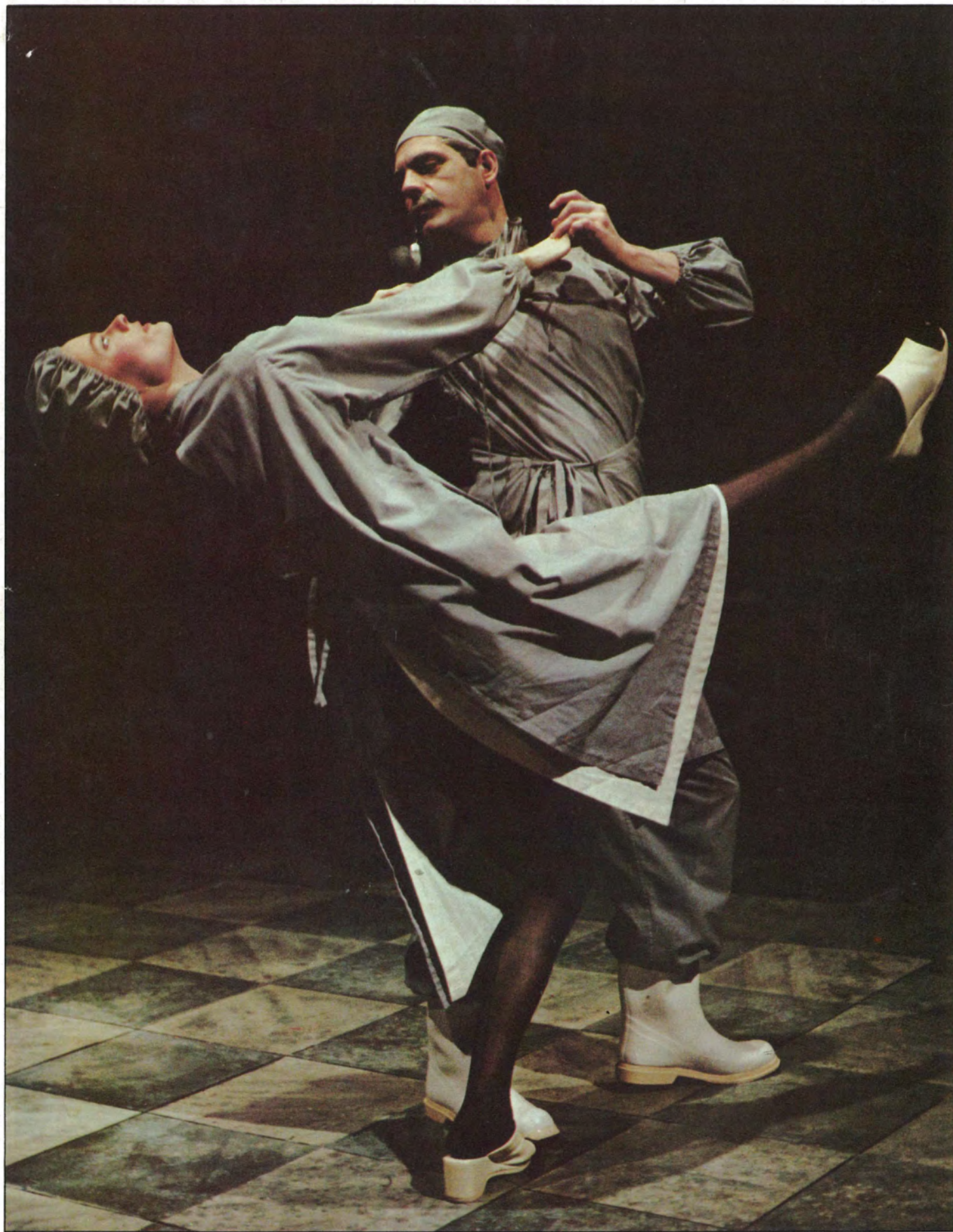


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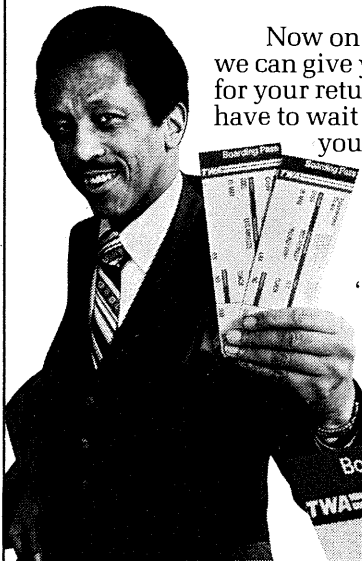


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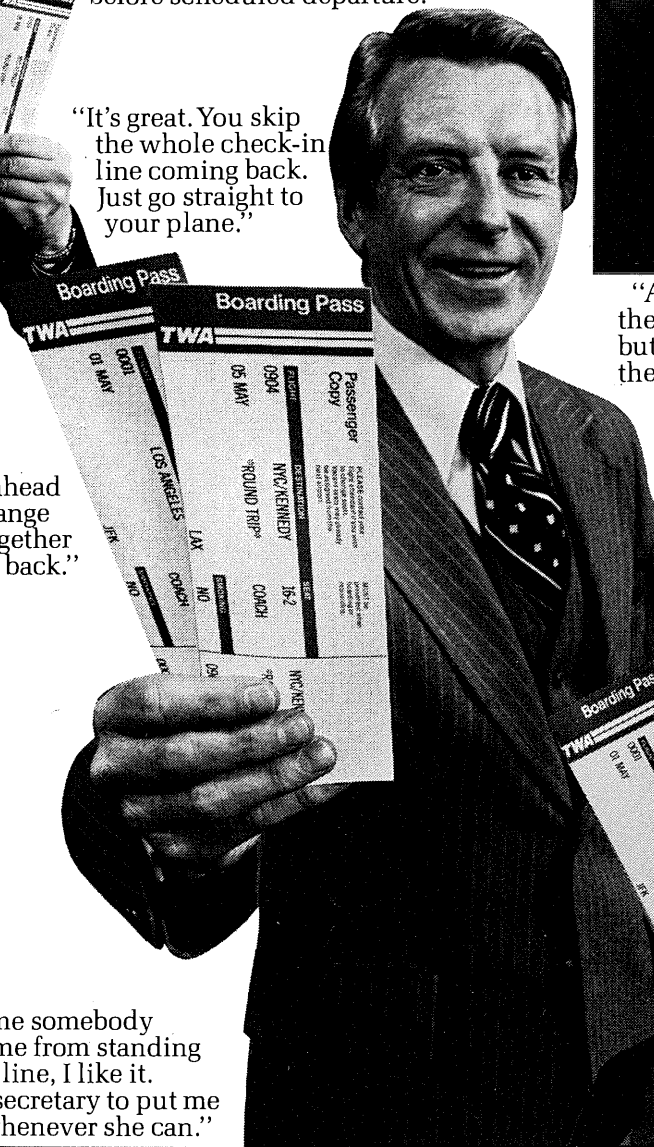


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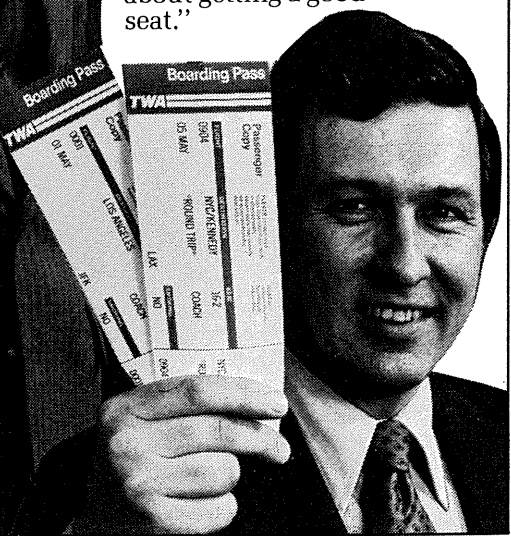
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\*Survey conducted among owners of new cars bought in May, 1977.

