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[AD]
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 connoisseur 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 eye 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 they place themselves do provide immediate hilarity whether or not the laughter is later replaced by a sense of the seriousness of the subject matter.

Ayckbourn was 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). Now 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 takes 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 stuffing, decoding 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 lifestyles, here symbolized by their kitchens. The kitchen is probably one of the most personal of rooms, where the intimate rites 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 upwards mobile middle class, the incommunicability of marriage partners and the barage of other themes present in Absurd Person Singular make categorization of the play difficult—sadie, 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 get 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 an autobiographical biography, 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 ugly side and take my life just as I think it is general rather than personal."

Once involved in the project, Miles became completely dedicated to cutting herself off from one 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 epithet than '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 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 Bargian, 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—but although last summer he did get some reprieve from that genre with a cast of 72 in Williamsburg—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 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 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 that 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 is so fascinating..."

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

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Smiles: Sarah Miles plays the Fool & puts her life on the Line

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English Translation by PETER GLENVILLE
Directed by TOM MOORE
Associate Director: DOLORES FERRARO
Scenery by RICHARD SIEBER
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN
Music by LARRY DEUNING
Sound by BARTOLOMEO RAGO

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Boniface RAYE BIRK
Angélique RUTH KOSAR
Marcelle ELIZABETH HUSTLE
Cot MICHAEL WINTERS
Maxime MARK MURPHY
Victoire DIANE SALINGER
Martin SYDNEY WALKER
1st Porter PETER DAVIES
2nd Porter RICHARD DENSION
3rd Porter ALAN NIBLEY
4th Porter DAN BUTLER
Papierette BONNIE CARPENTER
Marguerite SIG-BRITT COX
Violetta CLAIRE CONTE
Pierponte SANDRA BELLEW
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Georges BRUCE WILLIAMS
A Lady HEIDI HELEN DAVIS
A Duke ROBERT SMITH
Fandina BENNET GUILORY
Police Inspector GERALD LANCASTER
Policemen PETER DAVIES, DAN BUTLER
RICHARD DENSION, AL NIBLEY
Randy Schaub, DONNA SNOW,
WENDY WOOLERY-TIECK

Peril 1910
ACT I
A builder’s room and salon in the home of M. and Mme. Boniface.
Passy, a suburb of Paris.
“Tha’ 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
Stage Manager: JAMES L. BURKE

A NOTE ON HOTEL PARADISO

Georges Feydau was France’s leading writer of popular farces at the turn of the 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 Feydau as insignificant. It was not until the 1940s, when the prestigious Comédie-Française began including his works in their repertory, that Feydau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

A Feydau 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. Feydau 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 Feydau’s most witty 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.

Feydau 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 partnership attained success. The marriage was turbulent and a very unpleasant experience for Feydau. He became a woman-hater and expressed his misogynism 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 Feydau farce to enter the A.C.T. repertoire, joining A Flea in Her Ear, directed by Gower Champion, which opened the 1958-1959 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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Georges: RICHARD DENISON, ALEX NIBLEY
A Lady: DENNIS W. MORGAN, A LADY
A Duke: ROBERT SMITH, LAWRENCE HICKEY
Fandina: MELVIN BUSTER FOULD; POLICE INSPECTOR: PETER DAVIES

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A NOTE ON 'THE CIRCLE'

"Considering how foolishly people act and how pleasantly they prattle, it perhaps 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. Purnell 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 something 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 Pfeffer 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.
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Marjorie Walters & James R. Winkler

THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE CIRCLE

A. 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 BARTOLOMEO RAGO

the cast

Arnold Champion-Cheney, M.P. JAMES R. WINKER
Footman RANDALL SMITH
Mrs. Sherrington ELIZABETH HIDDLE
Edward Lynton DEBORAH MAY (Feb. 1, 2, 3, 6)
SUSAN E. PELLEGRINO (Feb. 15, 19, 22, 27)
JACK HADDOX (Feb. 15, 19, 22, 27)
WILLIAM PATRICK
Butler MICHAEL WITNESS
Lady Catherine Champion-Cheney MARRIOTT 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—Peter Santa
Lord Porteous—William McKee
Butler—Peter Davies
Arnold—Wayne Alexander
Edward Lynton—Randall Smith
Footman—Barrel Guild
Mrs. Sherrington—Hedda Hally Sauer
Lady Catherine Champion-Cheney—Penelope Court
Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE

