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ON THE COVER: Diane Sawyer and Michael Winters in The National health

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Volvo. A car you can believe in.
Factually, Vladimir Ilyich Lenin, James Joyce and the Dadaist Tristan Tzara did live coincidentally in Zurich around 1917. They never met all, although several historians indicate that Lenin knew other Dadaists and possibly once met Joyce. This notion, however, in Tom Stoppard’s formulation, that such exponents of revolution, art, and “anti-art” could have rubbed shoulders provides a starting point of inquiry for Travesties, as it is told by Stoppard’s narrator, Henry Carr, a minor British diplomat at the time.

Carr, we soon find, only knew these people, if at all, in a second-hand way.

Now, years later, grown silly and seedy, Carr scuffles about his flat in a heavy decrepitude, still draped sloppily at the waist, a battered hat pulled down over his brow, sucking at cigarette after cigarette. His lazy mind can’t hold more than two thoughts at a time and he continually talks out loud to himself. He’s trying to find a place for himself in the chronicle of events when Lenin planned the revolution, Joyce wrote Ulysses and the Dadaists set off to find modern art.

That he had in the middle of it and missed it completely perfectly true of probably 95% of the people living at that time. Like Lenin’s other famous minor functionaries, Rosenzweig and Gudelsteen, Carr is the common man observing uncommon events, tangently involved in them, helpless to either understand or really participate in them.

“Your plays tend to be ‘about’ solipsism: the feeling that one is the center of things, that self-knowledge is the only knowledge,” Stoppard comments. “It takes an enormous effort of will to extricate oneself from one’s own situation and see it whole, for what it is.”

“Travesties asks,” Stoppard says, “whether the words ‘revolutionary’ and ‘artist’ are capable of being synonymous, or whether they are mutually exclusive or something in between.” In any case, he concludes, whether an artist has to justify himself in political terms at all.

Lenin wrote an essay: “Literature must be partisan, and under party control.” He says in Stoppard’s caustic spoof of the Communist rationale for censorship. Shutting down evangelism and brow-beating, he says (as did the real Lenin), “Beethoven’s music makes me want to say nice stupid things and put the heads of those people who white lying in this viva hell can create such beauty. Nowadays… we’ve got to HIT heads. Hit them without mercy.”

Tzara’s rhetoric is similar. “It’s too late for genres,” he shouts to Joyce: “Now we need vandals and exterminators.” He symbolizes a kind of purging, presaging the whole revolt of non-establishmentarian art. He wants to wipe away the illusion of usefulness: Art is whatever it says it is, a glory of irrelevance.

Raye Brit as: Henry Carr

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Our movement is contained within a larger one that carries us along as inexorably as the wind and current.

— Tom Stoppard

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"My plays tend to be about 'solipsism': the feeling that one is the center of things, that self-knowledge is the only knowledge," Stoppard comments. "It takes an enormous effort of will to extract oneself from one's own situation and see it whole, for what it is." "Travesties asks," Stoppard says, "whether the words 'revolutionary' and 'artist' are capable of being synonymous, or whether they are mutually exclusive or something in between. And, furthermore, whether an artist has to justify himself in political terms at all.

Lenin wanted art. "Literature must be partisan, and under party control," he says in Stoppard's caustic spoof of the Communist rationale for censorship. "Shutting down evangelism and brow-beating, he says as did the real Lenin." "Beethoven's music makes me want to say nice stupid things and put the heads of those people who talk to me in this villa hell can create such beauty. Nowadays... we've got to HIT heads. Hit them without mercy."

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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

TRAVESTIES

(1979)

by TOM STOPPARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCON
Scenery by JOHN JENSEN
Costumes by ROBERT MORGAN
Lighting by DIRK EPPELSCHER
Music by LARRY DELINGER
Sound by BARTHOLOMEO RAGO
Choreography by TONY YEAGUE

the cast

Henry Carr
Tristan Tzara
James Joyce
Lenin
Benett
Gwendolen
Cecily
Nadja

RAYE BIRK
JAMES R. WINKER
SYDNEY WALKER
MICHAEL WINTERS
JOSEPH BIRD
SUSAN E. PELLEGRINO
BARBARA DIRICKSON
FRANCESCHELLE STEWART DORN

The play is set in Zurich: most of the action takes place within Carr’s memory, which goes back to the period of the First World War.

There will be one 13-minute intermission.

understudies

Henry Carr—Wayne Alexander, Tristan Tzara—David HUDSON, James Joyce—Bruce WILLIAMS,
Lenin—Lawrence REICH, Benett—Benson GUILLORY, Gwendolen—Diana SABING,
Cecily—Nelis HAILEY DAVIS, Nadja—Deborah Y. MITCHELL

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A NOTE ON 'HOTEL PARADISO'

Georges Feydeau was France’s leading writer of popular farces at the turn of the century. Early in his career he developed a winning formula for comedy which he used over and over again in more than two dozen smash hits. Audiences adored the plays but scholars dismissed Feydeau as insignificant. It was not until the 1960s, when the prestigious Comédie-Française began including his works in their repertoire, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

A Feydeau farce is constructed as intricately as a 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 pace, always managing to stay one boat 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. repertoire, joining A Fisa in Her Ear, directed by Gower Champion, which opened the 1968-1969 season. A.C.T.’s production of A Fisa in Her Ear later played a limited engagement on Broadway in 1969.

—Margaret Opalski

THE AMERICAN CONSERVATORY THEATRE PRESENTS

HOTEL PARADISO

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

Coi MICHAEL WINTERS

Maxime MARK MURPHEY

Victor DIANE SALINGER

Marin SYDNEY WALKER

1st Porter PETER DAVIES

2nd Porter RANDY HOLLAND

3rd Porter ALEXANDER NIBLEY

4th Porter TIM MONTGOMERY

Papquette BONNIE CARPENTER

Marguerite SIG BRITT COX

Violette CLARICE CONTENT

Perverche SANDRA BELLEVEU

Anielle 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, MICHAEL O’GUINN, DONNA SNOW, WENDY WOOLERY

Hotel Guests

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

Anielle—Pouncey Court

Marcelle—Kate FILZMURRISON

Anielle—Jill TANNER

Coi—Randall Smith

Maxime—Randy Holland

Bonnie—Mark MURPHEY

Perverche—Brendan O’GUINN

Police Inspector—Tim MONTGOMERY

Policemen—Randy HOLLAND, ALEXANDER NIBLEY

Stage Manager: JAMES L. BURKE
A NOT 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 1980s, when the prestigious Comédie-Française began including his works in their repertoire, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

A Feydeau farce is constructed as intricately as a 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 pace, always managing to stay one boat 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 1884 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. repertoire, 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 Opsahl

THE AMERICAN CONSERVATORY THEATER

HOTEL PARADISO
(HUMORELLA)

by GEORGES FEYDEAU and MAURICE DESVALLIERES

English Translation by PETER GLENVILLE

Directed by TOM MOORE

Associate Director: DOLORES FERRARIO
Scenery by RICHARD SEGER
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN
Music by LARRY DELINGER

Sound by BARTCHLOMOE RAGO

THE CAST

Boniface: RAYE BIRK
Angelique: JILL TANNER
Marcelle: ELIZABETH HUDDLE
C diplomat: MICHAEL WINTERS
Maxime: MARK MURPHEY
Vicomte: DIANE SALINGER
Martin: SYDNEY WALKER
1st Porter: PETER DAVIES
2nd Porter: RANDY HOLLAND
3rd Porter: ALEXANDER NIBLEY
4th Porter: TIM MONTGOMERY
Paiquette: BONNIE CARPENTER
Marguerite: SIG BRITT COX
Violette: CLAIRE CONTENT
Perenche: SANDRA BELLEVEU
Anneliese: WILLIAM MCKEREGHAN
Georges: BRUCE WILLIAMS
A Lady: HEIDI HELEN DAVIS
A Duke: PETER DAVIES
Fundisha: BENNET GUILLORY

POLICE INSPECTOR

Gerald Lancaster

Policemen

I Peter Davies, Randy Holland,
I Tim Montgomery, Alexander Nibley
I Michael O’Guin, Donna Snow,
I Wendy Woolery

Hotel Guests

Period: 1910

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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—Suzannah
Marcelle—Kathleen Pilkington

Stage Manager: JAMES L. BURKE

KFOG 104.5 fm

VINTAGE FOG

It's always a good year.
Festival: A Magical Musical Celebration of Love

Festival: a musical celebration of love, is a new family entertainment which is making its world premiere debut at A.C.T.'s Marines Memorial Theatre. The high-spirited, light-hearted show blends fairy tale fantasy, hair-raising adventures, magical happenings and a melodic, folk-rock score with elements of contemporary humor and satire. The result is a very special theatre experience which leaves audiences of all ages in a thoroughly positive frame of mind.