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## 'TRAVESTIES': A FARCE OF IDEAS

"I am a fairly frivolous person who enjoys the thinking side of life. My ambition has always been to combine a play of ideas with farce."

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

—Tom Stoppard



Raye Birk as Henry Carr

Factually, Vladimir Ilyich Lenin, James Joyce and the Dadaist Tristan Tzara did live coincidentally in Zurich around 1917. They never all met, although several historians indicate that Lenin knew other Dadaists and possibly once met Joyce. This notion, however, in Tom Stoppard's fertile imagination, 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 wool bathrobe knotted sloppily at the waist, a battered hat pulled down over his brow, sucking at cigarette after cigarette. His leaky 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 been in the middle of it and missed it completely is perfectly true of probably 99% of the people living at that time. Like Stoppard's other famous minor functionaries, Rosencrantz and Guildenstern, Carr is the common man observing uncommon events, tangentially involved in them, but helpless to either understand or really participate in them.

"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 abstract 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." It asks, furthermore, whether an artist has to justify himself in political terms at all.

Lenin wants a politically useful art. "Literature must be partisan, and under party control," he says in Stoppard's caustic spoof of the Communist rationale for censorship. Shuttling between evangelism and browbeating, he says (as did the real Lenin), "Beethoven's music makes me want to say nice stupid things and pat the heads of those people who while living in this vile 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 geniuses," he shouts to Joyce: "Now we need vandals and desecrators." 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.

Carr is caught in the center, the quintessential Philistine: "For every thousand people there's 900 doing the work, 90 doing well, 8 doing good, and one lucky bastard who's the artist." The crux of the battle is reached when Carr asks Joyce, "What did you do during the Great War?" and Joyce says, "I wrote *Ulysses*."

When asked about this argument between Joyce and Tzara, Stoppard answers quickly: "I'm on Joyce's side. I'm not impressed by art because it's political. I believe in art being good art or bad art, not relevant art or irrelevant art. I prefer to side with Joyce when he proclaims the importance of what he himself is writing and adds that he leaves the world precisely as he finds it. Some may argue that ideas do the best toppling, but I don't think change has to be an objective for the artist."

It is no accident that the time of the play is that of World War I and that Stoppard uses *The Importance of Being Earnest* as a skeleton for his play much as he used *Hamlet* as a skeleton for *Rosencrantz and Guildenstern*. Its portrait of a society obsessed with style is very much to Stoppard's purposes.

The salient thing about WWI is that it was the last of the aristocratic wars, fought by common men for kings and queens. Stoppard is quite to the point when he says, "It was a meaningless war, almost Dadaist. No one still knows exactly why it was fought. It produced nothing good of consequence and much evil."

Carr belongs to the old order, being about as conservative and traditional as one can be. In his values, style is in itself an absolute way of seeing things: as long as everything looks OK, then it must be all right underneath.

The war shattered that kind of perspective. The drawing room dandy, whose status and authority rested on his accouterments and sense of style, would no longer play a significant role. Society was being undermined.

It was blatantly obvious on the battlefield—to the delight of revolutionaries like Lenin—and it was also happening in the arts—to the delight of the Dadaists, and to some extent even to Joyce, who was busy breaking down old forms himself.

What was that famous last line in *Portrait of the Artist*—"forge from my soul the consciousness of my race"—something like that. It's very important: Joyce's prediction of exactly what he was going to do. He is quietly engaged in reconstruction ON HIS OWN TERMS.

Joyce succeeds in giving civilization another way of looking at itself, through thought processes in which the accidental becomes as important as the selective. As his heir, as well as the heir of Wilde, Beckett and Pinter, Stoppard is also giving us another way of looking at ourselves, through a carefully orchestrated travesty of history.

—Blake Samson  
Director, Fine Arts News Service



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## TRAVESTIES

(1974)

by TOM STOPPARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE

Scenery by JOHN JENSEN

Costumes by ROBERT MORGAN

Lighting by DIRK EPPERSON

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

Choreography by TONY TEAGUE

### the cast

Henry Carr	RAYE BIRK
Tristan Tzara	JAMES R. WINKER
James Joyce	SYDNEY WALKER
Lenin	MICHAEL WINTERS
Bennett	JOSEPH BIRD
Gwendolen	SUSAN E. PELLEGRINO
Cecily	BARBARA DIRICKSON
Nadya	FRANCHELLE 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 Hecht; Bennett—Bennet Guillory; Gwendolen—Diane Salinger;  
Cecily—Heidi Helen Davis; Nadya—Delores Y. Mitchell

Stage Manager: MICHEL CHOBAN

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## A NOTE ON 'HOTEL PARADISO'

Georges Feydeau was France's leading writer of popular farces at the turn of this century. Early in his career he developed a winning formula for comedy which he used over and over again in more than two dozen smash hits. Audiences adored the plays but scholars dismissed Feydeau as insignificant. It was not until the 1940s, when the prestigious Comédie-Française began including his works in their repertory, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

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



Georges Feydeau

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

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

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

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

—Margaret Opsata



Ruth Kobart and Raye Birk



THE AMERICAN CONSERVATORY THEATRE

presents

# HOTEL PARADISO

(1896)

by GEORGES FEYDEAU and MAURICE DESVALLIERES  
English Translation by PETER GLENVILLE

Directed by TOM MOORE

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

### the cast

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

Period: 1910

### ACT I

A builder's room and salon in the home of M. and Mme. Boniface.  
Passy, a suburb of Paris.

That morning!

### ACT II

The Hotel Paradiso, Paris.

Later that night!!

### ACT III

The builder's room and salon.

The morning after!!!

There will be two ten-minute intermissions.

### understudies

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

Stage Manager: JAMES L. BURKE

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## '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 *chante-fable*, 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 pirates. Never losing faith in their love, the two overcome all obstacles and share their happy ending with the audience.



A Troubadour (Gregory Harrison) serves as singing narrator while playing catalyst and foil.



Nicolette (Lois Young) and Aucassin (Bill Hutton) are star-crossed lovers, he is the son of a French count and she the god-daughter of the count's greatest rival.

