ARLENE PORTNEY

HOME: Meadowbrook, Pennsylvania

AGE: 27

PROFESSION: Concert pianist

HOBBIES: Mountain climbing, model-railroading, squash.

MOST MEMORABLE BOOK: “Ada” by Vladimir Nabokov.

LATEST ACCOMPLISHMENT: First American woman ever to have won first prize in a major international piano competition: The Prix Bergame, Paris, France.

QUOTE: “I’ve always felt that art is to be cherished. It convinces us of the dignity of life, and that for which civilizations have been remembered.”

PROFILE: Sensitive, gifted and thoroughly dynamic. A true romantic. She’s committed to making music more accessible to everyone.

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

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

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

Feydeau wrote a total of 39 plays, eight in collaboration with Maurice Desvallières, a moderately popular playwright and friend. Feydeau also used other collaborators on three occasions. However, the jointly produced works are almost indistinguishable from those which Feydeau wrote alone. Clearly, Feydeau was the dominant creative force in the partnerships.

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

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

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

Feydeau's attitude toward women changed as his own marriage went
GEORGES FEYDEAU: A 19TH CENTURY FRENCH NEIL SIMON

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sour. In 1889, when he was 26, he mar-
ried Marianne Carolus-Duran, the
beautiful and wealthy daughter of
one of France’s best known portrait
artists. The playwright was having fi-
nancial difficulties at the time; these
were straightened out with the help
of his new wife’s dowry. The couple
stayed together for 20 years, but
fought with increasing frequency as
time passed. After a particularly vi-
olent quarrel, in which he accused his
wife of trying to drive him mad, Fey-
deau moved out of their house and
into a hotel, where he lived for
the next ten years.

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

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

‘HOTEL PARADISO’ ON STAGE & FILM

Enjoying a posthumous revival of his farcical comedies during the 1950’s,
Feydeau’s Hotel Paradiso opened in London on May 2, 1956 with Sir Alec
Guinness in the leading role and a cast including Irene Worth and Martita
Hunt.

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

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

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

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sour. In 1889, when he was 26, he married Marianne Carouge-Duran, the beautiful and wealthy daughter of one of France’s best-known portrait artists. The playwright was having financial difficulties at the time, these were straightened out with the help of his new wife’s dowry. The couple stayed together for 20 years, but fought with increasing frequency as time passed. After a particularly violent quarrel, in which he accused his wife of trying to drive him mad, Feydeau moved out of their house and into a hotel, where he lived for the next ten years.

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

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

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

— Margaret Ospada

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

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

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

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

The earliest notice of a production of Julius Caesar is at the Globe Theatre at the end of September 1959. From the Restoration until about the middle of the 18th century, the play was constantly produced, attracting a great many famous actors to the leading roles but its production history during the 19th century is rather spotty. It has been frequently revived in the 20th century with one of its most famous American productions by Orson Welles in New York in 1937. There have been several film versions, one of the most interesting in 1953 with James Mason, John Gielgud and Marlon Brando.

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THE AMERICAN CONSORTIUM THEATRE

PRESENTS

JULIUS CAESAR

1956

by WILLIAM SHAKESPEARE

Directed by EDWARD PAYSON CALL

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

Assistant Director: JEAN MARIE BURK
Sound: RICHARD SEAGAN
Lighting: RICHARD DEVIN
Costumes: JOHN PETERS
Set Design: ALFRED WORST
Scenic Art: BART BACHMAO RAGO
Hair Stylist: SYDNEY WALKER
Costume Designer: JEANINE SKINNER

THE CAST

CASSIUS

Sydney Walker
MENENIAS

Daniel Keenan
A CURIOSEUS

A. Carpozzi
A CARUSO

David Hudson
A BATTARIA

James R. Williams
JULIUS CAESAR

Rex Renfrewreddit, William Paterson
MARIUS

Jay O. Sanders
BRUTUS

Daniel Davis
CAIUS

Harry Birks
CAMUS

William Murraybeg
TRUMIUS

Gerald Langster
ERASTUS

Robert Redman
DELIA

Thomas Olesness
MATERIUS

Lawrence Hegar
COMO

J. Steven White
CICERO

Frank Cottrell
POLCARIUS

Paul Nitro
PULCERUS

D. Randell Smith
Lucius

Serdon H. Smith
Octavius

Octavius M. Smith
Cassius

Anthony David Mendez
CASSIUS

Sydney Walker

TRIBUNAL AFTER THE DEATH OF CAESAR

Cassius

Sydney Walker
MENENIAS

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A NOTE ON
‘ALL THE WAY HOME’

When James Agee died in 1956 at the age of 49, he had written a vol-
ume of poetry, two books, several
hundred movie reviews, dozens of
magazine articles and six screen-
plays, 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 ear-
ier books were being rushed back
into print and collections of his film
reviews and screenplays were in
great demand.

This turned out to be 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 hus-
band and father’s death in a freak
accident, from the perspective of
his six-year-old son. (Agee lost his
father under identical circum-
stances at the same age.)

A Death in the Family was adapt-
ed for the stage by Tad Mosel, a tele-
vision writer whose scripts had been aired on Studio One, Philco Play-
house, Goodyear Playhouse and Playhouse 90. He retitled his play All
The Way Home. It also won a Pulitzer Prize in 1961 and became one of the
most talked-about shows in New
York that season.

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

Though All The Way Home looks at
the impact of sudden death on the
survivors, its mood is uplifting. “It
emphasizes that each of us is part of
an extended family—not only a
mother, a father and a child, but all
the generations who have gone be-
fore and all those which will follow,”
Director Edward Hastings says.

“The play examines how a child de-
velops his own awareness of this
from an early age. In doing so, it
calls our attention to the beauty
and strength that being part of the
family of man gives us.”

—Margaret Obaras

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

(1960)

by TAD MOSEL

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HEIGHT
Scenery by RALPH FUNICELLO
Costumes by CATHY EDWARDS
Lighting by DAVE EPPERSON

Bound by BARTHOLOMEW RAGO

THE cast

RUFUS FOLLET

DAVID BRANSTEN

TAD MOSEL

ESTANIELAU O. B. BAUTISTA II

JOSHUA WILLIAM POLLOCK

VINCENT RUBINO

JAY O. SANDERS

BARBARA DIRICKSON

J. STEVEN WHITE

RAHIL FOLLET

CANDACE BARRETT

JOSEPH BIRD

VIRGIL MARRIANS WATERS

ANDY TUNNELL

JESSICA FOLLET

LIBBY BOONE

JIM-WILSON

ANNE LAWDEE

AUNT SADIE FOLLET

JOY CARLIN

GREAT-GREAT-GRANDMA

WILLIAM PATERSON

CATHERINE LYNCH

DANIEL KEIN

AUNT HANNAH LYNCH

DELORES V. MITCHELL

JOEL LYNCH

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

There will be two ten-minute intermissions.

