

THE AMERICAN CONSERVATORY THEATRE

In Repertory through June 10:

**HOTEL PARADISO
ABSURD PERSON SINGULAR
THE NATIONAL HEALTH**

•

June 11-24:

ABSURD PERSON SINGULAR

•

June 27-July 9:

Vincent Price

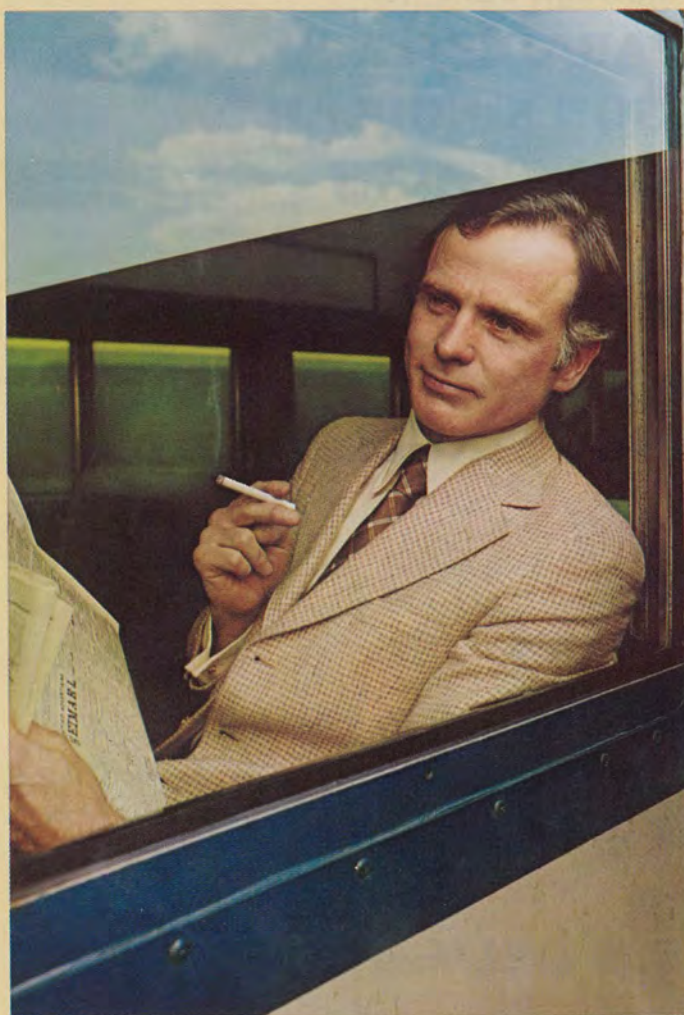
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Oscar Wilde

in

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ABSURD PERSON SINGULAR:
Susan E. Pellegrino and
William Paterson

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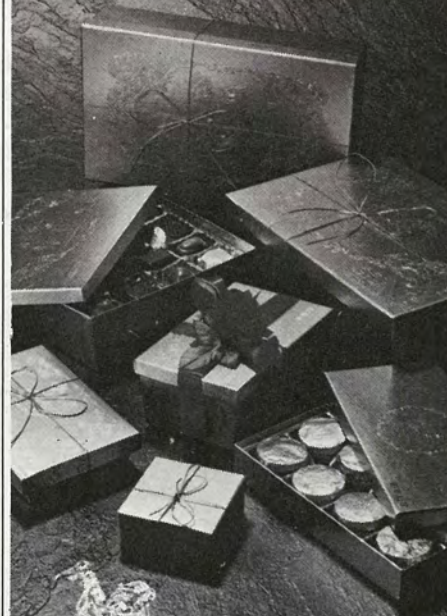
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ABSURD PERSON SINGULAR

by Alan Ayckbourn

Alan Ayckbourn takes a wry look at life in British suburbia where adultery rates only a yawn but ring-around-the-collar is a sin! This fast moving comedy features three couples—a social-climbing land developer and his compulsively-tidy spouse; a blue-blooded banker whose wife drinks too much; and a young architect, married to a charmingly clumsy neurotic. This playful British import has delighted audiences in London, New York and San Francisco, and will most undecidably delight you!

HOTEL PARADISO

by Georges Feydeau and Maurice Desvallieres

Paris at the turn of the century was the most exciting city in the world, and no one knew it better than Georges Feydeau! The most popular playwright of his day, Feydeau captures the essence of Paris in this definitive French farce. HOTEL PARADISO bombards our senses with its masterful blend of razor sharp wit, comic characters, mistaken identities, improbable cover stories, disguises, pratfalls, and of course, the classic chase scene!

THE NATIONAL HEALTH

by Peter Nichols

THE NATIONAL HEALTH will astonish and delight you with its biting and humorous satire of Britain's socialized health care program. Peter Nichols' forked tongue takes a stab at everything including British society itself! An award-winner and audience favorite in both London and New York, THE NATIONAL HEALTH is a most effective prescription for whatever ails you!

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*Please note Sunday Curtain Times		30	31	1	2	3
May-June	NO PERF	Health 8:30	Absurd 2:30 Absurd 8:30	Health 8:30	Hotel 8:30	Hotel 2:30 Absurd 8:30
4	5	6	7	8	9	10
Absurd 2:30 Hotel 8:30	NO PERF	Hotel 8:30	Hotel 2:30 Health 8:30	Absurd 8:30	Absurd 8:30	Absurd 2:30 Health 8:30
11	12	13	14	15	16	17
Absurd 3:00 Absurd 7:30	NO PERF	Absurd 8:30	Absurd 8:30	Absurd 8:30	Absurd 8:30	Absurd 2:30 Absurd 8:30
18	19	20	21	22	23	24
Absurd 3:00 Absurd 7:30	NO PERF	Absurd 8:30	Absurd 8:30	Absurd 8:30	Absurd 8:30	Absurd 2:30 Absurd 8:30

American Conservatory Theatre

DID YOU HEAR THE ONE ABOUT THE TRAVELING SALESMAN WHO HAS 774,000 MILES ON HIS VOLVO?



Norbert G. Lyssy, Utopia, Texas

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It's fair to say Mr. Lyssy is happy with that old Volvo of his. But that's an old Volvo. What about people who buy *new* Volvos?

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owners of 48 new models from G.M., Ford, Chrysler and AMC*.

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But if Mr. Lyssy's experience is any indication, these new Volvo owners have a lot of happiness to look forward to.

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

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COMEDY CONTINUES AT THE GEARY THROUGH JUNE 24

A.C.T.'s 1977-78 season of repertory at the Geary Theatre, originally scheduled to run through May 27, has been extended an additional two weeks and the highly-popular production of *Absurd Person Singular* will play a special engagement by itself for two weeks after that, June 11-24. Included in the rep lineup through June 10 are *Hotel Paradiso*, *Absurd Person Singular* and *The National Health*, one French and two British comedies.

All three are among the most popular shows of the A.C.T. season—from the wildly raucous farce of *Hotel Paradiso*, to the hilarious black comedy of hospital life, *The National Health*, to the cynically funny look at modern marriage and suburbia of *Absurd Person Singular*.

Absurd Person Singular will be restaged for the extension by David Hammond from the original A.C.T. production directed by Allen Fletcher. Alan Ayckbourn's contemporary comedy about marriage and the middle-class ethic was also a hit in London and New York.

Continuing at the Geary while other members of the company are presenting *All the Way Home* and *Ah, Wilderness!* in Hawaii and Japan, *Absurd Person Singular* will feature Susan E. Pellegrino and William



William McKereghan and Susan E. Pellegrino are featured in the extension of *Absurd Person Singular* (June 11-24)

McKereghan as the upwardly mobile, socially awkward couple, Ray Reinhardt and Jill Tanner as the banker and his alcoholic wife, and Heidi Helen Davis and Mark Murphey as the battling neurotic and struggling architect.

With the exception of Pellegrino, who opened in the original A.C.T. production March 14, other A.C.T. company members are new to the roles. Jill Tanner, a veteran performer with many regional theatres throughout the country, recently joined the company to assume this and other repertory assignments, including Angelique in *Hotel Paradiso* and a Matron in *The National Health*.

After the season and the extended run of *Absurd Person Singular*, both the Geary and Marines' Memorial Theatre should have a full summer of exciting entertainment for you—as soon as plans are confirmed, you'll know about them! (P.S. Check the program for late minute inserts announcing new shows!)

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June 3, 8, 9 & 10

THE AMERICAN CONSERVATORY THEATRE

presents

ABSURD PERSON SINGULAR

(1973)

by ALAN AYCKBOURN

Directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEO RAGO

the cast

Jane	SUSAN E. PELLEGRINO
Sidney	DANIEL DAVIS
Ronald	WILLIAM PATERSON
Marion	MARRIAN WALTERS
Eva	BARBARA DIRICKSON
Geoffrey	JAY O. SANDERS

Offstage Voices:

Lottie	{ LIBBY BOONE
	{ HEIDI HELEN DAVIS
Dick	{ DAVID HUDSON
	{ THOMAS OGLESBY

ACT I

Last Christmas. Sidney and Jane's Kitchen.

ACT II

This Christmas. Geoffrey and Eva's Kitchen.

ACT III

Next Christmas. Ronald and Marion's Kitchen.

There will be two ten-minute intermissions

understudies

Jane—Franchelle Stewart Dorn; Sidney—William McKereghan; Ronald—Gerald Lancaster;
Marion—Joy Carlin; Eva—Libby Boone; Geoffrey—Mark Murphey



(Left to right) William Paterson, Daniel Davis and Jay O. Sanders.

DANCING CHECK TO CHIC

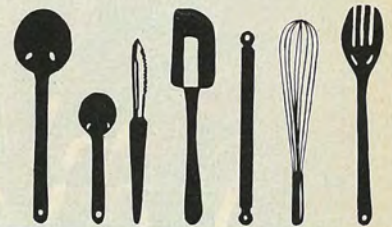
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A NOTE ON 'HOTEL PARADISO'

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 repertory, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

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



Georges Feydeau

pace, always managing to stay one beat ahead of the belly laughs.

