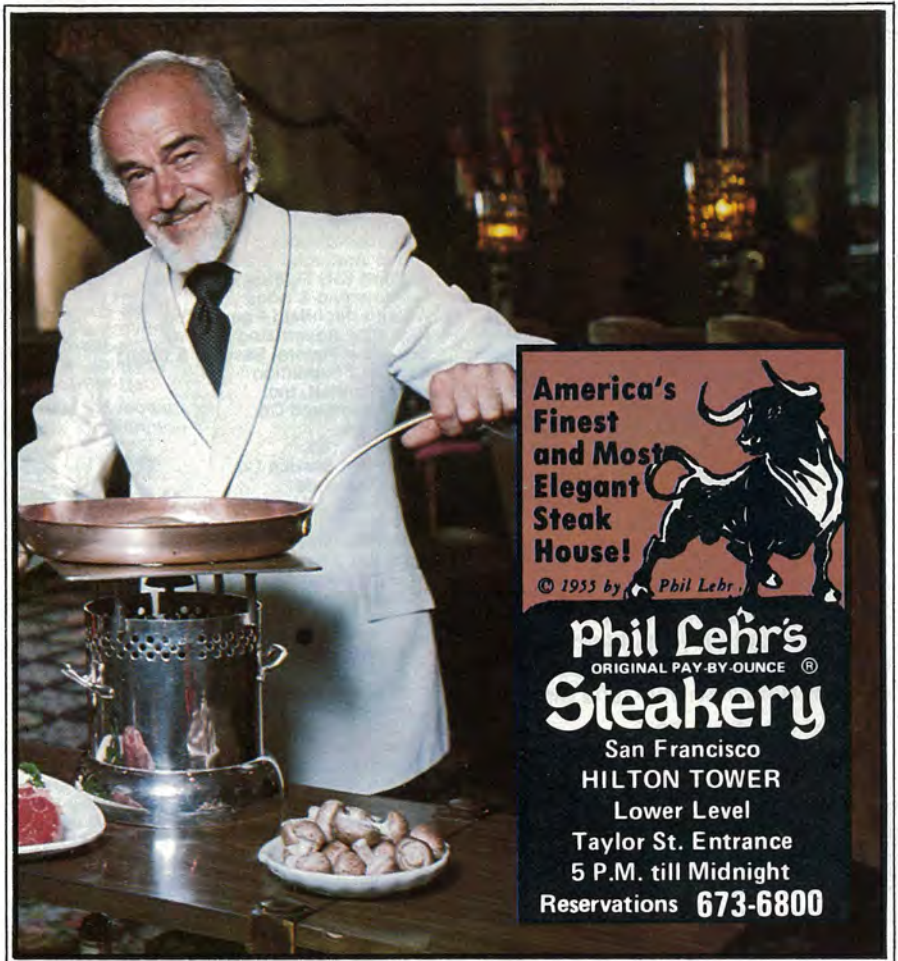
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Individual attention through limited class size is emphasized, with students participating in all aspects of the curriculum at a rate commensurate with their age, experience and level of achievement.

Students are submerged in a professional atmosphere provided by A.C.T. trainers, company members and other distinguished faculty members which last summer included Edith Skinner from the Juilliard School of Drama, 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, yoga, scansion and dynamics, mime, theatre games, dance and stage movement.

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:

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Robert Morgan, *Costumes*
Bartholomeo Rago, *Sound*
Richard Seger, *Scenery*
Walter Watson, *Costumes*

MUSIC

Lee Hoiby, *Composer*
Larry Delinger, *Composer*
Fae McNally, *Music Director*

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Erica Young, *Supervisor*

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Deborah Capen, *Wardrobe Assistant*
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Don Long-Hurst, *Assistant Supervisor*
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Paul Dal Porto, *Property Master*
Richard Mowdy, *Master Electrician*
Danny Benson, *Assistant Electrician*
Gary Brickley, *Assistant Carpenter*
Steve Cardellini, *Assistant Properties*
Harold Cole, *Flyman*
Thomas Edwards, *Stage Engineer*
William Freeman, *Sound Technician*
Dennis A. Pope, *Assistant Electrician*
Jim Kershaw, *Stage Doorman*

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Sanford Wheeler, *Doorman*

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To Our Readers,

Due to a printing error, the biographies of Sabin Epstein, Kate Fitzmaurice, Melvin Buster Flood, and Bennet Guillory were inadvertently omitted on page 35 of the February issue of A.C.T. Magazine. Our sincere apologies to these four fine performers.



Ron Hagen
PUBLISHER
Arts & Leisure Publications

SABIN EPSTEIN, who directed *The Cherry Orchard* for the New Zealand Drama School and *Tartuffe* for the Oregon Shakespearean Festival during the 1977-78 season, 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 joins the acting company this season, continues her second 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 Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in *The Hostage*, Rosaline in *Love's Labor Lost* and Regan in *King Lear* and appeared in last season's A.C.T. production of *Peer Gynt*.

MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and co-director of the Black Actor's Workshop, is a graduate of the College of Fine Arts of Carnegie Mellon University, where he received a B.F.A. in Acting and also directed his first show, *Ain't Supposed to Die a Natural Death*, which moved to the Pittsburgh Playhouse. A recipient of the British of Columbia Stage Fighting Award, Flood has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of *Lenny Bruce* and Carnegie Mellon University.



BENNET GUILLORY joins the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to teach acting with the Evening Extension Program



and co-direct the Black Actor's Workshop where he made his directing debut last year with *Strictly Matrimony*. At the Little Fox Theatre 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*.