understudies

JAY FOLLET—DAVID HUTSCH; RALPH FOLLET—LIBBY BOONE; RAHIL FOLLET—BRIECE WILLIAMS;
SALLY FOLLET—DIANE BELLING; JOHN HENRY FOLLET—SYDNEY WALKER;
JESSICA FOLLET—KATE FITZMARRSON; AUNT SADIE FOLLET—DIANE BELLING;
GREAT-GREAT-GRANDMA—HELEN HOWE; CATHERINE LYNCH—ELIZABETH HOLLAND; AUNT HANNAH
LYNCH—RUTH KOUB; JOEL LYNCH—THOMAS O’LANC; ANDREW LYNCH—MARK MURPHY;
VICTORIA—KATE FITZMARRSON; RUFUS FOLLET—ANDY TUNNELL;
BOYS—GINNIE HENRY; JIM WILSON—JOSHUA WILLIAM POLLOCK

Stage Manager: SUZANNE FRY

MAY THE FOG
BE WITH YOU

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A NOTE ON
.ALL THE WAY HOME

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This tumult 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 Ted Mosel, a television writer whose scripts had been aired on Studio One, Philco Playhouse, Goodyear Playhouse and Playhouse 90. He helmed the 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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James Agee

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- Tennis Horizons at Hotel Montfleury, Inter-Continental, Cannes, France
- Tennis Horizons at Algarve Sanguir Club and Hotel, San Jose, Costa Rica, Pro Nicky Koko

Name:
Address:
City, State, Zip:

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Sally Follet
MARRAN WALTERS
Jessica Follet
ANDY TUNNELL
Jim Wilson
LIBBY BOONE
Aunt Sadie Follet
ANNE LAWDER
Rufus Follet
JOY CARLIN
Great-Great-Granmaw
WILLIAM PATERSO
Catherine Lynch
DANIEL KEIN
Aunt Hannah Lynch
VICTORIA
Joel Lynch
DELORES Y. MITCHELL
Andrew Lynch
The action takes place in and around Knoxville, Tenn., in June of 1915.
There will be two ten-minute intermissions.

understudies

Jay Follet—David Hudson; Mary Follet—Libby Boone; Ralph Follet—Bruce Williams; Sally Follet—Diane Salling; John Henry Follet—Sydney Walker; Jessie Follet—Kate Frimatsion; Aunt Sadie Follet—Diane Salling; Great-Great-Granmaw—Held: Helen Davis; Catherine Lynch—Elizabeth Hold; Aunt Hannah Lynch—Ruth Kobay; Joel Lynch—Thomas Olsens; Andrew Lynch—Mark Murphy; Victoria—Kate Frimatsion; Rufus Follet—Andy Tunnell; Boys—Greg Henry, Jim Wilson—Joshua William Pollock

Stage Manager: SUZANNE FRY

MAY THE FOG
BE WITH YOU

KFOG fm 104.5
A NOTE ON ‘THE MASTER BUILDER’

In 1992, when Henrik Ibsen wrote The Master Builder, he was 84 years old and world famous for his earlier plays. His native Norway showered him with state honors, the public gave him celebrity treatment and his royalties had made him wealthy. But Ibsen was not content. He had growing old; he feared that some younger playwright might shoulder him aside; and he worried whether hislinethe world contained any lasting meaning. ‘There is, of course, a certain satisfaction in becoming well known in different countries,’ he told a friend. ‘But it gives me no sense of happiness. And what is it really worth?’

These concerns surface in The Master Builder, his most autobiographical work. In lesser hands the themes could have turned maudlin or self-indulgent; for Ibsen they resulted in a play which has been hailed as his most finely crafted, most perfectly proportioned stage creation.

In the drama, the master builder is Halvard Solness, an aging architect for whom success has not been enough. The parallels between Solness and Ibsen are unmistakable. Both were trapped in boring marriages; both needed to feel adulation from the young, especially women; neither believed the world really understood them. Solness wanted to build churches but became successful by putting up houses for the middle class. Ibsen wished to be remembered for his poetic epics but was famous instead for his realistic dramas about the middle class. Although Solness created buildings while Ibsen constructed plays, Ibsen liked to describe himself as an architect. Indeed, the phrase ‘master builder’ is often applied to his achievements as a dramatic craftsman.

Allen Fletcher, who translated and directed The Master Builder for A.C.T., considers the play a classic tragedy. ‘It takes you inside the very soul of Halvard Solness,’ he notes, ‘while telling the story of a doomed eternal triangle—a creative man, the wife who has sacrificed for him, and a fascinating younger woman.’

The Master Builder is Ibsen’s fifth Ibsen translation to join the repertory. Other plays in the series have revealed “the father of modern drama” as a younger artist. Peer Gynt (1975–1977 seasons) is Ibsen’s lyrical verse masterpiece, written during his first or poetic period. An Enemy of the People (1970–1971), A Doll’s House (1972–1973) and Pillars of the Community (1974–1975) come from his second period, often called Social Realism. Ibsen’s third and final period, during which he produced The Master Builder, combines the philosophical subject matter of his poetic years with realistic techniques he perfected in middle age. The Master Builder, then, illuminates Ibsen at the peak of his maturity and dramatic skill.

—Margaret Oussato
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—Margaret O’Stoute
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CAESAR'
AT A.C.T.

...And
On Film

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the Great and Near Great
of our theatre world.

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A NOTE ON 'THE CIRCLE'

James R. Winker and Marrian Walters in The Circle

"Considering how foolishly people act and how pleasantly they prattle, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1922. 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 1906 he had four plays running simultaneously in London's West End. Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

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

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

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

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

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

THE AMERICAN CONSERVATORY THEATRE

presents

THE CIRCLE

(by W. SOMERSET MAUGHAM)

Directed by STEPHEN PORTER

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

THE CAST

Arnold Champion-Cheney, M. F. Footman
Arnold—David Hudson
Mrs. Shenstone—Elizabeth Huddleson
Edward—Edward Luton
Clive Champion-Cheney—William Paterson
Lady Catharine Champion-Cheney—Marran Walters
Lord Porteous—Sydney Walker

JAMES R. WINKER
RANDALL SMITH
ELIZABETH HUDDLES
DEBORAH MAY
DAVID HUDSON
WILLIAM PATerson
MARRAN WALTERS
SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

UNDERSTUDIES

Clive Champion-Cheney—Raye Birk; Lord Porteous—William McKeon, Butler—Peter Davies; Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Kennel Quinby; Mrs. Shenstone—Holden House; Lady Catharine Champion-Cheney—Renellse Court; Elizabeth—Susan E. Pelegryno

Stage Manager: JAMES L. BURKE

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MARRIAN WALTERS

Randi Helga Howie by night...
Helga Howie, 140 Maiden Lane, San Francisco, 956-5400,
733 Madison Avenue, New York,

(Left to right) Marrian Walters, David Hudson, Elizabeth Huddles, Sydney Walker and William Paterson
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presents

THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery and Lighting by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Sound by BARTHOLOMOE RAGO

the cast

Arnold Champion-Cheney, M.F. Footman

Mrs. Shenstone

Edward Luton

Lady Catherine Champion-Cheney

Lady Porteous

James R. Winker

Randall Smith

Elizabeth Huddleson

David Hudson

Michael Winters

Marran Walters

Sydney Walker

JAMES R. WINKER

RANDEL SMITH

ELIZABETH HUDDLES

DEBORAH MAY

DAVID HUDSON

MICHAEL WINTERS

MARRAN WALTERS

SYDNEY WALKER

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Stage Manager: JAMES L. BURKE

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THE CIRCLE

Arnold Champion-Cheney’s, M. F. Footman

Mrs. Shenstone

Edward Luton

Lady Catherine Champion-Cheney

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

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

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

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

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

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

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

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 35 week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-separate productions at the Musical Maritime's Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1907, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 150 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets. Some 85 acting students take part in the company's three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year.

