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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 Beracasa, 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
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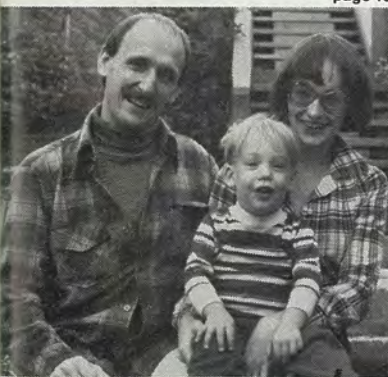
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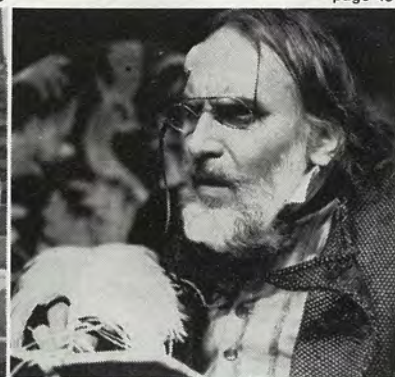
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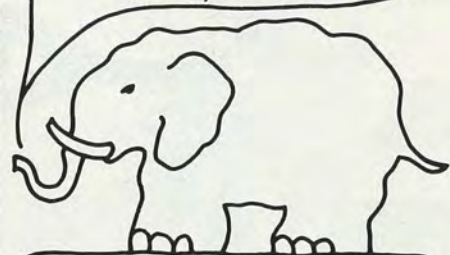


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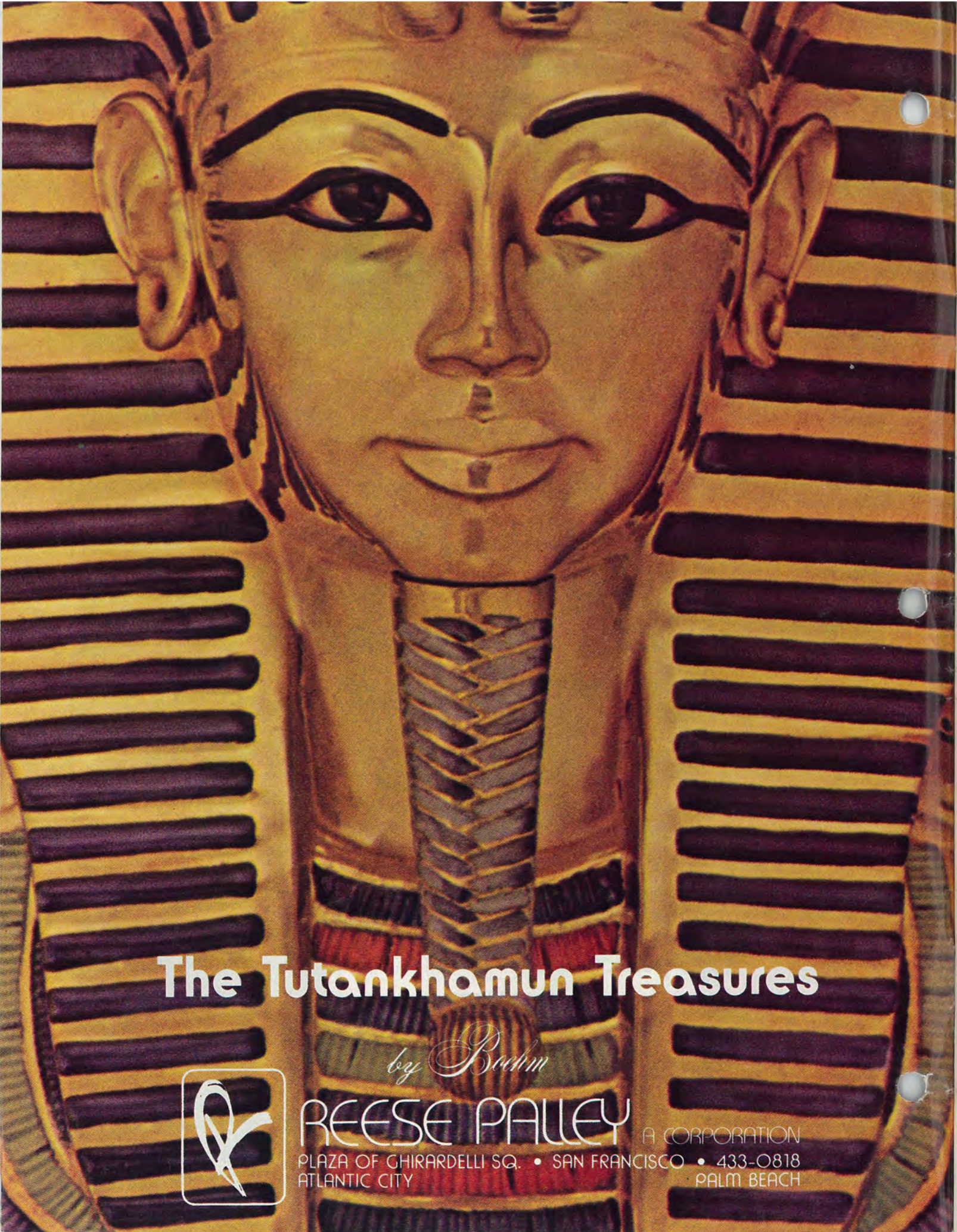
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GEORGES FEYDEAU: A 19TH CENTURY FRENCH NEIL SIMON

Paris at the turn of the century was the most exciting city in the world, and no one knew this better than the Parisians. "La belle époque"—the 1890s—included the art of Toulouse-Lautrec, Degas, Renoir, Manet, Monet, Cézanne and Van Gogh; the music of Debussy, César Franck, Saint-Saëns and Massenet; the literature of Zola, du Maupassant, Anatole France, Maurois, 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 Flea in Her Ear* (1907), which opened the 1968-1969 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 *Tiny 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 spice. 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 atti-



Georges Feydeau

tudes toward women. In *Hotel Paradiso* and the other comedies from his first period, the important female characters are middle class, married and basically content when their husbands provide them with a comfortable home. During the second period, women are usually unmarried and being kept by men who must shower them with money and lavish gifts to receive their favors. In the final period of his work, females—married or not—are positively shrewish. Angelique, the unpleasantly overbearing wife of Boniface in *Hotel Paradiso*, foreshadows the women Feydeau would depict in his later plays.