Six other performers (Tim Bowman, Pamela Cordova, Leslie Easterbrook, Kenneth Henley, Randal Alan Martin and Roxann Parker) 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 Graneto).

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 Berlind, Franklin R. Levy and Mike Wise production, in association with Kip Richard Kronos. The show will play the Huntington Hartford Theatre in Los Angeles after its 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; do not carry in refreshments.

■ Please note the **NEAREST EXIT**. In emergency, **WALK**, do not run, to the exit. (By order of Mayor and city's Board of Supervisors.)

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

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

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

■ **TICKET INFORMATION:** The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines' Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For information regarding attractions at the Marines', telephone (415) 673-6443; for additional information call 673-6440.

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

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## NEWS & NOTES

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

The last repertory performance of A.C.T.'s 1977-78 season will be *The National Health* on Saturday, June 10. It will be followed immediately by the company's traditional "Walk-down Curtain Call," the spectacular season finale that unites the entire A.C.T. company in a dazzling farewell to all the plays in the season's 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 areas 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.C.T. 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 apron decorated with the titles of all the A.C.T. repertory productions done to date? . . . or go on a shopping spree 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 notepaper 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. (Mailing List Coordinator, A.C.T., 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 are also accepted 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, boisterous 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 matter.

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 Masters 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 innate 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.

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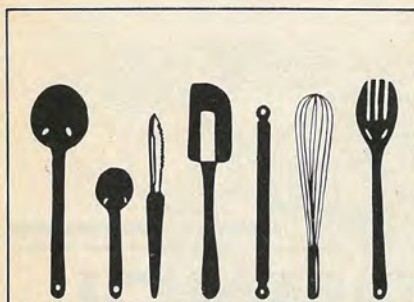
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THE AMERICAN CONSERVATORY THEATRE

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## ABSURD PERSON SINGULAR

(1973)

by ALAN AYCKBOURN

Directed by ALLEN FLETCHER

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

### the cast

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

Offstage Voices:

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

### ACT I

Last Christmas. Sidney and Jane's Kitchen.

### ACT II

This Christmas. Geoffrey and Eva's Kitchen.

### ACT III

Next Christmas. Ronald and Marion's Kitchen.

There will be two ten-minute intermissions

### understudies

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



Barbara Dirickson (left) and Susan E. Pellegrino



## A NOTE ON 'ABSURD PERSON SINGULAR'

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

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

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

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

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

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

—Margaret Opsata



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

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*ABSURD PERSON SINGULAR:* Susan E. Pellegrino and William Paterson



*TRAVESTIES:* Raye Birk



*HOTEL PARADISO:* Elizabeth Huddle and Raye Birk



*ABSURD PERSON SINGULAR:* Barbara Dirickson (top) and Marrian Walters

*THE NATIONAL HEALTH:* Diane Salinger and Michael Winters





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*featuring Dame Margot Fonteyn at Los Angeles' Shrine Auditorium*

**TOUR PROGRAM #1**

**Saturday, May 27, 1978**

## HAMLET AND OPHELIA

American Premiere

*with Dame Margot Fonteyn*

*Music: Franz Liszt Choreography: Frederick Ashton*

*Design: Carl Toms*

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 work 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 radiantly pure 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 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 trios of dancers weave patterns of simple beauty to the *Trois Gymnopédies* and *Trois Gnossiennes* of Erik Satie.

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

**TOUR PROGRAM #2**

**Saturday, June 3, 1978**

## SWAN LAKE

West Coast Premiere

*Music: Pyotr Ilyich Tchaikovsky Choreography: Marius Petipa, Lev Ivanov Designs: Leslie Hurry*

It is difficult to believe today that *Swan Lake* was a failure on its first production in 1877 and was not a success until the Petipa/Ivanov 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 enchanted 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.

## ELITE SYNCOPATIONS

West Coast Premiere

*Music: Scott Joplin and others Choreography: Kenneth MacMillan*

*Design: Ian Spurling*

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 honky-tonk dance hall, which captures all the vitality and humor of the jazz age.

*"... a fun ballet of carnival high spirits and burlesque comedy."*  
Noel Goodwin, Daily Express.

## LES SYLPHIDES

*Music: Frederic Chopin Choreography: Mikhail Fokine*

*Design: Alexandre Benois*

Although it looks back in 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.

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THE AMERICAN CONSERVATORY THEATRE

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# THE NATIONAL HEALTH

(1969)

by PETER NICHOLS

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE

Scenery by CHRISTOPHER IDOINE

Costumes by ELIZABETH COVEY

Lighting by DIRK EPPERSON

Music by FAE McNALLY

Sound by BARTHOLOMEO RAGO

### the cast

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

Place: A hospital in North London

There will be one fifteen-minute intermission

### understudies

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

Stage Manager: RAYMOND S. GIN



## A NOTE ON 'THE NATIONAL HEALTH'

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

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

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

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

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

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

—Margaret Opsata



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(Left to right)  
 Kenneth Henley  
 Pamela Cordova  
 and Tim Bowman



(Left to right) Pamela Cordova, Roxann Parker, Leslie Easterbrook, Kenneth Henley, Bill Hutton, Gregory Harrison, Tim Bowman and Randal Alan Martin.



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(Top) Bill Hutton and Lois Young, (bottom) Gregory Harrison



# A.C.T.'S SUMMER TRAINING CONGRESS

Applications are now being accepted for the American Conservatory Theatre's Summer Training Congress. Instruction in subjects regularly provided the A.C.T. professional company runs from June 26-Sept. 1.

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

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

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

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

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

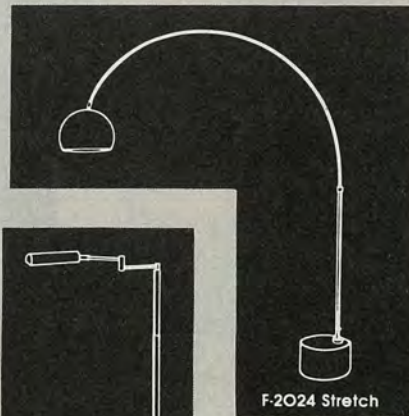
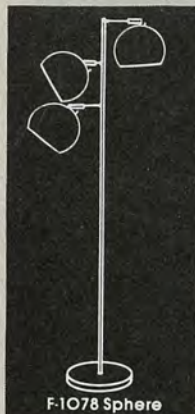
The deadline to apply for the Summer Training Congress is May 15. All applicants must provide a recent photograph and two letters of recommendation from teachers or directors. Auditions are required for California residents.