A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Somerset Maugham, and Tom Stoppard, for example. A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession—conserve it in the literal meaning of the word: "to keep from being damaged, lost, or wasted." In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation.

Daring, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions, for Ball has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

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

K.C. Dodge
from A.C.T.

Todd Cochran, owner of K.C. Dodge, 3030 Mission St, in San Francisco, is seen with A.C.T.'s new 1977 Dodge Sportswagen which was custom built to A.C.T. specifications at cost. The busy van will be used to transport scenery, props, lighting equipment and costumes and double as a bus to facilitate Young Conservatory touring productions.
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 millionaire.

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

The Year Pulitzer Prize Awarded is listed in the first column, followed by the A.C.T. Season(s) Presented, and then the play, playwright, director, and cast are listed.

<table>
<thead>
<tr>
<th>Year Pulitzer Prize Awarded</th>
<th>A.C.T. Season(s) Presented</th>
<th>Play, Director, and Cast</th>
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<tbody>
<tr>
<td>1917 - Street Scene</td>
<td>1974-75 season</td>
<td>&quot;Street Scene,&quot; by Edward Albee, directed by Peter Stein</td>
</tr>
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<td>1920 - You Can’t Take It With You</td>
<td>1972-73 season</td>
<td>&quot;You Can’t Take It With You,&quot; by George S. Kaufman and Morrie Ryskind, directed by Peter Stein</td>
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<tr>
<td>1923 - Our Town</td>
<td>1967-68 season</td>
<td>&quot;Our Town,&quot; by Eugene O’Neill, directed by Peter Stein</td>
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<td>1924 - The Time of Your Life</td>
<td>1967-68 season</td>
<td>&quot;The Time of Your Life,&quot; by Thornton Wilder, directed by Peter Stein</td>
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<td>1925 - A Streetcar Named Desire</td>
<td>1967-68 season</td>
<td>&quot;A Streetcar Named Desire,&quot; by Tennessee Williams, directed by Peter Stein</td>
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<tr>
<td>1926 - Death of a Salesman</td>
<td>1967-68 season</td>
<td>&quot;Death of a Salesman,&quot; by Arthur Miller, directed by Peter Stein</td>
</tr>
<tr>
<td>1927 - Long Day’s Journey Into Night</td>
<td>1967-68 season</td>
<td>&quot;Long Day’s Journey Into Night,&quot; by Tennessee Williams, directed by Peter Stein</td>
</tr>
<tr>
<td>1928 - All the Way Home</td>
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<td>&quot;All the Way Home,&quot; by Arthur Miller, directed by Peter Stein</td>
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<tr>
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</tr>
<tr>
<td>1930 - That Championship Season</td>
<td>1967-68 season</td>
<td>&quot;That Championship Season,&quot; by Tennessee Williams, directed by Peter Stein</td>
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All the Way Home is the tenth Pulitzer Prize-winning play to join A.C.T.’s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross-section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer Prize. The Children’s Hour, Of Mice and Men, Awake and Sing, The Glass Menagerie and Who’s Afraid of Virginia Woolf?, among others. In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.’s repertory, include Cat On A Hot Tin Roof, The Diary of Anne Frank, Of Mice and Men, Awake and Sing, The Glass Menagerie and Who’s Afraid of Virginia Woolf?, among others.
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 millionaire.

In addition to endowing a School of Journalism for New York’s Columbia University, Pulitzer allotted a considerable sum to be awarded for prizes or scholarships for the encouragement of public service, 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

Year Pulitzer Prize Awarded | A.C.T. Season(s) Presented
--- | ---
1929 - Street Scene | 1974-75 season
1937 - You Can’t Take It With You | 1972-73 & 1973-74
1938 - Our Town | 1969-70
1940 - The Time of Your Life | 1970-71
1948 - A Streetcar Named Desire | 1967-68
1949 - Death of a Salesman | 1967-68
1957 - Long Day’s Journey Into Night | 1967-68
1961 - All the Way Home | current (1977-78)
1973 - That Championship Season | 1972-73

The Time of Your Life, by William Saroyan. William Peterson (left) and Ken Pachta.

Silver Screen by Ethel Mow Brackin (left) and William Hobbs.

Our Town, by Thornton Wilder. Richard A. Dukart (left), John Geer and Mark Brown (left).

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TRAINING AT A.C.T.

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

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

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

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

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

Persons interested in any of the varied programs A.C.T. offers for the summer training program should contact the Registrar, A.C.T., 450 Geary St., San Francisco 94102, for additional information.

A.C.T.’s Summer Training Congress

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

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

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

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

Students are submerged in a professional atmosphere provided by A.C.T. trainers, company members and other distinguished faculty members who last summer included Edson Skinner from the Juilliard School of Music, Doug Russell from Stanford University and Hovey Burgess, on leave from Ringer Brothers, from 10 a.m. to 4 p.m. Monday through Friday, with special programs on Saturday mornings. They practice and exercise their way through acting, voice, speech, yoga, scansion and dynamics, mime, theatre games, dance and stage movement.

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

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

For additional information and application, write or call: Summer Training Congress, Jane Armitage, Registrar, A.C.T., 450 Geary St., San Francisco, CA 94102, (415) 771-3680.

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

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For additional information and applications, write or call:
Why the rich look different from you and me.

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The original Broadway production of All the Way Home which won the Pulitzer Prize for 1960-61 featured Thomas Chalmers and Lillian Gish.

‘ALL THE WAY HOME’; Only Two ‘Double Jackpots’ In Pulitzer History

Only twice in history has a Pulitzer Prize-winning novel been the basis of a Pulitzer Prize-winning stage production. The distinction belongs to Rodgers and Hammerstein’s South Pacific, adapted for the stage from James A. Michener’s Tales of the South Pacific, and to Ted Mosel’s All the Way Home, based on James A. Michener’s posthumously published novel A Death in the Family.