Festival is based on the thirteenth century story, "Aucassin and Nicolette," now considered to be one of the finest works of Medieval literature. Many believe that Shakespeare used it as a source for his pastoral comedies, as well as for parts of Romeo and Juliet. "Aucassin and Nicolette" may also have influenced Voltaire's Candide and Fielding's Tom Jones and Joseph Andrews.

"Aucassin and Nicolette" is a charmer, a tale written in alternating sections of spoken prose and musical verses which were chanted or sung. Following in this tradition, the story of Festival is told through a combination of spoken dialogue and songs, both of which advance the fast-paced plot. A Troubadour (Gregory Harrison) serves as singing narrator (as in the original) while playing catalyst and foil.

Aucassin (Bill Hutton) and Nicolette (Lois Young) are star-crossed lovers, he is the son of a French count and she the god-daughter of the count's greatest rival. The young people hope to marry but instead are separated by parental disapproval, war, acts of treachery, shipwreck and prisons. Never losing faith in their love, the two overcome all obstacles and share their happy ending with the audience.

Six other performers (Tim Bow- man, Pamela Cordova, Leslie Easterbrook, Kenneth Henley, Randall Alan Martin and Roxann Park) are variously transformed into shepherds, kings, queens and pirates through the magic of stagecraft (Russell Pyle is production and lighting designer) and imaginative costume (by Madeline Ann Granato).

Jack Rowe and Michael Shawn are directing Festival, with the latter also serving as choreographer. A.C.T. is presenting the San Francisco engagement of the Roger Berling, Franklin R. Levy and Mike Wise production, in association with Kip Richard Kronen. The show will play the Huntington Hartford Theatre in Los Angeles after it's limited run here.

For a magical musical theatre experience, take a chance on enchantment—come fantasize with Festival!

TO THE AUDIENCE

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

Please—while in the auditorium:

Observe the "NO SMOKING" regulations; do not use cameras or tape recorders, but carry in refreshments.

Please note the NEAREST EXIT! In emergency, WALK, do not run, to the exits. (City of Mayor and city's Board of Supervisors.)

For your convenience: DOCTORS may leave theater and return after 20 minutes. Call 929-9003 or ask in refreshment area.

Credits: WILLIAM GANSLE, DENNIS ANDERSON AND HANK KRANZLER FOR A.C.T. PHOTOGRAPIH

SPECIAL THANKS TO Herbert's Furs, 275 Geary, for furs for Noted Parallels; Eleanor and Ralph Coffman for the use of their kitchen for location shooting of publicity photographs of Absurd Person Singular.

San Francisco 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 (VA-Chancellor Emeritus, Public Program), 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 5 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 30 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For information regarding reservations at the Marines', phone (415) 673-6443; for additional information call 929-9003.

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.

We are the "Mercedes-Benz" of Mercedes-Benz dealers.

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See why we're considered the "Mercedes-Benz" of Mercedes-Benz dealers. Bay Area Mercedes owners won't settle for less. And neither should you.

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3953 Broadway Oakland 931-6009

Exclusive concessionaire for Mercedes-Benz automobiles.
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"Aucassin and Nicolette" is a chamber opera, a tale written in alternating sections of spoken prose and musical verses which were chanted or sung. Following in this tradition, the story of Festival is told through a combination of spoken dialogue and songs, both of which advance the fast-paced plot. A Troubadour (Gregory Harrison) serves as singing narrator (as in the original) while playing catalyst and foil.

Aucassin (Bill Hutton) and Nicolette (Lois Young) are star-crossed lovers, he is the son of a French count and she the god-daughter of the count's greatest rival. The young people hope to marry but instead are separated by parental disapproval, wars, acts of treachery, shipwrecks and pirates. Never losing faith in their love, the two overcome all obstacles and share their happy ending with the audience.

Six other performers (Tim Bowman, Pamela Cordova, Leslie Easterbrook, Kenneth Hurley, Randal Alan Martin, and Ross Alan Parkin) are variously transformed into shepherds, kings, queens and pirates through the magic of stagecraft (Russell Pyle is production and lighting designer) and imaginative costuming (by Madeline Ann Granato).

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TO THE AUDIENCE

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Credits: WILLIAM GANSLEN, DENNIS ANDERSON and HANK KRAZEL for A.C.T. PHOTOGRAPHY. SPECIAL THANKS to Herbert’s fur, Hill Silver for fur coats and fashion men; HUGO GARBER, Miriam Pearlman, and Cari-Ann Garber for their help with kitchen and office facilities for Advanced Person Singer, 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 Health); and members of the Board of Directors (Hospitals and Clinics), Marjorie Huber (Director of Nursing Administration) and Janet Norton (Assistant to the Director of News Services/Publications).

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Exclusive concessionaire for Mercedes-Benz automobiles.
ESSENTIALLY SAN FRANCISCO

ACT'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 "Walkdown Curtain Call," the spectacular season finale that unites the entire A.C.T. company in a dazzling farewell to all the pleasures of the season's repertory. At this writing, seats are still available for this 8:30 p.m. performance.

Geary Theatre Backstage Tour

If you're a member of the California Association for A.C.T., A.C.T.'s annual Backstage Tour of the Geary Theatre is a special event you won't want to miss. (If you're not a member, you can sign up at the door that day.) This year's behind-the-scenes visit to the historic and magical area where illusion is created will be held on Sunday, May 15, from 12 noon until 5 p.m. Costumers, designers, wigmakers, stage technicians, staff, and crew will host this unique tour presenting displays and demonstrations.

The Friends of A.C.T., with the C.A.A.T.C., are again jointly sponsoring the Backstage Tour, in cooperation with A.C.T.'s Production Department.

The TransACTion

Would you like to entertain your dinner guests in a chic French bistro decorated with the titles of all the A.C.T. repertory productions done to date? Or do you prefer a sleek, space-age setting carrying a smart A.C.T. canvas tote bag? Do your exercises in an A.C.T. t-shirt? How about a brass belt buckle, special edition napkin or a paperback copy of the next A.C.T. play you are seeing? All of these items are now available in the new Friends of A.C.T. gift shop, The TransACTion, located in the Geary lobby, staffed entirely by volunteers and open one hour prior to curtain time and during the first intermission 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.'s Mailing List Coordinator, 326 of 450 Geary St., San Francisco 94102.

Don't Throw Away an Unused Ticket!

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

'SANDY' WHEELER: STAGE DOORMAN PAR EXCELLENCE

Sanford (Sandy) Wheeler, Doorman for A.C.T. at the Marines' Memorial Theatre for the past nine years, retired from his post at age 75 on April 14, much to the dismay of patrons and company members alike who have found his cheery greetings and invaluable help imperative to the successful operation of the company's second theatre.

The large, brawny man with a friendly personality is remembered by ushers and audiences for the efficiency in which he ran the house: many performers, also, who visited A.C.T. to play the Marines, have only fond memories of his enthusiasm and willingness to be of service in the slightest manner.

Wheeler actually began working at the Geary Theatre ten and one-half years ago, on December 1, 1966, before A.C.T. opened its first San Francisco season in January of 1967. At a card table set up in the lobby, he single-handedly located apartments for the newly arriving company and headed a 50-man volunteer cleaning crew to scrub down the Geary in readiness for its new occupants.

Soon thereafter, the retired drama and speech professor began work at the Marines' Theatre, giving volunteer ushers an introduction each evening prior to the play's performance which helped them talk about the show to members of the audience as they led them to their seats. As doorman, Wheeler has continued in charge of assigning usher positions, dealing with all seating problems and serving as liaison between the Marines' staff, the company involved in the show, and A.C.T.'s staff.

Raised in Oakland, he became interested in theatre in high school and later attended Cornell, where he received his Bachelor of Arts degree in Speech and Drama. He then taught at Marshall University in Huntington, West Virginia, at Montana University, and at Reed College in Portland, Oregon.

During his retirement, Wheeler has no intention of sitting idle—"going to sleep" as he puts it. He has many options for the future—perhaps teaching again, privately—and, in any case, with his natural and seemingly inalterable ability to deal with people and enjoy them and the theatre, he will probably devote his time to an endeavor which encompasses both talents. In any case, everyone at A.C.T. will miss him sorely.

Cocktail Duett, Piano Accomp.

For theater goers, restaurant goers, party goers, In a theatrical atmosphere of music, gossip, excitement. Cocktails, after-dinner drinks, nightcops. After theater supper at midnight, 60th St. & Geary, or the piano nightly except Sunday. 5:30 to 9:30. At the theaters, near Union Square. Reservations 775-4700. At Geary and Taylor in the Four Seasons—Cilt Hotel.

SALMAGUNDI

Gourmet Soups and Quiche served in the company of the Great and Near Great of our theatre world.

DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN Restaurant and Bar
NEWS & NOTES

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At Geary and Taylor in the Four Seasons. Clift Hotel.

SALMAGUNDI

Gourmet Soups and Quiche served in the company of the Great and Near Great of our theatre world.

DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN
THE AMERICAN CONSERVATORY THEATRE

PRESENTS

ABSURD PERSON SINGULAR

BY ALAN Ayckbourn

DIRECTED BY ALLEN FLETCHER

SCENERY BY RALPH FUNICELLO

COSTUMES BY ROBERT MORGAN

LIGHTING BY F. MITCHELL DAVY

PRODUCTION ASSISTED BY BARBARA CARPENTER

THE CAST

SUSAN E. PELLEGRINO

DANIEL DAVIS

WILLIAM PATerson

MARRIAN WALTERS

BARBARA DIRKINSON

JAY O. SANDERS

OFFICIAL VOICES:

LIBBY BOONE

HEIDI HELEN DAVIS

DAVID HUDSON

THOMAS O'GLESBY

THE CAST

JANE

DICK

SUSAN

MARION

EVA

GEOFFREY

MY FRIENDS

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 — Francille Stewart Scott

DICK — William McKenzie, Ronald — Gerald Lancaster

MARION — Joy Carlin, Eva — Libby Boone, Geoffrey — Mark Murphy

Playwright Alan Ayckbourn has been called "the thinking man's Pinter" 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. Often 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 swallowed as a bowl around the collar is a sin. The play is set on three successive Christmases. Each couple, 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 us a thought-provoking picture of England today: working people enjoy rapid upward mobility while the middle and upper classes plummet off the top of the social pyramid and into a sea of debt.

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 audience.

—Margaret Oipsata
THE AMERICAN CONSERVATORY THEATRE

presents

ABSURD PERSON SINGULAR

by ALAN AyCKBOURN

Directed by ALLEN FLETCHER

Scenery by RALPH FUNCIELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DAVA

Board by BARTHOLOMEO RAGO

the cast

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

Offstage Voices:

Lottie LIBBY BOONE
Heidi HELEN DAVIS
Dick DAVID HUDSON
Thomas THOMAS OGLESBY

ACT I

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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—Francille Stewart-Dorn; Sidney—William McKenzie; Ronald—Gerald Lancaster; Marion—Joy Carrier; Eva—Libby Boone; Geoffrey—Mark Mulhern

A NOTE ON 'ABSURD PERSON SINGULAR'

Playwright Alan Ayckbourn has been called "the thinking man's Fey-deaux" 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 Relative Pronouns, How the Other Half Lives, 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 frowned at but ring around the collar is a sin. The play is set on three successive Christmases: Eves, once in each of the three principal couples' homes—or, more precisely, in their kitchens, the room in which Ayckbourn believes 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-word mobility while the middle and upper classes plummet off the top of the social pyramid and into a sea of debt.

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 audience.

—Margaret Opisato

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TOUR PROGRAM #1
Saturday, May 27, 1978

HAMLET AND OPHelia
American Premiere
with Dame Margot Fonteyn
Music: Franz Liszt
Choreography: Frederick Ashton
Design: Carl Torres

In this pas de deux, to Franz Liszt’s Symphonic Poem, Frederick Ashton depicts encounters between Hamlet and Ophelia who is shown as a tenderly loving girl, then distraught and finally as the drowned figure drifting downstream to her watery grave.

The score was first performed at the Gala Performance, in honor of Her Majesty Queen Elizabeth II Silver Jubilee, on May 30, 1977 at the Royal Opera House, London.


“Fonteyn’s Ophelia was the revelation of the gala. Her movements were so subtly young, I am bound to say she threw me for a loop.” — Clive James, The Observer.

MONOTONES
West Coast Premiere
Music: Erik Satie
Choreography: Frederick Ashton
Costumes: Frederick Ashton

Monotones is recognized as one of Frederick Ashton’s purest creations, a masterpiece in miniature. The two suits of dancers wear patterns of simple beauty to the Trios Gymnopédies and Trios Gnossiennes of Erik Satie.

“If Ashton had written nothing else, he would have earned his place among the immortals.” — Mary Clarke, Dancing Times.

LES SYLPHIDES
Music: Frédéric Chopin
Choreography: Mikhail Fokine
Design: Alexandre Benois

Although it looks back to style to the great ballets of the Romantic era, Les Sylphides in fact introduced a new genre, the ballet of mood with no narrative structure. The choreographer, Mikhail Fokine, himself described it as “the personification of a poetic dream” and in the seventy years since its creation it has established itself as one of the most famous and popular of all ballets.

“wonderful, . . . . some of the most beautifully composed groups and floor patterns ever fashioned by man.” — Dance and Dancers.

TOUR PROGRAM #2
Saturday, June 3, 1978

SWAN LAKE
West Coast Premiere
Music: Pyotr Ilyich Tchaikovsky
Choreography: Marius Petipa
Les Ivanov
Design: Leslie Harris

It is difficult to believe today that Swan Lake was a failure on its first production in 1877 and not a success until the Petipa/Franz version of 1895. Today it is regarded as one of the greatest works in the art of ballet. The magic of Tchaikovsky’s music, embodying the love of Prince Siegfried for the enchanting Swan Queen, has greatly contributed to making this the best loved of all classical ballets.

“probably the best and most authentically traditional Swan Lake in the world.” — John Percival, The Times.

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"Fonteyn’s radiant purity as Ophelia" - David Gillard, Daily Mail.

"Fonteyn’s Ophelia was the revelation of the gala. Her movements were so sweetly young, I’m bound to say she fairly goes a step" - Clive James, The Observer.

ELITE SYMPHONIQUES
West Coast Premiere
Music: Scott Joplin and others
Choreography: Kenneth MacMillan
Design: Ian Spirling

Kenneth MacMillan’s response to the ragtime craze has become, since its premiere in 1974, a great popular favorite. Its television transmission brought it to a wide audience and, so great was the public’s demand, that it had to be repeated within three months. To the music of Scott Joplin and other ragtime composers, Elite Syncopations is a high spirited extravaganza set in the atmosphere of a hokey-toky dance hall, which captures all the vivacity and humor of the jazz age.

... a fun ballet of carnivale high-spirited and burlesque comedy..." - Noel Goodwin, Daily Express.

MONOTONES
West Coast Premiere
Music: Erik Satie
Choreography: Frederick Ashton
Costumes: Frederick Ashton

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LES SYLPHIDES
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Music: Frederic Chopin
Choreography: Mikhail Fokin
Design: Alexandre Benois

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...wonderful...some of the most beautifully composed groups and floor patterns ever fashioned by man." - Dance and Dancers.

Swan Lake
West Coast Premiere
Music: Pyotr Ilyich Tchaikovsky
Choreography: Marius Petipa, Lev Ivanov
Design: Leslie Hurry

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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 their brain-damaged daughter. Nichols' (whose own child had been born with a similar affliction) blended compassion, honesty, humor and truth into a heartbreakingly but ultimately hilarious work.

Four years later, in 1971, Nichols chose an equally unlikely subject for comedy—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 audiences. "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 swelling 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 British 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 Oppers
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GREGORY HARRISON
LOIS YOUNG
BILL HUTTON
TIM BOWMAN
PAMELA CORDOVA
LESLIE EASTERBROOK
KENNETH HENLEY
RANDAL ALAN MARTIN
ROXANN PARKER

STEPHEN DOWNS

MUSICAL NUMBERS

PRELUDE
ORCHESTRA

OUR SONG
TROUBADOR

RIBBONS SONG
ENSEMBLE

BEATA, BAX (BEAUTIFUL, BEAUTIFUL)
AUCCASSIN

SHE
TROUBADOR

THE CONFRONTATION
AUCCASSIN, BEAUCARTE, ENSEMBLE

SPECIAL DAY
NICOLETTE

THE TIME IS COME
WATCHMAN, NICOLETTE, AUCCASSIN

FAIRLIGHT GLEN
NICOLETTE, ENSEMBLE

WHEN THE LADY PASSES
AUCCASSIN, SHEPHERDS

GIFTS TO YOU
AUCCASSIN, NICOLETTE

THE ESCAPE (QUINTET)
AUCCASSIN, NICOLETTE, BEAUCARTE, VISOUNTESS, TROUBADOR

TORELORI
QUEEN & ENSEMBLE

PIRATES SONG
TROUBADOR & ENSEMBLE

I CAN’T REMEMBER
KING, SONS, NICOLETTE

ONE STEP FURTHER
NICOLETTE & THE SIENI

OH DEAR
OLD LADY, NICOLETTE

LET HIM LOVE YOU
VISOUNTESS, NICOLETTE

FINALE
ENSEMBLE

UNFINISHED SONG
TROUBADOR

OUR SONG (REPRISE)
COMPANY

FESTIVAL IS PERFORMED WITHOUT AN INTERMISSION

MUSICIANS

Daniel Trobb, Susan Caffiao, Robert Clare, Tony Kaye,
Chris Poole, John Rae, Barbara Wirth

(Left to right) Lois Young, Randal Alan Martin, Leslie Easterbrook, Kenneth Henley, Michael Shawn, Eddie Sauter, and Daniel Trobb (seated)
MEMO

TO: Property Owners

FROM: William Goodwin

Are you, as most of us in Real Estate, astounded by the prices properties are selling for?