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

Continued on page 6

sour. In 1889, when he was 26, he married Marianne Carolus-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 piled 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-



The late Michael O'Sullivan (left) and Harry Frazier in A.C.T.'s 1968-69 season production of Feydeau's *A Flea in Her Ear*.

ous by his unpredictable outlook on them. One example they cite is Martin's speech impediment in *Hotel Paradiso*. (Veteran A.C.T. audience members will recall a character with a similar affliction, portrayed by the late Michael O'Sullivan, in *A Flea in Her Ear*.)

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

—Margaret Opsata

'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 extremely brief, it seems to have attracted its own "underground" audience via late-night TV and movie houses featuring special "vintage" offerings. Gina Lollobrigida and Robert Morley also starred in the cinema version, photos from which are included here.

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



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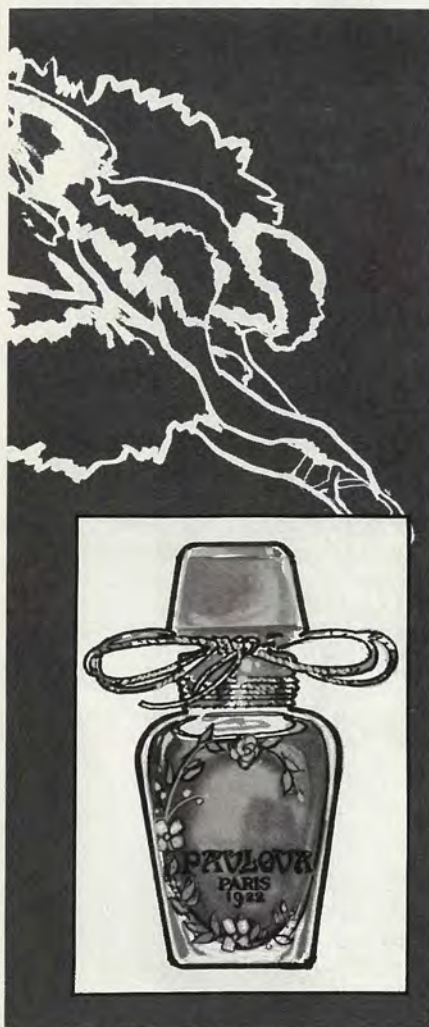
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Speech Consultant: EDITH SKINNER

the cast

Tribunes of the people	Flavius	SYDNEY WALKER
	Marullus	DANIEL KERN
Citizens of Rome	A Cobbler	BRUCE WILLIAMS
	A Carpenter	DAVID HUDSON
	A Soothsayer	JAMES R. WINKER
	Julius Caesar	* RAY REINHARDT / WILLIAM PATERSON
	Mark Antony	JAY O. SANDERS
	Brutus	DANIEL DAVIS
	Cassius	RAYE BIRK
	Casca	WILLIAM McKEREGHAN
Conspirators against Caesar	Trebonius	GERALD LANCASTER
	Ligarius	BRUCE WILLIAMS
	Decius Brutus	THOMAS OGLESBY
	Metellus Cimber	LAWRENCE HECHT
Senators	Cinna	J. STEVEN WHITE
	Cicero	FRANK OTTIWELL
	Publius	BENNET GUILLORY
	Popilius Lena	RANDALL SMITH
	Lucius, Servant to Brutus	MARK HOFF
	Octavius' Messenger	ROBERT SMITH
	Servant to Caesar	MELVIN BUSTER FLOOD
	Antony's Messenger	PETER DAVIES
	Cinna, a poet	WAYNE ALEXANDER
Triumvirs with Antony after the death of Caesar	Octavius Caesar	MARK MURPHEY
	M. Aemilius Lepidus	JOSEPH BIRD
Officers in the army of the Conspirators	Lucilius	LAWRENCE HECHT
	Titinius	RANDALL SMITH
	Messala	BRUCE WILLIAMS
	Pindarus, bondman to Cassius	MELVIN BUSTER FLOOD
	Favonius, a drunken soldier	DAVID HUDSON
	Varro	THOMAS OGLESBY
Soldiers in the army of Brutus	Claudius	ROBERT SMITH
	Clitus	WAYNE ALEXANDER
	Strato	GERALD LANCASTER
	Dardanius	THOMAS OGLESBY
	Volumnius	DAVID HUDSON
	Calphurnia, wife to Caesar	MARRIAN WALTERS
	Portia, wife to Brutus	DIANE SALINGER
	Citizens, Senators, Soldiers, Guards, Attendants	

NANCY ABRAHAM, TRACY J. ANDERSON, NANCY ANNE BOENSCH, LIBBY BOONE, JOHN BOYLE, DAN BUTLER, ROY CONLI, MARY CROSBY, PETER DAVIES, HEIDI DAVIS, RICHARD DENISON, KATE FITZMAURICE, MELVIN BUSTER FLOOD, BENNET GUILLORY, NATHAN HAAS, RANDY HOLLAND, DAVID HUDSON, NANCY HOUFEK, RALPH JACOBS, GERALD LANCASTER, DELORES Y. MITCHELL, TIM MONTGOMERY, THOMAS NAHRWOLD, ALEXANDER NIBLEY, MICHAEL O'GUINNE, JIM PHALEN, KEVIN POPE, TIM ROBERTS, RANDY SCHAUB, PATRICIA SHERICK, RANDALL SMITH, ROBERT SMITH, BONNIE TARWATER, ISIAH WHITLOCK JR., ROBERT E. WILLIAMS JR., GLEN WILLIAMSON, GROVER ZUCKER

The play will be performed in two acts.

There will be one fifteen-minute intermission.

* Unless otherwise announced, the actor listed first will appear at this performance.

understudies

Cassius/Lepidus/Publius/Popilius—Wayne Alexander; Flavius—Joseph Bird; Plebians—Libby Boone; Octavius/Lucilius/Pindarus/Titinius—Peter Davies; Soothsayer—Peter Donat; Cobbler/Carpenter/Cicero—Melvin Buster Flood; Dardanius/Volumnius/Messala/Strato—Bennet Guillory; Brutus—David Hudson; Claudius/Varro—Gerald Lancaster; Decius/Cinna/Ligarius/Trebonius/Metellus—Mark Murphey; Antony—Lawrence Hecht; Clitus/Cinna Poet/Marullus—Robert Smith; Favonius—J. Steven White; Casca—Michael Winters; Antony's Servant—Bruce Williams; Plebians—Kevin Cross and Patrick Stretch; Lucius—Greg Gillbergh; Calphurnia—Penelope Court; Portia—Delores Y. Mitchell

A NOTE ON 'JULIUS CAESAR'

The death of Julius Caesar in 44 B.C. was a decisive event in world history with issues at stake ranging from questions of 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 irreconcilables of experience, reflected in the ambiguous atmosphere of *Julius Caesar*. "Shakespeare in his profundity 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 happened to be the world's greatest poet and dramatist."