Unlike many such adaptations, both South Pacific and All the Way Home remain faithful to the tone and temperament of their respective novels. Rodgers and Hammerstein’s South Pacific, set on two islands in the south pacific during World War II and based on three interwoven tales of the novel, successfully carries the lighthearted, witty character of Michener’s episodic novel. Similarly, Mosel’s All the Way Home, set in Knoxville, Tennessee in 1915, and focusing on tragic events of one crucial day in the life of the Follet family, manages to capture A Death in the Family’s simple yet deeply profound vision of the family unit in A Death in the Family.

Considered an unorthodox musical (or “musical play” as it was identified in the program) when it won the Pulitzer for the 1949-50 Broadway season, South Pacific was one of the biggest critical and financial Broadway successes of all time. Ten years later, when All the Way Home hit the same double jackpot, similar popularity attended the production with audiences and critics alike rallying behind “the miracle on 44th Street.”
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### PERFORMANCE SCHEDULE

**AMERICAN CONSERVATORY THEATRE**  
**GEARY THEATRE / GEARY & Mason Sts.**

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- Have even been programmed to act as burglar and fire alarms when the family is away. These systems are so efficient that most thieves keep their distance.

Ximedia is uniquely able to assist the Professional or Small Businessman purchase an affordable computer system. That's because Ximedia is a computer systems consultant, not just a representative of a specific hardware manufacturer. So when you deal with Ximedia, you first get a system analysis, then a specific hardware and software combination tailored to your needs — for no more, and often less than buying direct from a reputable computer manufacturer.

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

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

Help Meet the Challenge—

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WHO'S WHO

WILLIAM BALL (General Director) produced The American Conservatory Theatre in San Francisco, which began in 1970. He was the first American theater director to receive the prestigious Tony Award. Ball has served as artistic director of several theaters, including the San Francisco Shakespeare Festival and the Mark Taper Forum. He is a prominent figure in the American theater world.

JAMES B. MCKENZIE (Executive Pro-ducer) has been associated with A.C.T. throughout its history. He is a member of the Board of Trustees. He has been involved in various theatrical productions, including directing and acting.

ALLEN FLETCHER (Conservatory Director) is a former resident artist at the Seattle Repertory Theatre. He has directed several productions, including at the Oregon Shakespeare Festival.

EDWARD PAYSON CALL (Guest Di-rector), who directed "The Sea Gulf" during the 1974 San Francisco season, returns this year to direct "Julius Cae-sar." The former producing director of the Tygore Guitre Theatre, he has taught at the drama schools of Juilliard and acted and directed at the Miners Club in San Francisco.

STEPHEN PORTER (Guest Director) directed "The Chairs" in the first of A.C.T.'s San Francisco seasons. He recently directed Moliere's "Tartuffe" starring John Wood and Trysta James. "The Importance of Being Earnest" is his second production for A.C.T.

EDITH MARKSON (Development Di-rector) has produced the first two seasons of A.C.T.'s production of "The Importance of Being Earnest." She has served as a guest director in colleges and regional theaters and has been involved in various television projects.

RICHARD B. DILLARD (Managing Di-rector) directs the Playwrights' Round Table, a support group for playwrights. He is also a member of the Executive Committee of The Actors Fund of America. He has directed productions for various theaters, including the Mark Taper Forum.

CANDACE BARNETT directs the Young Conservatory Theatre. She is known for her work in Philadelphia and has appeared in "A Touch of History" and "At The Zoo." She has studied at the University of Pennsylvania and has also worked at the Philadelphia Shakespeare Festival.

JOSEPH BIRD, now in his fifth season with A.C.T., made his Broadway debut as "The Honeymooners." He has appeared in "The Second Mrs. Lincoln," "The Crucible," and "The Cherry Orchard." He is currently working on a new project for A.C.T.

WAYNE ALEXANDER joined the company last season. He is a member of the "In The Works" program and has also directed productions for the "Pacific Conservatory of Performing Arts." He is currently working on a new project for A.C.T.

RAYE BIRK came to A.C.T. four seasons ago from the Milwaukee Repertory Theatre. He has also worked at the "Northwest Theatre" and has been involved in various productions for the "Theatre Critics' Circle." He has also served as a teacher in A.C.T.'s conservatory program.

MAN, A Christmas Carol, The Bour-geois Gentleman, and was seen as Dr. Frankenstein's monster in the Pro-duction of Frankenstein.

TOM MOORE (Guest Director) is known as the director of "The Crucible." He has also directed productions in Minneapolis and Australia.

SANDRA WILSON (Stage Manage-ner) received a Tony nomination for her work on "A Touch of History." She has been associated with A.C.T. for over 10 years and has also worked at the Mark Taper Forum.

JIM MCINTYRE (Artistic Advi-sor) is a member of the Board of Trustees. He has served as an advisor to A.C.T. since 1980 and is a respected figure in the American theater world.
WHO'S WHO

JAMES B. MCKENZIE (Executive Pro- 
ducer) has been associated with A.C.T. 
throughout its history as a member of the 
Board of Trustees. In 1968 he became 
Executive Producer, took the company 
on its first tour to Broadway, and has 
remained as producer ever since. 
Jimmie is an active participant in 
all phases of the theatre. He has pro-
duced three plays on Broadway, and 
15 national tours of Broadway plays. 
He has been the producer of the West-
ern, Country Playhouse in Connecti-
cut since 1959 and of the Peninsula 
Players in Fish Creek, Wisconsin 
since 1980. McKenzie is a member of 
The League of Resident Theatres, the 
American Guild of Stock Theatres, 
the Council of Resident Summer Theatres, and is an active member of the 
League of New York Theatres and Producers. He is a working member of the As-
sociation of Theatre Press Agents and 
Managers, the International Alli-
ance of Theatrical Stage Employ-
ees and Actors Equity Association, 
and is a consultant for FEDAPT. His 
machinery encompasses more than 
1,000 productions, and includes 
work in every state of the union. 
This year he has been re-appointed for his 
sixth year on the Theatre Advisory 
Panel of the National Endowment for the 
Arts.

EDWARD HASTINGS (Executive Di-
rector), a founding member of A.C.T., 
whose productions of Charley's Aunt 
and Our Town were seen during A.C.T.'s 
first two seasons, has staged numer-
ous productions for the company since 
1965 and also heads the Plays in 
Progress program devoted to the 
development of new works. How-
ever, he co-produced The Saintliness 
of Marjory Kemper, Euphiletto With 
George Dillon and directed the na-
tional touring company of Oliver! 
with David H. Naughton as Fagin. Be-
cause he also produced The Cherry Orchard, King Richard Iii, 
Jumpers, Equus and The Bourgeois 
Gentleman, Bill has directed three of his 
productions for PBS television, including The Cherry Orchard and Antigone, for which he received a "best direc-
tor" nomination by the Tele-
vision Critics' Circle. He also works as a 
teacher in A.C.T.'s conservative pro-
grams.

