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*Survey conducted among owners of new cars bought in May, 1977.
ABSORB PERSON SINGULAR: CONTEMPORARY FARCE BY BRITAIN'S NEIL SIMON

Alan Ayckbourn has been called the British Neil Simon—prolific, a chronicler of the suburban English middle class, a comic of ridiculous comic situations, and, most reliably, an entertainer. He is certainly one of the most successful of all contemporary British playwrights. In Absurd Person Singular, Ayckbourn directs his comic vision at marriage in its less appealing ramifications, such as separation and divorce, cruelty and boredom, subjects not usually associated with laughter. However, the absurdity of the human condition exemplified by the three married couples in the play and the ridiculous situations in which they place themselves do provide immediate hilarity whether or not the laughter is later replaced by a sense of the seriousness of the subject matter.

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

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

Of almost as much importance as the dialogue between the couples are their respective kitchens which tell us nearly all we need to know of their owners at a glance. In all his plays, Ayckbourn exhibits the ability to pinpoint characters through their lifestyles, here symbolized by their kitchens. The kitchen is probably one of the most personal rooms, where the intimate rites of preparing and consuming food is performed, where one entertains one's closest friends. The contrast between the intimacy of this setting and the distance between the characters within it heightens the comic effect.

Ayckbourn may have chosen the kitchen as a symbol of suburbia as well—the self-sufficient little universe where people enact their daily dramas unbeknownst to or all too aware of other universes dotting the landscape for miles around. Suburbia—and all it implies—seems to be another trademark of Ayckbourn, dealing with this unique twentieth century phenomenon as he does in most of his plays. The upwardly mobile middle class, the incommunicability of marriage partners and the barrage of other themes present in Absurd Person Singular make categorization of the play difficult—satire, social comment, farce.

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

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*Survey conducted among owners of new cars bought in May, 1977.
‘SMILES’: SARAH MILES PLAYS THE FOOL & PUTS HER LIFE ON THE LINE

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

The truth about Sarah Miles is what SMILES is all about. For the past two years, the actress has been working on an auto-biography, a personalized musical in verse and song relating her life, hopes and fears, past, present, and future.

“I’m passionate about truth and I want to reach it if possible one day,” she says. “I’m too old now to care too much about failure and being laughed at as I decided to go on the ultimate trip and take control of my life. What I think is general rather than personal.”

Once involved in the project, Miles began to cut her life in half; one for the two years to write and work on it. “What matters to me is my work,” she says. “It keeps me from insanity.”

“I’m attempting to accept my faults as well as my virtues. And she can think of no better epitaph than what she lived for: truth.

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

In writing the piece, she found herself noting “song and poem” at the top of various pages. Although SMILES will mark her singing debut (as well as composing, having written the music for the show with Chad Stuart), Miles’ strong voice belies her diminutive stature. She knew she couldn’t sing because she had tried it, but found Warren Burian, a magical and revolutionary singing teacher. He was the only person who gave her hope. All the others said “forget it.” He alone is responsible for her voice. Dancing is new for her too and she finds it refreshing and rewarding through the vigorous exercise and dance routines rehearsed daily with Onna White, Director Peter Hunt joined the project after seeing a command “performance” in the actress’ living room. He hadn’t initially been anxious to stage a third one-person show—although last summer he did get some specie from that genre with a cast of 72 in Williams- town—but found it “amazing and totally unique.” “It’s certainly a challenge,” says Hunt, adding jokingly, “I mean it’s very hard to direct someone’s life.” On the contrary, he sees his job as one of helping to shape and guide Miles’ work and provide her with someone to bounce ideas off, rather like a mirror that talks back. Also an exceptionally talented lighting designer (where he began his career in the theatre), Hunt created the essential mood and scenic changes for the show.

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

The theatre also served as the natural outlet for Sarah Miles’ project. Even though as a “movie star” she’s primarily come to claim, the majority of her work has been on stage where she began.

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

And the only person who’s done that for me totally is Edith Piaf,” I saw her! First of all, it used to listen to her on a gramophone record—I heard this noise and couldn’t decide if it was man, beast or woman, and it haunted me all throughout my ado- lescence. Then I went to drama school and some bloke came up to me and said, you know that noise of yours, she’s playing down at the Royal Court Theatre. I said, ‘I don’t want to see my noise, it will ruin it all, I want it to just remain a noise.”