For additional information and applications, write or call:

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Michael Shawn

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presented in association with the LBN Company



## Musical Numbers

PRELUDE.....	Orchestra
OUR SONG .....	Troubador
RIBBONS SONG .....	Ensemble
BEATA, BIAX (BEAUTIFUL, BEAUTIFUL) .....	Aucassin
SHE .....	Troubador
THE CONFRONTATION .....	Aucassin, Beaucaire, 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, Beaucaire, Viscountess, & Troubador
TORELORE! .....	Queen & Ensemble
PIRATES SONG .....	Troubador & 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.....	Troubador
OUR SONG (reprise) .....	Company

FESTIVAL IS PERFORMED WITHOUT AN INTERMISSION

### MUSICIANS

Daniel Troob, Susan Cafiso, Robert Claire, Tony Kaye,  
Chris Poeler, John Rae, Barbara Wirth



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



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## DRAMATIS PERSONAE

### Prologue

Troubador GREGORY HARRISON

### Provence

Aucassin BILL HUTTON  
Nicolette LOIS YOUNG  
Count Garin de Beaucaire RANDAL ALAN MARTIN  
Count Bougars de Valence TIM BOWMAN  
Viscountess ROXANN PARKER  
Lady of Beaucaire LESLIE EASTERBROOK  
Young Girl PAMELA CORDOVA  
Young Boy KENNETH HENLEY

### The War

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

### The Prison

Watchman GREGORY HARRISON

### The Forest

Shepherdess PAMELA CORDOVA  
Shepherds TIM BOWMAN, KENNETH HENLEY

### Torelore!

Queen LESLIE EASTERBROOK  
King KENNETH HENLEY  
Son GREGORY HARRISON  
Queen's Soldiers { PAMELA CORDOVA  
ROXANN PARKER  
King's Entourage { TIM BOWMAN  
RANDAL ALAN MARTIN

### Pirates

Captain GREGORY HARRISON  
TIM BOWMAN  
Pirates { PAMELA CORDOVA  
LESLIE EASTERBROOK  
KENNETH HENLEY  
RANDAL ALAN MARTIN  
ROXANN PARKER

### Carthage

King of Carthage RANDAL ALAN MARTIN  
TIM BOWMAN  
Sons of King { GREGORY HARRISON  
KENNETH HENLEY  
PAMELA CORDOVA  
Weird Sisters { LESLIE EASTERBROOK  
ROXANN PARKER  
Old Woman GREGORY HARRISON

THE TIME: THEN

THE PLACE: THERE

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

### understudies

The Troubador—Randal Alan Martin; Nicolette—Pamela Cordova;  
Aucassin/All other men—Roger Case; For Roxann Parker—Leslie Easterbrook;  
All other women—Alyson Reed



# FESTIVAL



Bill Hutton and Lois Young

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 General Management ..... Theatre Now, Inc.  
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 Norman E. Rothstein  
 National Press Representative ..... The Carrolls  
 Agency, Inc., Shirley Carroll, Darlene Rutberg  
 Production Stage Manager ..... Robert Bennett  
 Asst. Stage Manager ..... Jerry Bihm  
 Asst. to Messrs. Rowe and Shawn ..... Diaan Ainslee  
 Production Secretary ..... Pamela Morton  
 Accountant ..... Pinto, Winokur & Pagano  
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 Mary Beth Dolan  
 Attorney for LBN ..... Stephen Sandler  
 Company Physician ..... James Blake

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Pamela Cordova, Leslie Easterbrook and Roxann Parker

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

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

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

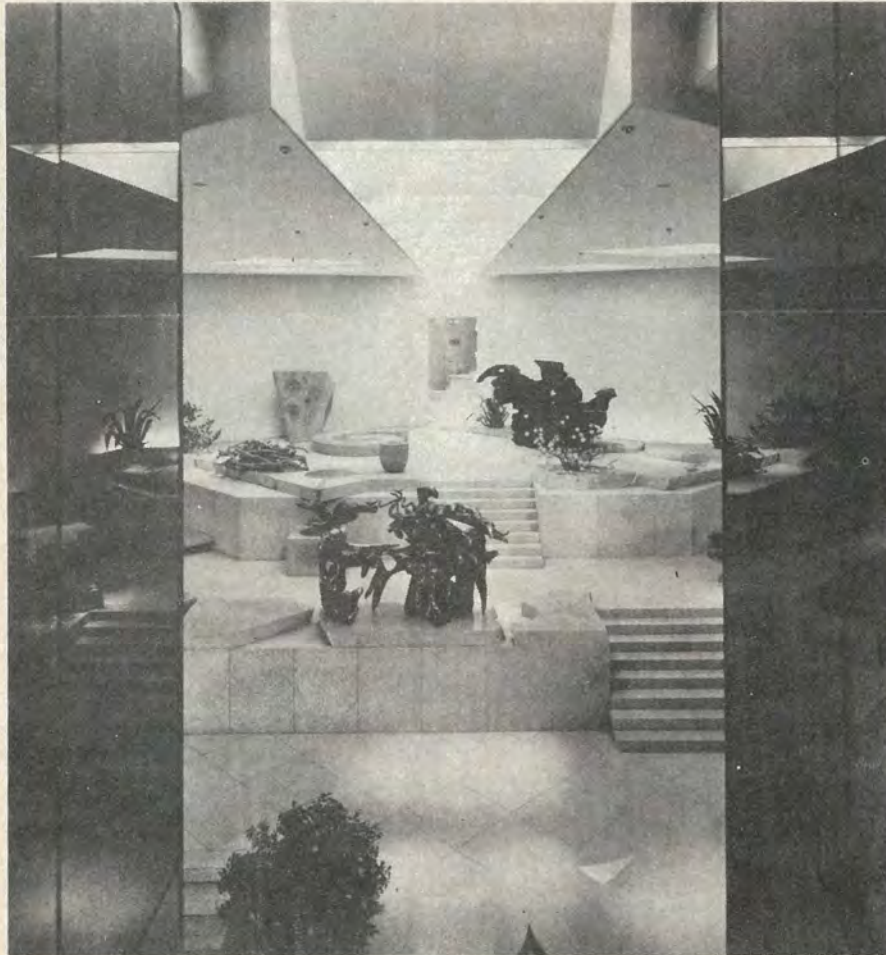
of the Japan-United States Friendship Commission include Senators Jacob K. Javits and Daniel K. Inouye.

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

The company's sixth annual



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



The lobby of the new Sogetsu Kaikan Theatre

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

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

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





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1	2	3	4	5	6	6	6	
*TRAV 8:30	TRAV 8:30	ABSURD 2:30 ABSURD 8:30	HEALTH 8:30	HEALTH 8:30	ABSURD 2:30 TRAV 8:30	ABSURD 2:30 TRAV 8:30	ABSURD 2:30 TRAV 8:30	
8	9	10	11	12	13	13	13	
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29	30	31						
NO PERF	HEALTH 8:30	ABSURD 2:30 ABSURD 8:30						
SUNDAY								
4	<b>JUNE</b>					1	2	3
ABSURD 2:30 HOTEL 8:30						HEALTH 8:30	HOTEL 8:30	HOTEL 2:30 ABSURD 8:30
	5	6	7	8	9	10	10	
	NO PERF	HOTEL 8:30	HOTEL 2:30 HEALTH 8:30	ABSURD 8:30	ABSURD 8:30	ABSURD 2:30 HEALTH 8:30	ABSURD 2:30 HEALTH 8:30	

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# WHO'S WHO AT A.C.T.