* Male/ Female Performance

From left: Marjorie Walters, James R. Winkler, William Paterson, Sydney Walker

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A NOTE ON 'ALL THE WAY HOME'

When James Agee died in 1955 at the age of 48, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

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

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

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

A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on Studio One, Philco Playhouse, Goodyear Playhouse and Playhouse 90. He wrote the play All the Way Home. It was also a Pulitzer Prize winner 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 theatergoers 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 come 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 Oupa

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

by TAD MOSEL

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT

Scenario by RALPH FUNKICLE

Costumes by CATHY EDWARDS

Lighting by DIRK EPPRSON

Sound by BARTHOLOMID ROJAS

The cast

Rufus Follet: DAVID BRANSTEN

Estelislaub: J. E. BAUTISTA

B. Josiah 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: MARIAN WALTERS

Jim-Wilson: ANDY TUNNELL

Aunt Sadie Follet: PENELope COURT

Great-Great Grammaw: LIBBY BOONE

Catherine Lynch: ANNE LAWDER

Aunt Hannah Lynch: JOY CARLIN

Aunt Isabella 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—Leila Boone; Reig Follet—Bruce Williams; Sally Follet—Deena Salinger; John Henry Follet—Sydney Walker; Joseph Follet—Kate Faltinakie; Aunt Sadie Follet—Diane Salinger; Great-Great Grammaw—Heidi Helen Davis; Catherine Lynch—Elizabeth Huddles; Aunt Hannah Lynch—Pam Roberts; Aunt Lynch—Thomas Oglesby; Andrew Lynch—Mark Murphy; Victoria—Kate Faltinakie; 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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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 restaged 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.

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—Margaret Ospada
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‘ALL THE WAY HOME’

(left to right) Judy O. Gendron, Barbara Dinkeisen and David Bransten

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ACT I
"I'd Do It Naked"
"Home"
"Mother"
"Father"
"Movie Star"
"She Feels at Home"
"Sunshine"
"Truth"
"Smiles"

ACT II
"Short Cuts"
"I Went to be a Lady"
"The Pillow Song"
"My Son is the Sun"
"Golden Days"
"Spirits Spinning"
"Smiles" (reprise)

There will be one fifteen-minute intermission.

Production Stage Manager: DANIEL ADAMS

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THE AMERICAN CONSERVATORY THEATRE

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in the WORLD PREMIERE of

SMILES

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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

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Chad Stuart and Miles rehearsing their compositions
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&
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WORLD PREMIERE
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greetings!
So my dear father and mother sent me up to London to begin my acting career—to learn the craft and craftsmanship 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 spott 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 stage 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 gallery. We closed after a week! One of London’s more famous flops.

I healed my wounds in a weekly repertory company at Worthing—and 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, Torn of Trial, opposite Laurence Olivier. I played a schoolgirl who had been 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; Sins of the 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 Bert Reynolds.

At 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 a something of a star, a something in the 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.

I was born at home in my mother’s bed at 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, Croydon Grange. After two years I was asked to leave having implacably refused to learn anything.

In the last summer I was 13 years old, I was sent to an English boarding school at the good luck of my parents. I was a total failure. I knew nothing, I was a social outcast.

I went back to my parents and after two years of living at home, I decided to go back to acting. I was 15 years old and I was determined to learn. I went back to the Royal Academy of Dramatic Art and I didn’t leave until I graduated. I learned the craft and I learned the craft of being an actress. I learned to be patient and I learned to be persistent. I learned to be a good actress.

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implacably refused to learn anything. Then a two-handed play called Wode Woe II, 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 21st 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 Ryans’s Daughter, directed by David Lean and starring Robert Mitchum, Trevor Howard, John Mills and Christopher Jones.

Then my husband wrote Viva, Viva 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 Addy had died. The film, The Man Who Loved Cat Dancing, directed by Dick Barnayan and starring Burt Reynolds. There was a tragedy during that movie, my business manager and friend, David Whitting, 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 Ben 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 Longworth 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. Then I 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.

Ryars’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 Steal, 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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implacably refused to learn anything. Then a two-handed play called World War II opposite Roy Dotrice, but I had threatened a 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 Van, Vivien Leigh 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 Barajan and starring Burt Reynolds.

There was a tragedy during that movie, my business manager and friend, David Whitting, 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 Davidson. I remained in America with my son 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 KCTV, 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 Felt In Love, directed by Alan Parker and starring Kira Kristiansen.