ALLEN FLETCHER (Conservatory 
Director) is a former alumnus of the 
Seattle Repertory Theatre. Among the 
plays he has directed for A.C.T. are 
the Oregon Shakespeare Festival, 
San Diego's Old Globe Theatre, 
the Boston Playhouse, the A.P.A. 
Theatre, and the Pacific Conservatory of 
the Performing Arts in Santa Maria. 
He spent four years at the American 
Shakespeare Festival in Stratford, 
Connecticut as a member of the 
Caucus of Stock Theatres, the Coun-
elor and director of the training pro-
gram and a member of the board of 
the New World Theatre, The Arts, 
L.A., Berkeley, and the Old Globe 
theatre in San Diego. He has directed 
productions of The Cherry Orchard, 
Death of a Salesman, As You Like It, 
The Hostage, Antony and Cleopatra, 
Othello, All My Sons, as well as 
collaborated with the Naden Group, 
which included the critically ac-
claimed production of Medea, 
hosted the annual Seattle Shakespeare 
Festival in Los Angeles, the Michael 
Trainink Festival and the Old Globe 
and the Old Globe Theatre at L.A.'s 
Open Stage Theatre at L.A.'s Open Stage 
Theatre in Sydney, Australia.

STEPHEN PORTER (Guest Director) 
has directed several productions on 
Broadway. In 1976 he directed 
Phoenix Theatre and the Circle in the 
City. With the San Francisco Thes-
drift has directed Tartuffe starring 
John Wood and Timmy Margraf, 
Diana Dors in The Three Sisters, 
Dummock and The Importance of 
Being Earnest, For Colored Girls Who 
Have Considered Suicide/When the 
Winds Howl starring Michael Trafton, 
Norma Drexel as Madame Arcati, 
Richard Crenna in The Intruder, 
and also directed the Phoenix produc-
tions of A Flea in Her Ear, The 
Dresser starring Helen Hayes and 
James Stewart in The Sueño. He has 
also directed Young and Shirley 
Booth in San Fran-
cisco, and much on radio and television. 
As a writer, Dr. Porter has done much 
for the success of the revivals 
and Private Lives for which he 
received the Tony. He has directed 
more than 100 productions at leading 
regional theatres, including Pro-
vincial Theatre, the Mark Taper Forum, 
The Shakespeare Festival, the 
Stratford, the Kennedy Center, 
the Acting Company and the Old Globe Thr-
tapestry of regional America stories has directed Tales of the Game, A Touch of the Poet and End of Summer.

TOM MOORE (Guest Director) is best 
known as the direc-
tor for Greek. In 
the upcoming fall season he will 
return to direct Julius Caesar. 
He has also directed other 
plays with the Andrews 
Motions for which he received a Tony 
nomination. Moore has directed 
productions of A.C.T. last season with the West Coast premiere of 
Barrier's Knut Knock. Recent productions include Our Town at the 
Williamstown Theatre Festival in 
Massachusetts, Once on a Lifetime at the Arena Stage in Washington D.C., 
and Tartuffe at the Tyrolean Theatre 
Center in Minneapolis. Moore also di-
rected the critically acclaimed 
opening of Andre Gowers Off-Broadway, 
and his films have won 
international film awards. As artistic 
director of the Peterborough Players, he 
will be directing one of the 
Bournmouth Operatic Society's gala 
season at the 1976 New York City Opera. He will also be direct-

JOSEPH BIRD, now in his 6th season with A.C.T., made 
his Broadway debut in The Great White 
Way with You and 
appeared in 
Broadway productions, 
A featured actor various Phoenix Repertory productions 
in New York, Los Angeles 
and the U.S. with this company. Bird 
toured in The Show Off with George S. Kaufman and 
the APA-Phoenix Eastern Uni-
versity and The Misanthrope. 
Bird is also a graduate of the 
Yale School of Drama.

THE ACTING COMPANY

WAYNE ALEXANDER (Executive 
Director) joined the company last 
season and is also a member of the 
Advanced Training Program. He also studied at 
Northwestern University and 
the University of Minnesota. In four seasons 
at the Oregon Shakespeare Festival he directed The Imaginary Invalid and 
A Midsummer Night's Dream, and 
played the title role in The Taming of 
the Shrew. He has also directed 
Macbeth, Slylock in The Merchant of Venice and Thomas More in A Man for All 
Mannes Christmas Carol, The Bour-
guese Gentleman and was seen as Dr. Frankenstein in 
the eagerly anticipated 
and Private Lives for which he 

CANDACE BARNETT directs 
the Young Conserva-
tory. She has been 
working with the 
company since she 
appeared in Pil-
s of the Cloister and 
The Street Scene. This is 
An Entertainment of the 
Valentine and Peer Gynt. She has 
studied at Northwestern University 
and taught children's theatre 
at Southern Methodist University. 
For the Milwaukee Repertory Thes-
tre she was seen as Verka in The 
Cherry Orchard, and at the Oregon 
Shakespeare Festival was seen as 
Titania in A Midsummer Night's 
Dream and the Nurse in Romeo 
and Juliet. At P.C.A.P. she appeared as 
Lady Bracknell in The Importance of 
Being Earnest. 

RAYE BIRK came to A.C.T. four 
seasons ago from the Milwaukee 
Reper-
tory Theatre, 

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

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Ursula Strauss. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with "The Second City," an off-Broadway productions, and in television and films. For A.C.T., she directed "The House of Bernarda Alba" and has performed in over 20 productions.

PELENIO COURT joins the acting company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Chicago, and is receiving an M.F.A. from the Goodman School of Drama. In Chicago, she was a founding member of David Mamet's "St. Nicholas Theatre Co.," where she was seen in "Porgy and The Rent." She also appeared in "The Lady's Not for Burning," "Summer and Smoke," "Salome," "Lucifer" and "The Good Lord and taught movement and folk dance. Season last Davis appeared in A.C.T.'s productions of Peer Gynt and Othello.


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B. B. A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in "Medea: A Night of the Living Dead" at the University of Windsor."

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

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

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City in "Off.

PEPELOPE COURT joins the acting company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan, and is receiving an M.F.A. from the Goodman School of Drama in Chicago. She was a founding member of David Mamet's St. Nicholas Theatre Co., where she was again in "The Poet" and "The Rent" and Beyond the Horizon. She also appeared as a Jumper in "Jumpers" at the Evanston Theatre Co., and in the title role of Sylvia Plath: "A Dramatic Portrait at the Body Politic."

PETER DAVIES, a native of Walnut Creek, joins the company this season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Night Cycle at the Lincoln Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego, in "Romeo and Juliet." He has appeared in the television series "San Francisco" and the film "Bound for Glory."

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions. Appearing in many productions at the we shaw Festival, Davis has been seen in "The Tempest," "The Winter's Tale," and "A Midsummer Night's Dream." He has played opposite Katharine Hepburn in the national touring company of "CoCo." He has played leading roles with the Stratford Shakespeare Festival of Canada, the American Shakespeare Festival, Milwaukee Repertory Theatre, Actors Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in "Richard III," Dr. Herder in "The Hul- Class," Martin Daryn in "Equus," Iago in "Othello" and the title role in "Peer Gynt," among others.