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

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

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

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

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**A NOTE ON "HOTEL PARADISO"**

Georges Feydeau was France’s leading writer of popular farces at the turn of this century. Early in his career he developed a winning formula for comedy which he used over and over again in more than two dozen smash hits. Audiences adored the plays but scholars dismissed Feydeau as insignificant. It was not until the 1940s, when the prestigious Comédie-Française began including his works in their repertoire, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière. A Feydeau farce is constructed as intricately as a jig-saw puzzle. Every line of dialogue and every piece of action occurs in precisely the right spot for maximum humorous effect. The comic complications pile up as the principal characters are all brought together in a place where none of them should be, and frantically try to avoid being seen by the others. Feydeau uses all the elements of classical farce—mistaken identities, improbably cover stories, disguises, hectic chases and pratfalls—to bombard our senses. The plot twists and turns at breakneck pace, always managing to stay one beat ahead of the belly laughs.

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

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

_Hotel Paradiso_ is the second Feydeau farce to enter the A.C.T. repertory, joining _A Flea in Her Ear_, directed by Gower Champion, which opened the 1965-1966 season. A.C.T.’s production of _A Flea in Her Ear_ later played a limited engagement on Broadway in 1969.

—Margaret Opsata
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A NOTE ON 'THE CIRCLE'

Marrian Walters & James R. Winker

"Considering how foolishly people act and how pleasantly they prattle, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1912. 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 Pfeffer says of him: “He always played the part of the reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly.”

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

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

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

THE AMERICAN CONSERVATORY THEATRE presents
THE CIRCLE
by W. SOMERSET MAUGHAM
Directed by STEPHEN PORTER
Associate Director: EUGENE BARCONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Sound by BARTOLOMEO RAGO

The cast
Arnold Champion-Cheney, M.P. JAMES R. WINKER
Footman RANDALL SMITH
Mrs. Sherstone ELIZABETH HUDDLE
Elizabeth DEBORAH MAY (Feb. 1, 2, 3, 8)
Edward Luton SUSAN E. PELLEGRINO (Feb. 15, 22, 27)
Clive Champion-Cheney DAVID HUDDSON
Butler WILLIAM PATERSO
Lady Catherine Champion-Cheney MICHAEL WINTER
Lord Porteous MARRIAN WALTERS
Walters SYDNEY WALKER

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

The Time: 1920
There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Raye Birk
Lord Porteous—William McKereghan
Butler—Peter Deates
Arnold—Wayne Alexander
Edward Luton—Randall Smith
Footman—Barrett Quillory
Mrs. Sherstone—Held Helen Davis
Lady Catherine Champion-Cheney—Perotego Court
Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE

* Matinee Performance

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MAY THE FOG BE WITH YOU
"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 1923. 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-bred, top-drawer Englishman—a type he deplored 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 plays, an author's contempt for his characters does not make for good comedy. Maugham is too much the showman to allow any such contempt to intervene in The Circle.

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

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

**THE CIRCLE**

**THE AMERICAN CONSERVATORY THEATRE**

presented by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Sound by BARTOLOMEO RAGO

The cast

Arnold Champion-Cheney, M.P. JAMES R. WINKER

Footman RANDALL SMITH

Mrs. Sheraton ELIZABETH HYDE

Elizabeth DEBORAH MAY (Feb. 1, 2, 3, 8)

Edward Luton SUSAN E. PELLEGRINO (Feb. 15, 22, 27)

Clive Champion-Cheney DAVID HUDDSON

Butler WILLIAM PATERSON

Lady Catherine Champion-Cheney MICHAEL WINTERS

Lord Porteous MARIAN WALTERS

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—Rory Bird; Lord Porteous—William McMicken; Butler—Peter Dailes; Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Barnab Glibby; Mrs. Sheraton—Held Helen Davis; Lady Catherine Champion-Cheney—Penelope Court; Elizabeth—Susan E. Pellegrino

Stage Manager: JAMES L. BURKE

* Malinkee Performance

From left: Marian Walters, James R. Winker, William Paterson, Sydney Walker
A NOTE ON ‘ALL THE WAY HOME’

When James Agee died in 1955 at the age of 45, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

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

This turnaround came when his autobiographical masterpiece, A Death in the Family, was published posthumously in 1957 and received a Pulitzer Prize the following year. Set in Knoxville, Tennessee, in 1915, the novel tells of a young husband and father’s death in a freak car accident, from the perspective of his six-year-old son. (Agee lost his father under identical circumstances at the same age.)

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

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

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

The play examines how a child develops his own awareness of this. In doing so, it calls our attention to the beauty and strength that being part of the family of man gives us.