## WILLIAM BALL (General Director)



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

## JAMES B. MCKENZIE (Executive Producer)



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

## EDWARD HASTINGS (Executive Director)



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

and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People* this summer and directed the Australian premiere of *The HOT L BALTIMORE*. Last season he directed the English-language premiere of the hit Soviet play *Valentin and Valentina*.

## ALLEN FLETCHER (Conservatory Director)



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

## EDITH MARKSON (Development Director)



a founder of A.C.T. in Pittsburgh, 1965, has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was a founder of the Milwaukee Repertory Theatre and was responsible for bringing the APA Repertory Company there for a season. She also brought William Ball to that theatre, where he



first directed *Charley's Aunt* and *Six Characters in Search of an Author*, as well as *Allen Fletcher*, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant. She has been a theatre consultant to the Ford Foundation in its Program for the Arts and Humanities.

**NAGLE JACKSON** (*Guest Director*), formerly Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct *The National Health* and the revival of *Travesties*.



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

**TOM MOORE** (*Resident Director*) is best known as the director of *Grease*, now in its seventh year the longest running show on Broadway, and the Broadway musical *Over Here* with the



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

## THE A.C.T. ACTING COMPANY

**WAYNE ALEXANDER** joined the company last season after two years in the Advanced Training Program. He also studied at Los Angeles City College, appeared with the Old Globe



Theatre in Odessa, Tex., and the Pacific Conservatory of the Performing Arts in *The Ballad of the Sad Cafe*, *Romeo and Juliet* and *Much Ado About Nothing* (as Claudio). With A.C.T. he was seen in *The Matchmaker*, *Desire Under the Elms*, *Peer Gynt*, *Othello*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman* and was seen as Dr. Frankenstein in the Plays in Progress production of *Frankenstein*.

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



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

**JOSEPH BIRD**, now in his 8th season with A.C.T., made his Broadway debut in *You Can't Take It With You* and appeared in 10 off-Broadway productions. A featured actor in 17 APA-



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

**RAYE BIRK** came to A.C.T. four seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern



Methodist. In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas More in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in *Equus*, Henry Carr in *Travesties*, Gremio in *The Taming of the Shrew*, Roderigo in *Othello* and the French doctor in *The Merry Wives of Windsor*.



**LIBBY BOONE**, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in *The Glass Menagerie*, *When You Comin' Back, Red Ryder?* and *Orpheus Descending*. Boone has earned a Bachelor's degree from Memphis State University through an independent study of the application of acting technique in the education of children with learning disabilities.



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



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



**PETER DAVIES**, a native of Walnut Creek, joins the company this season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received



his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in *Medea: A Noh Cycle* at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in *Hamlet* and *Timon of Athens* and has appeared in the television series *Streets of San Francisco* and the film *Bound for Glory*.

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



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

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



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



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

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



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



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





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

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



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



**BENNET GUILLORY** joins the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to teach acting with the Evening Extension Program and co-direct the Black Actor's Workshop where he made his directing debut last year with *Strictly Matrimony*. At the Little Fox Theatre he played several roles in *One Flew Over the Cuckoo's Nest*, was seen as Morrie in the West Coast Black Repertory Theatre production of *The Blood Knot* which was later televised in two separate segments on KQED TV's *Open Studio* and appeared in the Artist Enterprise Theatre production of *The Ballad of Dangerous George*.



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**LAWRENCE HECHT** is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Xoregos Performing Company, the



Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as an Associate Director with the company and continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *Desire Under the Elms*, *The Taming of the Shrew*, *Peer Gynt*, *Equus*, *Othello*, *A Christmas Carol* and *Valentin and Valentina*.

**ELIZABETH HUDDLE** made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her



sixth season at A.C.T., where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The HOT L BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)* and Joan in *Knock Knock*, among others. Last summer she appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire*. This coming summer she will return to Oregon to direct Strindberg's *Miss Julie*.

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**DAVID HUDSON** joins the company this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of *The*



*Master Builder*, *The Crucible* and *Centralia 1919*. He also acted with the Southbury Playhouse in Connecticut, appearing in *Tea and Sympathy* and *One Flew Over the Cuckoo's Nest* and last summer was seen in *Antony and Cleopatra* and *Henry VI, Part III* at the Oregon Shakespearean Festival.



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



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

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



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

**GERALD LANCASTER** comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in *Enrico IV*, *Return to Normalcy*, *Ah, Wilderness!*, *Much*



*Ado About Nothing*, *Romeo and Juliet* and *The Ballad of the Sad Cafe*. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Program and an M.A. in directing from Humboldt State University where he directed *Cat on a Hot Tin Roof*, *The Marriage Proposal* and *Lysistrata*. Lancaster has also appeared at the Grand Comedy Festival at Quala-wa-loo in *The Comedy of Errors*, *Boys From Syracuse* and *The Boy Friend*.

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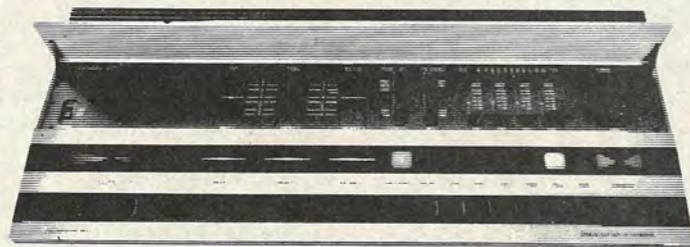
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**ANNE LAWDER**, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice



Hermes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle Repertory Theatre and this past summer was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in *Ah, Wilderness!* and *Showboat*. At A.C.T. she has been seen in *The Tavern*, *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *Desire Under the Elms*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman* and *Valentin and Valentina*.

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



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

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



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

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



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



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

**THOMAS OGLESBY** joins the company this season after two years in the Advanced Training Program. At the Nebraska Repertory Theatre he was seen as Bobby in *Company*, Lucentio



in *The Taming of the Shrew* and Nick in *What the Butler Saw* and also appeared as Romeo in *Romeo and Juliet* at the Pacific Conservatory of the Performing Arts. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.

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



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

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



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

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



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

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



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



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

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



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



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



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



**JILL TANNER**, a veteran performer with many regional theatres throughout the country, most recently appeared in *A Flea In Her Ear* at the Hartford Stage Company. She is currently in her third season as a regular on the PBS poetry series *Anyone For Tennyson*, and studied at the Royal Academy of Dramatic Arts in London. Tanner made her Broadway debut as a featured performer in the comedy, *No Sex Please, We're British*, and later appeared in Broadway's *My Fat Friend*. Last summer she appeared at PCPA in *The Utter Glory of Morrissey Hall*, *Ah Wilderness!* and *The Madwoman of Chailot*.



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



**MARRIAN WALTERS**, in her fourth season with A.C.T., has appeared in over 500 productions including *The Tender Trap* on Broadway with Robert Preston and opposite Sid Caesar in *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in



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The **HOT L BALTIMORE** and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* for fourteen months at the On Broadway Theatre. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina's San Francisco tote bags.