HEIDI HELEN DAVIS joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actors' Ensemble, appearing in "Lady's Not for Burning," "Summer and Smoke," "Salome," "Lulu" 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."

sion and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westons Country Playhouse in Shays.

PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in five different plays, including The Chinese Prime Minister, The Entertainer, and The Secret Life of Plants. He has appeared in numerous guest appearances on American TV networks. He has been seen here in Midsummer Night’s Dream, A Midsummer Night’s Dream, and Macbeth. Donat’s films include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.

KATE FITZMAURICE, who joins the company this season, continues her second season as company voice coach and voice instructor in A.C.T.’s Advanced Training Program. She received her B.A. in English and Theatre from Harvard University and her M.A. in Drama from the University of California, Berkeley. She has been seen in numerous productions around the country, including The Caucasian Chalk Circle, The Country Wife, and The Marriage Proposal.

FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after working with the Yale Repertory Company. She performed in New Haven and New York for two years in Europe at the Frankfurt Playhouse and most recently at the Folger Theatre in Washington, D.C. In two seasons of Verona, she was seen in The Merchant of Venice. She is a graduate of the University of California, Berkeley. Her film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.

MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and co-director of A.C.T.’s Advanced Training Program, is a graduate of the College of Fine Arts at Carnegie Mellon University, where he received a B.A. in English and Theatre. He has directed the first production of A.C.T.’s new season, The Caucasian Chalk Circle, and his production of The Country Wife was selected for the Prague Fringe Festival. His film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.

ELIZABETH HUDSON made her professional debut at New York’s Lincoln Center Repertory in The Caucasian Chalk Circle. She is a graduate of the University of California, Berkeley, and her film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.

BENNET GUILLOUX, who joins the company this season, was a guest director at the Berkeley Repertory Theatre in 1977-78. He has directed productions of The Caucasian Chalk Circle, The Country Wife, and The Marriage Proposal. His film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.


The Artist Enterprise Theatre production of The Ballad of Dangerous George, directed by A.C.T. company member Lawrence Hecht, is now in its fourth season. The company, which was formed in 1972, has produced over 200 productions, including The Caucasian Chalk Circle, The Country Wife, and The Marriage Proposal. Its film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.

DANIEL KERN, who joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting, also holds a B.A. in Psychology from the University of Oregon. He is a member of A.C.T. and has directed productions of The Caucasian Chalk Circle, The Country Wife, and The Marriage Proposal. His film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.

RUTH KOBART, returning for her fifth season with A.C.T., will be remembered from many earlier productions including Tumble, Street Scene, and The Threepenny Opera. She is a graduate of the University of California, Berkeley, and her film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.

GERALD LANCASTER comes to the company after directing a season of the Pacific Conservatory of the Performing Arts where he directed in Nixon in China, Hal Holbrook’s The Great American Trotsky Trial, and Die Hard. His film credits include Godfather I and II, The Hound of the Baskervilles, and The Return of Sherlock Holmes.
sion and was described as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westpost Country Playhouse in Shay.

PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in several plays including The Chinese Prime Minister, The Entertainer and The Game. He has also appeared in A.C.T.'s Advanced Training Program, A Man of No Importance (for which he won the Theatre World Award as Best Featured Actor). He has appeared in seasons with the Stratford Canada Shakespeare Festival and has done many guest appearances on American TV networks. He has been seen here in Night Visitor, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac and Equus, among others. Donat's films include Godfather II, The Hiding, Billy Jack Goes to Washington and F.I.S.T.

FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after ten years with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from the Finn College in New York and won the M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children's Theatre Company. She performed for two years in Europe at the Frankfurt Playhouse and most recently at the Folger Theatre in Washington, D.C. In Two Gentlemen of Verona. A.C.T. she has been seen in The Matchmaker, General Conference: This Is An Entertainment, Peer Gynt, Othello, A Christmas Carol, The Bourgeois Gentlemen and Travesties.

SABIN EPSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Tartuffe for the Unicorn, is the new Pennsylvania Shakespeare Festival during the 1977-78 season, has been a Guest Director and actor with the Squaw Valley Writers' Festival. The Utah Shakespearean Festival in New York, the Traverse Theatre in Scotland and the Mclay Theatre in Holland. He is an associate director with the A.C.T. company, teaches Acting and directs students projects for the Advanced Training Program.

KATE FITZMAURICE, who joined the company this season, continues her second season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. 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 Shakespeare Festival in Ann Arbor, she was seen as Meg in The Merry Wives of Windsor, Rosaline in Love's Labor's Lost and Regan in King Lear and appeared in last season's A.C.T. production of Peer Gynt.

MELVIN BUSTER FLOOD, who joined the company this season and will be an instructor and co-director of the Black Actors Workshop, is a graduate of the College of Fine Arts Carnegie Mellon University, where he received a B.F.A. in Acting and also directed his first show, The Producers. A recipient of the British of Columbia Stage Production Award, Flood has performed with the Pittsburgh Playwrights, the Rankin Summer Repertory Company, the company of Lenny Bruce and Carnegie Mellon University.

BENNETT GUILLOUX 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 evenings extension program. He will direct the Black Actors Workshop where he made his directing debut last year with Strictly Matri- monial. At the Little Fox for the 1977-78 season, he played the dual role of One Flew Over the Cuckoo's Nest and was seen in The West Coast Black Repertory Theatre production of The Blood Knot. He has appeared in two separate segments on KQED TV's Open Studio and appeared in the Artist Enterprise Theatre production of The Gallant 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 Xavieros Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as artistic associate director with the company and continues to serve as an assistant instructor and project director for the Conservatory. He has been seen at A.C.T. in Desdemona Under the Elms, The Taming of the Shrew, Peer Gynt, Othello, A Christmas Carol and Valeri and Voltaire.

ELIZABETH HADLDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and As Gruska in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Cynara de Bergerac, Suzie in The后备 TULOX, Mrs. Maurrant in Street Scene, Dolly in The Matchmaker, the Countess in This is A Performance (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 after receiving a B.F.A. from the University of Washington Professional Training Program and was appearing in productions there of The Taming of the Shrew, The Central Theatre and Olson and One Flew Over the Cuckoo's Nest, as seen in at the Southwater Playhouse in Connec- ticut, appearing in The Sympathy and One Flew Over the Cuckoo's Nest and last summer was seen at the Grand Company Theatre in Antony and Cleopatra and Henry V. Part 1 at the Oregon Shakespearean Festival.