—Margaret Opeate

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

by TAD MOSEL

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT

Scenery by RALPH PUNICELLO

Costumes by CATHY EDWARDS

Lighting by DIRK EPPERSON

Sound by BARTHOLOMEO RAGIO

The cast

Rufus Follet DAVID BRANSTET

ESTANISLAU S. & 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 PENELA COURT

Great-Gramm LBBO BOONE

Catherine Lynch ANNE LANDE

Aunt Hannah Lynch JOY CARLIN

Joel Lynch WILLIAM PATRONE

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 Walter; Jessie Follet—Kate Fitzmaurice; Aunt Sadie Follet—Diane Salinger; Great-Gramm—Mary Davis; Catherine Lynch—Elizabeth Hulitt; Aunt Hannah Lynch—Ruth Keister; Joel Lynch—Thomas Opeedaa; Andrew Lynch—Mark Murphy; Victoria—Kate Fitzmaurice; Rufus Follet—Andy Tunnell; Boys—Greg Henn, Jim Wilson—Joshua William Pollock

Stage Manager: SUSANNE FRY

Assistant to the Director: MICHAEL PULIZZANO

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A NOTE ON ‘ALL THE WAY HOME’

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—Margaret Oparta
'ALL THE WAY HOME'

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'ALL THE WAY HOME'

Lem. to right: Jay O. Sanders, Barbara Dickson and David Bransden

AT A.C.T.

Joy Carlin

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CHAD STUART
LINDA SMITH
CAROLYN PFEIFFER
ONNA WHITE
PETER HUNT

MUSICAL NUMBERS

ACT I
“‘I’d Do It Naked”
“Home”
“Mother”
“Father”
“Movie Star”
“She Feels at Home”
“Sunshine”
“Truth”
“Smiles”

ACT II
“Short Cuts”
“I Went to be a Lady”
“The Pillow Song”
“My Son is the Sun”
“Golden Days”
“Spirts Spinning”
“Smiles” reprise

There will be one fifteen-minute intermission.

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SMILES

MUSICAL NUMBERS

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

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Of

SMILES

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

But being a lucky spoilt brat I was seen at the Royal Academy of Dramatic Art in a production of Six Characters in Search of an Author. I played the showy part of the stepdaughter and from that got myself a leading part in the West End of London. The play was ironically named Dazzling Prospect, directed by Sir John Gielgud and starring Margaret Rutherford. We opened and made theatrical history—it was the last time audiences were allowed to bring bad fruit and vegetables and throw them from the GDD! We closed after a week! One of London’s more famous flops. I healed my wounds in a weekly repertory company at Worthing—and I learned a lot more than all my schooling put together.

But then the learning stopped because I got the lead in an important British movie, Terribly Trials, opposite Laurence Olivier. I played a schoolgirl who had a crush on her school master. When the film opened I was hailed as Britain’s brand-new movie star, outshining Laurence Olivier! And being 16 years old I believed it all, became frightened, hid behind aggression and swiftly became unpopular. So I bought myself a Pyrenean mountain dog called Addo. He became the most important thing in my life for many, many years.

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

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

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

BY SARAH MILES

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

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

Here is my biography.

I was born at home in my mother’s bed on the last night of the year 1841. I preferred living down in the stables than up in the house, I still do—’tis my weakness for animals.

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

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

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PRE & POST PERFORMANCE

"I thought sound investments were serious business... I was wrong!"
implacably refused to learn anything. Then a two-handed play called *World War II* opposite Roy Dotrice, but I had a threatened miscarriage during a matinee performance and I was forbidden to continue the run. I married Robert Bolt, the playwright, and retired from show biz for three years. I gave birth to Thomas Bolt who was born on the 20th of October 1967 and I went back home to the stables and bred palomino horses. I lost all my money and some of my husband’s because I refused to sell my young stock. After three years of bliss, Robert Bolt hauled me out of retirement with Nylon’s Daughter, directed by David Lean and starring Robert Mitchum, Trevor Howard, John Mills and Christopher Jones.