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

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

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

—Margaret Opsata

Elizabeth Huddle and Raye Birk



THE AMERICAN CONSERVATORY THEATRE

presents

HOTEL PARADISO

(1896)

by GEORGES FEYDEAU and MAURICE DESVALLIERES
English Translation by PETER GLENVILLE

Directed by TOM MOORE

Associate Director: DOLORES FERRARO
Scenery by RICHARD SEGER
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN
Music by LARRY DELINGER
Sound by BARTHOLOMEO RAGO

the cast

Boniface	RAYE BIRK
Angelique	JILL TANNER
Marcelle	ELIZABETH HUDDLE
Cot	MICHAEL WINTERS
Maxime	MARK MURPHEY
Victoire	DIANE SALINGER
Martin	SYDNEY WALKER
1st Porter	PETER DAVIES
2nd Porter	RANDY HOLLAND
3rd Porter	ALEXANDER NIBLEY
4th Porter	TIM MONTGOMERY
Paquerette	BONNIE CARPENTER
Marguerite	SIG-BRITT COX
Violette	CLAIRE CONTENT
Pervenche	SANDRA BELLEVUE
Anniello	WILLIAM McKEREGHAN
Georges	BRUCE WILLIAMS
A Lady	HEIDI HELEN DAVIS
A Duke	PETER DAVIES
Fundisha	BENNET GUILLORY
Police Inspector	GERALD LANCASTER
Policemen	{ PETER DAVIES, RANDY HOLLAND, TIM MONTGOMERY, ALEXANDER NIBLEY
Hotel Guests	{ MICHAEL O'GUINNE, DONNA SNOW, WENDY WOOLERY

Period: 1910

ACT I

A builder's room and salon in the home of M. and Mme. Boniface.

Passy, a suburb of Paris.

That morning!

ACT II

The Hotel Paradiso, Paris.

Later that night!!

ACT III

The builder's room and salon.

The morning after!!!

There will be two ten-minute intermissions.

understudies

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

Stage Manager: JAMES L. BURKE

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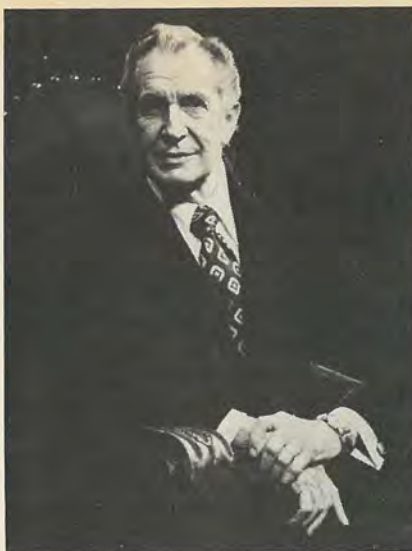
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A COMEDY AND TRAGEDY OF GENIUS



Vincent Price... as Oscar Wilde in *Diversions & Delights*

Victorian England spawned a number of famous figures during the late 19th century, including Bernard Shaw, Aubrey Beardsley, Whistler, and Max Beerbohm, but none enjoyed or suffered such a tumultuous career as Oscar Wilde.

The most successful playwright and the most celebrated conversationalist and wit of his generation, Wilde was also one of the most controversial figures of many eras. An unconventional eccentric amidst many etiquette-ridden, staid, and prejudiced contemporaries, his career was both kaleidoscopic and catastrophic, swooping from extreme adulation to contempt and disgrace. Honor and fame followed his death, but the years before reflected the bittersweet comedy and profound tragedy of his genius.

Having presented the world premiere of Vincent Price as Oscar Wilde in *Diversions & Delights*, A.C.T. is delighted to host his return June 27 through July 9 at the Geary Theatre. The popular one-man show, which has since toured the country to Broadway with highest critical acclaim, broke the house record at A.C.T.'s Marines' Memorial Theatre last summer and is expected to sell out during this two-weeks-only engagement.

Born in Dublin in 1854 to a doctor and his poetess wife, Wilde gained a following in college as a dandy and a wit, winning several prizes for writing while in school. In 1884, he married Constance Lloyd, the mother of his two sons, and three years later took over editorship of a leading shilling monthly.

The appearance of *The Portrait of Dorian Gray* preceded a number of other literary works, firmly establishing Wilde's success as a writer. His play *Lady Windermere's Fan* opened at the St. James Theatre in 1893;

Salome was published in French in 1892, but not performed in English immediately because the Lord Chamberlain censored it; and, the same year, *A Woman of No Importance* opened in London.

In September of 1894, Wilde took his family to the seaside resort of Worthing and spent the next three weeks writing *The Importance of Being Earnest*, which became an immediate hit upon his return. *An Ideal Husband* had opened elsewhere in London to packed houses and standing ovations a month before, and Wilde was at the height of his professional career.

He was also near the end of it.

The Marquess of Queensbury, incensed by what he saw as a homosexual relationship between the author and Queensbury's son, Lord Alfred Douglas, called Wilde a sodomite (both men denied it). Ill-advisedly in retrospect, Wilde sued Queensbury for criminal libel, which forced the jealous and vindictive Marquess to submit "evidence" (purchased and coerced testimony from several male prostitutes) to the Chief Prosecutor. In April of 1895 Wilde was arrested.

He was tried and convicted of homosexuality and sentenced to two years of hard labor in Reading Prison.

Upon his release, Wilde went immediately to France, where he lived on an allowance from his wife (who later disowned him) and a sporadic income from lectures like the one John Gay has envisioned for this one-man show, which is set in a tacky concert hall in Paris during the last year of Wilde's life. His health having broken in prison and his spirit gradually failing him (his two sons also changed their names), Wilde's last few years were devoid of creative activity.

A master of eccentric character

roles and one of the most gifted performers of the stage and screen today, Vincent Price was fascinated by the prospect of portraying Oscar Wilde. As a much sought-after lecturer himself, the idea of holding the stage alone hardly phases the actor. And, his total admiration for the genius of the man certainly contributes to his enthusiastic attitude toward this part.

During a distinguished career of more than 40 years, "There also comes a time in your life," says Price, "that you finally say to yourself, 'I'm going to do something I really want to do,' and, if you keep as busy as I do, that's difficult but you do it."

"Wilde's is a genius that has never died. You know, when he died, he was almost immediately forgiven his 'sins.' He survived. That thing which is perhaps of paramount importance to the artist is survival. Can you survive? How do you survive? Wilde survived the terrible thing of prison, and his genius and wit survived beyond."

"Genius is something that fascinates people because so few people have it. It is the rarest thing in the world and the tragedy of genius has always fascinated people. You can't make an exciting play about the life of Rubens, in spite of his success, wealth, social status. But, you can do a play about Van Gogh and Rembrandt. There is a tragic element in their life and they rise above it—which is generally what every person wants to do with his life, to rise above the tragedy of mediocrity, which is the greatest tragedy man has."

The legend of Oscar Wilde—the comedy and tragedy of his personal and professional life—sometimes threatens to obscure the importance of his literary legacy. Price presents the man, his wit and his genius on a universal stage that Wilde himself set.

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:

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

Credits: WILLIAM GANSLER, DENNIS ANDERSON and HANK KRANZLER for A.C.T. PHOTOGRAPHY.

SPECIAL THANKS to Lion's Den—Big and Tall Clothiers, 822 Mission St., S.F. for a suit for *Absurd Person Singular*; Herbert's Furs, 275 Post St., San Francisco, for furs for *Hotel Paradiso*; Eleanor and Ralph Coffman for the use of their kitchen for location shooting of publicity photographs of *Absurd Person Singular*; Sam's Furniture of San Francisco for their help with kitchen appliances for *Absurd Person Singular*; and for medical advice and properties for *The National Health* from the University of California, San Francisco: A. David Barnes, MD (School of Public Health), Dr. Seymour M. Farber (Vice-Chancellor, Emeritus, Public Programs), Anthony Wagner (Assistant Director of Hospitals and Clinics), Martha Haber (Acting Director of Nursing Administration) and Janet Norton (Assistant to the Director of News Services/Publications).

■ **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) 673-6443; for additional information call 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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NEWS & NOTES

A.C.T.'s Traditional 'Walkdown' Curtain Call Set for June 10

The last repertory performance of
A.C.T.'s 1977-78 season will be *The
National Health* on Saturday, June
10. It will be followed immediately by
the company's traditional "Walk-
down Curtain Call," the spectacular
season finale that unites the entire
A.C.T. company in a dazzling farewell
to all the plays in the season's reper-
tory. At this writing, seats are still
available for this 8:30 p.m. perfor-
mance.

New 'Tickets-By-Telephone' Charge Program Now In Effect at Box Office

The installation of a new "Tickets-
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been instituted to accommodate all
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lobby, staffed entirely by volunteers
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of all performances.

Attention A.C.T. Subscribers & Patrons:

If you are moving or have moved,
please don't forget to send a change
of address card to A.C.T. (Mailing List
Coordinator, A.C.T., 450 Geary St.,
San Francisco 94102).

Don't Throw Away an Unused Ticket!

Patrons and subscribers who can-
not use their tickets may make a tax-
deductible donation to A.C.T. by re-
turning the tickets to the box office
before the performance takes place.
Donations are also accepted by
phone. A receipt for tax purposes will
be given in exchange for the tickets.

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THE AMERICAN CONSERVATORY THEATRE

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ABSURD PERSON SINGULAR

(1973)

by ALAN AYCKBOURN

Directed by DAVID HAMMOND
From the original A.C.T. production
directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Sound by BARTHOLOMEO RAGO

the cast

Jane	SUSAN E. PELLEGRINO
Sidney	WILLIAM MCKERECHAN
Ronald	RAY REINHARDT
Marion	JILL TANNER
Eva	HEIDI HELEN DAVIS
Geoffrey	MARK MURPHEY

Offstage Voices:

Lottie	LESLIE HARRELL
Dick	THOMAS OGLESBY

ACT I

Last Christmas. Sidney and Jane's Kitchen.

ACT II

This Christmas. Geoffrey and Eva's Kitchen.

ACT III

Next Christmas. Ronald and Marion's Kitchen.