Gerald Lancaster comes to the company as a guest artist from the Pacific Conservatory of the Performing Arts where he appeared in Envies. He was seen in Normalcy, Aah, Wildness, Much Ado About Nothing, Romeo and Juliet and The Ballad of the Sad Cafe. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Program and an M.A. in directing from Humboldt State University where he directed Cat on A Hot Tin Roof, The Marriage Proposal and Lysistrata. Lancaster has also appeared at the Grand Company Theatre in Antony and Cleopatra and Henry V. Part I at the Oregon Shakespearean Festival.
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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 Katiya Delakova and phonetics with Alice Harmes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle Repertory Theatre and this past summer was a Resident Artist at P.C.A., Santa Maria, where she appeared in All, Wilder's! and Showboat. At A.C.T., she has been seen in The Tavern, A Doll's House, The House of Bernardo Altas, Tonight at 8:30, You Can't Take It With You, Pilgrim of the Community, Desire Under the Elms, This Is An Entertainment, Peer Gynt, Equus. Man and Superman and Valentin and Valentina.

Deborah May, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an artist in residence at the Pacific Conservatory of the Performing Arts where she was seen in The Makado, The Most Happy Fellow and Showboat, as well as Helena in A Midsummer Night's Dream, Aldonza in Man of La Mancha and Consuelo in The 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, Dresdemonia in Othello and appeared in Tonight at 8:30, Broadway, The Miser, The Threepenny Opera. The Taming of the Shrew, A Christmas Carol and Travesties.

Delores Y. Mitchell joined the A.C.T. acting company last season after two years in the Advanced Training Program and appeared in Man and Superman, Valentin and Valentina, Peer Gynt, Equus and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. An instructor this past year in A.C.T.'s Black Actor's Workshop and Summer Training Program, Mitchell co-directs the Black Actor's Workshop.

Mark Murphy, who joins the company this season, is a graduate of Baylor University, Texas. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life and Two Children of Stage and at the Alley Theatre, Houston, in Indians. June and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts and at A Contemporary Theatre in As You Like It.

Thomas Oglesby joins the company this season after two years in the Advanced Training Program. At the Nebraska Repertory Theatre he was seen as Bobby in Company, Lucio in The Taming of the Shrew and Nick in What the Butler Saw and also appeared as Romeo in Romeo and Juliet at the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

Frank Ottwell has served the company as its teacher of the Alexander Technique since the Conservatory began in 1965 in Pittsburgh. He studied at the Canadian Art The-

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ware in Montreal, the Vera Sololowia Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexanderizing” A.C.T.’s actors, Mr. Ottwell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, and The Cherry Orchard.

WILLIAM PATTERSON, now in his eleventh season with A.C.T., has been a professional actor for over 30 years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Taming of the Shrew, Caesar and Cleopatra, The Tallest Man in the World, Three Sisters, Dandy Dick, Man and Superman, as Grandpa Vanderhoff in You Can’T Take It With You and Ebenezer Scrooge in A Christmas Carol.

SUSAN E. PELLEGRINO, who joined the company last season after two years in the Advanced Training Program, was seen in A.C.T.’s Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Valenina, Valentina and Panto Jeeny. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in Gypsy, The Ugly Lady of Montaville, creating the role of Miss Teresa Winkle and as Ellie Mae Chipley in Allen Feltcher’s production of Showboat. She also studied at California State University (San Francisco), City College of San Francisco and with the Pacific Academy of Ballet.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Ethel in Desire Under the Elms, is known to San Franciscans as the lead in Cyrano de Bergerac, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astrov in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. from the Geary Stage. In addition to Shakespeare, his credits include 5-6, Nicholas, Alina, Gunsmoke and several award-winning N.E.T. dramas.

DIANE SALINGER has played in repertory with the Williamstown Theatre and the Oregon Shakespearean Festival in Ashland, in New York she has performed off-Broadway in roles ranging from the avant-garde, such as a hynx, to those of the classic Russian theatre. She recently played Terry Randell in Stage Door and is a former student of Audrey Randell, Uta Hagen and Eva LeGallienne.

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

RANDALL SMITH returns to the company after a two year absence during which he has played such roles as Andy in The Star-Spangled Girl, Clayton Stone in The Mind with the Dirty Man, Leonido in Scapin and worked in the Goodman production of Kazar and Water Tower-Diary Lane: The Best Man that starred James Fenilonti. During A.C.T.’s 74-75 season Randall played in Richard III as well as being in Cyrano de Bergerac, The Taming of the Shrew and The Ruling Class.
at The in Montreal, the Vera Sololova Studio of Acting in New York and trained to lead at the American Center for the Alexander Technique in New York. In addition to "Alexander-izing" A.C.T.'s actors, Mr. O'Neill has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac and The Cherry Orchard.

WILLIAM PATERNON, now in his eleventh season with A.C.T., has been a professional actor for over 30 years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Play House. He has appeared frequently on TV and made two national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Taming of the Shrew, Caesar and Cleopatra, The Threepenny Opera and Your Life. Three Sisters, Dandy Dick, Man and Superman, as Grandpa Vanderhoff in You Can't Take It With You and Ebenezer Scrooge in A Christmas Carol.

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

SUSAN E. PELLEGRINO, who joined the company last season after two years in the Advanced Training Program, was seen in A.C.T.'s Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Valentin and Valentina and Peer Gynt. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in Gypsy, The Outer Flight of Montesay Half, creating the role of Balla in their world premiere of Scroogling which he repeated in N.Y. for the Phoenix Theatre. She has also appeared at the Academy Festival Theatre in Illinois in the world premiere of The Landscape of the Body.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ethelma in Desire Under the Elms, is known to San Francisco as the lead in Cyrano de Bergerac, The Misfit, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astrov in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. from the Geary Stage, and has performed Shakespeare's King Lear, Don Beni- gán in The Trial of the Catonsville Nine, and An Evening of Comedy at Souvenir's Whimpy. His television credits include Hawaii 5-0, Nichols, Amos, Gunsmoke and several award-winning N.T.E. dramas.

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ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Man and Superman, The Importance of Being Earnest and Edward IV. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VIII, Part II and A Moon for the Misbegotten.

SYDNEY WALKER, a veteran of 32 years on stage, film, television and radio, has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker’s Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rossano Brazzi and Eva La Gallienne. He performed in N.E.T.’s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, This Is An (Amusement), Peer Gynt, Othello, Knock Knock and Franklin.

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MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tenth Man, The Cherry Orchard, The Way of the World and The Matchmaker. Currently she is appearing in the new musical revue Songs We Want to Sing. Winker holds an M.F.A. in Drama from the University of Wisconsin.

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Valentin in Valentin and Valienta, as Ronnie in The House of Blue Leaves and as Paul Granger in The HOT L BALTIMORE. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Man and Superman, The Importance of Being Earnest and Edward II. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

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MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at the little Fox Theatre and on the Little Fox Theatre. She was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months on the Broadway Theatre. Her film credits include Petulia, Bullitt and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the rosefolds seen in many stores and manufacture their daughter Gina’s Franciscan tote bags.