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

My husband wrote and directed Lady Caroline Lamb starring Jon Finch, Richard Chamberlain, Margaret Leighton, Ralph Richardson and Laurence Olivier—and me. I was not good in it. But I was better in my next movie, The Hiredil, starring Robert Shaw and directed by Alan Bridges. Then I came to America for the first time to work because Addy had died. The film, The Man Who Loved Cat Dancing, directed by Dick Sarajian and starring Burt Reynolds. There was a tragedy during that movie, my business manager and friend, David Whiting, killed himself during the filming on location and my own personal tragedy became a public fiasco. My husband divorced me, I could no longer remain in England—I found no privacy, just shame. So I came to Chicago to do Skin of Our Teeth by Thornton Wilder, directed by Christopher Milles, and starring Bruce Davison. I remained in America with my son Tom and we built a home at Malibu by the sea in Los Angeles. I played St. Joan of Arc in a Music Center, directed by Arlin Brown of the famous Longwharf Theatre and starring Richard Thomas. I played Temple Drake in Requiem For A Nun on KCET, Great Expectations starring Michael York, Margaret Leighton and James Mason; followed by Dynasty starring Harris Yulin and Stacy Keach. I then went back to England to make The Sailor Who Fell from Grace with the Sea, directed by Lou John Carlini and starring Kris Kristofferson. On my return, I began writing SMILES.
WHO'S WHO IN 'SMILES'

Gadys and Mikes

Miles and director Peter Hunt

PETER H. HUNT (Ringmaster) was last associated with A.C.T. in 1975, having directed James Whitmore in the highly successful one-man show "Give 'Em Hell, Harry!" presented here at the Marines' Memorial Theatre. A graduate of Yale Drama School, he began his career as an actor and lighting designer, designing over 200 productions on and off Broadway, at Lincoln Center, in London, Canada and for regional theatres across the country. As associate director of the Williamstown Theatre, he recently directed Donald Madden in Arturo Ui as well as Raul Julia and Donna McKechnie in The Threepenny Opera. Hunt received the Tony Award, the London Critics' Award and Variety Poll for his staging of 1776, later directing the film which broke a 45-year attendance record at Radio City Music Hall and won the Christopher Award. His most recent credits include the television series Adam's Rib and the Broadway musical Goodtime Charley, which starred Joel Grey.

ONNA WHITE (Musical Terpsichorean) began her dance training in Canada, joined the San Francisco Opera Ballet and later became the company's prima ballerina. On Broadway she choreographed Irma La Douce, Half a Sixpence, and the current hit "I Love My Wife" and in London Fanny and Billy, the musical version of Billy Liar. Her film credits include Bye Bye Birdie and The Great Waltz as well as repeating her Broadway successes of 1776, Mama, The Music Man and Oliver on film. She became the first woman to receive the Academy Award for choreography for Oliver.

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

Miles and musical stage Onna White

Producer Carolyn Pfeiffer

Chad Stuart at piano
WHO'S WHO IN 'SMILES'

Gaylyn and Miles

Miles and director Peter Hunt

PETER H. HUNT (Ringmaster) was last associated with A.C.T. in 1975, having directed James Whitmore in the highly successful one-man show "Give 'Em Hell, Harry!" presented here at the Marines' Memorial Theatre. A graduate of Yale Drama School, he began his career as an actor and lighting designer, designing over 200 productions on and off Broadway, at Lincoln Center, in London, Canada and for regional theaters across the country. As associate director of the Williamstown Theatre, he recently directed Donald Madden in "Arturo Ui" as well as Raul Julia and Donna McKechnie in The Three Penny Opera. Hunt received the Tony Award, the London Critics' Award and Variety Poll for his staging of "1776," later directing the film which broke a 45-year attendance record at Radio City Music Hall and won the Christopher Award. His most recent credits include the tele-musical series "Adam's Rib" and the Broadway musical "Goodtime Charley," which starred Joel Grey.

ONNA WHITE (Musclegirl) began her dance training in Canada, joined the San Francisco Opera Ballet and later became the company's prima ballerina. On Broadway she choreographed Irma La Douce, Half a Sixpence, and the current hit "I Love My Wife" and in London Fanny and Billy, the musical version of Billy Liar. Her film credits include "Bye Bye Birdie" and "The Great Waltz" as well as repeating her Broadway successes of 1976, "Mama, The Music Man" and "Oliver" on film. She became the first woman to receive the Academy Award for choreography for "Oliver."
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CAROLYN PFEIFFER (Oversea) of Alive Enterprises began her career in Rome translating film scripts and acting as personal secretary to Claudia Cardinale, later working with Fellini and Visconti. After working as an assistant producer for Alain Delon and coordinating publicity for Julie Christie and Geraldine Chaplin during the filming of Dr. Zhivago, she formed her own public relations firm in London and served as the European representative for many major films and such celebrities as Barbra Streisand, Liza Minnelli, Robert Redford, Ryan O’Neal, Omar Sharif and others. In 1974 she joined the Los Angeles agency Alive Enterprises, Inc. and produced the Emmy Award-winning ABC-TV special Alice Cooper—The Nightmare, which featured Alice Cooper and Vincent Price.