There will be two ten-minute intermissions.

understudies

Jane/Marion/Eva—Leslie Harrell;
Sidney/Ronald/Geoffrey—Thomas Oglesby

Stage Manager: RAYMOND S. GIN



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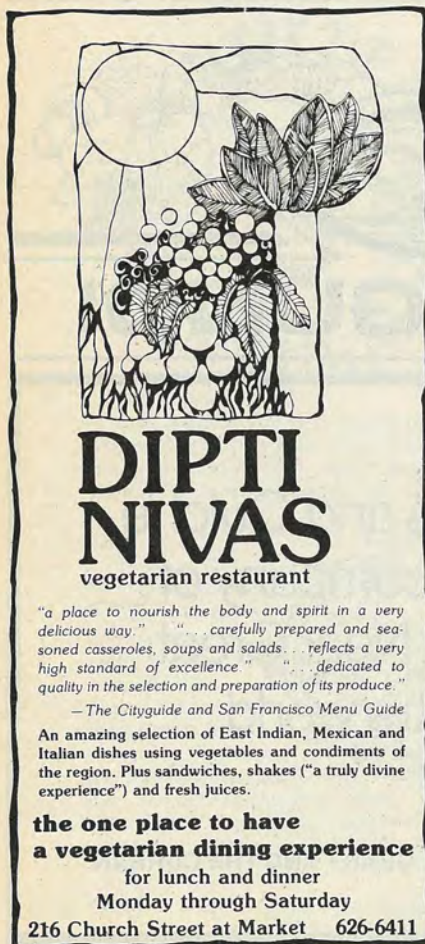
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A NOTE ON 'ABSURD PERSON SINGULAR'

Playwright Alan Ayckbourn has been called "the thinking man's Feydeau" for his ability to blend hilarious farce with biting social commentary and satire, and "the British Neil Simon" for his prolific string of hits, including *Relatively Speaking*, *How the Other Half Loves*, *The Norman Conquests*, *Absent Friends* and the award-winning *Absurd Person Singular*.

His particular genius lies in his ability to create characters whose behavior is totally credible but more than a little bizarre. Each person in an Ayckbourn play is driven by a motivation completely out of sync with the motivations of the others. When these different logics collide, as they frequently do, the results are inevitably hilarious.

In *Absurd Person Singular*, he looks wryly at life in British suburbia, where adultery is yawned at but ring-around-the-collar is a sin. The play is set on three successive Christmas Eves, once in each of the three principal couples' homes—or, more precisely, in their kitchens, the room in which Ayckbourn believes that the pulse of modern life can be most accurately measured.

Each couple may represent a social class. In this light, Ayckbourn gives a thought-provoking picture of England today: working people enjoy rapid up-

ward mobility while the middle and upper classes plummet off the top of the social pyramid and into a sea of debts.

Ayckbourn takes a very humorous but ultimately cynical look at marriage, an institution he considers nearly devoid of any redeeming social value. Director Allen Fletcher believes the word "singular" in the title is meant to be a negative comment on the marriages within the play. "Absurd" may refer either to the Theatre of the Absurd or to the original derivation of the word—from the Latin for "deaf," pointing up the communications gap which exists between most of the characters. But in the final analysis, however, the best way to interpret *Absurd Person Singular* is to observe the joy and pleasure on the faces of its audiences.

—Margaret Opsata



(Left to right) Marrian Walters, Daniel Davis, William Paterson, Barbara Dirickson and Susan E. Pellegrino.

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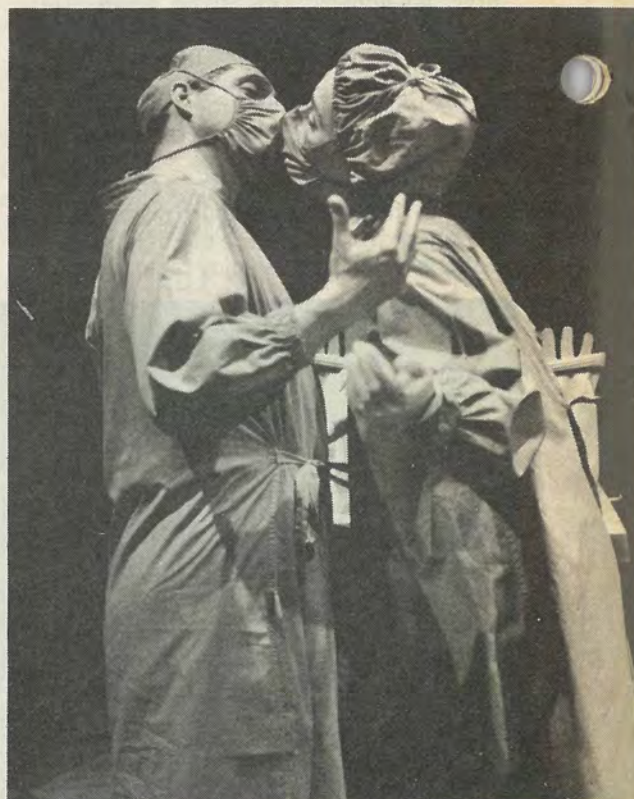
A.C.T.'S Current Repertory



Absurd Person Singular: Barbara Dirickson and Daniel Davis (through June 10)



Hotel Paradiso: Elizabeth Huddle and Raye Birk



The National Health: Michael Winters and Diane Salinger



Absurd Person Singular: Susan E. Pellegrino and William McKereghan (June 11-24)

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THE AMERICAN CONSERVATORY THEATRE

presents

THE NATIONAL HEALTH

(1969)

by **PETER NICHOLS**

Directed by **NAGLE JACKSON**

Associate Director: **EUGENE BARCONE**
Scenery by **CHRISTOPHER IDOINE**
Costumes by **ELIZABETH COVEY**
Lighting by **DIRK EPPERSON**
Music by **FAE McNALLY**
Sound by **BARTHOLOMEO RAGO**

the cast

Rees	JOSEPH BIRD
Tyler	WAYNE ALEXANDER
Ash	SYDNEY WALKER
Foster	LAWRENCE HECHT
Ken	MARK MURPHEY
Flagg	RAYE BIRK
Loach	BRUCE WILLIAMS
Mackie	WILLIAM McKEREGHAN
Staff Nurse Norton	FRANCHELLE STEWART DORN
Nurse Sweet	LIBBY BOONE
Nurse Lake	DELORES Y. MITCHELL
Sister McPhee	DIANE SALINGER
Matron	JILL TANNER
Barnet	JAMES R. WINKER
Michael	DAVID HUDSON
Prince	MELVIN BUSTER FLOOD
Mr. Boyd	MICHAEL WINTERS
Neil, his son	DANIEL KERN
Dr. Bird	CANDACE BARRETT
Indian Student	RANDALL SMITH
Chaplain	GERALD LANCASTER
Woman with Pamphlets	JOY CARLIN
Nurse	JULIE ANN NUMBERS
Visitors	KERRY LEE KORF
	BONNIE TARWATER

Place: A hospital in North London

There will be one twelve-minute intermission

understudies

Ash/Loach—Gerald Lancaster; Rees—William Paterson; Flagg—David Hudson; Mackie—Daniel Davis; Mr. Boyd—Eugene Barcone; Neil—Randall Smith; Barnet—J. Steven White; Foster—Jay O. Sanders; Prince/Ken—Thomas Oglesby; Chaplain—Melvin Buster Flood; Michael/Tyler/Indian—Bennet Guillory; Nurse Norton—Delores Y. Mitchell; Sister McPhee—Heidi Helen Davis; Matron—Marrion Walters; Dr. Bird—Kate Fitzmaurice; Woman with Pamphlets—Anne Lawder; Nurse Lake—Penelope Court; Nurse Sweet—Barbara Dirickson; Nurse—Kerry Lee Korf

Stage Manager: **RAYMOND S. GIN**

A NOTE ON 'THE NATIONAL HEALTH'

When British playwright Peter Nichols' first play, *A Day in the Death of Joe Egg*, opened in London in 1967, audiences and critics alike realized that a major new talent had arrived on the international theatre scene. This smash hit comedy looked at what might seem to be a thoroughly sobering subject: a family's efforts to cope with its brain-damaged daughter. Nichols (whose own child had been born with a similar affliction) blended compassion, honesty, humor and truth into a heartbreaking but ultimately hilarious work.

Four years later, in 1971, Nichols chose an equally unlikely subject for comedy—life in a hospital ward for the seriously ill—and created *The National Health*. During its successful London run, and again when it reached Broadway in 1974, *The National Health* astonished and delighted people. "No one in contemporary theatre orchestrates mordant laughter with a surer hand than Peter Nichols," one reviewer wrote. "His forked tongue darts at everything but his compassion is deep and pure."

The National Health satirizes Britain's sweeping program of free "cradle to grave" medical care which was begun in 1948 by a newly-elected Labor government trying to soften the economic impact of World War II on the English people. In Nichols' view, the system has become a morass of

red tape and illogical regulations which has turned the Hippocratic oath into bureaucratic hypocrisy.

Doctors and nurses go about their duties with complete lack of feeling, concerned only with their off-duty lives and loves (which are presented in soap-opera format for the vicarious enjoyment of the patients). Whether changing bedpans or disposing of a corpse, they move like robots and express empathy in the manner of Simon Legree.

Some people believe that Nichols has also used the play to diagnose England's own "national health" as needing intensive care. He provides no cure either for that country or for the patients in the play, but he does give us laughter—a most effective prescription for pain.

—Margaret Opsata



(Left to right) Libby Boone, Julie Ann Numbers and Franchelle Stewart Dorn.

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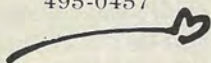


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production of

VINCENT PRICE

as

Oscar Wilde

in

'Diversions & Delights'

*Being an evening spent with Sebastian Melmouth
on the 28th day of November, 1899.*

by

John Gay

Setting & Lighting
Designed by

H. R. Poindexter

Lighting Executed by

Barry Arnold

Costumes Designed by

Noel Taylor

General Management

Theatre Now, Inc.

Production Stage Manager

David Clive

Directed By

Joseph Hardy

THE SETTING:

A concert hall on the Rue de la Pepinier, Paris, France.
The year is 1899.

A NOTE:

On the condition of Mr. Wilde for this performance. Mr. Wilde is suffering from an infection of the inner ear as well as other maladies and the management hopes this will be taken into consideration.

There will be one fifteen-minute intermission

APPLICATIONS DUE NOW FOR A.C.T.'S SUMMER YOUNG CONSERVATORY



A.C.T.'s Young Conservatory Summer Program is accepting applications through June 11 from young people from ages eight through 18.

Now in its seventh year, the summer session began as an off-shoot of the regular Young Conservatory program, formed in 1970 to promote self-awareness and self-discipline in young people within a professional theatre atmosphere.