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

His death 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 on September 21, 1599. From the Restoration until about the middle of the 18th century, the play was constantly produced, attracting a great many famous actors to the leading roles but its production history during the 19th century is rather spotty.

It has been frequently revived in the 20th century with one of its most famous American productions by Orson Welles in New York in 1937. There have been several film versions, one of the most interesting in 1953 with James Mason, John Gielgud and Marlon Brando.

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**A NOTE ON
'ALL THE WAY HOME'**

When James Agee died in 1955 at
the age of 45, 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-
lier books were being rushed back
into print and collections of his film
reviews and screenplays were in
great demand.

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

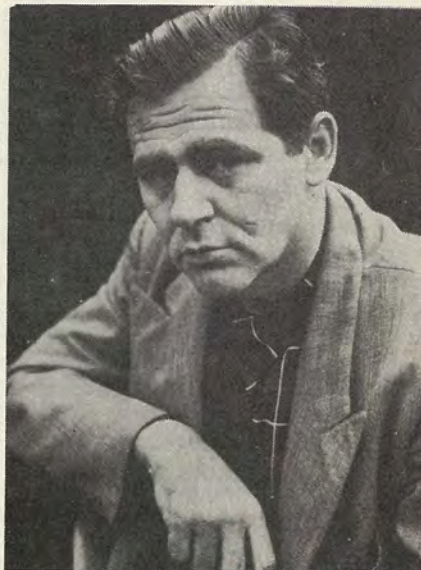
Set in Knoxville, Tennessee, in
1915, the novel tells of a young hus-
band and father's death in a freak
car accident, from the perspective
of his six-year-old son. (Agee lost his
father under identical circum-
stances at the same age.)

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

—Margaret Opsata



James Agee



Tad Mosel

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

(1960)

by TAD MOSEL

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT

Scenery by RALPH FUNICELLO

Costumes by CATHY EDWARDS

Lighting by DIRK EPPERSON

Sound by BARTHOLOMEO RAGO

the cast

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

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

There will be two ten-minute intermissions.

understudies

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

Stage Manager: SUZANNE FRY

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A NOTE ON 'THE MASTER BUILDER'

In 1892, when Henrik Ibsen wrote *The Master Builder*, he was 64 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 hated growing old; he feared that some younger playwright might shoulder him aside; and he worried whether his life contained any last-
ing 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-pitying; 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 Fletcher'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 lyric 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) all 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 Opsata



Peter Donat and Barbara Dirickson in *The Master Builder*

THE AMERICAN CONSERVATORY THEATRE

presents

THE MASTER BUILDER

(1892)

by HENRIK IBSEN

Translated and Directed by
ALLEN FLETCHER

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

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

the cast

Halvard Solness	PETER DONAT
Aline Solness, his wife	ANNE LAWDER
Dr. Herdal	MICHAEL WINTERS
Knut Brovik	JOSEPH BIRD
Ragnar Brovik	DANIEL KERN
Kaja Fosli	SUSAN E. PELLEGRINO
Hilde Wangel	BARBARA DIRICKSON
Ladies	PENELOPE COURT, AARON JOYCE, JULIEANN NUMBERS, WENDY WOOLERY TIECK, DONNA SNOW
Maids	LESLIE HICKS, KERRY LEE KORF
Workmen	WAYNE ALEXANDER, THOMAS OGLESBY, BRUCE WILLIAMS
Students	DAN BUTLER, NATHAN HAAS

The action takes place in Halvard Solness's house.

ACT I Solness's office
ACT II A sitting room adjacent to the office
ACT III A veranda

There will be two ten-minute intermissions.

understudies

Halvard Solness—Daniel Davis; Knut Brovik—Gerald Lancaster;
Dr. Herdal—Lawrence Hecht; Ragnar Brovik—Melvin Buster Flood;
Hilde Wangel—Diane Salinger; Aline Solness—Candace Barrett;
Kaja Fosli—Libby Boone

Stage Manager: RAYMOND S. GIN

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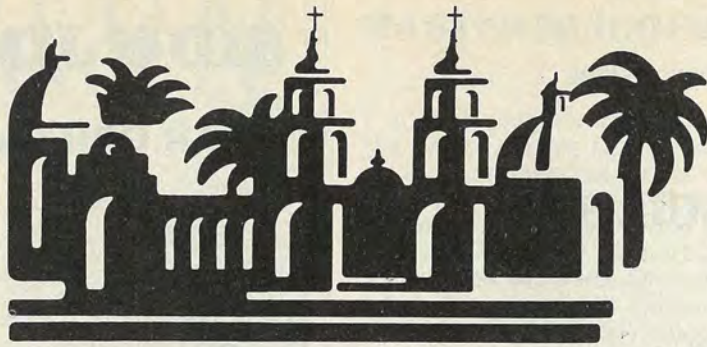
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CAESAR'
AT A.C.T.**



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...And
On Film



Film versions of *Julius Caesar* featuring: Top —John Gielgud (left) and James Mason (right); Center—(left to right) Jill Bennett, John Gielgud and Charleton Heston; Bottom—James Mason (left) and Marlon Brando.



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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 1892. *The Circle* is a superbly entertaining exposition of this thought.

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

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

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

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

good comedy. Maugham is too much the showman to allow any such contempt to intervene in *The Circle*.