On my return, I began writing SMILES.
A COOK'S SCORE
A COOK'S SCORE
A COOK'S SCORE
A COOK'S SCORE
A COOK'S SCORE

WHO'S WHO IN 'SMILES'

Gaby and Mids

Miles and Mids

Producer Martha Smith

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 live lance composing, arranging and record production.

Mills 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 theaters across the country. As associate director of the Williamstown Theatre, he recently directed Donald Madden in Arturo Ui as well as Paul Julie 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 Terpaochoregraf) 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.

22

23
WHO’S WHO IN ‘SMILES’

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CAROLYN PFEIFFER (Oversea) of Allva 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 professionalism has set new public 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 Fillmores 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, artistic management, recreational development, and the creation and marketing of a total health program called Focus on Fitness.

S.F. MUSIC & THEATRE IMPRESARIOS JOIN FORCES

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 accomplishments. He is a truly imaginative theatrical producer who understands creative people, and it is my 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.

“We are all pleased with the unique union of the two large entertainment forces in presenting our personal musical here,” says Sarah Miles. “This is our first venture into the world of legitimate theatre since my involvement with the San Francisco Mime Troupe in the early 1960s,” she said. “We are looking forward to exploring the parallels between my own areas of expertise in concert production. I am most confident that this group of people will produce only the finest in contemporary drama.”

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The EYE FOUNDATION OF CALIFORNIA
a non-profit organization has over the years conducted public forums on Coroplastic in the Greater Bay Area in association with the

SAN FRANCISCO EYE HOSPITAL
We have begun a program of free Vision Screening for San Francisco’s Senior Citizens

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Vision Screening: 567-0100
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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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La Rondine
April 6
April 14
April 23
April 23

Italian Girl in Algiers
April 13
April 21
April 29
April 16

Elegy for Young Lovers
April 20
April 28
April 30
April 30

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Ever try to explain our physical world to a child?

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Now, from Australia, an artist and writer team have developed a new, exciting way to communicate these ideas of science. The LITTLE PEOPLE'S SCIENCE LIBRARY is a series of four hardbound books that explore physical concepts (atoms, electrons, molecules and radioactivity) in simple, rhythmical language combined with colorful instructions. Children do not just read these books. They actually identify with the phenomena and live through the experience.

These books are not available through retail stores—this special offer of $12.00 is the first time they have been available in the United States. A delightful learning tool and/or gift for children from 5 to 10 years old, or for imaginative kids to 80 or more.
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Now, from Australia, an artist and writer team have developed a new, exciting way to communicate these ideas of science. The LITTLE PEOPLE'S SCIENCE LIBRARY is a series of four hardbound books that explore physical concepts (atoms, electrons, molecules and radioactivity) in simple, rhythmical language combined with colorful instructions. Children do not just read these books. They actually identify with the phenomena and live through the experience.

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

A 17-year-old Hungarian immi-
grant 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
learned the arts of the craft,
including a tight-knit journalistic empire
that made him a multimillionaire.

In 1897, Pulitzer endowed a School of
Journalism at New York’s Colum-
bia University, with the purpose of
awarding prizes for the "most
outstanding service in public
affairs, public morals, American
literature and the advancement
of education." Officially endow-
ated by the trustees of Columbia, under the guidance of
an advisory board of selected academics, the Pulitzer Prize was the first annual Pulitzer Prize
awarded for fiction, drama, his-
tory, biography, poetry, music and
various categories of non-fiction
writing. The Pulitzer Prize has
been awarded annually since 1917.

The following is a list of Pulitzer Prize-winning plays presented by A.C.T. from 1929 to 1973:

**Year** | **Play** | **A.C.T. Season(s)**
--- | --- | ---
1929 | *Street Scene* | 1974-1975 season
1938 | *Our Town* | 1967-1968
1940 | *The Time of Your Life* | 1970-1971
1949 | *A Streetcar Named Desire* | 1967-1968
1949 | *Death of a Salesman* | 1966-1967
1957 | *Long Day’s Journey Into Night* | 1967-68
1961 | *All the Way Home* | Current (1977-78)
1967 | *A Delicate Balance* | 1967-68 & 1968-69
1973 | *The Birthday Party* | 1972-73

The Toni’s of ons Eye, by William Inge, directed by William Inge, and written by Elia Kazan.

Theatre Season at the Palace, by Edward Albee, directed by Edward Albee, and written by Elia Kazan.

Death of a Salesman, by Arthur Miller, directed by Arthur Miller.