The Summer Program is divided into two five-week sessions: June 19 to July 21, and July 24 to August 25. Theatre specialists throughout the state offer instruction in Creative Drama, Scene Studies, Puppetry, Improvisation, Mime, Jazz Dance, Musical Comedy and Stage Movement. Other classes include Speech and Dialects, Shakespeare, Circus Techniques, Gymnastics and Music Theory.

Each class meets for six hours per week (either three hours on Tuesday and Thursday, or two hours on Monday, Wednesday and Friday). Saturday classes are also available and meet for two hours per week. Students may enroll in as many classes as desired and are grouped according to age and experience.

Approximately 200 students participate in each session, with many taking classes during both. Some continue in the regular full term program which parallels the academic year. Qualifying youngsters may attend up to three years in the Young Conservatory program, attaining actual rehearsal and performing experience.

All classes are held at A.C.T.'s Geary St. studios. A written application and ten-minute interview with Young Conservatory Director Candace Barrett is required for admission to the program.

For information and application forms, please write:
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DANIEL KOBIALKA, violinist
MACHIKO KOBIALKA, pianist

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WHO'S WHO IN 'DIVERSIONS & DELIGHTS'

VINCENT PRICE (*Oscar Wilde*) can look back on a career which has encompassed the Broadway and London theatre, Hollywood films, American and British radio and television, the worlds of art, lecturing, literature and haute cuisine. A native of St. Louis, Missouri, he received his B.A. degree from Yale University and then attended the University of London and the Courtauld Institute, majoring in the history of art. It was in England that he first set foot on stage, in London's Gate Theatre, as a walkon in a production of *Chicago*. Next followed Schnitzler's *Anatol* and the premiere of *Victoria Regina*. Producer Gilbert Miller thought so highly of the 23-year-old actor that he chose him to open on Broadway opposite Helen Hayes in 1935. The success of *Victoria Regina* was formidable, launching Mr. Price on a Broadway career with considerable impetus. On Broadway, he was subsequently seen in *The Lady Has a Heart*, in Orson Welles' Mercury Theatre productions of *The Shoemaker's Holiday* and *Heartbreak House*, *Outward Bound*, the hit mystery *Angel Street*, Shakespeare's *Richard III*, *Black-Eyed Susan* and *Darling of the Day*, the latter a musical done just 10 years ago this season. A film called *Service de Luxe* served as the debut in 1938 of Mr. Price's Hollywood film career, a rather extraordinary one in terms of sheer variety, longevity and success. Among his more than 100 films are such classics in many genres as *The House of Seven Gables*, *The Song of Bernadette*, *Laura*, *The Eve of St. Mark*, *Dragonwyck*, *The Three Musketeers*, *Champagne For Caesar*, *His Kind of Woman*, *The Ten Commandments*, *The House of Wax*, *The Raven*, *The Abominable Dr. Phibes*, *The Pit and The Pendulum* and *Theatre of Blood*. While Mr. Price lived in California and made films, his Broadway appearances were necessarily curtailed, but his stage appearances elsewhere were not. He was a prime mover in the success of the La Jolla Playhouse where he starred in a number of major productions including *The Winslow Boy*, *The Cocktail Party*,

Billy Budd and *The Lady's Not For Burning*, touring nationally with the latter. He also starred in the national tour of *Don Juan in Hell* and in the major summer revivals of such musicals as *Peter Pan*, *Damn Yankees*, *Oliver!* and others. Interspersed among the film and stage assignments were many radio network programs such as the Lux Radio Theatre, CBS Playhouse, The Saint series and a great cluster of others including many for the BBC in England. When television first emerged, Mr. Price was there, appearing on the first video program to be televised nationally, following it over the years with an extraordinary number of appearances on dramatic, variety and entertainment programs of all kinds, for two of which he was the compère and host, "If These Walls Could Speak" and "Cooking Price-Wise." Another aspect of Mr. Price's career is the lecture stage and for some 15 years he has regularly criss-crossed America to appear in over 350 cities, towns and villages, speaking on such subjects as Modern Art, Primitive Art, The Letters of Van Gogh, Three American Voices (Walt Whitman, James Whistler and Tennessee Williams), The Enjoyment of Great Art and The Villain Still Pursues Me (A History of Villainy). With a number of major symphony orchestras, Mr. Price has been the narrator for such works as Copland's *A Lincoln Portrait*, *Peter and the Wolf*, *Oedipus Rex* and others, including Leonard Slatken's recent symphonic work *The Raven*, which was written for him. As an author, Mr. Price has enjoyed another series of successes, foremost of which is the perennially popular *A Treasury of Great Recipes*. He also wrote *I Like What I Know*, *Book of Joe* and *The Treasury of American Art*. Forthcoming next year will be a new book, *Man and the Monster Image*. He has also done a number of spoken word recordings including *The Poems of Shelley*, *Witchcraft-Magic*, *America the Beautiful*, and many works of Edgar Allan Poe. Mr. Price has also been very active in the propagation of the arts and was past chairman of the Indian Arts and Crafts Board for the U.S. Department of the Interior, a member of the Royal Society of Arts and a member of the Arts Council of UCLA. He has also been a member of the Fine Arts Committee for the White House, on the Board of Trustees of Scripps College,

and on the Board of Trustees of the Los Angeles County Museum of Art, and the Archives of American Art. Vincent Price is married to the highly regarded actress Coral Browne. He first met and acted with her during the filming of *Theatre of Blood* and afterwards they starred together on the London stage in Jean Anouilh's *Ardele*.

JOHN GAY (Author), who began his career as an actor, has written numerous motion picture scripts, including *Run Silent, Run Deep*, *The Courtship of Eddie's Father*, *No Way to Treat a Lady*, and *Separate Tables*. Other film credits include *Sometimes a Great Notion*, *Hennessey*, *A Matter of Time*, and *Soldier Blue*. For Universal Television Mr. Gay has written the pilots for "All My Darling Daughters" and "The Chadwicks," as well as "All My Darling Daughters Anniversary." His NBC scripts include "Red Badge of Courage," "Things in Their Season," "Kill Me If You Can," and an adaptation of "The Trial of George Armstrong Custer." Mr. Gay wrote "The Amazing Howard Hughes" for CBS and is working on Liv Ullman's "Changing" for ABC. New York's Chelsea Theatre Center did his play *Christophe* and last summer Oliver Hailey's Circle Theatre Group in Los Angeles staged his play *Summer Voices*. Mr. Gay lives in Pacific Palisades with his wife and three children and is currently adapting the best-selling book *Enola Gay* as a four-hour movie special for NBC and Messrs. Wise, Levy and Hardy, as well as adapting Victor Hugo's *Les Miserables*.

JOSEPH HARDY (Director), recipient of a Tony Award for his Broadway and London productions of *Child's Play*, directed *Play It Again, Sam*, also staged in London, for which he received a Tony nomination, *Streets of New York*, *Johnny No-Trump* and *What the Butler Saw*. Other Broadway directorial credits include *You're a Good Man, Charlie Brown*; *Children, Children*; *The Real Inspector Hound*; and *After Magritte*, which toured nationally, and *Night of the Iguana* starring Richard Chamberlain and Dorothy McGuire, originally an Ahmanson Production in Los Angeles. He has received the Drama Desk, Vernon Rice and Lola d'Annunzio awards. Also for Ahmanson Productions, Mr. Hardy directed *The*

Crucible with Charlton Heston, *The Time of the Cuckoo* with Jean Stapleton, and *Ring Round the Moon* with Michael York and Glynis Johns. For his production of *Cyrano de Bergerac* starring Richard Chamberlain, Mr. Hardy won the L.A. Drama Critics Award. He staged *Gigi*, *The Sound of Music*, and *The King and I* for the Los Angeles and San Francisco Civic Light Opera. Mr. Hardy has staged a number of television productions, including PBS' "Shadow of a Gunman," "Man of Destiny" with Stacy Keach and "The Lady's Not For Burning," with Richard Chamberlain. He directed "The Lily Tomlin Show" for CBS, the NBC/Palomar film of "The Silence," the ITC/NBC feature film of "Great Expectations" starring Michael York, Sarah Miles, James Mason, Robert Morley, Margaret Leighton, and Anthony Quayle, plus other productions for all three networks. Mr. Hardy has just completed serving as executive producer and director for the recent award winning series "James at Fifteen" and for the Hallmark Hall of Fame production of "Taxi" starring Martin Sheen and Eva Marie Saint. He recently finished directing Joyce Haber's best selling novel, *The Users*, for ABC-TV. Mr. Hardy is a partner in The Production Company in Los Angeles.

H. R. POINDEXTER (Setting and Lighting Designer) served as Technical Supervisor for Center Theatre Group at the Mark Taper Forum and also served in that capacity for CTG/Ahmanson. In 1971, he won Broadway's Tony Award for the lighting of *Story Theatre*, which premiered at the Taper. Also at the Taper, he designed the set for *Dont Bother Me, I Cant Cope*, and created the lighting for *Chemin de Fer*, *Godspell*, *The Hot I Baltimore*, *Metamorphoses*, for which he received his first Los Angeles Drama Critics Circle Award, *Too Much Johnson*, and *The Shadow Box*. Mr. Poindexter had designed the sets and/or lighting for 11 productions at the Ahmanson Theatre, among them: *Idiot's Delight*, the local and subsequent Broadway revival of *A Funny Thing Happened on the Way to the Forum*, *Richard II*, *The Crucible*, *A Streetcar Named Desire*, *Private Lives*, *Macbeth* and *Ring Round the Moon*. For his work on *Cyrano de Bergerac* at the Ahmanson, he was again honored by the Los Angeles Drama Critics Circle. Mr.

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Poindexter's Broadway credits also include *Clarence Darrow*, *The Belle of Amherst*, *Paul Robeson* and *An Evening with Richard Nixon*. He had been production supervisor and lighting designer for the American Ballet Theatre, the Martha Graham Company, the Dallas Civic Opera Company, and the Margo Jones Theatre. Recently, Mr. Poindexter designed the lighting for the Civic Light Opera's production of *Gone with the Wind*, and he also designed the lighting for Deborah Kerr in *The Day After the Fair* and for Ingrid Bergman in *The Constant Wife* at the Shubert Theatre.