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

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



David Hudson
and Deborah May



Marrian Walters

presents

THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

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

the cast

Arnold Champion-Cheney, M.P.	JAMES R. WINKER
Footman	RANDALL SMITH
Mrs. Shenstone	ELIZABETH HUDDLE
Elizabeth	DEBORAH MAY
Edward Luton	DAVID HUDSON
Clive Champion-Cheney	WILLIAM PATERSON
Butler	MICHAEL WINTERS
Lady Catherine Champion-Cheney	MARRIAN WALTERS
Lord Porteous	SYDNEY WALKER

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

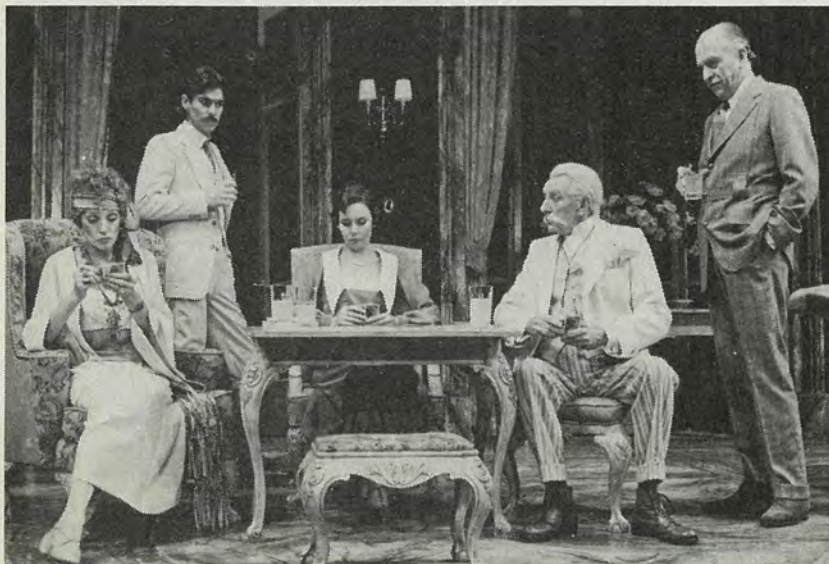
The Time: 1920

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Raye Birk; Lord Porteous—William McKereghan; Butler—Peter Davies;
Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Bennet Guillory;
Mrs. Shenstone—Heidi Helen Davis; Lady Catherine Champion-Cheney—Penelope Court;
Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE



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

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



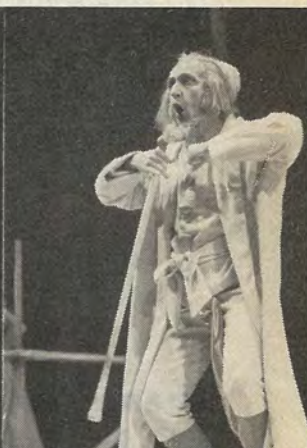
Raye Birk and Candace Barrett, Mr. and Mrs. Birk in private life, began their personal love affair some 12 years ago at Northwestern, although both "married" the theatre before they did each other. They joined A.C.T. five seasons ago, Raye as a member of the acting company and Candace as a teacher in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



Photos from top, left to right:

The Birk family, Raye, Joshua and Candace; Barrett working with the Young Conservatory; Birk in Travesties; Barrett (right) with Sandra Shotwell in Horatio; Birk in A Christmas Carol; Barrett in Pillars of the Community; Barrett in Valentin and Valentina; Birk in The Taming of the Shrew; and in Equus.

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, for special presentations.



THE AMERICAN CONSERVATORY THEATRE

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

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 33-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marines' Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 150 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to

their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 85 acting students take part in the company's three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year.

A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Somerset Maugham, and Tom Stoppard, for example.

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

In addition to conserving what is

best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation.

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

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

'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 Sportswagon which he custom built to A.C.T. specifications at cost. The busy van will be used to transport scenery, props, lighting equipment and costumes and double as a bus to facilitate Young Conservatory touring productions.



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

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

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

awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1916-17.

Although occasionally controversy surrounds the judges' decisions, the award usually automatically lures audiences to the theatre showing

the play so honored, provides the journalist and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

All the Way Home is the tenth Pu-

Year Pulitzer Prize Awarded

A.C.T. Season(s) Presented

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

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



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



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



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



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



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



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



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

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

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



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



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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 entirety of his professional life if he is to realize his full creative potential. The actor must discover, and constantly rediscover, his skills, techniques and emotional resources, always seeking to broaden and deepen them through the creativity and discipline of training. He therefore needs a professional environment that awakens, stimulates and supports 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 communicate 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 163 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 theatre training 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 aspiring to A.C.T.'s regular full-time Advanced Training Program, high school students considering an acting career, drama instructors and members of community theatres are among the hundreds of applicants from all over the nation who compete for the limited enrollment.

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

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

"People who plan to be serious actors often 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 applications; write or call:

Summer Training Congress, Jane Armitage, Registrar, A.C.T., 450 Geary St., San Francisco, CA 94102; (415) 771-3880



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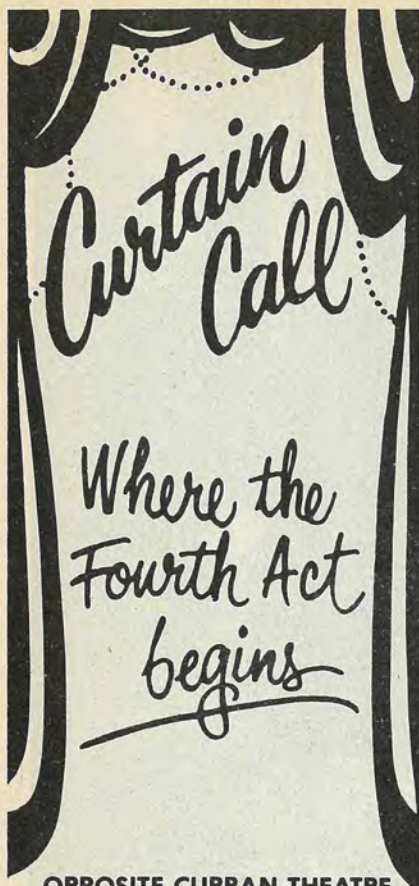


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The original Broadway production of *All the Way Home* which won the Pulitzer Prize for 1960-61 featured Thomas Chalmers and Lillian Gish.