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



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

**BRUCE WILLIAMS**, who studied at the University of Texas, joins the company this season after two years in the Advanced Training Program. This past summer he appeared at the Oregon Shakespearean Festival as Stanley in *A Streetcar Named Desire* which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in *Henry VI, Part II* (Warwick) and *Sweet Eros* in previous seasons.



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



**MICHAEL WINTERS** comes to A.C.T. this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in *Ah, Wilderness!*, Raggicker in *The Madwoman of Chaillot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.



## WHO'S WHO IN 'FESTIVAL'

**GREGORY HARRISON** (*The Troubador*) began his acting career in high school, later joining a community theater on Catalina Island where he played Petruccio in *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 Showplace Theatre. 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** (*Nicolette*) has most recently toured the East with a revival of *Oklahoma!*. She has toured as lead singer with numerous show and dance bands and has performed her



own cabaret act in clubs throughout Manhattan. Her off-Broadway credits include Inez in *No Exit* and Louisa in *The Fantasticks*, among others. Young has also recorded for *Sesame Street*, provided accompaniment for the Louis Falco 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** (*Aucassin*) came to the West Coast with a B.A. in Music from the University of Evansville and joined the theatrical 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 *Marineland* and starred in a revue aboard the Sitmar Lines 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 Truett in *Meet Me in St. Louis*. Film credits include *Rip Off* with Henry Fonda and *Grease*, due from Paramount this spring.

**TIM BOWMAN** (*Valence*) made his professional stage debut in the Los Angeles musical *Suite America*, subsequently taking over the lead role of Casey O'Brien in the Solly-Ward production of *Boy Meets Boy*. His next role, written for him by Bill Solly and Donald Ward, 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 Taper Forum Lab 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 Hope in *Anything Goes*. In summer stock at the Sacramento Music Circus, Cordova had leading roles in *Hair*, *Camelot* and *George M!*. Other roles include Ruby in *Dames at Sea*, Lili in *Carnival* and Sarah in *Guys and Dolls*. She is also a graduate of the Los Angeles Civic Light Opera Workshop.



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**LESLIE EASTERBROOK** (*Queen of*

*Torelore*) most recently played Cleo in *Most Happy Fella* and starred in the musical revue *Merry-Go-Round*. She originated the role of Bunny in Neil

Simon's *California Suite* at the Ahmanson Theatre and on Broadway. She has been a featured guest on the *Tonight Show*, the *Today Show* and last season's *Ball Four*. At the Ahmanson, Easterbrook appeared with Richard Chamberlain in *Cyrano de Bergerac* and with Charleton Heston and Vanessa Redgrave in *Macbeth*. At the Los Angeles Civic Light Opera, she appeared in *Camelot* with Robert Goulet and Carol Lawrence, *Wonderful Town* with Nanette Fabray, *The King and I* with Ricardo Montalban and Sally Ann Howes and *Oliver* with Ron Moody. Easterbrook has also played starring roles with various repertory theatres throughout the country.

**KENNETH HENLEY** (*Shepherd*)

comes to *Festival* from recent work in the Broadway shows *Fiddler on the Roof*, *Smith, Rex* and *My Fair Lady*. He has also appeared in films

for I.B.M., Beachcraft and Sony, as well as touring the country with productions of *Man of La Mancha*, *The Boy Friend*, *Showboat* and *Carousel*. Henley worked in The Blue Angel Night Club for two years and has been an active participant in the New York City Opera Company. He was last seen by West Coast audiences in *South Pacific*, starring Jane Powell and Howard Keel.

**RANDAL ALAN MARTIN** (*Beaucaire*)

most recently played Peter in the Broadway revival of *Jesus Christ Superstar*. He made his Broadway debut in *A Gala Tribute to Joshua Logan* and

created the role of Jerry in the pre-Broadway production of *Miss Moffat* starring Bette Davis. In S.F. Martin played Jesus and Judas in the National Company of *Godspell*. At the Kennedy Center he played Frank opposite Mickey Rooney in *Showboat* and toured the country in *Mame* with Angela Lansbury. Off-Broadway Martin was in the original cast of *Be Kind to People Week* and has appeared in numerous stock and repertory productions. Television credits include *The Adams Chronicles* on PBS, *Search for Tomorrow* and *The American Image Awards*.

**ROXANN PARKER** (*Viscountess*) has

performed with the California Actor's Theatre in such shows as *Comedy of Errors* and *Lady Audley's Secret*. With the L.A. Civic

Light Opera she appeared in *The King and I*, *Kismet* and *Salute to Broadway*. She played Sally Brown in the original musical, *Snoopy* and also recorded on the original cast album. Other musical comedy credits include *Godspell* and *Bye, Bye Birdie* at the Sacramento Music Circus. Opera credits include *Love of Three Oranges* and *The Marriage of Figaro* among others. Most recently Parker appeared in *Barbary Coast* at the Bay Area's Orpheum Theatre. A graduate of USC, Parker was in The Company Theatre production of *Aucassin and Nicolette* in Los Angeles along with Jack Rowe and Stephen Downs.

**ROGER CASE** (*Understudy*), whose

first Broadway-bound show is *Festival*, is no stranger to performing. A native of Long Beach, Case toured with the Young Americans for three

years throughout Australia, New Zealand and the U.S.A. The last two years he's been with Mitzi Gaynor appearing on her TV specials as well as touring with her national company. Case has also appeared on Julie Andrews' Thanksgiving Special and most recently won first place on the *Gong Show* with Hot Property, a forties style singing group. He has also modeled in New York for Pierre Cardin.

**ALYSON REED** (*Understudy*), a native

of Anaheim, California, has been active in civic theatre since age 7 and ballet since age 4. Reed was a soloist member of the Dance Theatre of

Orange County from 1971-74 and her theatre experience includes *Oliver!*, *The Sound of Music*, *Fiddler on the Roof*, *Hello, Dolly* and the recent Bay Area production of *Barbary Coast*. She recently completed a dancing role in the upcoming NBC special *Ziegfeld, the Man and His Women*.

**DIAN AINSLEE** (*Assistant to the di-*

*rectors*) has appeared in such roles as Content Delville in *Marriage-Go-Round*, Peg in *Desk Set*, Charity in *Sweet Charity*, Lola in *Damn Yankees*,

Gladys in *Pajama Game*, Rio Rita in *What Makes Sammy Run*, Adelaide in *Guys and Dolls* and Ellie in *Showboat*. She was assistant director and choreographer for the original Broadway company of *What Makes Sammy Run* and for *Finian's Rainbow*, *Babes in Arms*, *Annie Get Your Gun* and *The Apple Tree* among others. Ainslee has danced with the National Ballet of Canada and taught dance extensively throughout the country. She has appeared on television with both Henry Fonda and Lucille Ball and was seen in *P.J. and the President's Son* for ABC.