BARRY ARNOLD (Lighting) designed the Broadway production of *Bubbling Brown Sugar*, the off-Broadway productions of Alan Schneider's *Waiting for Godot*, and *Godspell* at the Promenade Theatre. He designed *The All Night Strut* (at Ford's Theatre in Washington), *In Circles*, *To Be Young, Gifted and Black*, *Touch, Golden Bat* and for ABC-TV's *Wide World of Sports*, "Toller Cranston's Musical Experience on Ice Show." Mr. Arnold has also been active in the fields of music, films and industrial shows having designed for such artists as Pearl Bailey, the David Sanbourn Band, the James Cotton Band, Elephant's Memory, the film *Red Groom's Hippodrome Hardware* and the recent Coca-Cola Company industrial show. In Mexico City he did the revival of *West Side Story* and the Leslie Uggams revival last summer, and *Yatran*, an Ukrainian Folk Ballet from the USSR at the Radio City Music Hall. Mr. Arnold wrote, directed and produced *Monday, March 11*, a theatrical event at the Promenade Theatre in New York.

NOEL TAYLOR (Costume Designer) made his professional bow as an actor at the age of 15 in the Lunts' *Reunion in Vienna* and, four years later, appeared in his own play on Broadway, *Cross Ruff*. He was called in by Marc Chagall to paint the costumes for the ballet *Firebird*. Eva Le Gallienne saw his work and engaged him for her production of *Alice in Wonderland*. Since then, Mr. Taylor has stuck to the designing end of his career, which includes more than 50 Broadway plays, among them *Tea-house of the August Moon*, *Auntie Mame*, *Desire Under the Elms*, *Marathon '33*, *Strange Interlude*, *Night of*

the Iguana, and *Slapstick Tragedy*, for which he won the coveted Maharam Award for the best costumes of 1967. Since settling on the West Coast, he has created the costumes for seven CTG/Mark Taper Forum productions. For the CTG/Ahmanson, he costumed *A Funny Thing Happened on the Way to the Forum*, *The Crucible*, *The Norman Conquests*, and *Night of the Iguana*. For 15 years, his costumes were seen on television's "Hallmark Hall of Fame," and he received Emmy nominations for "Victoria Regina" and "The Magnificent Yankee." This past year, he designed *The Heiress* at the Westwood Playhouse as well as *The Magnificent Yankee* and *Winner Take All* at the Huntington Hartford Theatre. His most recent Broadway play was *Paul Robeson*. His motion picture credits include Rosalind Russell's last film, *Mrs. Polifax Spy*, and the forthcoming *An Enemy of the People* starring Steve McQueen and *FDR* starring Robert Vaughn.

ROGER BERLIND, FRANKLIN R. LEVY and MIKE WISE (Producers). A USC graduate, Mike Wise spent his post-college years in public relations before becoming one of Hollywood's finer literary agents. He served for eight years as the head of the literary department for Creative Management Associates (currently ICM) where he was responsible along with his colleagues for packaging some of the finer motion pictures of the last decade. Upon leaving ICM, Mr. Wise served as head of development and production for Norman Rosemont Enterprises. Mr. Wise was represented on Broadway last season as producer of *I Have A Dream*, which starred Billy Dee Williams as the Reverend Martin Luther King, Jr. Mr. Wise, his wife, Patricia, and their two daughters, Allison and Jennifer, currently reside in the San Fernando Valley.

Mr. Levy is a New Yorker who during his tenure as a Californian has performed as associate producer for a West Coast musical, as an agent for CMA (recently ICM) for four years, as an associate producer for Twentieth Century Fox and Norman Rosemont Enterprises (*A Tree Grows In Brooklyn*), and as a creative consultant to Tomorrow Entertainment. Over the last few years Mr. Levy has served as personal manager for such talents as Robert Fryer, Sarah Miles, Joseph

Hardy, Blake Edwards, Leslie Brice, Michael Murphy, and the Hudson Brothers. He acted as special consultant to managing director Robert Fryer in programming his first five seasons at the Los Angeles Ahmanson Theatre. Leaving management and totally moving into production, Mr. Levy packaged the film remake of "Great Expectations" (NBC), starring James Mason, Michael York, and Sarah Miles, and provided a similar function in addition to associate producing the recent film *Voyage of the Damned*. Messrs. Wise and Levy produced last season's Hallmark Hall of Fame production of "The Last Hurrah" and will begin preparation this spring on a Paramount/NBC production of the best selling *Enola Gay*. Partnered with Mr. Hardy in The Production Company, Messrs. Wise and Levy currently are developing projects for all three media. Included are dramatizations of Allen Drury's new novel *Capitol Hill*, Stephen King's *Night-shift*, *The Day America Died* (the story of the Crash of '29), *The Commercial* and *November, December*.

Mr. Berling wrote for and acted in Triangle Club productions, and directed and acted in Theatre Intime productions at Princeton University. Mr. Berling was a founding partner in an investment banking and brokerage firm which acquired Hayden Stone Inc., H. Hentz Inc., and Shearson Hammill and Co. and is now known as Shearson Hayden Stone. He served as Chairman of the Executive Committee, Chief Executive Officer, and Vice Chairman of the Board of that company. Mr. Berling's Broadway production credits include the Richard Rodgers-Sheldon Harnick musical *Rex* as well as last season's *Music Is*, written by George Abbott, Richard Adler and Will Holt. He was an associate producer of the Columbia Pictures release *Aaron Loves Angela*. Mr. Berling was co-producer of last season's Arnold Wesker play, *The Merchant*. He will be joining Messrs. Wise and Levy on several of their forthcoming ventures such as David Rintels' play *World War II*, directed by John Houseman; *In Love*, a new play looking at love through the ages by James Priceaux and directed by Joseph Hardy; and *Festival*, a new musical celebration of love which premiered in San Francisco this past April.

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A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

After several years of negotiations which began in 1973, the American Conservatory Theatre is set to play a two-week engagement in Tokyo June 30-July 9 under partial government sponsorship. The newly-formed Japan-United States Friendship Commission has awarded its first professional theatre tour grant of \$100,000 to the San Francisco-based repertory company, which is being matched by Asahi Shimbun of Tokyo, the leading Japanese newspaper.

Established by Congress in 1975, the Japan-U.S. Friendship Commission's stated purpose is to "aid education and culture at the highest level in order to enhance reciprocal people-to-people understanding and to support the close friendship and mutuality of interest between the United States and Japan." Members

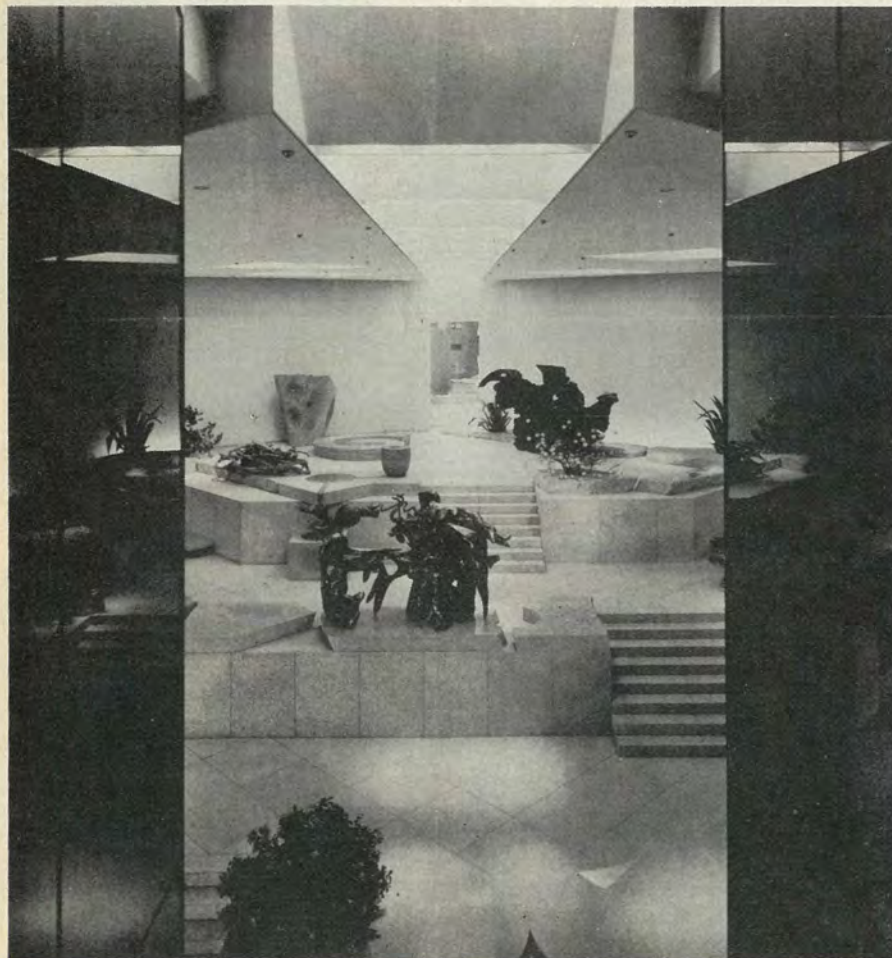
of the Japan-United States Friendship Commission include Senators Jacob K. Javits and Daniel K. Inouye.

Problems of play selection, due to language and traditional concepts, were resolved by mutual agreement and both repertory works will be simulcast during performance with each audience member receiving in advance a script printed in both languages. Tad Mosel's *All the Way Home*, currently in A.C.T.'s Geary Theatre repertory, is new to Japan but based on a strong family feeling of love and respect which is very familiar to Japanese audiences. Eugene O'Neill's *Ah, Wilderness!*, planned for the 1978-79 San Francisco season in addition to the Tokyo and Hawaii engagements, is a recognized classic in Japan.

The company's sixth annual



The Sogetsu Kaikan in downtown Tokyo, which houses the Sogetsu Kaikan Theatre



The lobby of the new Sogetsu Kaikan Theatre

Hawaii tour, scheduled for June 13-25, immediately precedes the Tokyo run and both will include the same plays. This year, the Friends of Leeward Theatre, who have sponsored the company's residency on the Pearl City campus of Leeward Community College since 1975, will be assisted by the Japanese Chamber of Commerce of Honolulu. The Chamber will aid the Friends in fundraising and in organizing training sessions in Japanese customs for A.C.T. during its Hawaii engagement.