Can’t Take It With You, by George S. Kaufman, directed by George S. Kaufman.

Behind the Bars & In Front of the House

A friendly face helping you purchase tickets or an usher finding your seat are just two of the ways A.C.T. box office and front of the house staffs at your service. In small confined quarters tucked behind two barred windows visible from the Geary lobby is a virtual beehive of activity—the A.C.T. box office.

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. 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 Paradise. 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 50 years, beginning at the Curran in 1936, moving to the Geary ten 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 serve 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.
**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 of 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 was awarded for 1917.](image)

### Year Pulitzer Prize Awarded

<table>
<thead>
<tr>
<th>Year</th>
<th>A.C.T. Season(s) Presented</th>
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<tbody>
<tr>
<td>1929</td>
<td>Street Scene (1974-75 season)</td>
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<tr>
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<td>You Can't Take It With You (1972-1973)</td>
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<td>Tartuffe (1972-73)</td>
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![The Time of Your Life, by William Inge, directed by David Belasco Esseud, and designed by Robert L. Ledingham.](image)

### BEHIND THE BARS & IN FRONT OF THE HOUSE

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 confines quarters tucked behind two barred windows visible from the Geary lobby, ticket agents are at the ready to assist you. 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 last intermission of that night's show (which varies between 9:00 and 10:00 p.m.).

Ticket orders pour in daily from many sources, the majority of which are in 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. Constant ringing telephones, a chaotic office teeming with activity, and a friendly face waiting to assist you are just a few of the sights and sounds you can expect at the A.C.T. box office.

![The busy box office of the A.C.T. in action.](image)

Assistant box office manager Nancy Goldeide and manager Diane Richardson accommodate A.C.T. patrons at the window.
WHOS WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theater in 1965. Before joining the theater as its first chairman, he had worked as a member of the Board of Trustees. Since 1968, he has been Executive Director and successfully expanded the company on its first tour to Broadway, and has been acclaimed as producer ever since. McKenzie has been active in all phases of the theater. He has produced in all theatres, and has tutored on 10 national tours of Broadway plays. He has been the producer of the West Coast Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1980. McKenzie is a director of the League of Resident Theatres, the Council of Stock Theaters, the Council of Resident Summer Theaters and is an active member of The League of New York Theaters 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 the Frederick Foundation. His theatrical career encompasses more than 1,000 productions, and he is a member of the Board of Directors of the American Conservatory Theater in San Francisco.

ALLEN FLETCHER (Conservatory Director) is an artistic director of the Seattle Repertory Theatre, an independent theater which he founded in 1970. He is also the founder and director of the Seattle 7 musicals, a 10-year-old theater company which he founded in 1970. Fletcher has been active in all phases of the theater. He has produced a number of Broadway plays, and has tutored on 10 national tours of Broadway plays. He has been the producer of the West Coast Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1980. McKenzie is a director of the League of Resident Theatres, the Council of Stock Theaters, the Council of Resident Summer Theaters and is an active member of The League of New York Theaters 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 the Frederick Foundation. His theatrical career encompasses more than 1,000 productions, and he is a member of the Board of Directors of the American Conservatory Theater in San Francisco.

EDWARD PAYSON (Guest Director) has directed a number of Broadway productions, including "The Best Man," "The Trip to Bountiful," and "Of Mice and Men." He is a past member of the American Conservatory Theater, where he directed the first production of "The Crucible." He has also directed productions at the University of California, where he is a professor of theater.

STEPHEN PORTER (Guest Director) has directed several productions on Broadway for the Phoenix Repertory Theater and in the Circle in the Square in New York City. He has also directed a number of productions in Europe, including productions in France, Germany, and Italy. He is currently working on a new production of "The Crucible" in London.

EDITH MARKSON (Development Director) is a founder of the American Conservatory Theater in San Francisco. She has served as the company's managing director and also directed the production of "The Crucible." She has directed a number of plays and has served as a guest director in universities and regional theaters. She has received the Master of Fine Arts degree from the American Conservatory Theater. She is currently working on a new production of "The Crucible."

LIBBY BOONE, who studied in the Advanced Training Program, has joined the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and is currently in The Glass Menagerie. When You Comin' Back, Red Ryder? and Oh, Boy! Describing Boone, her father, who is director of Memphis State University, said 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. As an original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, on off-Broadway productions, with resident and summer theatres in television and film. 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. She trained in the Dramatic Art in Michi-

he is a native of Walnut Creek, California, and has received a B.A. in Theatre Arts from the University of California, Berkeley. He has appeared in a number of productions at the Front St. Theatre in Memphis, and was seen as Rosalind in As You Like It, with the Marin Shakespeare Festival. He also participated in the National College Theatre Festival, appearing in Medea: A New 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 film Bound for Glory.