**ROBERT BENNETT** (*Production*

*Stage Manager*), a graduate from the University of Michigan in Theatre Management, was manager of The New Jersey Shakespeare Festival and

a stage manager for John Houseman's Acting Company, working with such directors as Ellis Rabb and Jack O'Brien. In New York Bennett stage managed Tom Stoppard's *Enter a Free Man* and *Going Up* on Broadway. He toured the country with *My Fat Friend* starring Tammy Grimes and George Rose, *Guys and Dolls* starring Richard Roundtree and Leslie Uggams, *Shenandoah* starring Howard Keel, and *Grease*. He served as stage manager for The Goodspeed Opera House and directed the Thai company of *Sound of Music* under the auspices of the U.S. Information Service and the Thai government.

**EDDIE SAUTER** (*Musical Orchestra-*

*tions*) has orchestrated such Broadway plays as *1776*, *Promenade*, *Georgy Girl*, *Two By Two*, *Lolita*, *Superman*, *The Apple Tree* and *Dance on a*

*Country Grave*. Sauter has arranged and written for such jazz greats as blues singer Mildred Bailey and her husband, jazz vibraphonist Red Morro, Benny Goodman, Artie Shaw, Ray McKinley and Stan Getz's album *Focus*. He also wrote the score for the feature film *Mickey One* and the television series *Night Gallery* and *Switch*. Director of the jazz ensemble for Southwest German Radio and co-leader of the Sauter-Finnegan Orchestra, Sauter also composed a good part of *Joys of Christmas* for the Salt Lake Mormon Tabernacle Choir and the New York Philharmonic.





**MADELINE ANN GRANETO** (Costume Designer) has designed such diverse productions as *Barbary Coast* at S.F.'s Orpheum Theatre, *The Rivals*, *Once Upon a Mattress*, *The Imaginary Invalid*, *Richard III* and *The Glass Menagerie*. Graneto has also created costumes for some of Hollywood's top celebrities including Lucille Ball, Telly Savalas, Florence Henderson, *Hamilton*, *Joe*, *Frank and Dennison*, *Three Dog Night* and *The Osmond Brothers*. Listed in *Who's Who of American Women*, Graneto has designed costumes for TV's *The Donny and Marie Osmond Show*, *The Brady Bunch Variety Hour*, *The Kroft Comedy Hour*, *People's Command Performance*, *Circus of the Stars*, *The People's Choice Awards*, and the Las Vegas spectacular, *Ice Fantasy '77*.



**RUSSELL PYLE** (Set & Lighting Designer) has designed sets and lights for over 200 productions including *The Emergence* for L.A.'s Company Theatre for which he won the 1969 Los Angeles Drama Critics Circle Award, *Mother of Pearl*, *Michael McClure On Toast*, *The Derby*, *The Hashish Club* which earned him his second LADCC Award in 1973, Edward Bond's *Lear*, *The James Joyce Memorial Liquid Theatre* and *Aucassin and Nicolette*. He has also designed for The Mark Taper Forum and the Dorothy Chandler Pavilion in L.A. and several TV productions. Pyle has also won the Margaret Harford Award for his "continuing contribution in the field of scenic design."

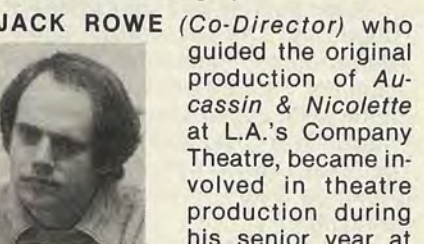
**DANIEL TROOB** (Musical Director), a graduate of Harvard, made his professional debut at Carnegie Hall at age 12, performing a composition of his own for piano and orchestra, conducted by Leopold Stokowski. He was the musical director for the improvisational revue, *The Proposition* in Cambridge and New York, and was rehearsal pianist for Patricia Birch in *Grease* and for *A Little Night Music*, later serving as assistant conductor on Broadway and with the national company. Troob composed the dance music for *Goodtime Charley* and arranged the dance music for *Pacific Overtures* and *The Baker's Wife*. He comes to *Festival* from the New York show, *Side By Side By Sondheim* and is currently composing an original musical.



**STEPHEN DOWNS** (Author) began his stage career at age eight when he appeared in concert to celebrate Queen Elizabeth's coronation. From there he worked steadily in and around his home county of Surrey as a singer, impressionist and ventriloquist. At 12, he landed a role in the West End production of *Damn Yankees*. Downs' career has encompassed television, radio, recording and cabaret. He traveled extensively through Great Britain and Europe as a nightclub performer, eventually settling in the U.S. He has made several appearances on *Merv Griffin* and *Tonight* shows, cut two albums and worked in nightclubs such as *Upstairs at the Downstairs* in New York. He is now working on his second musical.



**MICHAEL SHAWN** (Choreographer, Co-Director) started on Broadway in the dancing choruses of *Golden Rainbow* and *Promises, Promises*. He was associate choreographer for *Georgy* and *On The Town* and choreographer for *Smith* on Broadway. On the West Coast, Shawn was associate choreographer for the *Shaft* number on the Academy Awards, and conceived and staged the *Cycle Sluts* rock act as well as club acts for Liz Torres, Alexis Smith, Marcia Lewis and Burt Bachrach. He directed *When Last I Saw the Lemmings* at the Matrix Theatre in L.A. Shawn also teaches dance in New York, writes and acts, most recently in *The Goodbye Girl* as a director-choreographer.



**JACK ROWE** (Co-Director) who guided the original production of *Aucassin & Nicolette* at L.A.'s Company Theatre, became involved in theatre production during his senior year at USC, participating in the well-known Street Theatre Project for inner cities. He went on to become one of the founders of the Company Theatre, regarded as a jumping off point for many of L.A.'s finest directors, performers and designers. An accomplished musician as well, Rowe wrote the score for *James Joyce's Memorial Liquid Theatre* which played New York's Guggenheim Museum and later went to London and Paris, as well as for *Volpone* at the Mark Taper Forum. He recently received a Drama-Logue best director's award for his work on *The Shooter's Bible*.



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**KIP RICHARD KRONES (Co-Producer)** discovered *Festival* in October, 1976 and subsequently optioned the play, bringing it to Messrs. Wise, Levy and Berlind a year later and is now actively involved in his first legit 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 Academy Award nominee for *One Flew Over the Cuckoo's Nest*, *Festival's* Stephen Downs, as well as Bay Area song-writers Ron Nagle and Scott Mathews.



Mike Wise



Franklin R. Levy



Roger Berlind

**MIKE WISE, FRANKLIN R. 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 (currently ICM) where he was responsible along with his colleagues for packaging some of the finer motion pictures of the last decade. Upon leaving ICM, Mr. Wise served as head of development and production for Norman Rosemount Enterprises. Mr. Wise was represented on Broadway last season as producer of *I Have A Dream*, which starred Billy Dee Williams as the Reverend Martin Luther King, Jr. Mr. Wise, his wife, Patricia, and their two daughters, Alison and Jennifer, currently reside in the San Fernando Valley.