Although A.C.T. has toured internationally in the past, this will be its first trip to the Orient and represents the first appearance in Japan of an American professional theatre company under government auspices. A.C.T. played to capacity audiences in three Soviet cities during four summer weeks of 1976 under the joint sponsorship of the U.S. Dept. of State and the U.S.S.R. Ministry of Culture.

A.C.T. will be the first professional theatre company to play the new Sogetsu Kaikan Theatre. The 520-seat house is located in downtown Tokyo and was designed by Japan's most prominent modern architect, Kenzo Tange, to celebrate the 50th anniversary of the Sogetsu Flower Arrangement School, the country's leading educational institution, which is also housed in the new structure.

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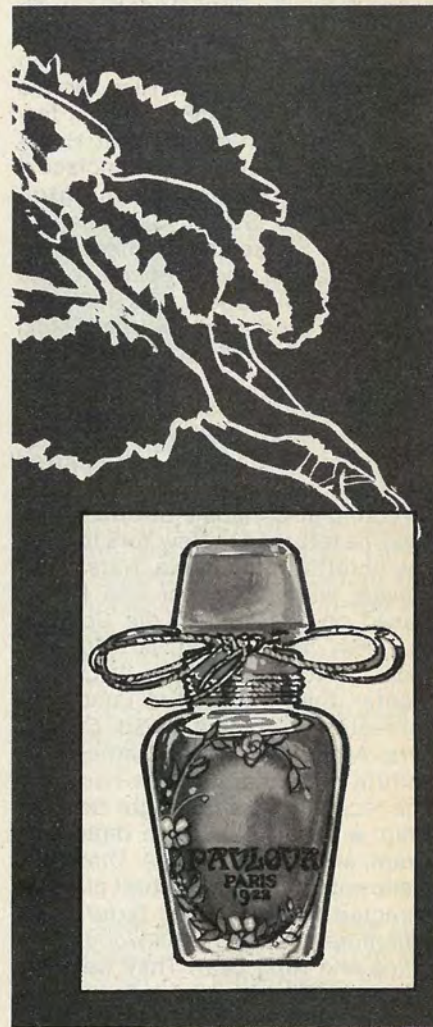


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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director)



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

JAMES B. MCKENZIE (Executive Producer)



has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a director of The League of Resident Theatres, the Council of Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres of North America. 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 Lament 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*.

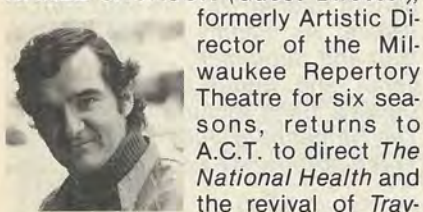
EDITH MARKSON (Development Director)



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.

NAGLE JACKSON (*Guest Director*),



formerly Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct *The National Health* and the revival of *Travesties*. As a resident director at A.C.T. from 1967 to 1970, he staged such works as *Little Murders*, *Room Service* and *Little Malcolm and His Struggle Against the Eunuchs*, returning in 1972 to direct *The Mystery Cycle*, which had originated in Milwaukee. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of *Volpone*, *Pericles* and *Richard II*. Jackson also frequently directs at the Pacific Conservatory of the Performing Arts in Santa Maria where he staged Clark Gresner's *The Utter Glory of Morrissey Hall*, later staging it at the McCarter Theatre in Princeton and the Annenberg Center in Philadelphia.

TOM MOORE (*Resident 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 Pfeiffer'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 A.C.T. 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 Superman*, *A Christmas Carol*, *The Bourgeois Gentleman* and was seen as Dr. Frankenstein in the Plays in Progress production of *Frankenstein*.

CANDACE BARRETT directs the



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

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

JOSEPH BIRD, now in his 8th season



with A.C.T., made his Broadway debut in *You Can't Take It With You* and appeared in 10 off-Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the APA-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

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



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

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

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

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

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

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

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

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

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

KATE FITZMAURICE, who joins the acting company this season, continues her second season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate



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

MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and co-director of the Black Actor's Workshop, is a graduate of the College of Fine Arts of Carnegie Mellon University, where he received a B.F.A. in Acting and also directed his first show, *Ain't Supposed to Die a Natural Death*, which moved to the Pittsburgh Playhouse. A recipient of the British 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.



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*.

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*.



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

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

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

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DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon.



Kern was First Narrator in Berlioz' *Beatrice and Benedict*, directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include *Desire Under the Elms*, *The Merry Wives of Windsor*, *Peer Gynt*, *The Taming of the Shrew*, *The Cherry Orchard*, *Cyrano de Bergerac*, *Street Scene*, *Jumpers*, *Othello*, *Equus*, *A Christmas Carol* and *The Bourgeois Gentleman*. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

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



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

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



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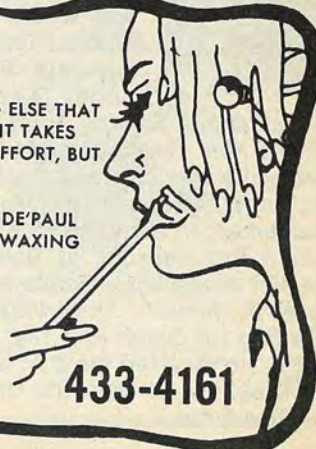
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ANNE LAWDER, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle 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-

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

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

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

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

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

Vanya. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare's *King Lear*, Dan Berri-gan 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 rep-ertory at the Wil- liamstown Theatre and the Oregon Shakespearean Festi- val in Ashland. In New York she has performed off- Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Rus- sian 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 Pur- chase, joins the company this sea- son after having ap- peared at the Dela- corte Theatre in Central Park, New York in *Measure for Measure* as Bar- nadine and in *Henry V* as Westmore- land. 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 com- pany after a two year absence dur- ing which he has played such roles as Andy in *The Star-Spangled Girl*, Clayton Stone in *The Mind with the Dirty Man*, Leandro in *Scapino* and worked in the Goodman production of *Kaspar* and Water Tower-Drury Lane's *The Best Man* that starred James Farentino. During A.C.T.'s 74- 75 season Randall played Richmond in *Richard III* as well as being in *Cyrano de Bergerac*, *The Taming of the Shrew* and *The Ruling Class*.

ROBERT SMITH, who joins the com- pany this season, has studied at the London Academy of Music and Dram- atic Art and at Northwestern Uni- versity where he ap- peared in *Romeo and Juliet*, *Man and Superman*, *The Importance of Being Earnest* and *Edward II*. Last summer he was seen at the Oregon Shakespearean Festi- val in *Antony and Cleopatra*, *Henry VI, Part II* and *A Moon for the Mis- begotten*.

JILL TANNER, a veteran performer with many regional theatres through- out the country, most recently ap- peared in *A Flea In Her Ear* at the Hart- ford Stage Compa- ny. She is currently in her third season as a regular on the PBS poetry series *Anyone For Tenny- son*, and studied at the Royal Acad- emy of Dramatic Arts in London. Tan- ner made her Broadway debut as a featured performer in the comedy, *No Sex Please, We're British*, and later appeared in Broadway's *My Fat Friend*. Last summer she appeared at PCPA in *The Utter Glory of Morrissey Hall*, *Ah Wilderness!* and *The Mad- woman of Chaillot*.

SYDNEY WALKER, a veteran of 32 years of stage, film and television work, has been seen on off-Broadway in nu- merous roles. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Rep- ertory Theatre of Lincoln Center in 12. Walker's Broadway credits in- clude 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 Enter- tainment)*, *Peer Gynt*, *Othello*, *Knock Knock* and *Travesties*.

MARRIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 produc- tions including *The Tender Trap* on Broadway with Rob- ert Preston and opposite Sid Caesar in *Plaza Suite* at Drury Lane Play- house. Winner of two Chicago Jeffer- son Awards in 1973, for her work in

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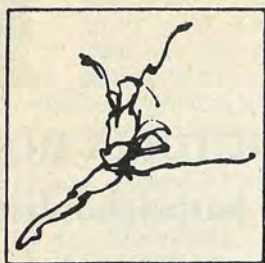
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The *HOT L BALTIMORE* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* for fourteen months at the On Broadway Theatre. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. She 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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Oscar Wilde, a study in concentration, by William Speed, 1888.

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What would happen, I thought, if one took this great artist, this supreme conversationalist and thrust him upon the stage of a concert hall in Paris to give a lecture in the last year of his life? That was my premise. And the more I thought about it and the more I worked to achieve it, the more Wilde seemed to step forward to guide me with all the writings of his lifetime. And the observations of his contemporaries. Of course, Oscar Wilde never gave a lecture in Paris the last year of his life but he might well have done so and I would

like to think it could have taken the form and substance of *Diversions & Delights*. What a great treasury to draw upon. Plays, poems, novels, stories, essays...all the various ways he took to express his genius.

In the year 1894, Wilde's private life became public in a celebrated and notorious trial in a London courtroom. Found guilty of a homosexual relationship with Lord Alfred Douglas, he was sentenced to two years in prison under the most horrible conditions imaginable. That a supremely sensitive man such as Wilde lived through the experience is certainly a tribute to his indomitable spirit. That spirit carried him almost to the end of his days.

The master of the English language became a figure of tragedy. How did he accept it? How did he live with it the last five years of his life and what were his thoughts the last year in Paris? To read Wilde of *Reading Gaol* and *De Profundis* is to approach an understanding. I've tried to portray him here in the light of his

own feelings at that time. Indeed, it's this element of self-revelation, I think, that makes this a "play" and not simply a lecture.

The cast was Victorian England who made Wilde what he was and then proceeded to destroy him for having done so. Eventually, they succeeded. His health ruined by prison life, he was never to regain it again.

Oscar Wilde in 1900 (a few months after this "imaginary lecture") was operated on the ear that he had injured in prison. The doctor gave very little hope for recovery and Oscar said he had no way to repay them for their services other than to die. He did die...receiving extreme unction. A last minute convert to Catholicism.

The cause of his death was a complication of a middle-ear disease. He was forty-six years old. His body is buried in Pere Lachaise with a monument of an Epstein sphinx.

—John Gay



Oscar Wilde in 1876 at Oxford.



Caricaturist's version of imaginary interview between Oscar Wilde and the Lord Chamberlain, who refused on religious grounds to grant a license for the stage performance of *Salome*.