Will the market continue to go up—7 Level off—7 Or go down—7

We are not prophets and so hesitate in predicting the future. But we DO know market values—what we could get for your property; how to engineer an exchange of your property to defer income taxes—and are equipped in many ways to successfully conclude Real Estate transactions for the benefit of both the buyer and seller.

It is not our policy to make extravagant claims, but inasmuch as I, William Goodwin, am still actively directing our Firm, my more than 25 years’ experience in San Francisco Real Estate and Banking is at your service.

To put it bluntly, we are looking for listings. We have buyers ready and eager to buy at all price levels. And we solicit your business.

Please call us at (415) 392-7821 when you are ready to sell, or call us just to discuss the Real Estate market. We would consider it a pleasure to hear from you.

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(415) 392-7821

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THE AMERICAN CONSERVATORY THEATRE

THE ROGER BERLING. FRANKLIN R. LEVY. MIKE WISE

A Production of KIP RICHARD KRONES

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FESTIVAL

A Musical Celebration of Love

GREGORY HARRISON
LOIS YOUNG
BILL HUTTON

TIM BOWMAN
PAMELA CORDOVA
LESLEY EASTERBROOK
KENNETH HENLEY
RANDEL ALAN MARTIN
ROXANN PARKER

STEPHEN DOWNS

The American Conservatory Theatre

Musical Numbers

PRELUDE .................................................. Orchestra
OUR SONG ................................................. Troubadour
RIBBONS SONG ........................................ Ensemble
BEATA, BAX (BEAUTIFUL, BEAUTIFUL) ........ Aucassin
SHE .......................................................... Troubadour
THE CONFRONTATION ......................... Aucassin, Beaucier, Ensemble
SPECIAL DAY ........................................... Nicolette
THE TIME IS COME ................................. Watchman, Nicolette, Aucassin
FAIRLIGHT GLEN ....................................... Nicolette, Ensemble
WHEN THE LADY PASSES ......................... Aucassin, Shepherds
GIFTS TO YOU .......................................... Aucassin, Nicolette
THE ESCAPE (QUINTET) ......................... Aucassin, Nicolette, Beaucier, Viscountess, & Troubadour
TORELORE .............................................. Queen & Ensemble
PIRATES SONG .......................................... Troubadour & Ensemble
I CAN'T REMEMBER ................................. King, Sons, Nicolette
ONE STEP FURTHER ......................... Nicolette & The Sirens
OH DEAR ............................................. Old Lady, Nicolette
LET HIM LOVE YOU ................................ Viscountess, Nicolette
FINALE .................................................. Ensemble
UNFINISHED SONG .................................... Troubadour
OUR SONG (reprise) .............................. Company

FESTIVAL IS PERFORMED WITHOUT AN INTERMISSION

MUSICIANS

Daniel Troob, Susan Caflisch, Robert Clair, Tony Kaye, Chris Poole, John Rae, Barbara Wirth

Photo by William Gunderson
DRAMATIS PERSONAE

Prologue
Troubadour GREGORY HARRISON
Provençal
Assassin BILL HUTTON
Nicolete LOIS YOUNG
Count Gardiner de Beaupre RANDALL ALAN MARTIN
Count Bougaries de Valence TIM BOWMAN
Viscountess ROXANN PARKER
Lady of Beaupre LESLIE EASTERBROOK
Young Girl PAMELA CORDOVA
Young Boy KENNETH HENLEY

Soldiers of Death LESLIE EASTERBROOK
KENNETH HENLEY
RANDALL ALAN MARTIN
ROXANN PARKER

The Prison
Watchman GREGORY HARRISON

The Forest
Shepherds
Shepherdesses
TIM BOWMAN, KENNETH HENLEY
TIM BOWMAN, PAMELA CORDOVA
TIM BOWMAN

Toreador!
Queen LESLIE EASTERBROOK
King KENNETH HENLEY
Son GREGORY HARRISON
Queen's Servant PAMELA CORDOVA
King's Entourage TIM BOWMAN

Pirates
Captain GREGORY HARRISON
LESLIE EASTERBROOK
RANDALL ALAN MARTIN

Carthage
King of Carthage RANDALL ALAN MARTIN
Sons of King GREGORY HARRISON
KENNETH HENLEY
PAMELA CORDOVA
WEIRD SISTERS LESLIE EASTERBROOK
ROXANN PARKER

THE TIME: THEN
THE PLACE: THERE

FESTIVAL IS PERFORMED WITHOUT AN INTERMISSION

understudies
The Troubadour—RANDALL ALAN MARTIN, ASSASIN—PAMELA CORDOVA;
Assassin—BOB COOK;
All other men—ROGER CASE, FOR ROXANN PARKER—LESLE EASTERBROOK;
All other women—LYNN REED
FESTIVAL

DRAMATIS PERSONAE

Prologue
Troubadour GREGORY HARRISON
Provence
Assassin BILL HUTTON
Nicolette LOIS YOUNG
Count Gari de Beauregard
Count Bougara de Valence
Viscountess ROXANN PARKER
Lady of Beauregard
Young Girl
Young Boy
Soldiers of Death
The Wain

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MARINES' MEMORIAL THEATRE STAFF

THE TIME: THEN
THE PLACE: THERE
FESTIVAL IS PERFORMED WITHOUT AN INTERMISSION

The entire creative staff of Festival wishes to acknowledge the Los Angeles Symphony Orchestra for its total support in permitting Festival to begin there.

understudies
The Troubadour—Randal Alan Martin; Assassin—Pamela Cordova; Assasain—All other men—Roger Case; For Roxann Parker—Leslie Easterbrook; All other women—Alison Reed

Pamela Cordova, Leslie Easterbrook and Roxann Parker

MARINES’ MEMORIAL THEATRE STAFF

Technical Director
Public Relations Director
Business Manager
Public Relations Manager
Public Relations Assistant
Advertising Representative
Stage Manager
Electrical Engineer
Sound Engineer
Lighting Engineer
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A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

After several years of negotiations which began in 1970, 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 four 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 simultanously performed in both languages. Ted Mosel's All the Way Home, currently 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 Hawaii tour, scheduled for June 13-25, immediately precedes the Tokyo run and both will include the same plays. This year, the Friends of Lee-
ward Theatre, who have sponsored the company's residency on the Pierl City campus of Lee-ward Comm-
unity College since 1975, will be assisted by the Japanese Chamber of Commerce of Honolulu. The Chamber will air 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 Kikin Theatre. The 520-seat house is located in downtown Tokyo and was designed by Japan's most prominent modern archi-
tect, Kenzo Tange, to celebrate the 50th anniversary of the Sogetsu Flower Arrangement School, the country's leading educational insti-
tution, which is also housed in the new structure.

The lobby of the new Sogetsu Kikin Theatre

French play

Armande! Armande!
Nous sommes sauvés!
La saison s'est prolongée!

Good seats available

In Repertory at AMERICAN CONSERVATORY THEATRE

Travesties by Tom Stoppard

Last season's hilarious hit reigns in the repertory with its brilliant sketches of the famous seen through the eyes of a stuffy bureaucrat. 1976 Tony Award winning play, best of Broadway.

Absurd Person Singular by Alan Ayckbourn

Modern suburban marriage and playfully satirized in this hilarious British import also bullied on Broadway.

The National Health by Peter Nichols

England's award-winning comedy-drama of hospital life-funny, erotic, fantastic and human.

Hotel Paradiso by Georges Feydeau and Maurice Desvallières

A notorious Paris rendezvous plays host to a gallery of comic characters in the definitive French farce.

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The lobby of the new Sogo tsu Kikun Theatre

Armande! Armande! Nous sommes sauvées! La saison s'est prolongée!

Elizabeth Huston in HOTEL PARADISO

"Armande! Armande! We're saved! They've extended the season!"

GOOD SEATS AVAILABLE

In Repertory at AMERICAN CONSERVATORY THEATRE

Travesties by Tom Stoppard
Last season's hilarious hit rejoins the repertory with its brilliant sketches of the famous seen through the eyes of a fussy bureaucrat. 1976 Tony Award winning play, best of Broadway.

Absurd Person Singular by Alan Ayckbourn
Modern suburbia and marriage are playfully satirized in this hilarious British import also lauded on Broadway.