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 SEAL by Frank Newman (for which he won the Tasse Theatre World Award as the best actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American television. He has been seen here in Hadrian VII, The Merchant of Venice, All the Way Home, My Fair Lady and when he appeared last season.

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 Katherine 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 Theater of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in The Idiot, Dr. Herder in The Ruling Class, Mrs. Dreyfus 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 University of New Haven. She received a B.A. in Theatre Arts from the University of New Haven and her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children's Theatre Company. She has performed in four seasons at the San Francisco Actors' Ensemble, appearing in The Lady's Not for Burning, Summer and Smoke, The Solid Gold Cadillac 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, Jumprope, Street Scene, The Matchmaker, General Gourmand, 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 television and on Broadway in several plays including The Chinese Prime Minister, The Entertainer and The First SEAL by Frank Newman (for which he won the Tasse Theatre World Award as the best actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American television. He has been seen here in Hadrian VII, The Merchant of Venice, All the Way Home, My Fair Lady and when he appeared last season.

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SABINE EPSTEIN, who directed The Cherry Orchard, the New Zealand Drama School and Tartuffe for the Oregon Shakespearean Festival during the 1975/76 season, has been a Guest Director with the Square Valley Writers Conference, the Utah Shakespearean Festival, the Cape La Mama in New York, the Traverse Theatre in Scotland and The Mckie Theatre in

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 Street Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and is appearing in The Glass Menagerie, When You Comin' Back, Red Ryder? and Other Desert Cities. Boone has also studied at the University of Memphis, where she has earned a degree in theatre from Memphis State University. She is interested in the applied aspects 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. She is the original member of Chicago's Playwrights Theatre, where she has appeared in Broadway productions, as well as in television and film. For A.C.T. she directed The House of Bernarda Alba and performed in over 20 productions.

PENELope COURT joins the acting company this season, and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan and has received an M.F.A. from the Goodman Theatre School of Drama in Chicago. She was a founding member of David Mamet's St. Nicholas Theatre Co. in Chicago, where she was a member of the company and worked as a director.

BARBARA DICKRICH 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 television and film.

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the Artist Enterprise Theatre production of The Ballad of Dangerous George.

LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Oregon 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 Grusina in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Orpho de Bergea, Suzie in The HOT LA BALTORE, 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 Three Penny Opera, 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 he 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 Beatrix 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 Chary, Dyer's Master, Gynitha and the Comedians. 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 Three Penny Opera. Coming to San Francisco from New York she credits that included Arena Opera and Broadway. Kobart increased her range from roles in such musicals as A Funny Thing Happened on the Way to the Forum, Sweeney Todd, The Sound of Music and Sweeney Todd. She also worked as a TV and film extra in such series as The Mary Tyler Moore Show, N.Y. City Police, The Love Boat, The Carol Burnett Show and The Odd Couple. Her film appearances include the school bus driver in Dirty Harry and the award-winning commercial for the Chronicle, controversially 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 Entomology, 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 a senior directing from Humboldt State University in About Face. He has also been seen in The Comedy of Errors, Boys From Syracuse and The Boy Friend.

The natural scenic splendor and charm of this Old World Inn has attracted honeymoon and anniversary couples for over fifty years. Ideal settings for a memorable ceremony are the picturesque Wedding Chapel and outdoor Wedding Gazebo.

THE PENTHOUSE at The St. Francis on Union Square

Share a dream from the sheltered seclusion of this romantic resort overlooking the most beautiful ocean view in America.

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Begin your evening by dining in the gracious elegance of Victor's. High above the city, on Union Square, third floor of The St. Francis. Live music, lovely dancing, beautiful drinks. And a sumptuous view of the bay and glittering lights accent the bar. The grand finale to a memorable night.

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Your Car Customizing Headquarters

We install vinyl roofs, American Tops, Hurst Hatchs, mirrored removable Autostyle Sun Roofs, Vista Bays and flares for vans.

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Heartwood Furniture is inexpensive because you assemble and finish it yourself. The expense of most furniture is due to labor and shipping. Heartwood's componentized braced home is as simple to construct as building a wall. You can save up to 50% when you build it yourself.