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A.C.T. 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.

ELIZABETH COVEY (*Costume Designer*), a native of England, came to this country in 1967 as resident designer for the Meadow Brook Theatre in Michigan and has since designed for the Old Globe Shakespeare Festival in San Diego, the McCarter Theatre in New Jersey, the Milwaukee Repertory Theatre, the Cincinnati Playhouse and the Indiana Repertory Theatre. Currently resident designer at the Juilliard School, she returns to A.C.T. to design costumes for *The National Health*. Her past productions here include *The Tavern*, *The Time of Your Life* and *Little Malcolm*.

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, Knock Knock and *Travesties*. In New York he was associate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent seven seasons with P.C.P.A. in Santa Maria and designed 13 productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (*Costume Designer*), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the NYC and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including *Hamlet*, *The 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.

CHRISTOPHER M. IDOINE (*Scenic Designer*) comes to A.C.T. from the Milwaukee Repertory Theatre where he was resident scenic and lighting designer for the past seven seasons. Idoine has designed sets and/or lighting for major productions at Cafe La Mama, the Cambridge Dance Theatre, Brandeis University,

the Ohio Valley Summer Theatre, Ohio University, the Academy Festival Theatre, Milwaukee's Summerfest and the Milwaukee Symphony Orchestra. His most recent credits include scenery for *Ah, Wilderness!* (directed by Allen Fletcher) at P.C.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre's *Mad Oscar*. He is a graduate of Brandeis University.

JOHN JENSEN (*Scenic Designer*) is represented for a fourth season at A.C.T. with the current revival of *Travesties*, having designed *This Is (An Entertainment)*, *Street Scene* and *The Ruling Class* in past years. He created scenery and costumes for *The Cherry Orchard* at The Center Stage Theatre in Baltimore, *Uncle Vanya* at the New Pittsburgh Theatre, *Richard III* at Chicago's Goodman Theatre, *The Rise and Fall of the City of Mahoganny* at the Minnesota Opera Company and scenery for *The Millionaire* at the Shaw Festival in Canada.

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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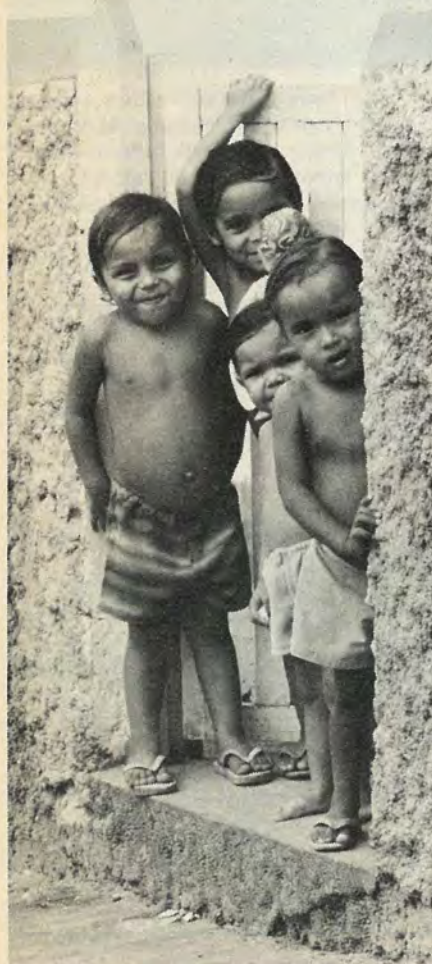
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JULY AT A.C.T.'S GEARY THEATRE

The San Francisco Ballet returns to A.C.T.'s Geary Theatre for its second three-week Geary Summer Season. This year, in addition to works from the 1978 repertory, the Summer Season features the first SFB Geary summer world premiere, Jerome Weiss' *Orpheus*, a dramatic ballet for four dancers, set to Alan Hovhaness' "Meditation on Orpheus."

Also highlighting the summer season will be revivals of two works by Lew Christensen: *Con Amore* and *Jinx*. *Con Amore*, originally produced in 1953, is a story of love triumphant. *Jinx*, originally produced in 1942, demonstrates the fatal power of superstition when a troupe of circus performers turn on the love-sick juggler, the "jinx," blaming him for a series of minor accidents.

The San Francisco Ballet will be at A.C.T.'s Geary Theatre July 13-30, with five performances each of three programs—on Thursday, Friday and Saturday evenings at 8:30 PM and Sundays at 2:30 and 8 PM. Complete information on the programs and performance dates can be obtained by calling the A.C.T. Box Office at (415) 673-6440.

Gary Wahl in Jerome Weiss' *Peter and the Wolf*



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Leave Her to Heaven (U.S. 1945)
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The Fly (U.S. 1958)
House on Haunted Hill (U.S. 1959)
The Big Circus (U.S. 1959)
The Bat (U.S. 1959)
Return of the Fly (U.S. 1959)
The Tinger (U.S. 1960)
House of Usher (U.S. 1960; Great Britain: *Fall of the House of Usher*)
Master of the World (U.S. 1961)
The Pit and the Pendulum (U.S. 1961)
Nefertite, Regina Del Nilo (Italy 1961; U.S.: *Queen of the Nile*)
Gordon, Il Pirata Nero (Italy 1961; U.S.: *The Black Buccaneer or The Rage of the Buccaneer*)
L'Ultimo Uomo Della Terra (Italy 1961; U.S.: *The Last Man on Earth*)
Naked Terror (U.S. 1961)
Confessions of an Opium Eater (U.S. 1961; Great Britain: *Evils of Chinatown*)
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Das Haus Der Tausend Freuden (Germany/Spain 1967; U.S./Great Britain: *House of a 1000 Dolls*)
The Jackals (U.S. 1967)
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More Dead Than Alive (U.S. 1968)
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The Oblong Box (Great Britain 1969)
Scream and Scream Again (Great Britain 1970)
Cry of the Banshee (Great Britain 1970)
The Abominable Dr. Phibes (Great Britain 1971)
Dr. Phibes Rides Again (Great Britain 1971)
Theatre of Blood (Great Britain 1972)
Madhouse (Great Britain 1973; formerly *The Revenge of Dr. Death*)
The Amazing Nasraddin (Great Britain 1974)
Percy's Progress (Great Britain 1974)

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Mrs. Fezziwig in *A Christmas Carol* (left) and Calphurnia in *Julius Caesar*



Mrs. Piggott-Jones in *The Ruling Class* (left), and An Elderly Principessa in *This Is (An Entertainment)*



Lady Catherine Champion-Cheney in *The Circle*

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William Ball, *Acting*
Eugene Barcone, *Project Director*
Raye Birk, *Comedy, Project Director*
Stewart Brady, *Singing*
Bonita Bradley, *Yoga*
Joy Carlin, *Acting, Project Director*

Penelope Court, *Voice*
Daniel Davis, *Project Director*
Peter Donat, *Project Director*
Sabin Epstein, *Activation, Project Director*
Dolores Ferraro, *Acting, Project Director*
Kate Fitzmaurice, *Voice*
Allen Fletcher, *Acting, Project Director*
David Hammond, *Acting, Project Director*
Edward Hastings, *Acting, Project Director*
Lawrence Hecht, *Acting, Project Director*
Elizabeth Huddle, *Project Director*
Ted Kazanoff, *Guest Instructor in Acting*
Daniel Kern, *Project Director*
Derf La Chapelle, *Ballet*
Anne Lawder, *Phonetics, Ear Training*

Cecil MacKinnon, *Working Theatre Techniques*
Yat Malmgren, *Yat-Action*
Fae McNally, *Music Theory*
Frank Ottiwell, *Alexander, Feldenkreis*
John Pasqualetti, *Dance*
Ray Reinhardt, *Acting*
Betty Mae Russell, *Tap*
Douglas Russell, *History, Period & Style*
Paul Shenar, *Scansion*
Edith Skinner, *Guest Instructor in Speech*
Cissy Sturm, *Tap*
Sydney Walker, *Project Director*
J. Steven White, *Fencing, Combat*
Paul Willis, *Make-up*

Michael Winters, *Project Director*

CONSERVATORY MUSICIANS

Cherry Chaoleran
Fae McNally
John Olson
Harold Zollman

YOUNG CONSERVATORY

Candace Barrett, *Directress*
Barbara Abbate, *Teacher*
Gale Bradley, *Teacher*
Lura Dolas, *Teacher*
Dennis Howes, *Designer, Technical Director*

production

Benjamin Moore, *Production Manager*
Kendall Tieck, *Assistant Production Manager*
Mary Garrett, *Production Coordinator*
Cornelia Twitchell, *Scheduler*
Richard Bloom, *Production Assistant*
Laurence Feldman, *Playroom Manager*

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

DESIGNERS

Robert Blackman, *Scenery and Costumes*
John Conklin, *Costumes*
Elizabeth Covey, *Costumes*
F. Mitchell Dana, *Lighting*
Richard Devin, *Repertory Lighting*
Cathy Edwards, *Costumes*
Dirk Epperson, *Lighting*
Robert Fletcher, *Costumes*
Ralph Funicello, *Scenery*
Jeremy Hamm, *Scenic Design Intern*
Speed Hopkins, *Design Assistant*
Christopher Idoine, *Scenery*
John Jensen, *Scenery*
Tim Lannan, *Sound Assistant*
Michael Miller, *Scenery Design Intern*

MUSIC

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

STAGE MANAGEMENT

James Haire, *Production Stage Manager*
James L. Burke
Raymond Stephen Gin
Michel Choban
Suzanne Fry
Mark Sawyer-Daily, *Intern*
Katharine Stewart, *Intern*

SCENE SHOP

Dwight Williams, *Shop Foreman*
Randall Reid, *Assistant Foreman*
Dale Haugo, *Scenic Artist*

PROPERTIES

Glenn Lloyd, *Property Director*
Frank Molina, *Artisan*
Chuck Olsen, *Assistant Property Director*
Patricia Shih, *Artisan*
Michelle Souza, *Buyer*