BILG GRAHAM is a concert producer whose promotional style and professional integrity has set new music industry standards for quality since 1965. He was born in 1931, of Russian Jewish parents, and grew up in New York after fleeing from Europe after World War II. After working as a management consultant in New York, he came to San Francisco in 1965 and became business manager for the San Francisco Mime Troupe. His first concert, a benefit for the Troupe, was a huge success, and its aesthetic magic set the stage for the rise of the “San Francisco Sound.” He continued to stage concerts locally until 1968, when he opened the Fillmore East in New York and the Fillmore West here, both of which served as the launching pads for many groups that went on to achieve prominence. His name became associated with the best in sound and lighting quality, musical excellence and comfortable atmosphere. Today, although both Fillmores have closed, he continues to promote concerts in California, including numerous benefit events such as the SNACK concert which benefited the San Francisco School District. Graham has also expanded into several other areas—rock merchandising (T-shirts, buttons, memorabilia), theatrical design, artist’s management, recreational development, and the creation and marketing of a total health program called Focus on Fitness.

S.F. MUSIC & THEATRE IMPRESARIOS JOIN FORCES

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

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

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

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

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

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

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**PERFORMANCE SCHEDULE**

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Jenny Dover In The Threepenny Opera

Frances in The Miser

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Händel

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Julius Caesar

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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 literary empire that made him a millionaire.

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

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

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

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

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

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

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

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

Besides the constant flow of people who visit the box office in person, transactions from over 70 Bay Area ticket agencies as well as group orders for regular performances and student matinees must all be processed by the busy crew. Constantly ringing telephones, a crucial part of the box office operation as people call in to inquire about ticket availability and A.C.T.’s performance schedule, also occasionally provide a source of amusement to box office personnel such as a recent call from a gentleman asking about room rates for Hotel Paradise. Among the many friendly and dedicated faces in the front of the house (the audience side of the stage) is Fred Geick, doorman and ticket taker on “the street” for over 40 years—beginning at the Curran in 1936, moving to the Geary 10 years later.

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

Usually unheralded (save a few letters now and again commending their courtesy and helpfulness) but always busy, A.C.T.’s box office and front of the house staffs are ready to serve the public and endeavor to make attendance at the theatre as uncomplicated and enjoyable an experience as possible.
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Although occasionally controversial, the judging process is automatic and the play is performed on stage.

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The Time of Your Life, by William Saroyan; William Pastran's I'm All Right and Mark Rilla.

A Streetcar Named Desire, by Tennessee Williams; Art and Elaine Waxman.

Street Scene, by Edward Albee; the late Barbara Cohrs (left) and Elmar Geer.

Death of a Salesman, by Arthur Miller; Richard A. Dysart (center) and Mary Martin.

Long Day's Journey Into Night, by Eugene O'Neill; Angela Planer and Cameron MacDuffee.

A Delicate Balance, by Edward Albee; the late Barbara Cohrs (left) and Elmar Geer.

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

You Can't Take It with You, by George S. Kaufman and Moss Hart; William Paton as center.

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

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

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

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

Constantly ringing telephones, a
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the Ameri- can Conservatory Theatre in 1965. Be- fore joining A.C.T., he was a member of the Board of Trustees. In 1969 he became Executive Producer of the company on its first tour to Broadway, and has served as copresident since 1970. McKenzie is an active participant in all phases of the theatre. He has pro- duced three plays on Broadway, and has appeared in many him. He is a member of the League of Resident Theatres, the Council of Stock Theatres, the Coun- cil of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the As- sociation of Theatrical Press Agents and Managers, the International Al- liance of Theatrical Stage Employ- ees and Actors’ Equity Association. He is also a consulting editor for FEDAPT. His theatre career encompasses more than 1,000 productions, and includes productions in every state in the Union. In 1970 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 Di- rector), a founding member of A.C.T., whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numer- ous productions for the company since 1965 and also heads the Plays in Progress program, devoted to the production of new writing. Off-Broadway, he co-produced The Rainbow at Margery Kempe, Epitaph for George Dillon and directed the national touring company of Oliver! He has served as guest director in companies and regional theatres for three summers as a resident di- rector of the Eugene O’Neill Play- writers Conference in Waterford, Ireland 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 sea- son he directed the English-language premiere of the hit Soviet play Valentine and Valentine.