'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 Tad Mosel's *All the Way Home*, based on James Agee'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 the traumatic events of four crucial days in the life of the Follet family, manages to capture Agee's simplistic 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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MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

JANUARY	2	3	4	5	6	7
	CIRCLE 8:30	CAESAR 8:30	MASTER 2:30 CIRCLE 8:30	CAESAR 8:30	CIRCLE 8:30	MASTER 2:30 CIRCLE 8:30
	9	10	11	12	13	14
	NO PERF	CIRCLE 8:30	*HOME 8:30	*HOME 8:30	CAESAR 8:30	*HOME 2:30 MASTER 8:30
	16	17	18	19	20	21
	*HOME 8:30	HOME 8:30	CAESAR 2:30 CIRCLE 8:30	HOME 8:30	MASTER 8:30	MASTER 2:30 HOME 8:30
	23	24	25	26	27	28
	CAESAR 8:30	HOME 8:30	CIRCLE 2:30 HOME 8:30	CIRCLE 8:30	HOME 8:30	CIRCLE 2:30 CAESAR 8:30
	30	31				
	HOME 8:30	CAESAR 8:30				

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

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

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

TBA = To Be Announced

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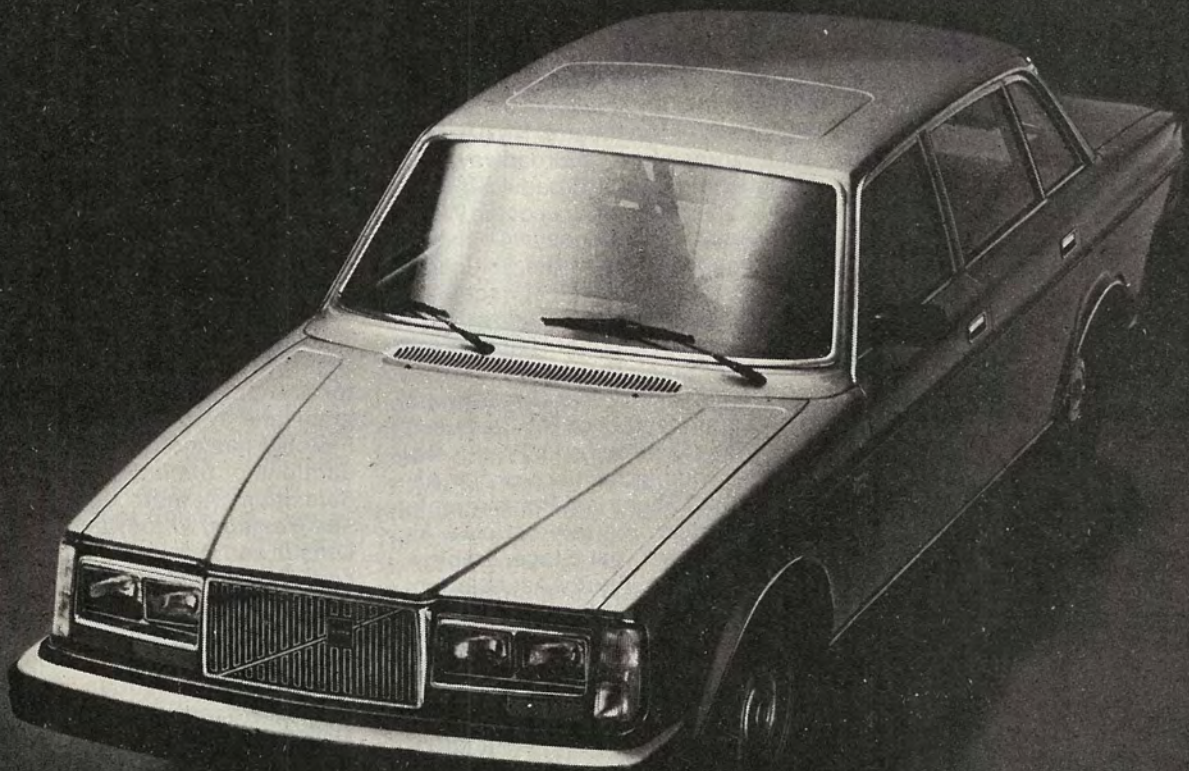
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WHO'S WHO

WILLIAM BALL (General Director)



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

JAMES B. MCKENZIE (Executive Producer)



has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a director of The League of Resident Theatres, the Council of Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, and is a consultant for FEDAPT. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. This year he produced a 3-play series at the Kennedy Center, Washington, D.C. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director)



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

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

ALLEN FLETCHER (Conservatory Director)



is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A. and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra*, *Othello* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual*, *The HOT L BALTIMORE*, *The Miser*, *The Ruling Class* and *Desire Under the Elms*, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community* and *Peer Gynt*.

EDITH MARKSON (Development Director)



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

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

EDWARD PAYSON CALL (Guest Director)



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

STEPHEN PORTER (Guest Director)



has directed several productions on Broadway for the Phoenix Theatre and the Circle in the Square. For the Circle he recently staged Moliere's

Tartuffe starring John Wood and Tammy Grimes, Marguerite Duras' *Days in the Trees* starring Mildred Dunnock and *The Importance of Being Earnest*. For the Phoenix he directed his own translation of Moliere's *Don Juan*, *Chemin De Fer*, *Rules of the Game*, and *They Knew What They Wanted*. For APA he staged *Man and Superman*, *Right You Are*, *The Wild Duck*, *The Misanthrope* and *The Show Off* seen at Stanford with Nancy Walker. Porter also directed the Phoenix productions of *Harvey* with Helen Hayes and James Stewart later seen with Gig Young and Shirley Booth in San Francisco and *The School for Wives*, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of *Private Lives* for which Grimes re-

ceived the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyrone Guthrie, the Mark Taper Forum, the Shakespeare Festivals in both Stratfords, the Kennedy Center, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series he has directed *Rules of the Game*, *A Touch of the Poet* and *End of Summer*.

TOM MOORE (Guest Director)



is best known as the director of *Grease*, now in its seventh year the longest running show on Broadway, and the Broadway musical *Over Here* with the Andrews

Sisters for which he received a Tony nomination. Moore began his association with A.C.T. last season with the West Coast premiere of Jules Feiffer's *Knock Knock*. Recent productions include *Our Town* at the Williamstown Theatre Festival in Massachusetts, *Once in a Lifetime* at the Arena Stage in Washington D.C. and *Loot* at the Tyrone Guthrie Theatre in Minneapolis. Moore also directed the critically acclaimed *Welcome to Andromeda* off-Broadway, and his film *Journey* won two major international film awards. As artistic director of the Peterborough Players in New Hampshire, he directed *You Can't Take It With You* and *The Hostage*. Moore has lectured at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. Moore is a graduate of the Yale School of Drama.

THE ACTING COMPANY

WAYNE ALEXANDER joined the



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

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

CANDACE BARRETT directs the



Young Conservatory in addition to performing with the company. At A.C.T. she appeared in *Pillars of the Community*, *Horatio*, *Street Scene*, *This Is (An*

Entertainment), *Equus*, *Valentin* and *Peer Gynt*. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in *The Cherry Orchard*, and at the Oregon Shakespearean Festival she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*. At P.C.P.A. she appeared as Lady Bracknell in *The Importance of Being Earnest*.