J. STEVENS WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past six seasons in seven P.L.S. and 24 Geary productions, including

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THE 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, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can't Take it With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Doll's House, You Can't Take it With You, The Miser, The Three Penny Opera and Peer Gynt.

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

F. MITCHELL DANA (Lighting Designer) creates the lighting for The Circle this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the American Conservatory, the New York City Opera Company in New York, the Alvion Alley and 15 by 2 Dance Companies as well as many on and off Broadway productions.

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

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

DIRK EPPSERS (Lighting Designer), received his M.F.A. from the Yale School of Drama and designed lighting for Hengate 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. Eppserson 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 Artistic Director for the Dean Martin music specials, has designed scenery and costumes for over 20 Broadway shows as well as Strat...
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DESIGNERS

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RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentleman last year at A.C.T., will be resident lighting designer at Trinity Square Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Center was The Contractor, later seen on PBS at the Williamsport Theatre Festival. His more than 30 productions include Cyrano de Bergerac, Arturo Ui, and Holstef Glerter as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devon has taught in the design program at Temple University and is currently, at the University of Washington School of Drama.

CATHY EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.R.P. program (16 productions to date). Her first mainstage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.'s cultural exchange tour to Russia, returning to design the American premiere of Valentin and Valentina last season. Other A.C.T. assignments include wardrobe supervision for the P.B.S., filming of Cyrano de Bergerac and The Taming of the Shrew. A graduate of San Diego State with a B.A. in Theatre Arts, she spent three summer seasons with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

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ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 18 company productions including Tiny Alice, Equus, General Gorgeas, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre's Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RALPH FUNICELLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre for four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernarda Alba and The Taming of the Shrew. Mr. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including The Visit, Who Goes There, 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.

RICHARD SEGER (Set Designer) returns for a third season at A.C.T., having designed The Matchmaker, The Bourgeois Gentleman, Othello and Something's Afoot, which began at the Marines and went on to Broadway. A graduate of the School of the Art Institute in Chicago, he also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami.

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designer has created costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Desdemona, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman. Robert Morgan (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 18 company productions including Tiny Alice, Equus, General Gorgonius, Thru is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre's Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

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Costume renderings for All the Way Home by Cathy Edwards.
NEWS & NOTES

Friends of A.C.T. Gift Shop

With the opening next month of a lovely gift shop, the Friends of A.C.T., supporting the company in volunteer service, will add another project to their list of helpful aids already provided (staffing and supplying A.C.T.’s library, acquiring jobs for students, conducting tours of A.C.T. facilities, among many others). Scheduled to operate prior to curtain time and during the first intermission of all performances, the gift shop will offer several A.C.T. and theatre-related items for sale to the public, as well as paperbacks of repertory plays.

Don’t Throw Away an Unused Ticket!

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

A.C.T. Students for Hire!

Do you need a bartender or cocktail waitress for your private or club party? A.C.T. student may be able to help! You can get away from it all and go to the theatre... a coffee maker, candle maker or lawn mower? A.C.T. Conservatory students are available even on weekends to help you in any way they can. If you are interested in hiring someone, please contact the Student Job Resource Committee of the Friends of A.C.T. (771-1899).

A.C.T. Theatre Tour for Association Members

Last season’s London theatre tour proved so successful that the event will be repeated—scheduled this year for Apr. 30-May 15, 1978—under the sponsorship of the Friends of A.C.T. Only members of the California Association for A.C.T. are eligible for the exciting travel package which includes a pre-trip orientation, round trip non-stop ocean liner flight with an optional Dublin side trip, hotel accommodations, a cocktail party, backstage visits and stimulating discussion sessions with leading world theatre personalities. The tour will again be led by Professor Charles R. Lyons, chairman of Stanford’s drama department, and also features five outstanding London theatre productions and a full-day tour to Stratford-upon-Avon. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine St., Suite 1340, San Francisco 94111; (415) 956-1960. Descriptive brochures are also available at A.C.T.’s Geary Theatre box office.

Friends of A.C.T.’s Annual Theatre Lecture Series Set for February-March

The Friends of A.C.T.’s popular annual Theatre Lecture Series, which sold out long before it began last year, will again be conducted by Professor Lyons at the Fireman’s Fund Forum on California St. Four 800-minute sessions will center around the general topic A.C.T. and the Comic Muse, examining four kinds of comedy included in the current A.C.T. season repertory. Farce (The Home Lovers) will be discussed on Feb. 9; Comedy of Manners (The Circle) is the topic for Feb. 16; Contemporary Farce (Absurd Person Singular) provides the subject for Feb. 23; and Contemporary Satire (The National Health) concludes the lecture series Mar. 2. Tickets may be purchased for the complete series or for individual lectures. More detailed information and registration forms are available at the Box Office.

The title role in The Milton

The title role in Julius Caesar

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NEWS & NOTES  
Friends of A.C.T. Gift Shop  
With the opening next month of a lavish gift shop, the Friends of A.C.T., supporting the company in volunteer service, will add another project to their list of helpful aids already provided (staffing and supplying A.C.T.'s library, acquiring jobs for students, conducting tours of A.C.T. facilities, among many others). Scheduled to operate prior to curtain time and during the first intermission of all performances, the gift shop will offer several A.C.T., and theater-related items for sale to the public, as well as paperback books of repertory plays.  

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

A.C.T. Students for Hire! Do you need a bartender or cocktail waitress for your private club party? Or a baby sitter so you can get away from it all and go to the theater? A.C.T. Conservatory students are available evenings and weekends to help you in any way they can. If you are interested in hiring someone, please contact the Student Job Resources Committee of the Friends of A.C.T. (771-1899).  

London Theatre Tour for Association Members! Last season's London theater tour proved so successful that the event will be repeated—scheduled for this year, April 30—May 15, 1978. Under the sponsorship of the Friends of A.C.T., only members of the A.C.T. Associates Affiliates (who have demonstrated their support of A.C.T. in the past) are eligible to participate in the tour. For information and registration forms, call the Box Office (771-1899).  

THE AUDIENCE  
Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED until the middle of intermission or 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 refreshments.  

For your convenience: DOCTORS may leave their (289-9903) with their call service and give name and number to house manager.  

Credits: WILLIAM GANZLEN, DENNIS ANDERSON and HANK KRAKLER for A.C.T. PHOTOGRAPHY: A very special thank-you to John Par- cock for the use of his home for location shooting of publicity photographs of The Circle.  

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more.  

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 10 a.m. to 8 p.m. Monday through Thursday but closes at 6 p.m. on days when there is no performance. The Box Office is open 12 to 8 p.m. for Sunday performances. Tickets are available at the Box Office for members of the A.C.T. Associates Affiliates. For more information call the Box Office (415) 771-4858; for additional information call (415) 771-0440.  

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., 465 GEOARY ST., SAN FRANCISCO 94102.  

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

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POPE CYRIL I

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

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

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

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

Photo by Gordon Stone
For best performance in a tonic drink: white rum from Puerto Rico.

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