All Heartwood Furniture is the basic, grade W4226 hemlock especially selected by the Heartwood fellows. It is sturdy, durable and comfortable. It is made of solid, natural wood and joined with strong, marine-grade adhesives. The finishes are the best available.

Heartwood Furniture's design is simple, practical and adaptable. The components fit together firmly and completely, allowing you to make your own furniture. It is an excellent addition to any home or office, and it can be easily moved to new locations.

Everything you need to do a complete and beautiful job is supplied. The instructions are complete and easy to follow. You can save a bundle of cash by building your own furniture. You'll be proud of the results.

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ANNE LAWDER, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York, she studied movement with Kayra Delakova and phonetics with Alice Horriss. 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.P.C.A. in San Maria where she appeared in Threepenny Opera, A Christmas Carol and Showboat. At A.C.T. she has been seen in The Tavern, A Doll's House, The House of Bernadine Aida, 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 Valentina and Valentina.

DEBORAH M. MAY, 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, Alonzo in Man of La Mancha and Consuelo in Who Gets Stopped. 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, Doobedoom in Othello and appeared in Tonight at 8:30, Broadway, The Misers, The Treflgen Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

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, Valentina and Valentina, Peer Gynt, Equus and 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 MURPHY, who joins the company this season, is a graduate of Bay for 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 Indiana, Juno and the Paycock and Last Meet- ing of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre and Bus Stop. The Importance of Being Earnest and Ghosts at A Contemporary Theatre in All You Like It.

THOMAS OLESGBY 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, Lucention 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 Rubber Bridegroom at the New York St. Clements Theatre.

FRANK OTTISWELL has served the company as its leader and the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art The...
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Valentin in Valentim and Valentina, as Romina in The House of Blue Leaves and as Paul Granger in The HOT L. BALT/MORE. He also teaches fencing for A.C.T. and at the Marcola Program of the San Francisco Opera Company, and choreographed the sword fight 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 in Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. director, Jerry Dennis. Williams is also one of the 45 performing artists who modeled for the N.E.T. production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Ringling Bros., Tiny Alice, The Matchmaker, This is an Entertainment, Peer Gynt, Othello, Knock Knock and Travesties.

MARRIANN WALTERS, in her fourth season with A.C.T., has appeared in over 50 productions including The Tender Trap on Broadway with Robert Preston and Maureen Stapleton, Where's Charley? in Plaza Suite at Drury Lane Playhouse, Winner of two ChicagoJefferson Awards in 1975, for her work in The HOT L. BALT/MORE 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 Petula, Dillux and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef robins 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 seasons in seven P.C.P. and 24 Geary productions, including

JAY O. SANDERS, a graduate of the State University of New York, 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 IV as Westmoreland. At the Arena Stage he was seen in The Lower Depths in a role created by John Garfield in 1947 in N.Y. for the Phoenix Theatre. Sanders has also appeared at the Academy Festival Theatre in Illinois in the world premiere of The Landscapes of the Body.

RANDELL SMITH returns to the com- pany after a two year absence during which he has played in such parts as Andy in The Star-Spangled Girl, Hiram Stone in The Mind with the Dirty Man, Level in the Wood in the Goodman production of Kasper and Water-Drunken Jack in The Last Man Down by James Farentino. During A.C.T.’s 74-75 season Randall was seen in Richard III as well as being in Cyrano de Bergerac, The Taming of the Shrew and The Ringling Bros.

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. With Peter Gift, The Importance of Being Earnest and Edward II. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry IV 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 Ringling Bros., Tiny Alice, The Matchmaker, This is an Entertainment, Peer Gynt, Othello, Knock Knock and Travesties.

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 Commu- nity, The Ringling Bros., Broadway, The Matchmaker, The Miser and Superman, A Christmas Carol and Travesties. He has worked with On Stage for two years, and last summer, 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 Souvenir Win- ter in their highly praised revue Songs We Want to Sing. Winker holds an M.A. in Graphics from the University of Wisconsin.

MICHAEW 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 Air, Wildness!, Rags in The Matchmaker of Chalfont, 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.

DIANE SALINGER has played in rep- ertory at the Wil- lard Studio Theatre and the Oregon Shakespearean Festi- val in Ashland. In New York she has performed Off-Broadway in roles ranging from the avant-garde, such as a syneva, to those of the classic Rus- sian theatre. She most recently played Tenny Randall in Stage Door which was a former student of Austin Pendleton, Uta Hagen and Eva Le Gallienne.