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Hotel Paradiso by Georges Feydeau and Maurice Desvallois
A notorious Paris rendezvous plays host to a gallery of comic characters in the definitive French farce.

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Fax:

(Use reverse side if more space is needed)
WHO'S WHO AT A.C.T.

JAMES S. MCKENZIE (Executive Pro- ducer) has been associated with A.C.T. throughout its his- tory as a member of the Board of Trust- ees. In 1969 he became Executive Pro- ducer, took the company on its first tour to Broad- way, and has remained as producer ever since. McKenzie is an active member with the company 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 Play- house 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 Resident Theatres, the Council of Resi- dent 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 Man- agers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association, is a con- sultant 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 continues over one thousand producers and includes work in every state of the union. This year he produced a 5-play series at the Kennedy Center, Washington, D.C. He has been re-appointed for his fifth term to the Theatre Adviser Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Di- rector), a member of A.C.T., whose productions of Charles Dill’s Our Town were seen during the last 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 Slaughter on 9th Avenue and directed the na- tional touring company of the Shaw’s Life with an Eyelash. He served as a guest director in colleges and regional theatres and for three summers as a resident for the season. He also brought William Ball to that theatre, where he first directed Charity’s Aunt and Six Characters in Search of an Author. A.C.T. directed the production of Sir Michael Redgrave in Shakespeare’s Private Life and directed and produced the Australian premiere of THE HOT L. BOSTON. Last ses- son he directed Alfred Lunt in the Arena premiere of the hit Soviet play Valen- tin and Valentina.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertoire Theatre and 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 Man- agers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association, is a con- sultant 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 en- compasses more than one thousand produc- tors and includes work in every state of the union. This year he produced a 5-play series at the Kennedy Center, Washington, D.C. He has been re-appointed for his fifth term to the Theatre Adviser Panel of the National Endowment for the Arts.

EDITH MARKSON (Development Di- rector), a founding member of A.C.T., whose productions of Charles Dill’s Our Town were seen during the last 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 Slaughter on 9th Avenue and directed the na- tional touring company of the Shaw’s Life with an Eyelash. He served as a guest director in colleges and regional theatres and for three summers as a resident for the season. He also brought William Ball to that theatre, where he first directed Charity’s Aunt and Six Characters in Search of an Author. A.C.T. directed the production of Sir Michael Redgrave in Shakespeare’s Private Life and directed and produced the Australian premiere of THE HOT L. BOSTON. Last ses- son he directed Alfred Lunt in the Arena premiere of the hit Soviet play Valen- tin and Valentina.
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 in the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie, When You Comin' Back, Red Ryder? and Orphans. Boone has earned a Bachelor’s degree from Memphis State University, and is working on the application of acting technique in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and studied at Yale Drama School with Lee Strasberg. She is an original member of Chicago’s Playwright Theatre, and has appeared on Broadway with The Second City, in off-Broadway productions with resident and summer theatres in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

PENELIPE COURT began 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 Ehrman Theatre Co. and in the title role of Sylvia Plath: A Dramatic Portrait at the Bodilistic.

PETER DAVIS, a native of Walnut Creek, Calif., joins the company this season after two years in the Advanced Training Program. He studied at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, participated in the National College Theatre Festival, appearing in Medea: A Noh Cycle at the Kennedy Center for the Performing Arts. This past summer Davis 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. Appearing in many productions and on-and-off Broadway, he played opposite Katharine Hepburn in the national touring company of The Man. He has played leading roles with the Strathmore 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 Shakespeare Festival. This year he has appeared in the role of a C.T. in the Shakespeare Festival of Los Angeles in the role of Hud, of the Whining Woman in The Ruined Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

HEIDI HELEN DAVIS joined the company for a second year in the Advanced Training Program. She also studied for three years at the San Francisco Actors’ Workshop. She appeared in the role of the Lady’s Not for Burning, Summer and Smoke, Salome, Lucifer and Gideon in the Good Lord and taught movement and drama. Last season Davis appeared in A.C.T.’s productions of Peer Gynt and Frankenstein.

BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in Cyroano de Bergerac, The Hot L Baltimore, House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, The Good Lord and taught movement and drama. She also appeared in A.C.T.’s productions of Peer Gynt and Frankenstein.

SABIN EPSTEIN, who directed the Cherry Orchard for the New Zealand Drama School and taught for the New York Shakespeare Festival during the 1977-78 season, has been a Guest Director and actor with the San Francisco Opera, Peer Gynt, Equus, The Tempest of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shy.

PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in several plays including The Chinese Prime Minister, The Entertainer and The First Gentleman (for which he received the Tony Award as best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has appeared in many guest appearances on American TV networks. He has been seen here in Midsummer Night’s Dream, 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.

FRANCHEWEL STEW DORN came to A.C.T. two seasons ago after a ten-year association with the Yale Repertory Company in New Haven. She received a B.A. in Dramatic 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 Shakespeare Festival and most recently at the Folger Theatre in Washington, D.C. in Two Gentlemen of Verona and Macbeth. She has been seen in The Matchmaker, General picturesque, The New Republic of Entertainment, Peer Gynt, Othello, A Christmas Carol, The Bourgeois Gentleman and Travesties.

BENNETT GUILLORY, who directed the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to teach acting during the Spring Extension Program and co-direct the Black Actor’s Workshop where he made his directing debut last year with Strictly Maturity. At the Little Fox Theatre he played several roles in Once Over the Cuckoo’s Nest, seen as Morrie in the West Coast Black Repertory Theatre Production of The Blood Knot which was later televised in the San Francisco Theatre Company’s TGIF’s Open Studio and appeared in the American Premiere of The Winter of our Discontent.

KATE FITZMAURICE, who joins the acting company this season, continues her second season as company voice coach and voice instruction in A.C.T.’s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor 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 Regina 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 the University of Carnegie Mellon in Pittsburgh where, he received a B.F.A. in Acting and also directed his first show, Ain’t Supposed To Do A Natural Death, which moved to the Philadelphia Playhouse. A recipient of the British of Columbia Stage Fighting Fellowship, Flood has performed with the Pittsburgh City Players, the Pankin Summer Repertory Theatre, the nation’s national touring company of Lenny Bruce and the Carnegie Mellon in Pittsburgh where, he received a B.F.A. in Acting and also directed his first show, Ain’t Supposed To Do A Natural Death, which moved to the Philadelphia Playhouse. A recipient of the British of Columbia Stage Fighting Fellowship, Flood has performed with the Pittsburgh City Players, the Pankin Summer Repertory Theatre, the nation’s national touring company of Lenny Bruce and the Carnegie Mellon in Pittsburgh where, he received a B.F.A. in Acting and also directed his first show, Ain’t Supposed To Do A Natural Death, which moved to the Philadelphia Playhouse. A recipient of the British of Columbia Stage Fighting Fellowship, Flood has performed with the Pittsburgh City Players, the Pankin Summer Repertory Theatre, the nation’s national touring company of Lenny Bruce and the Carnegie Mellon in Pittsburgh where, he received a B.F.A. in Acting and also directed his first show, Ain’t Supposed To Do A Natural Death, which moved to the Philadelphia Playhouse. A recipient of the British of Columbia Stage Fighting Fellowship, Flood has performed with the Pittsburgh City Players, the Pankin Summer Repertory Theatre, the nation’s national touring company of Lenny Bruce and the Carnegie Mellon in Pittsburgh where, he received a B.F.A. in Acting and also directed his first show, Ain’t Supposed To Do A Natural Death, which moved to the Philadelphia Playhouse. A recipient of the British of Columbia Stage Fighting Fellowship, Flood has performed with the Pittsburgh City Players, the Pankin Summer Repertory Theatre, the nation’s national touring company of Lenny Bruce and the Carnegie
LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front Street Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie, Where Do We Come From?, and The Revengers. Boone has earned a Bachelor's degree from Memphis State University through an independent study program and the application of acting technique in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and was a student at the Yale Drama School. She has appeared in Broadway productions, on television and in film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and nine Broadway appearances. Davis has played opposite Katherine Hepburn in the national touring company of CoCo. He has played leading roles with the Stratford National Theatre of Canada, the American Shakespeare Festival, Milwaukee Repertory Theatre, Actors Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in A Hairy Matter, I, II, III in Theatr icus, Third in The Ru
ing Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

FRANCHELLA 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 Dramatic 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 Repertory House and most recently at the Folger Theatre in Washington, D.C. in Two Gentlemen of Verona. She has been seen in The Matchmaker, General Motors, a film and two television programs. Peer Gynt, Othello, A Christmas Carol, The Bourgeois Gentlemen and Travesties.

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, Jumapers, Street Scene, The Matchmaker, General Gorgeous, This Is an Entertainment, Peer Gynt, Equus, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and film and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Bates Thompson at the Westport Country Playhouse in N.Y.