ALLEN FLETCHER (Conservatory Director) is a founding artistic director of the Seattle Repertory Theatre and the former copresident of the Pacific Conservatory Theatre, where he also served as artistic director for are the Oregon Shakespearean Fes- tival, San Diego, the New York City Opera, the A.P.A. and the Pavement of Performing Arts in Santa Maria. He spent four years at the American Theatre of Madrid as resident director, after directing two seasons with the West- port Country Playhouse in Connec- ticut 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 Coun- cil of Resident Summer Theatres and is an active member of The League of New York Theatres and Produ- cers. He is a working member of the As- sociation of Theatrical Press Agents and Managers, the International Al- liance of Theatrical Stage Employ- ees and Actors’ Equity Association. He is also a consulting editor for FEDAPT. His theatre career encompasses more than 1,000 productions, and includes productions in every state in the Union. In 1970 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.

EDITH MARKSON (Development Di- rector), a founder of A.C.T. in San- ders’s, 1965, has served as vice presi- dent of the board of trustees and Truss, a consultant to the artistic director of the Milwaukee Repertory The- atre and was responsible for bringing the APA Repertory Company there for a season. She has also brought Wil- liams’s Miss Julie and Hamlet’s Oregon Shakespearean Festival at O’Hare and the Squaw Valley Community of Writers. She staged the American produc- tion of Sir Michael Redgrave in Shakespeare’s People this summer and directed the Australian premiere

THE ACTING COMPANY

WAYNE ALEXANDER joined the company last sea- son as part of the In the Advanced Training Program. He was also seen in the Milwaukee Repertory Theatre’s production of The Restaurant with the Blue Walls. He directed the American production of Jim Carrey’s A Christmas Carol. The Bour- geois Gentleman and was seen as the Young Grasshopper in the PBS TV pro- duction of Frankenstein.

CANDACE BARRETT directs the Young Company. She started training at the company A.C.T. at the age of 17. She appeared in Pic- cies of the Conservatory, Street Scene, This Is (An Absurdist Melodrama of Venice and Valentine and Peer Gynt. She has studied at Northwestern University and taught children’s theatre at Southwestern Methodist University. For the Milwaukee Repertory Thea- tre she was seen as Varya in The Cherry Orchard, and at the Oregon Shakespearean Festival as Doña Rosario in Titania In A Midsummer Night’s Dream and the Nurse in Romeo and Juliet. As P.C.P. she was seen as Lady Bracknell in The Importance of Being Earnest.

JOSEPH BIRD, now in his 8th season with A.C.T., made his Broadway debut as T. E. Lawrence in Lawrence of Arabia. He appeared with You and Me and Were in the World, and as a member of the Broadway produc- tions. A featured cast member of the Phoenix Repertory productions in New York, he has also appeared in various productions in the U.S. with this company. Bird directed The Show Off with George Grizzard and Mariel Hemingway and the APA-Phoenix Eastern Uni- versity and The Mouse People in the Yule School of Drama.

THE ACTING COMPANY

LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and in The Glass Menagerie, When You Comin’ Back, Red Ryder? Standing Boone has earned a Bachelor’s degree from Memphis State University through an independent study of the application of acting techniques 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 the BAFTA. She is a 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 for next year and teaches voice in the Youth 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, where he studied 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 New Cycle at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in Hamlet and Timon of Athens and has appeared in the television series Streets of San Francisco and 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 Katherine Hepburn in the national touring company of Coco. He has played leading roles with the National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors’ Theatre of Louisville, P.C.P.A. in Santa Clara and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in A Streetcar Named Desire, II, Dr. Herder in The Ruling Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

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

BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in Cyrano de Bergerac, The HOT L BALTIMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgeous, This Is an Entertainment, Peer Gynt, Equus, The Taming of the Shines, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Santa Thompson at the Westport Country Playhouse in Shy.

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 H industen, 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 National 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 directed Equus, The Taming of the Shines, Man and Superman, a Christmas Carol and The Bourgeois Gentleman. He has also worked in television.

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LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and is seen in The Glass Menagerie, When You Comin’ Back, Red Ryder? Standing 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 B. H. Friedman. As 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 in television and film. For A.C.T. she directed The House of Bernard Alba and has performed in over 20 productions.

PENELOE COURT joins the acting company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigamme, 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, CA, joins the company this season after two years in the Advanced Training Program, working at the Second City, 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.

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LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Koregos 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 at Gruska in The Caucasian Chalk Circle. This is her sixth season at A.C.T. where her roles have included the Duenna in Cynara de Bergerac, Suzie in The HOT, 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 Shakespearean Festivals.