JAY E. PELLEGRINO, who joined the company last season, has spent six years in the Ad- vanced Training Program. He was seen in A.C.T.‘s Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Valent in and Superman, and Peer Gynt. For two summers she has acted with the Pacific Conservatory of the Perform- ing Arts as Louise in Gypsy, The Utter Glory of Morrissey Hall, creating the role of Miss Terri Windle and as Ellie Mae Chipley in Allen Fletcher’s production of Showboat. She also attended California State Univer- sity (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 Eponyme in Desire Under the Elms, is known to San Fran- cisco as the lead in Cyrano de Bergerac, The Miser, Slater 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. in the Geary Stage, he has performed Shakespeare at Oregon Shakespeare in The Trial of the Catsenville Nine, and An Evening of Comedy at Souvenir Win- ter’s in Paris. His credits include Hawaii 5-0, Nichols, Astaire, Gunsmoke and several award- winning N.E.T. dramas.

WILLIAM PATERNSON, 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 including, O Jus- tice Oliver Wendell Holmes and the others. His confirmed in Hollywood. A.C.T. he has been seen in The Matchmaker, The Ringling Bros., Jumpers, The Tamb- ling of the Shrew, Caesar and Cleo- patra, The Time of Your Life, Three Sisters, Dam Busters, Dick, Man and Super- man, as Grandpa Vanderhoof in You Can’t Take It With You and Ebenezer Scrooge in A Christmas Carol.

See, touch and hear this exceptional audio component.

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DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T. Mr. Blackman’s designs have included scenery for Cyrano de Bergerac, Private Lives, Uncle Vanya, Hello Dolly, 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 the Royal Ballet and his regional theatre credits include the Long Wharf, Arena Stage Company, Mark Taper Forum, Tyroco 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 44th for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, 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, the Company in New York, the Alvin Alley and 5 by 3 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 time this 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 30 productions include Cyrano de Bergerac, An Ideal Husband, 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.

CATHER EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.L.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 Watermill and Valiente last season. Other A.C.T. assignments include wardrobe supervision for the P.L.P. 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 setting in San Francisco and joining the A.C.T. company.

DICK 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 costumers 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 Ballet’s Casades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, More Moore, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FUNICELLO (Scene Designer) has 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 four seasons, designing four productions including The Visit. He won O.C. Stage, 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 designed 18 company productions including Tiny Alice, Four Sonnets, and This Is (An Entertaiment), Street Scene, Jumpers, Broadway, Travesties, Man 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 Santa Clara College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD SEGGER (Set Designer) returns for a third season at A.C.T., having designed for The Matchmaker, The Bourgeois Gentleman, Othello and Somersworth’s Afloat, which began at the Mari 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 with the University of Illinois, New York, C.W. Post College in New York, the Westport Country Playhouse, Pittsburg, Conn., and the Coconut Grove Playhouse in Miami.
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 as a designer on the Professional Theatre Tour, which in the past has included scenery for Cyrano de Bergerac, Private Lives, Twelfth Night, Richard III, Equus, The Cherry Orchard, Tartuffe, and The Cherry Orchard. Blackman is a frequent collaborator with the Seattle Repertory Theatre, and his designs have been seen in the New York area at the Williamstown Theatre Festival, where he designed scenery and costumes for A Doll's House, Except the Devil, and The Tempest. He has also designed scenery and costumes for the Yale Repertory Theatre and the Taming of the Shrew, The Matchmaker, and The Bourgeois Gentleman.

CATHY EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.A.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 Peter Pan in New York. Last season, Edwards designed The Taming of the Shrew for the A.C.T. School of Drama.

CATHERINE MACDONALD (Costume Designer), a frequent collaborator with A.C.T., designed costumes for The Taming of the Shrew, The School for Scandal, and The Division of Labor. MacDonald also designed costumes for the San Francisco Opera, the San Francisco Ballet, and the San Francisco Symphony Orchestra.

ROBERT FLETCHER (Costume Design- er) is Associate Producer and Art Director for the A.C.T. and has designed costumes for numerous productions at A.C.T., including The Tempest, Cyrano de Bergerac, and The School for Scandal. His designs have been seen in the New York area at the Williamstown Theatre Festival, where he designed scenery and costumes for A Doll's House, and The Taming of the Shrew. He is also a frequent collaborator with the Seattle Repertory Theatre, and his designs have been seen in the New York area at the Williamstown Theatre Festival, where he designed scenery and costumes for A Doll's House, Except the Devil, and The Tempest. He has also designed scenery and costumes for the Yale Repertory Theatre, The Taming of the Shrew, The Matchmaker, and The Bourgeois Gentleman.