PETE 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 T.getData World Award as best featured actor. He spent six seasons with the Stratford Canada Shakespeare Festival and has appeared in many guest appearances on American TV networks. He has been seen here in Midsummer Night's Dream, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, King Lear, and Equus, among others. Donat's films include Godfather II, The Hindenburg, Billy Jack Goes to Washington and F.I.S.T.

KATE FITZMAURICE, who joins the acting company this season, continues as the second season as company voice coach and voice instructor. A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Cunegonde in Candide and appeared in many plays in the acting company. She has appeared in several productions in London and New York and is currently playing in Humbug in London by A.C.T. (in the role of Lady Colt) in the directing company. She has appeared in several productions in London and New York and is currently playing in Humbug in London by A.C.T. (in the role of Lady Colt) in the directing company. She has appeared in several productions in London and New York and is currently playing in Humbug in London by A.C.T. (in the role of Lady Colt) in the directing company. She has appeared in several productions in London and New York and is currently playing in Humbug in London by A.C.T. (in the role of Lady Colt) in the directing company.
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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 Kirov and 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 prop 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 HUDDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and in Granta in the Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Man of La Mancha, Suzie in the HOT L. BALTIC. Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in This Is Life (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 of The Country Wife, The Crucible and Master Builder. He has 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.

RUTH KOBART, returning for her fifth season with A.C.T., will be remembered for 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 Anything Goes and How to Succeed In Broadway (and, and C.O.O. revival) to antiwar roles in 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 Chronicles, controversial for her explanation "Vassar, why that's a girl's school."

GERALD LANCINGER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Enrico IV, Return to Normandy, Ah Wilderness, Much Ado About Nothing, Romeo and Juliet and The Devil of the Suds. 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 The Seagull at the GrandComedy Festival at Qual-a-me-lo in The Company of Errors, Boys From Syracuse and The Boy Friend.

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ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as The Girl in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Don Quichotte, Suzie in The HOT L. BALTIC, 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 the 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.

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RUTH KOBART, returning for her fifth season with A.C.T., will be remembered by 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 such as Cherubino in Le Nozze, Tosca in Tosca, Zerlina in Don Giovanni, and Juliet in Romeo and Juliet, to the demanding role of One Flew Over the Cuckoo's Nest, S.F. Pyramid appearances include the school bus driver in Dirty Harry and the award-winning commercial for the Chronicles, 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 Normandy, Ah Wilderness!, Much Ado About Nothing, Romeo and Juliet and The Beloved 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 Call of a Hot Tin Roof, The Marriage Proposal and Lysistrata. Lancaster also performed at the Grand Comedy Festival at Qual-a-ma-lo in The Comedy of Errors, Boys From Syracuse and The Boy Friend.
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ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University. He appeared in Romeo and Juliet, in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

JILL TANNER, a veteran performer with many regional theaters throughout the country, most recently appeared in A Fee In Her Ear at the Hartford Stage Company. She is currently in her third season as a regular on PBS poetry series Anyone For Tennis?, and studied at the Royal Academy of Dramatic Arts in London. Tanner made her Broadway debut as a featured performer in the curtain-raiser No Sex Please, We’re British, and later appeared in Broadway’s My Fat Friend. Last summer she appeared with Arena Stage and DCAPA in The Utter Glory of Morrissey Hall, An Elizabethan Tale and The Madwoman of Chaillot.

SUSAN E. PELLIGRINO, who joined the company last season, has appeared in The Christmas Carol, The Christmas Carol, A Christmas Carol and Travesties.

DALEKAY KERRIGAN joins the company this season after nine seasons at the Milwaukee Repertory Theatre, where he was seen in Delicate Balance, John Tarleton in The Play’s the Thing, the Marquise de Sade and Manuale in a production of Much Ado About Nothing, as Willy Loman in Death of a Salesman. In addition, McKereghan spent five seasons at the Baltimore Center Stage where he played major roles in Hamlet, The Glass Menagerie, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theater from the University of Minnesota.

DELORES Y. MITCHELL joined the company last season after two years in the Advanced Training Program and appeared in Mr. Smith, Superman, Valentin and Prilus with Alice Giny, Equus and as Mrs. Crabtree in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has appeared at the First 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 codirects the Black Actor’s Workshop.

MARK MURPHY, who joins the company this season, is a graduate of the Pacific Conservatory of the Performing Arts, where he was seen in The Mikado, The Most Happy Fellow and Showboat as Harry Pot, a principal in A Midsummer Night’s Dream, Aldonza in Man of La Mancha and Crescendo in Who Gets Slapped. At A.C.T., May was seen as Rosaline 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 in 83rd, Broadway, The Misers, The Threepenny Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

KENNETH LANGLEY, who joined the company last season, has appeared in Mr. Smith, Superman, Valentin and Prilus with Alice Giny, Equus and as Mrs. Crabtree in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has appeared at the First 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 codirects the Black Actor’s Workshop.

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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, Luculentio 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.

FRED OLDFIELD has served the company as its artistic director under Technique since the company’s beginning in 1965. A graduate of the University of Minnesota, Oldfield served five seasons at the Baltimore Center Stage, where he played major roles in Hamlet, The Glass Menagerie, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theater from the University of Minnesota.

VANYA, he has appeared on Broadway as the lawyer in Tiny Alice, which he received a Tony Award for; and he was also a member of the London Academy of Music and Dramatic Art and in Northwestern University. He appeared in Romeo and Juliet, in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

JILL TANNER, a veteran performer with many regional theaters throughout the country, most recently appeared in A Fee In Her Ear at the Hartford Stage Company. She is currently in her third season as a regular on PBS poetry series Anyone For Tennis?, and studied at the Royal Academy of Dramatic Arts in London. Tanner made her Broadway debut as a featured performer in the curtain-raiser No Sex Please, We’re British, and later appeared in Broadway’s My Fat Friend. Last summer she appeared with Arena Stage and DCAPA in The Utter Glory of Morrissey Hall, An Elizabethan Tale and The Madwoman of Chaillot.

JAY O. SANDERS, a graduate of the State University of New York at Purchase, joins the company this 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 Prilus with Alice Giny. For two summers she has acted with the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

RANDALL SMITH returns to the company after a two year absence during which he has played such roles as Andry in The Star-Spangled Girl, Culver in The Mind with the Dirty Man, Lenardo in Scopino and in The Goodman Production of Kaspar and Water Tower-Druky Lane. The last Man who started 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.
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 appearing in A Midsummer Night’s Dream, Alzonus in Man of La Mancha and Consuelo in Who Gets Slapped? At A.C.T., May was seen as Rosaline 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 in Odessa, Broadway, The Misers, The Three Penny Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

WILLIAM MCKEERINGHAN joins the company after nine seasons at the Minneapo- lis Repertory Theatre where he was seen in Delicate Balance, John Tarleton in The Play’s the Thing, the Marquiza de Saint-Clair/Madame Plume in Le Roi of Comedy, as Willy Loman in Death of a Salesman. In addition, McKeeghan spent five seasons at the Baltimore Center Stage where he played major roles in Man of La Mancha, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre from the University of Minnesota.

DIANA SALINGER has played in rep- ertory at the Williamstown Theatre and the Oregon Shakespeare Festival in Ashland, Oregon. In New York she has performed off-Broadway in roles ranging from the avant-garde, such as a hyena, to the classics of the Russian theatre. Most recently she appeared in Everybody’s Theater. Dianna W. McKeel and Eva Le Gallienne.

JAY O. SANDERS, a graduate of the State University of New York at Pur- chase, joins the company this season after two years in the Ad- vanced Training Program. At the Nebraska Repertory Theatre he was seen as Bobby in Company, Lucullus 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.

RANDALL SMITH returns to the company after a two year absence during which he has played such roles as Andy in The Star-Spangled Girl, Tony in The Mind with the Dirty Man, Leonardo in Scapino and 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 company this season, has studied with the London Academy of Music and Dramatic Art and at Northwestern University. He appeared in Romeo and Juliet, Hamlet and Hamlet. His television credits include Hawaii 5-0, Nichols, Ash, Gunsmoke and several award-winning N.E.T. specials.

JOHN TARLETON in The Play’s the Thing, the Marquiza de Saint-Clair/Madame Plume in Le Roi of Comedy, as Willy Loman in Death of a Salesman. In addition, McKeeghan spent five seasons at the Baltimore Center Stage where he played major roles in Man of La Mancha, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre from the University of Minnesota.

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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 Gia'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 Valentine in Valentine and Valentine, 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 for the Morala 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, joined 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 Miller’s Match, Pillars of the Community, The Ruling Class, Broadway Boulevard, The Matchmaker (Cornelius Hack), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight a show that he produced, and 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 Sawyer 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 in the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in All, American; Rappaport in The Moderate Woman of Chatterly; 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.