RUTH KOBART, returning for her fifth season with A.C.T. will be remembered from many earlier productions including Tartuffe, Street Scene and The Three Penny Opera. Coming to San Francisco with New York credits that included operas 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. B.F. film appearances include the school bus driver in Dirty Harry and the award-winning commercial for the Chronicon, controversial for her exclamation “Vassar, why that’s a girl’s school.”

GERALD LANCOSTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Enrico IV, Return to Normandy, 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 also performed Cat on a Hot Tin Roof, The Marriage Proposal and Lysistrata. Lancaster has also appeared at the Grand Canyon and a production of A Clockwork Orange. In The Comedy of Errors, Boys From Syracuse and The Boy Friend.

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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, Valentia 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 season 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 Bay for University, Tex. As. 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 OGDENSBY 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 OTTISWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1966 in Pittsburgh. He studied at the Canadian Art The.
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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 Herms. She has sung with the NYC Opera chorus, appeared with the Seattle Repertory Theatre and last 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 Bernard 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 Valentia 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, Alzolna in Man of La Mancha and Consuelo in Who Gets Married. At A.C.T. May was seen as Roxane in Cyrano de Bergerac, Alice in You Can't Take It With You, Irene Malloy in The Matchmaker, Desdemona in Otello and appeared in Tonight at 8:30, Broadway, The Miser, The Threepenny Opera, A. Christmas Carol and Travesties.

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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. His important role in the 1985 production of The Taming of the Shrew was seen in Washington D.C., as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

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. director David Jackson 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, The Pillars of the Community, The Rivals, The Country Doctor, The Matchmaker, Coriolanus, The Tempest, The Christmas Carol and Travesties. He has worked with On Stage Together, as well as with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvenir Winery in their highly praised revue Songs We Want to Sing, Winker holds an M.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! Raggickler to 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.
WILLIAM PATERNOW, now in his thirteenth 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 company, Down on Jus- tice Oliver Wendell Holmes and the Other Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Tam- ing of the Shrew, Caesar and Cleopatra, The Time of Your Life, Three Sisters, Dark Night, Man and Super- man, as Grandpa Vanderhof in You Can't Take It With You and Ebenezer Scrooge in A Christmas Carol.

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

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Fran- cisco as the lead in Cyrano de Bergerac, The Miser, Slapstick in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astrov in Uncle

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DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T. Mr. Blackman’s design work has included scenery for Cyrano de Bergerac, Private Lives, John Gabriel Storck, 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 Threepenny Opera and Peer Gynt.

JOHN CONKLIN (Costume Design), who joins A.C.T. this season to design Julius Caesar, has many Broadway credits including productions of Cat On a Hot Tin Roof, The Au Pair Man and Rex. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year’s San Francisco Opera Masked Ball. He has designed costumes for the Joffrey Ballet, Pennsylvania Ballet and the Royal Ballet and his regional theatre credits include the Long Wharf and 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 48th for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, the Los Angeles Philharmonic, Canada’s Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Alhambra, the BAM in New York, the Alvin Alley and 5 by 2 Dance Companies as well as many on and off Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed for The Bourgeois Gentleman last year at A.C.T., is resident lighting designer for Trinity Square Repertory for the first twenty-sea son in their new two theatres. Among his lighting assignments for the Chelsea Theatre Center was The Contractor, later seen on PBS. At the williamsstown Theatre Festival his more than 35 productions included 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 Terpil University and, currently, at the University of Washington School of Drama.

CATHERINE EDWARDS (Costume Design), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.L.P. program (15 productions to date), her first mainstage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.’s cultural exchange tour to Russia. She is returning to design the American premieres of Valentin and Valentine 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.

ERIKA EPPERSON, (Lighting design), received his M.F.A. from the Yale School of Drama and designed lighting for Watertage Classics at the Yale Repertory Theatre. An associate designer for 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. Epperion also spent three summer seasons with P.C.P.A. in San Marino and designed 13 productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Design), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the NYC and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Romeo and Juliet, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FUNICELLO (Scene Design) has been a resident scenic designer for 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. Original 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 has 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 Design) is now in his sixth season at A.C.T., having designed for 18 company productions including Tiny Alice, Roman Senate, Gorgona, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman, A Christmas Carol. He also designed costumes for the Guthrie Theatre’s Doc-tor 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 the University of Michigan and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vernon when not at San Francisco.