RALPH FUNICELLO (Costume Design- er) has designed costumes for the American Conservatory Theatre, where he designed scenery and costumes for the A.C.T. production of The Taming of the Shrew. His designs have been seen in the New York area at the Williamstown Theatre Festival, where he designed scenery and costumes for A Doll's House, Except the Devil, and The Tempest. He has also designed scenery and costumes for the Yale Repertory Theatre, The Taming of the Shrew, The Matchmaker, and The Bourgeois Gentleman.

JOHN CONKLIN (Costume Designer) joins A.C.T. this season in Julius Caesar, which has been his 20th Broadway production including productions of Cat on a Hot Tin Roof, The Ballad of Baby Doe, and The Star. His designs have been seen in the New York area at the Williamstown Theatre Festival, where he designed scenery and costumes for A Doll's House, Except the Devil, and The Tempest. He has also designed scenery and costumes for the Yale Repertory Theatre, The Taming of the Shrew, The Matchmaker, and The Bourgeois Gentleman.

F. MITCHELL DANA (Lighting De- signer) creates the lighting for The Circle this season, which marks his 15th season as a designer with A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Centre, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM, the Companie in New York, the Alvin Alley and the San Francisco Dance Company, as well as many on and off Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed the Bourgeois Gentle- man last year at A.C.T., was resident lighting designer at Trinity Square Repertory for two seasons, where his work was seen in the new productions of The School for Scandal, The Matchmaker, and The Bourgeois Gentleman.
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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!

Petrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning their 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 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 special discussion sessions with leading world theatre personalities. The trip 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 enrollment applications are available through the Regency Travel Service, 150 Pine St., Suite 1340, San Francisco 94111; (415) 959-1660. 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 The National Health. 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 among the most active. One of a mere handful playing in true repertory, A.C.T. is also the only company whose annual repertory is so public, its 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 culture all over the United States.

This 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 more than 150 productions in its two 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 Marin’s Memphis Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco in 1967, following its premiere season in Pittsburgh and a coast-country tour, A.C.T. has presented upwards of 150 productions in its two theatres. They have been seen by more than 4 million players 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 300 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, Activism, classes and voluntary exercises in meditation.

Daring, vigor, clarity and vivid theatriality 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 and studio space, 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.”
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NEWS & NOTES

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The American Conservatory Theatre

The American Conservatory Theatre is the largest and most active of the nation’s resident professional companies, and is the only one.

One of the major problems for the profession is the pursuit of excellence. The company has a major obligation to the public, and it is apparent that the company’s performance is better than the public. As a result, it is impossible to please everyone.

The company’s goal is to bring every actor and student ever to the American national theatre. 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 company, and to preserve the literal meaning of the word “to keep from being damaged, lost, or wasted.”

London theatre tours are sometimes used to develop the national theatre, and are a way to develop the national theatre. 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.

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Help Meet the Challenge—

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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.

Please—while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments.

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

For your convenience: DOCTORS may leave their seat location and the number 926-9903 with their call services.

Credited: WILLIAM GANSLENE, 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 Paradise. 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 6 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) 771-4958; 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.

Do you ever get the feeling New York's closing in on you?

New York is ten people ahead of you for a cab, a hundred places that sell frozen yogurt and a thousand things to do before you go home.

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TO THE AUDIENCE

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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 in the Marines', telephone (415) 771-4968; for additional information please call (415) 673-6440.

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Because she, like many other women, had the good fortune to discover Orlane on her trip to France.

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Teresa Mark Lawrence

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Tracy S. Anderson

Nancy Arana-Simich

conservatory

production

Roberta Shapiro, Costume

Bartholomew Reiter, Sound

Peter J. Dayton, Lighting

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Nancy Arana-Simich, Wigs

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Paul J. O'Sullivan, Carpenter

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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

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 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.

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 at the Square Valley Writers Conference, the Utah Shakespearean Festival, the Café La Mama in New York, the Traverse Theatre in Scotland and the Muckrery 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.

BENNET GUILORY 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 Manners. At the Little Fox Theatre he played several roles in Once Upon the Cuckoo's Nest, was seen as Morris 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 Belles of Dangerous George.