WHO’S WHO IN ‘FESTIVAL’

GREGORY HARRISON (The Troubadour) began his acting career in high school, later joining a community theatre in Catalina Island where he played Petruchio in The Taming of the Shrew, Ralph in All the Way Home and El Gallo in The Fantasticks. In Los Angeles, Harrison studied with the Estelle Harmon Actor’s Workshop and appeared in The Phantom of the Opera, The Callboard Theatre and The Subject Was Roses at the Playhouse Theatre. His movie credits include the title role in Jim, The World’s Greatest for Universal Studios and Fraternity Row for Paramount. On television, Harrison has been seen on Code R, M*A*S*H, Barnaby Jones, trilogy of Terror, Wonder Woman, The Gathering, a movie of the week, and starred this past season in the CBS-MGM series Logan’s Run.

LOIS YOUNG (Nicole) has most recently toured the East with a revue of Oklahoma! She has appeared in The Fantasticks, The Miser, Pillars of the Community, The Ruling Class, Broadway Boulevard, The Matchmaker (Cornelius Hack), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. She has worked with On Stage Tonight a show that she produced, and 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 Sawyer Winery in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

Sanford Meisner and was an opera major at the Manhattan School of Music. She currently studies acting with Miriam Rosenthal.

BILL HUTTON (Aeschylus) came to the West Coast with a B.A. in English from the University of Evansville and joined the educational training program of the Music Theatre Workshop of the Los Angeles Civic Light Opera. After completing the program, he appeared in the 20th-Century Fox production of Man of Marble and starred in a revival of the Simlar Linx Caribbean Cruise. Since then, Hutton has appeared in over 15 stage productions, including several plays at the Bnyard Music Center in North Carolina. At the St. Louis Civic Light Opera last season he played John Truitt in Meet Me in St. Louis. His credit includes Rip Off with Henry Fonda and Grease, due from Para- mount this spring.

TIM BOWMAN (Valence) made his professional stage debut in the Los Angeles musical Sujita America, subsequently taking on the lead role of Casey O’Brien in In Production and the production of Be My Bees Boy. His next role, written for him by Bill Solly and Donald Weid, was Johnny Brash in The Great American Backstage Musical which he performed in Los Angeles and San Francisco. He appeared in Witness for the Confession, a Mark Tapley Forum League project and played the title role in George M! in the Los Angeles and San Diego areas.

PAMELA CORDOVA (Shepherdess) most recently appeared in Annie Get Your Gun with Debbie Reynolds. At UCLA, where she received a B.A. in Theatre Arts, she won the Frank Sinatra Scholarship Award. She has performed in a USO show that toured the Orient, singing in and hosting a variety show and playing a nurse. She also appeared in Anything Goes. In summer stock at the Sacramento Music Circus, Cordova had leading roles in Hay Fever and Camelot and George M!. Other roles include Ruby in South Pacific, Lill in Carnival and Sarah in Guys and Dolls. She is also a graduate of the Los Angeles Civic Light Opera Workshop.
The HOT L. BALTIMORE and Bus Stop, also seen in Private Lives at the Little Fox Theater 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.

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BRUCE WILLIAMS, who studied at the University of Texas, joined 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 Miller’s House, Pillars of the Community, The Quill Class, Broadway, The Matchmaker (Cornelius Hackle), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight a show that made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvenir Winery in their highly praised revue Songs We Want to Sing. Winker holds a M.F.A. in Graphics from the University of Wisconsin.

MICHAEW WINTERS comes to A.C.T. this season after four years in the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in All, Wilderness!, Rapaccino in The Mandrake Woman, Cheifillo, 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.

WHO’S WHO IN ‘FESTIVAL’

GREGORY HARRISON (Troubadour) began his acting career in high school, later joining a community theater on Catalina Island where he played Petruchio in The Taming of the Shrew, Ralph in All the Way Home and El Gallo in The Fantasticks. In Los Angeles, Harrison studied with the Estelle Harmon Actor’s Workshop and appeared in The Promise at the Callboard Theatre and The Subject Was Roses at the Playhouse Theatre. In Los Angeles, Harrison has been seen on Code A, A.H.E.R., Barnaby, Charlie, Trilogy of Terror, Woman, Woman. The Gathering, a movie of the week, and starred this past season on CBS-MGM series Logan’s Run.

LOIS YOUNG (Nicolette) has most recently toured the West with a revue of Oklahoma. She has toured as lead singer with various show and dance bands and has performed her own cabaret act in clubs throughout Manhattan. Her Broadway credits include Inez in No Exit and Louise in The Fantasticks, among others. Young has also recorded for Henry Street, provided accompaniments for the New Dance Co. and has made numerous television commercials. Young received her training at the Neighborhood Playhouse under Sanford Meisner and was an opera major at the Manhattan School of Music. She currently studies acting with Mira Rostova.

BILL HUTTON (Austen) came to the West Coast with a B.A. in Design from the University of Evansville and joined A.C.T. in its musical training program of the Music Theatre Workshop of the Los Angeles Civic Light Opera. After completing the program, he appeared in the 20th Century-Fox production of Manhasset and started in a revival aboard the Simm Liner Caribbean Cruise. Since then, Hutton has appeared in over 15 stage productions, including several operas at the Brevard Music Center in North Carolina. At the St. Louis Civic Light Opera last season he played John Trace in Meet Me in St. Louis. Hutton credits include Rip Off with Henry Ford and Grease, due from Parma this spring.

TIM BOWMAN (Valence) made his professional stage debut in the Los Angeles musical Suite America, subsequently taking the lead role of Casey O’Brien in In The Summertime. Bowman originated the role of Boy Meets Boy. His next role, written for him by Bill Solly and Donald Weid, was Johnny Brain in The Great American Backstage Musical, which he performed in Los Angeles and San Francisco. He appeared in Witness for the Confession, A Mask Tape Forum Love Project and played the title role in George M in the Los Angeles and San Diego areas.

PAMELA CORDOVA (Shepherdess) most recently appeared in Annie Get Your Gun with Debbie Reynolds. At U.C.L.A. where she received a B.A., in Theatre Arts, she won the Frank Sinatra Scholarship Award. She has performed in a LSO show that toured the Orient, singing in and hosting a variety show and singing Low as Anything. In summer stock at the Sacramento Music Circus, Cordova had leading roles in Hair, Camelot and George M. Other roles include Ruby in South Pacific, Lily in Carousel and Sarah in Guys and Dolls. She is also a graduate of the Los Angeles Civic Light Opera Workshop.

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CATHY EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.I.P. program (5 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 Francisco State with a B.A. in Theatre Arts, she spent three summer sessions with the American Repertory Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

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KIT RICHARD KRONES (Co-Producer)
discovered Festival in October, 1976 and subsequently optioned the play, bringing it to Messara Wise, Levy and Berlind a year later and is now actively involved in his first legitimate venture. A graduate from Duke University and the University of Denver, Krones worked for the entertainment law firm of Loeb and Loeb and for Caribou Management where he was involved in business activities for the musical groups Chicago and The Beach Boys. In July, 1977, Krones formed his own management company and currently guides the musical careers of Jack Nitzsche, An American Award nominees for One Flew Over the Cuckoo's Nest, Festivus and A View from the Bridge, as well as the music of such Area-songwriters Ron Nangle and Scott Mathews.

MIKE WISE, FRANKLIN L. LEVY & ROGER BERLIND, Producers. Mr. Wise is a USC graduate who 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 (formerly CMA) where he was responsible along with his colleagues for packaging some of the finer motion pictures of the last decade. Upon leaving Messara Wise served as head of development and operations for Norman Rosemont Enterprises. Mr. Wise was represented on Broadway last season as producer of Have A Dream!, which starred Belle Blackstock as the Reverend Martin Luther King. Jr., Mr. Wise, his wife, Patricia, and their two daughters, Alison and Jennifer, currently reside in the San Fernando Valley.

Mr. Levy is a New Yorker who during his tenure as a California his performed as associate producer for a West Coast musical, an agent for GAMC (previously CMA) for four years, 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 Browne, Michael Murphy, and the Hudson Brothers. He produced the hit Musical, A Tribute to the Musical and lyrics of Leslie Browne and Anthony Newley and acted as special consultant to managing director Robert Fryer in programming his first five seasons at the Los Angeles Amphithetre. Leaving management and 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.

Messara Wise and Levy produced last season's Hallmark Hall of Fame production of The Last of the Mohicans and are currently in production for Hallmark on Return Engagement starring Elizabeth Taylor and will begin production this summer on a Paramount movie of the bestseller Enola Gay. Parted with Joseph Hardy in The Production Company, Messara, Wise and Levy currently are developing projects for off-Broadway, television and film. Mr. Levy was the associate producer of Allen Drury's new novel Captive Hill, Stephen King's Nightshift, the Day America Died (the story of the Crash of '29), The Love God and November, December.