JOSEPH BIRD, now in his 8th season



with A.C.T., made his Broadway debut in *You Can't Take It With You* and appeared in 10 off-Broadway productions. A featured actor in 17 APA-

Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the APA-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

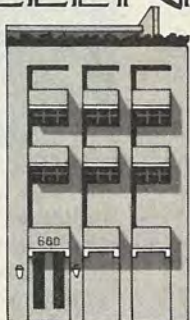
RAYE BIRK came to A.C.T. four seasons ago from the



Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern

Methodist. In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas More in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in

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

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



phis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in *The Glass Menagerie*, *When You Comin' Back, Red Ryder?* and *Orpheus Descending*. Boone has earned a Bachelor's degree from Memphis State University through an independent study of the application of acting technique in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre,



she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 20 productions.

PENELOPE COURT joins the acting company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan, and is receiving



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

PETER DAVIES, a native of Walnut Creek, joins the company 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 Noh Cycle* at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in *Hamlet* and *Timon of Athens* and has appeared in the television series *Streets of San Francisco* and the film *Bound for Glory*.

DANIEL DAVIS has numerous stage



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

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

HEIDI HELEN DAVIS joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor's Ensemble, appearing in *The Lady's Not for Burning*, *Summer and Smoke*, *Salome*, *Lucifer and the Good Lord* and taught movement and folk dance. Last season Davis appeared in A.C.T.'s productions of *Peer Gynt* and *Othello*.



Lady's Not for Burning, *Summer and Smoke*, *Salome*, *Lucifer and the Good Lord* and taught movement and folk dance. Last season Davis appeared in A.C.T.'s productions of *Peer Gynt* and *Othello*.

BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in *Cyrano de Bergerac*, *The HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *The Taming of the Shrew*, *Man and Superman*, *A Christmas Carol* and *The Bourgeois Gentleman*. She has also worked in televi-



as a member of the training program six years ago and has appeared in *Cyrano de Bergerac*, *The HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *The Taming of the Shrew*, *Man and Superman*, *A Christmas Carol* and *The Bourgeois Gentleman*. She has also worked in televi-

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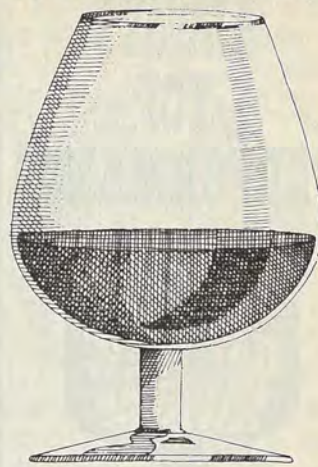
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sion and was seen as Rosalind in *As You Like It* with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

PETER DONAT has appeared at A.C.T.



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

FRANCHELLE STEWART DORN



came to A.C.T. two seasons ago after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from Finch College in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children's Theatre Company. She performed for two years in Europe at the Frankfurt Playhouse and most recently at the Folger Theatre Group in Washington, D.C. in *Two Gentlemen of Verona*. At A.C.T. she has been seen in *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)*, *Peer Gynt*, *Othello*, *A Christmas Carol*, *The Bourgeois Gentleman* and *Travesties*.

SABIN EPSTEIN, who directed *The*



Cherry Orchard for the New Zealand Drama School and *Tartuffe* for the Oregon Shakespearean Festival during the 1977-78 season, has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickery Theatre in

Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joins the



acting company this season, continues her second season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in *The Hostage*, Rosaline in *Love's Labor's Lost* and Regan in *King Lear* and appeared in last season's A.C.T. production of *Peer Gynt*.

MELVIN BUSTER FLOOD, who joins



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

BENNET GUILLORY joins the A.C.T.



acting company this season after two years in the Advanced Training Program and will continue to teach acting with the Evening Extension Program and co-direct the Black Actor's Workshop where he made his directing debut last year with *Strictly Matrimony*. At the Little Fox Theatre he played several roles in *One Flew Over the Cuckoo's Nest*, was seen as Morrie in the West Coast Black Repertory Theatre production of *The Blood Knot* which was later televised in two separate segments on KQED TV's *Open Studio* and appeared in

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

LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as an Associate Director with the company and continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *Desire Under the Elms*, *The Taming of the Shrew*, *Peer Gynt*, *Equus*, *Othello*, *A Christmas Carol* and *Valentin and Valentina*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her sixth season at A.C.T., where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The HOT L BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)* and Joan in *Knock Knock*, among others. Last summer, she appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire*. This coming summer she will return to Oregon to direct Strindberg's *Miss Julie*.

DAVID HUDSON joins the company this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of *The Master Builder*, *The Crucible* and *Centralia 1919*. He also acted with the Southbury Playhouse in Connecticut, appearing in *Tea and Sympathy* and *One Flew Over the Cuckoo's Nest* and last summer was seen in *Antony and Cleopatra* and *Henry VI, Part III* at the Oregon Shakespearean Festival.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Berlioz' *Beatrice and Benedict*, directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include *Desire Under the Elms*, *The Merry Wives of Windsor*, *Peer Gynt*, *The Taming of the Shrew*, *The Cherry Orchard*, *Cyrano de Bergerac*, *Street Scene*, *Jumpers*, *Othello*, *Equus*, *A Christmas Carol* and *The Bourgeois Gentleman*. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

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

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

GERALD LANCASTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in *Enrico IV*, *Return to Normalcy*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Romeo and Juliet* and *The Ballad of the Sad Cafe*. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Program and an M.A. in directing from Humboldt State University where he directed *Cat on a Hot Tin Roof*, *The Marriage Proposal* and *Lystrata*. Lancaster has also appeared at the Grand Comedy Festival at Quala-wa-loo in *The Comedy of Errors*, *Boys From Syracuse* and *The Boy Friend*.

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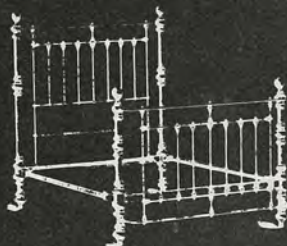
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ANNE LAWDER, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle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

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

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

WILLIAM MCKEREGHAN joins the company this season after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in

Misalliance, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade* and most recently, as Willy Loman in *Death of a Salesman*. In addition, McKereghan spent five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.