RICHARD SEGER (Set Design) returns for a third season at A.C.T., having designed the set for The Bourgeois Gentleman, Othello and Something’s Afoot, which began at the Malt 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 for the Long Wharf, City College of New York, C.W. Post College in New York, the Westport Country Playhouse, Westport, Conn., and the Coconut Grove Playhouse in Miami.
DESIGNERS

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F. MITCHELL DANA (Lighting Designer) creates the lighting for The Circle this season, which marks his 175th production in the last nine years and his 45th for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, the Los Angeles Philharmonic, Canada’s Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM, the Company in New York, the Alvin Alley and 5 by 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 twenty years of their two new theatres. Among his lighting assignments for the Chelsea Theatre Center is The Contractor, later seen on PBS. At the Williamstown Theatre Festival his more than 35 productions included Cyrano de Bergerac, Antigone, 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.

CATHERINE EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.L.P. program (15 productions to date). Her first mainstage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.’s cultural exchange tour to Russia, returning to design the American premieres of Valentin and Valentine 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.

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

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the NYCC 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, Rosencrantz and Guildenstern Are Dead, 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 Bernado Aida and The Taming of the Shrew. He has also served as Associate Director of Costume and 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 Dares, Slapped, Romeo and Juliet and Guys and Dolls. This past season he also signed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis. The Importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.

ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T. having designed 18 company productions including Tiny Alice, Amado, Genteel and Gorgeous, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Trave- lies, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre’s Doc- tor 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 Brown University 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 constructed the sets for the last three seasons of The Bourgeois Gentleman, Othello and Something’s About, which began at the Mint and went to Broadway. A graduate of the School of the Art Institute in Chicago, he also cre- ated sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions of Fiddler on the Roof, New York, C.W. Post College in New York, the Westport Country Playhouse, Westport, Conn., and the Coconut Grove Playhouse in Miami.

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

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

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

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

London Theatre Tour Reservations Deadline is Mar. 6
Reservations will be accepted through Mar. 6 for this season's London theatre schedule. For Apr. 30–May 15 and sponsored by the Friends of A.C.T. Only members of the California Association for A.C.T. are eligible for the exciting travel package which includes a pre-trip orientation; round trip non-stop polar flight with an optional Dublin sidetrip; hotel accommodations; a cocktail party, backstage visits and sightseeing. Dispersed sessions with leading world theatre personalities. The tour will again be led by Professor Lyons, and also features five outstanding London theatre productions and a full-day tour to Stratford-Upon-Avon. Information and applications are available through the Regency Travel Service, 130 Pine St., Suite 1340, San Francisco 94111; (415) 956-1600. Descriptive brochures are also available at A.C.T.'s Geary Theatre box office.

Public Prologue Set for Mar. 30
The Friends of A.C.T. and the Junior League of San Francisco, Inc., in cooperation with A.C.T., will present a PROLOGUE of Peter Nichols' The National Health at which Martin Esdale, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is free and open to the public, will be held in the Geary Theatre from 6 to 7 p.m.

THE AMERICAN CONSERVATORY THEATRE

The American Conservatory Theatre is the largest and most active of the nation's resident professional companies. Its success is based on a devoted and versatile corps of actors, musicians and technicians. One of a mere handful playing in true repertory, A.C.T. is the only company whose annual repertory of plays, 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 200 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 Marin's Memorial Theatre and at the Geary where 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 700 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 contem- porary 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—secure 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 the yoga, the Alexander Technique of body alignment, Activation classes, and voluntary exercises in meditation.

Daring, vigorous, clarity and vivid the- atricality have often been cited as hallmarks of A.C.T.'s productions, for Ball has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

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News & Notes
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March 1
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Alvin Ailey American Dance Theater
March 16, 17, 18, 19 at 8 p.m.
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The American Conservatory Theatre has been awarded the largest challenge grant to any individual theatre by the National Endowment for the Arts.

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

TO THE AUDIENCE

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

Please—while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments; do not smoke in refreshments. Please note the FIRE EXIT. In emergency, WALK, do not run, to the exit. (By order of Mayor and city's Board of Supervisors.)

For your convenience: DOCTORS may leave their seat location and the number 928-9903 with their call services.

Credits: WILLIAM GANSLEN, DENNIS ANDERSON and HANK KRANZLER for A.C.T. PHOTOGRAPHY. Special thanks to Herbert's Furs, 275 Post St., San Francisco, for furs for Hotel Paradiso. A very special thanks to Joan Hitchcock for the use of her home for location shooting of publicity photographs of The Circle.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinées (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) 771-4658; for additional information call (415) 873-6640.

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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To Our Readers,

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

Ron Hagen
PUBLISHER
Arts & Leisure Publications

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

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

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

BENNET 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 Manners. 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.