Mr. Levy is a New Yorker who during his tenure as a Californian has performed as associate producer for a West Coast musical, as an agent for CMA (recently ICM) for four years, as an associate producer for Twentieth Century Fox and Norman Rosemount 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 Bricusse, Michael Murphy, and the Hudson Brothers. He produced *It's A Musical World*, a tribute to the music and lyrics of Leslie Bricusse and Anthony Newley and acted as special consultant to managing director Robert Fryer in programming his first five seasons at the Los Angeles Ahmanson Theatre. Leaving management and totally moving into production, Mr. Levy packaged the film remake of *Great Expectations* (NBC), starring James Mason, Michael York and Sarah Miles, and provided a similar function in addition to associate producing the recent film *Voyage of the Damned*.

Messrs. Wise and Levy produced last season's Hallmark Hall of Fame production of *The Last Hurrah* and are currently in production for Hallmark on *Return Engagement* starring Elizabeth Taylor and will begin preparation this summer on a Paramount/NBC production of the bestseller *Enola Gay*. Partnered with Joseph Hardy in The Production Company, Messrs. Wise and Levy currently are developing projects for all three medias, including dramatizations of Allen Drury's new novel *Capitol 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 Theater Intime productions at Princeton University. Mr. Berlind was a founding partner in an investment banking and brokerage firm which acquired Hayden Stone Inc., H. Hentz Inc., and Shearson Hammill and Co., and is now known as Shearson Hayden Stone. He served as Chairman of the Executive Committee, Chief Executive Officer, and Vice Chairman of the Board of that company. Mr. Berlind's Broadway production credits include the Richard Rogers-Sheldon Harnick musical *Rex* as well as last season's *Music Is*, written by George Abbot, Richard Adler and Will Holt. He was an associate producer of the Columbia picture release *Aaron Loves Angela*. Berlind was co-producer of last season'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 Rintels' (*Clarence Darrow*) play *World War II* directed by John Houseman, *In Love*, a new play looking at love through the ages by James Prideaux and directed by Joseph Hardy and *Tonight at Eight: the music and lyrics of Boch and Harnick*.



## DESIGNERS

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

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

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

**F. MITCHELL DANA** (*Lighting Designer*) creates the lighting for *The Circle* this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh

and Los Angeles Civic Light Operas, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company in New York, the Alvin Ailey and 5 by 2 Dance Companies as well as many on and off Broadway productions.

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

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

**DIRK EPPERSON**, (*Lighting designer*), received his M.F.A. from the Yale School of Drama and designed lighting for *Watergate Classics* at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of *Peer Gynt*, *Desire Under the*

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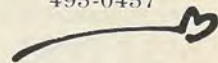


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*Elms, Street Scene, Knock Knock* and *Travesties*. In New York he was associate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company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

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

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

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

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

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

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

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



# 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.

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 planters, 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 gathering 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 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. Assistant Property Director Chuck Olsen, for example, supervises all upholstery 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* 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 though 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 organizer 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 unlikely 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



The dog food label for the 50 lb. bag in *Absurd Person Singular* is duplicated from an authentic English label by Artisan Patricia Shih.

bag for the former (actually made by the prop shop, but duplicating an authentic English dog food label), and the *Daily Mirror* newspapers and Kensitas cigarettes in 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 ear trumpet in *All The Way Home*, a very rare and expensive model, was duplicated to perfection. Food however, is simulated 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 Hopcroft 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 stored together and left unused until the show is reopened.

In addition to building props for the Geary shows, the prop shop services Young Conservatory and Advanced Training Program projects, as well as Plays-in-Progress productions, totalling an impressive 26 separate projects this season alone. This dedicated crew, coming from various backgrounds and experience, work from the beginning of August to approximately the beginning of June. Some are working toward eventual careers as set designers, others prefer to remain with the diversified craft of building props, but the quality of the finished product on stage is testimony of their tremendous skill, organization and high regard for their craft and for the theatre itself.



Michelle Souza and Frank Molina demonstrate the knife used in this season's production of *Julius Caesar* which releases a blood-like substance from the tip upon contact.



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Among his many roles with A.C.T. are . . .



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Executive Director

EDITH MARKSON  
Development Director

ALLEN FLETCHER  
Conservatory Director

## actors and directors

### THE ACTING COMPANY

Wayne Alexander  
Candace Barrett  
Joseph Bird  
Raye Birk  
Libby Boone  
Joy Carlin  
Penelope Court  
Peter Davies  
Daniel Davis  
Heidi Helen Davis  
Barbara Dirickson  
Peter Donat  
Franchelle Stewart Dorn  
Sabin Epstein  
Kate Fitzmaurice  
Melvin Buster Flood  
Bennet Guillory  
Lawrence Hecht  
Elizabeth Huddle

David Hudson  
Daniel Kern  
Ruth Kobart  
Gerald Lancaster  
Anne Lawder  
Deborah May  
William McKereghan  
Delores Y. Mitchell  
Mark Murphy  
Thomas Oglesby  
Frank Ottiwell  
William Paterson  
Susan E. Pellegrino  
Ray Reinhardt  
Diane Salinger  
Jay O. Sanders  
Randall Smith  
Robert Smith  
Jill Tanner  
Sydney Walker

Marrian Walters  
J. Steven White  
Bruce Williams  
James R. Winker  
Michael Winters

### THIRD YEAR STUDENTS

Wayne Alexander  
Libby Boone  
Peter Davies  
Heidi Helen Davis  
Melvin Buster Flood  
David Hudson  
Gerald Lancaster  
Delores Y. Mitchell  
Thomas Oglesby  
Susan E. Pellegrino  
Randall Smith  
Robert Smith  
Bruce Williams

### SECOND YEAR STUDENTS

Nancy Abraham  
Nancy Anne Boensch  
Roy Conli  
Mike Connors  
Richard Denison  
Nathan Haas  
Leslie Hicks  
Randy Holland  
Nancy Houfek  
Kerry Lee Korf  
Tim Montgomery  
Thomas Nahrwold  
Alexander Nibley  
Julieanne Numbers  
Patricia Sherrick  
Donna Snow  
Bonnie Tarwater  
Wendy Woolery  
Isiah Whitlock Jr.

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William Ball  
Edward Payson Call  
Edward Hastings  
Nagle Jackson  
Tom Moore  
Stephen Porter  
Laird Williamson

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Senior Associate  
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Dolores Ferraro  
Joy Carlin  
Lawrence Hecht

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Elizabeth Huddle, *Project Director*  
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Derf La Chapelle, *Ballet*  
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Yat Malmgren, *Yat-Action*  
Fae McNally, *Music Theory*  
Frank Ottiwell, *Alexander, Feldenkreis*  
John Pasqualetti, *Dance*  
Ray Reinhardt, *Acting*  
Betty Mae Russell, *Tap*  
Douglas Russell, *History, Period & Style*  
Paul Shenar, *Scansion*  
Edith Skinner, *Guest Instructor in Speech*  
Cissy Sturm, *Tap*  
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Bartholomeo Rago, *Sound*  
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