Roger Berlind (Producer), wrote for and acted in Triangle Club productions, and directed and acted in Theatre Within Independent productions. Mr. Berlind is also the founder of a developmental investment and brokerage firm which acquired Hayden Stone Inc., H. Head Inc., and Thompson Hamill and Co., and is how chairman of Hayden Stone. He served as Chairman of the Executive Committee, Chief Executive Officer, and Vice Chairman of the Board of that company. Mr. Berlind's Broadway credits include the Richard Rogers-Sheldon Hamick musical Rex as well as last season's Music Is, written by George Abbott, Richard Adler and Will Holt. He was also an associate producer of the Columbia picture release Angles of Anger. Berlind was co-producer of last year's Arnold Wesker play The Merchants and will provide a similar function in the forthcoming revival of Broadway.

Berlind will be joining Wise and Levy on several of their forthcoming ventures such as David Rintles' (Clarence Darrow) play World War it directed by John Houseman, and is now optioning the novel by James Prida and directed by Joseph Hardy and Tonight at Eight: the music and lyrics of Both and Hamick.

F. MITCHELL DANA (Lighting Designer), creates the lighting for the Circle this season, which marks his 7th year as a lighting designer. Last season he designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manhattan Theatre, the McCarther Theatre, the Mark Taper Forum, the Yale Rep, the Alvin Alley and five by 5 Dance Companies as well as many on and off Broadway productions.

DAVID EPPERSON (Lighting Designer), received his M.F.A. from the Yale School of Drama and designed lighting for the Watergate Classics at the Yale Repertory Theatre. An associate designer for love, in 1964, he designed lighting for the Chichester Festival. This season he designed lighting for the productions of Peck and Desires, Sinned Under the
A.C.T.'S PROPERTIES DEPARTMENT: A TRIBUTE TO DETAIL

On the fifth floor of A.C.T.'s office building is a space jam packed with shelves of foam rubber, bins of colored fabric, boxes of tea pots and decanters, clay molds of animal heads, glue and leather tools, known as the prop shop, or more formally, the A.C.T. Properties Department. Heeded by Property Director Glenn Lloyd, the prop shop is the source of all items used by the actors on the Geary stage, from tea sets to swords, as well as all set paraphernalia such as pianos, wall hangings and, depending on the show, furniture. It is a highly organized operation involving at times over 300 separate items per show to be built or bought by the five skilled persons in the department.

The ordering of props for a show begins when the director and set designer determine their prop needs, usually soon after rehearsals get underway. This gives the prop crew about two or three weeks to work, weeks often well over the usual 40, as all props must be ready when technical rehearsal begins at the Geary stage.

When the list of props is defined, they are divided among the crew, usually according to their areas of expertise. The Audio/Property Director, Chuck Olsen, for example, supervises all the musical projects. The furniture frames are pulled from A.C.T.'s prop warehouse (where all props are eventually stored, newly made in the scene shop or commissioned on the outside).

Michelle Souza, Buyer, is in charge of purchasing props. Economic feasibility most often determines whether a prop is bought or made. In Absurd Person Singular, for example, the kitchen utensils, crockery and boxes of foodstuffs—were found or purchased. Patricia Shih and Frank Molina, Artisans, are skilled in such tasks as painting, drawing, carpentry and sewing. The crew is flexible and often interchange jobs as the prop demands of each play continuously give them new things to do which they might not have done before.

Lloyd himself, a design major during his undergraduate years and Property Director at A.C.T. for three years, does many of the sculpturing jobs such as the busts in last season's Man and Superman. His position as designer and supervisor often prevents him from taking on major property tasks, however.

The prop shop has connections far and wide for finding props, ranging from stock places in New York to Los Angeles and involving such sources as the California Highway Department for material for shields in Julius Caesar. This season items were purchased from England for both Absurd Person Singular and The National Health—the 50 lb. dog food bag for the former (actually made by the prop shop, but duplicating an authentic English dog food label), and the Times newspapers and Kensington cigarette pack for the latter.

The prop crew strive for great accuracy and authenticity in building props. If a letter is opened on stage, a new envelope, addressed and stamped, is used for each performance and the written contents are always included. The air trumpet in All The Way Home, for example, is a real one used when Sidney Hodges clipped them on the floor during the first act.

During the run of a show, prop maintenance except for major artistic repairs, is handled by the stage crew at the Geary Theatre. After the show closes, inventory is taken and the props are categorically stored in the warehouse. If a show is to be revived, such as Travesties, all props are saved for the new production until the show is reopened.

As an added bonus, the props for the Geary shows, the prop shop services Young Conservatory and Ad变异 coached by the play's director, as well as Plays-in-Progress productions, owned by the A.C.T. and separate projects this season alone.

This dedicated crew, coming from various backgounds and experiences, work from the beginning of August to approximately the beginning of June. Some are working toward eventual careers as set designers, others remain with the diversified craft of building props, but the quality of the finished product is a result of their tremendous skill, organization and high regard for their craft and for the theatre itself.
A.C.T.'S PROPERTIES DEPARTMENT: A TRIBUTE TO ART

On the fifth floor of A.C.T.'s office building is a space jam packed with shelves of foam rubber, bins of colored fabric, boxes of tea pots and decanters, clay molds of animal heads, glue and leather tools, known as the prop shop, or more formally, the A.C.T. Properties Department. Headed by Property Director Glenn Lloyd, the prop shop is the source of all items used by the actors on the Geary stage, from tea sets to swords, as well as all set paraphernalia such as pillars, wall hangings and, depending on the show, furniture. It is a highly organized operation involving at times over 300 separate items per show to be built or bought by the five skilled persons in the department.

The ordering of props for a show begins when the director and set designer determine their prop needs, usually soon after rehearsals get underway. This gives the prop crew about two or three weeks to order items and weeks often well over the usual 40, as all props must be ready when technical rehearsals begin on the Geary stage.

When the list of props is defined, they are divided among the crew, usually according to their areas of expertise. The Resident Property Director Chuck Olsen, for example, supervises any set decoration or costume projects. The furniture frames are pulled from A.C.T.'s prop warehouse (where all props are eventually stored), newly made in the scene shop or commissioned on the outside.

Michelle Souza, Buyer, is in charge of purchasing props. Economic feasibilities most often determines whether a prop is bought or made, in Absurd Person Singular about 75%—kitchen utensils, crockery and boxes of foodstuffs—were found or purchased; Patricia Shih and Frank Molina, Artisans, are skilled in such tasks as painting, drawing, carpentry and sewing. The crew is flexible enough and often interchange jobs as the prop demands of each play can continuously give them new things to do which they might not have done before.

Lloyd himself, a design major during his undergraduate years and Property Director at A.C.T. for three years, does most of the sculpting jobs such as the busts in last season's Man and Superman. His position as designer and supervisor often prevents him from taking on major property tasks however.

The prop shop has connections far and wide for finding props, ranging from stock places in New York to Los Angeles and involving such diverse sources as the California Highway Department for the material for shields in Julius Caesar. This season items were purchased from England for both Absurd Person Singular and the National Health—the 50 lb. dog food for the former (actually made by the prop shop, but duplicating an authentic English dog food label), and the Danish government newspapers and Kestnas cigarettes.

The prop crew strive for great accuracy and authenticity in building props. If a letter is opened on stage, a new envelope, addressed and stamped, is used for each performance and the written contents are always included. The air trumpet in All The Way Home, is a very rare and expensive model, was duplicated to perfection. Food however, is sometimes altered unless of course it is eaten on stage. For instance, there are both real and fake potato chips in Absurd Person Singular—the fake ones are used when Sidney Hooker spills them on the floor during the first act.

During the run of a show, prop maintenance except for major artistic repairs, is handled by the stage crew at the Geary Theatre. After the show closes, inventory is taken and the props are categorically stored in the warehouse. If a show is to be revived, such as Travesties, all props are used again until the show is revamped. The inventory is used by the prop shop for the Geary shows, the prop shop services Young Conservatory and Advariance, as well as Play-In-Progres Productions, however, there are separate projects this season alone.

This dedicated crew, coming from various backgroungs and experiences, work from the beginning of August to approximately the beginning of June. Seasonally working toward eventual careers as set designers, others remain with the diversified craft of building props, but the quality of the finished product is due to their tremendous skill, organization and high regard for their craft and for the theatre itself.

ROBERT FLETCHER (Costume 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 and The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentlemen.

RALPH FUCILLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre for four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernarda Alba and The Taming of the Shrew. Mr. Fucillo has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three season, 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. IDONE (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. Idone 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 Athens Festival Theatre, Milwaukee's Summerfest and the Milwaukee Repertory Theatre's Oshyphony Orchestra. His most recent credits include scenery for Ah Wilderness! (directed by Leigh Silverton) 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.

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