COSTUMES AND WIGS

Gerri Abraham, *Buyer*
Sharyn Pierce, *Intern*
Fred Mijnek, *Tailor*
Kathleen Rosen, *Seamstress*
Laurie Saunders, *Finisher*
Elaine Saussotte, *Assistant Cutter*
Nancy Servin, *Assistant Tailor*
Sonia Tchakedjian, *Seamstress Supervisor*
Walter Watson, *Costumer*
Sally Weaver, *Intern*
Erica Young, *Supervisor*
Rick Echols, *Wigmaster*
Jenny Zielon, *Wig Assistant*

WARDROBE

Cathy Edwards, *Wardrobe Coordinator*
Deborah Capen, *Wardrobe Assistant*

Anne Polland, *Repertory Supervisor*
Barbara Kassal, *Assistant Supervisor*
Don Long-Hurst, *Assistant Supervisor*
Lucille Burke, *Paula Gerhardt*
Shelly Rideout, *Karrin Kain*
Debby Gould, *Dressers*

GEARY THEATRE: Backstage

George Mauricio, *Master Carpenter*
Steve Cardellini, *Property Master*
William Freeman, *Master Electrician*
Jim Dickson, *Assistant Electrician*
Gary Brickley, *Assistant Carpenter*
Bill Beck, *Assistant Properties*
Harold Cole, *Flyman*
Thomas Edwards, *Stage Engineer*
Jim Wise, *Sound Technician*
Maurice Beesley, *Assistant Electrician*
Jim Kershaw, *Stage Doorman*

MARINES' MEMORIAL THEATRE

Earl Annecston, *House Electrician*
Danny Anderson, *Doorman*

administration

Stewart E. Slater, *Administrative Director*
Dennis Powers, *Assistant to the General Director*
Susan D. Clines, *Special Projects Director*
Pamela Decker, *Business Manager*
Cheryl Kuhn, *Bookkeeper*
Jack Tamborelle, *Associate Manager*
Neil Boehner, *Facilities Manager*
Linda Ford, *Administrative Coordinator*
Beulah Steen, *Carol Bateson, Receptionists*
Timothy R. Cole, *Administrative Assistant*

PUBLIC RELATIONS STAFF

Cheryle Elliott, *Press and Public Relations Director*
Jim Kerber, *Press Representative*
Joan Olson, *Administrative Assistant*
Richard D. Carreon, *Office Manager*
Linda E. Graham, *Group and Student Sales Representative*
Bonnie Mirrer, *Communications Coordinator*
Lynn Butler, *Typist*
Greg Preston, *Jim Bernardi, Communications*
Susan Dennis, *Intern*

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Floyd Carter, *Graphic Designer*
Stephan Martin, *Advertising and Print Production Manager*
Bonnie Mirrer, *Mailing List Coordinator*
Damon Bassey, *Artist*

FRIENDS OF A.C.T.

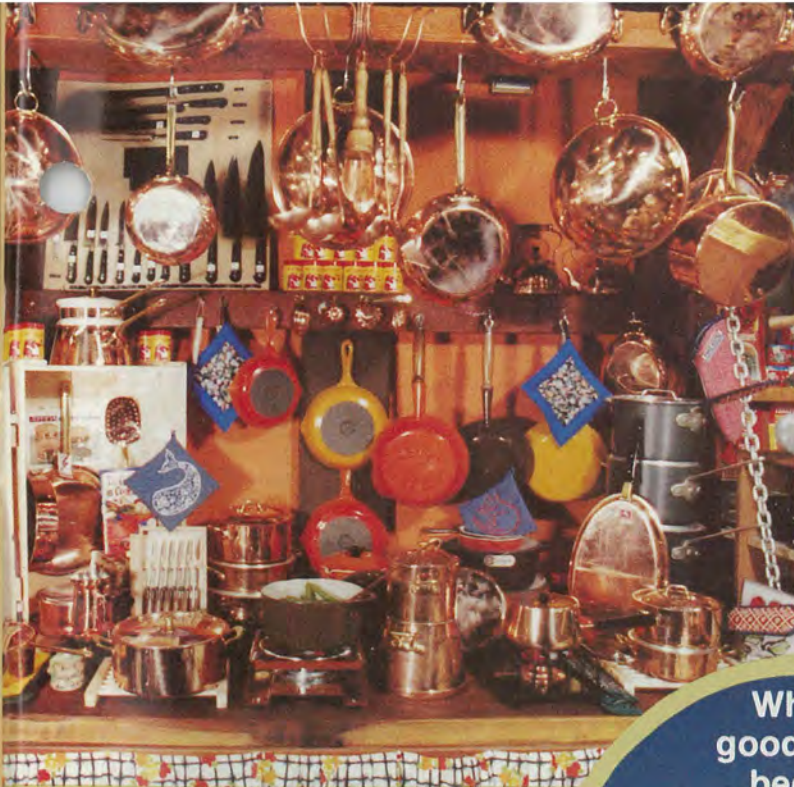
Betty Wallerstein, *President*
Sally Kahn, *Coordinator*

BOX OFFICE STAFF

Dianne Prichard, *Manager*
Nancy Soldevila, *Assistant Manager*
Robert Gunderson
Meg Holzhauser
William Koehler
Michael Pulizzano
Mary Searle
Lyle Snow
SUBSCRIPTIONS
Jane McGowan, *Manager*
Blair Conklin
Jennifer Watson
Jim Peters

GEARY THEATRE: Front of House

Jack Tamborelle, *Associate Manager*
Fred Geick, *Doorman*
Michael Burnor, *Doorman*
Danny Anderson
Martha Brown
Douglas Capozzalo
Garret Charm
Robert Givich
Lee Goncharoff
Dina Janis
Kevin Maloney
Karen Marshall
Evelyn Ramos
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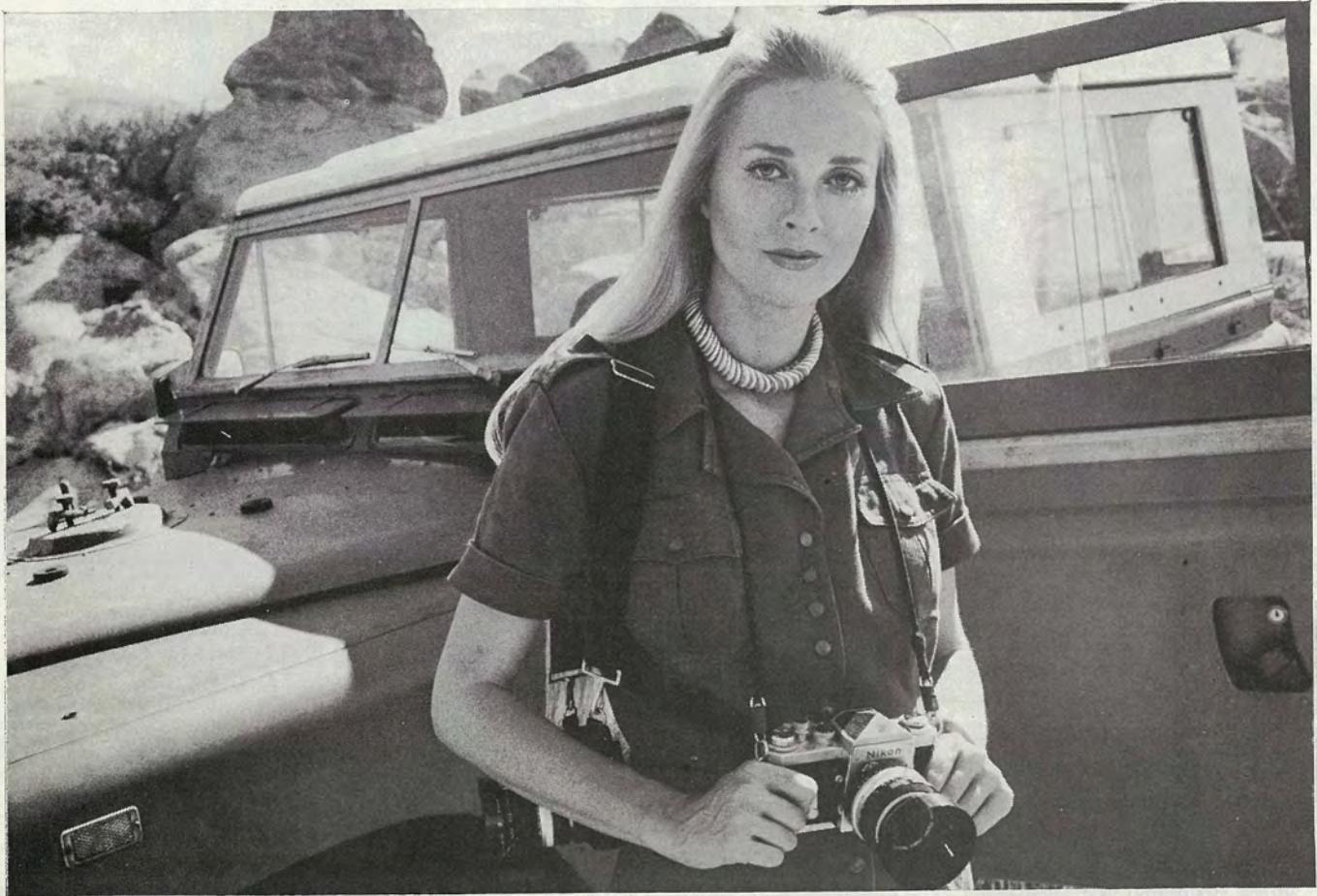
216 Town & Country Village
(415) 388-5341
222 Hillsdale Mall
San Mateo (415) 574-0746



Photos by John Rudolph

DEWAR'S PROFILES

(Pronounced Do-ers "White Label")



BLENDED SCOTCH WHISKY • 86.8 PROOF • © SCHENLEY IMPORTS CO., N.Y., N.Y.

SUE HOULE

HOME: Los Angeles, California

AGE: 36

PROFESSION: Photographer

HOBBIES: Archaeology, anthropology.

MOST MEMORABLE BOOK: "Mirrors, Messages, Manifestations" by Minor White

LATEST ACCOMPLISHMENT: Exhibited "New Guinea Notebook," a photographic analysis of a Stone Age culture struggling for survival in a world of advanced technology.

QUOTE: "The problem of survival for tribal groups and their cultures is a serious moral challenge to us all. We must help them avoid being needlessly absorbed by more progressive societies."

PROFILE: Intelligent and determined. Shows a concern for the rights of all people through her selfless work with tribal groups.

HER SCOTCH: Dewar's "White Label"