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

MARK MURPHEY, who joins the company this season, is a graduate of Baylor University, Texas. He has played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*,

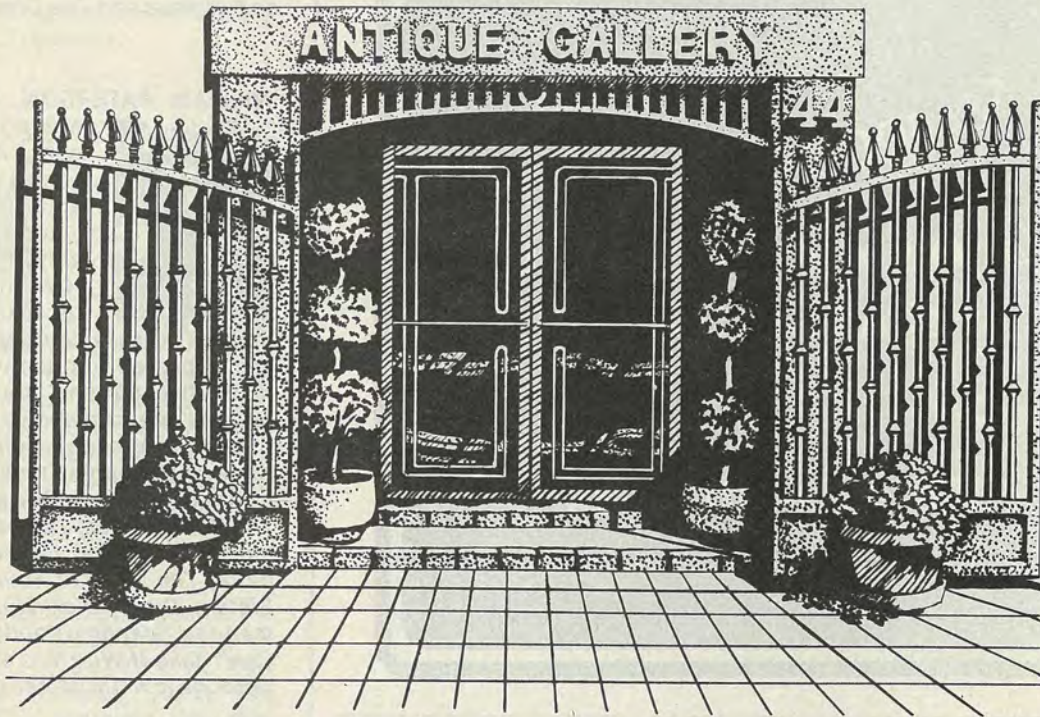
The Time of Your Life and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts* and at A Contemporary Theatre in *As You Like It*.

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

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

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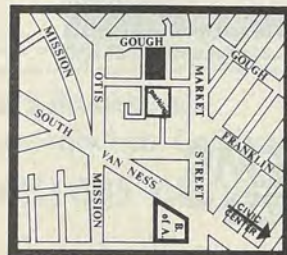
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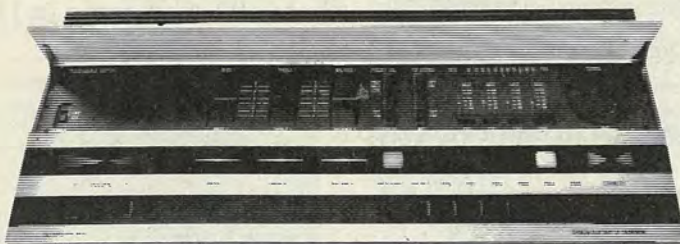
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atre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Mr. Ottiwell has appeared as an actor in such productions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

WILLIAM PATERSON, now in his



eleventh season with A.C.T., has been a professional actor for over 30 years and has played almost 300 roles in stock and repertory, many of

them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in *The Matchmaker*, *The Ruling Class*, *Jumpers*, *The Taming of the Shrew*, *Caesar and Cleopatra*, *The Time of Your Life*, *Three Sisters*, *Dandy Dick*, *Man and Superman*, as Grandpa Vanderhof in *You Can't Take It With You* and Ebenezer Scrooge in *A Christmas Carol*.

SUSAN E. PELLEGRINO, who joined



the company last season after two years in the Advanced Training Program, was seen in A.C.T.'s *Desire Under the Elms*, *The Taming of the*

Shrew, *A Christmas Carol*, *Valentin and Valentina* and *Peer Gynt*. For two summers she has acted with the Pacific Conservatory of the Performing Arts as Louise in *Gypsy*, *The Utter Glory of Morrissey Hall*, creating the role of Miss Teresa Winkle and as Ellie Mae Chipley in Allen Fletcher's production of *Showboat*. She also studied at California State University (San Francisco), City College of San Francisco and with the Pacific Academy of Ballet.

RAY REINHARDT, who celebrated



A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano de Bergerac*, *The Miser*, Stanley

in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and Astrof in *Uncle*

Vanya. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare's *King Lear*, Dan Berrigan in *The Trial of the Catonsville Nine*, and *An Evening of Comedy* at Souverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning N.E.T. dramas.

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



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



RANDALL SMITH returns to the company after a two year absence during which he has played such roles as Andy in *The Star-Spangled Girl*, Clayton Stone in *The Mind with the Dirty Man*, Leandro in *Scapino* and worked in the Goodman production of *Kaspar* and Water Tower-Drury Lane's *The Best Man* that starred James Farentino. During A.C.T.'s 74-75 season Randall played Richmond in *Richard III* as well as being in *Cyrano de Bergerac*, *The Taming of the Shrew* and *The Ruling class*.



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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 II*. Last summer he was seen at the Oregon Shakespearean Festival in *Antony and Cleopatra*, *Henry VI, Part II* and *A Moon for the Misbegotten*.



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



MARRIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including *The Tender Trap* on Broadway with Robert Preston and opposite Sid Caesar in *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in *The HOT L BALTIMORE* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* for fourteen months at the On Broadway Theatre. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina's San Francisco tote bags.



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



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

BRUCE WILLIAMS, who studied at the University of Texas, joins the company this season after two years in the Advanced Training Program. This past summer he appeared at the



Oregon Shakespearean Festival as Stanley in *A Streetcar Named Desire* which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in *Henry VI, Part II* (Warwick) and *Sweet Eros* in previous seasons.

JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in *The Taming of the Shrew*, *The Miser*, *Pillars of the Community*, *The Ruling Class*, *Broadway*, *The Matchmaker* (Cornelius Hackl), *Peer Gynt*, *Man and Superman*, *A Christmas Carol* and *Travesties*. He has worked with *On Stage Tonight* (a musical revue), made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souverain Winery in their highly praised revue *Songs We Want to Sing*. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

MICHAEL WINTERS comes to A.C.T. this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing



as Nat Miller in *Ah, Wilderness!*, Ragpicker in *The Madwoman of Chaillot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.

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DESIGNERS

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

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

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

RICHARD DEVIN (*Lighting Designer*), who designed *The Bourgeois Gentleman* last year at A.C.T., was resident lighting designer at Trinity Square

Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Center was *The Contractor*, later seen on PBS. At the Williamstown Theatre Festival his more than 35 productions include *Cyrano de Bergerac*, *Arturo Ui*, and *Hedda Gabler* as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and, currently, at the University of Washington School of Drama.

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

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

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

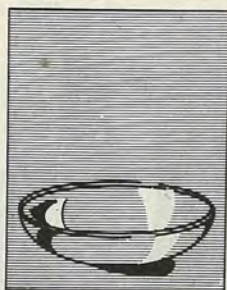
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Designers from Page 45

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

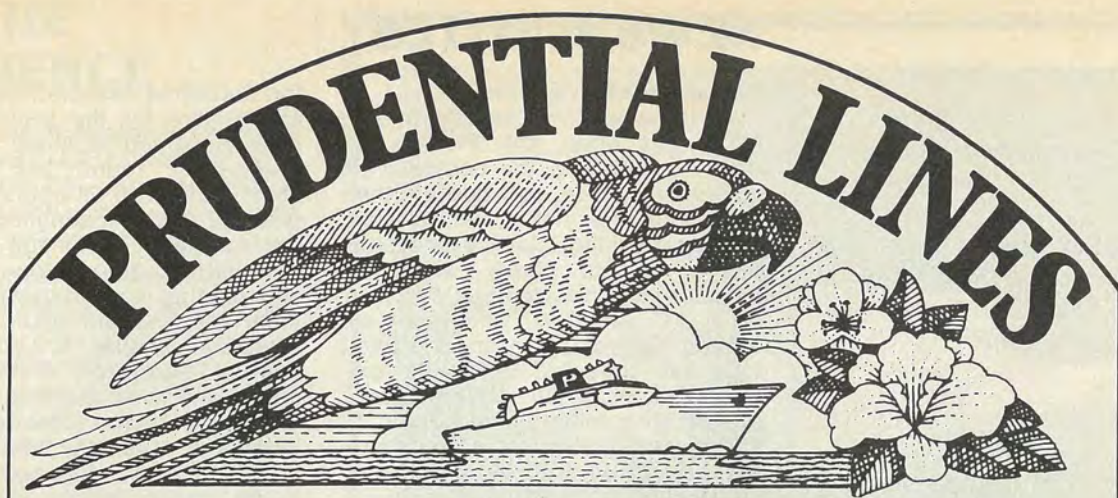
RALPH FUNICELLO (*Scenic Designer*) has been a resident scenic designer at the American Conservatory Theatre four seasons, designing twelve productions including *Peer Gynt*, *The Pillars of the Community*, *The House of Bernarda Alba* and *The Taming of the Shrew*. Mr. Funicello has also been resident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

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

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

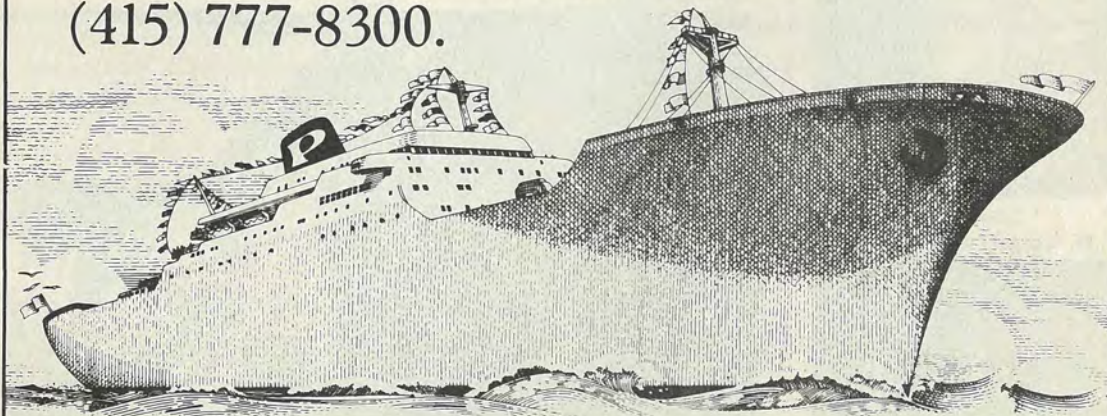


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NEWS & NOTES

Friends of A.C.T. Gift Shop

With the opening next month of a lobby 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 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 or club party? ... a baby sitter so you can get away from it all and go to the theatre? ... a cookie baker, candle maker or lawn raker? 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. (771-3880).

London 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 polar flight with an optional Dublin sidetrip; hotel accommodations; a cocktail party, backstage visits and stimulating discussion sessions with leading world theatre personalities. The tour will again be led by Professor 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) 956-1660. 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 8:00 p.m. 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 (*Hotel Paradiso*) will be discussed 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 entire series or for individual lectures. More detailed information and registration forms are available at the Box Office.

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



TO THE AUDIENCE

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■ **SPECIAL DISCOUNT RATES** are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T.

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

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

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



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POPE CYRIL I



Photo by Gordon Stone

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 Herb Caen and others have dubbed the active businessman-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 fact, can also be viewed 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 prior to founding the company in 1965, wanted very much to join Magnin in his film debut.

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

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For best performance in a tonic drink: white rum from Puerto Rico.



And no wonder.

In a nationwide test of 550 drinkers, white rum was chosen the clear winner over gin and vodka for taste and smoothness.

Which is only natural. All white rum from Puerto Rico is aged for at least a year — by law.

So it's no surprise that a tonic drink made with white rum can taste so remarkably smooth and clean.

But there's no need to rely on our say-so. Review white rum's performance for yourself. You'll find it was made for the part.

PUERTO RICAN RUMS

