DAVID A. GORDON

HOME: Pittsburgh, Pennsylvania
AGE: 34
PROFESSION: Film company president, writerproducer
HOBBIES: Tennis, camping, photography,
MOST MEMORABLE BOOK: “The Power of the Mind” by Herbert Reuther
LATEST ACCOMPLISHMENT: Established the Exceptional Child Development Center, Inc., a national organization providing mental and physical development aids to parents of handicapped and retarded children.
QUOTE: “We have to discover ourselves before we can accomplish anything worthwhile for others.”
PROFILE: Warm, perceptive. Believes that everyone has a right to realize his talents, and to appreciate the pleasures of life.
HIS SCOTCH: Dewar’s “White Label”
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VOLVO. A CAR YOU CAN BELIEVE IN.
Socialized medicine was introduced to England in 1948 as part of the Labor Government’s effort to improve the quality of British life after World War II. The world-wide Depression of the 1930s hit England especially hard. Unemployment reached 25 percent. Factories closed, exports dropped, gold reserves shrank, the national debt increased alarmingly, and prices rose steadily. These domestic problems left little time to worry about events in Germany, where an unknown man named Adolf Hitler was rising to power.

At first, it was feared that the Third Reich only wanted to reclaim the German-speaking areas which were lost after World War I, but when the Nazis invaded Poland in 1939, it was clear that Hitler had to be stopped. Barely nine months later, Poland, Czechoslovakia, Norway, Denmark, Holland, Belgium, and France had all fallen, and England stood alone against the German war machine.

The Battle of Britain began. As most nights, Nazi bombs rained down on London and other major cities while the Royal Air Force desperately tried to fight back. On the ground, the number of dead and injured kept rising: homes and businesses were destroyed, and food and fuel were severely rationed; families were separated. Both men and women were drafted into service, and children were sent away to remote corners of the country, for their safety. The devastating war dragged on for more than five years before Germany and Japan surrendered.

The British won, but the victory was costly. Rationing continued, taxes kept rising, and economically, most people were worse off than before the war. In 1945 the Labor Party came to power on a socialist platform. The Bank of England, the coal mines and the public utilities were nationalized, and a sweeping social security system was set up. This included improved unemployment insurance, higher pensions and welfare payments, and free "cradle to grave" medical care. These benefits were made available to all residents of Great Britain. In recent years, this has included an influx of British subjects from around the world, who chose to come to England when their own Commonwealth countries won independence. Assimilation of these different cultures has not been easy. A great deal of resentment exists against the immigrants, who are accused of taking jobs away from native-born residents. Prejudice runs especially strong against British subjects from India, Pakistan and the West Indies.

Peter Nichols

The National Health Service has proven to be a mixed blessing. Qualified medical treatment is available for everyone, and a British family never has to fear the financial hardship of a catastrophic illness or a protracted hospital stay. However, many parts of the system have resulted in a de-personalized, de-humanized treatment in which the emotional needs of an ill person are generally ignored.

In The National Health Peter Nichols looks unfavourably at the controversial subject with honesty, frankness, and, most significantly, humor. The play takes place in the men's terminal-care ward of a North London hospital, hardly a likely setting for comedy. Its principal characters include victims of stroke, heart attack and cancer, an alcoholic with cirrhosis of the liver and a diabetic amputee. It's Nichols' particular genius to explore both the human and the humorous implications of their predicaments.

Doctors and nurses go about their duties with a comical lack of feeling, concerned only with their off-duty lives (which are presented in television soap-opera format for the patients' vicarious enjoyment), changing bedpans, removing corpses with the efficiency of robots. The patients are sardonic, optimistic, cynical and alive with the emotions which grip us all in a hospital situation. Nichols satirizes the health care system and, to some degree, British society itself, while never letting us lose sight of the fact that both the system and the world in which it operates are comprised of people.

The play is "saurous with gallow's humor," T. E. Kellow wrote in Time After The National Health opened on Broadway in 1974. "No one in contemporary theatre orchestrate's morbid laughter with a surer hand than playwright Nichols." His forked tongue darts at everything, but his compassion is deep and pure."

---

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THE NATIONAL HEALTH: HUMOROUS SATIRE BUT COMPASSIONATELY HUMAN

Socialized medicine was introduced to England in 1948 as part of the Labor Government’s effort to improve the quality of British life after World War II. The world-wide Depression of the 1930s hit England especially hard. Unemployment reached 25 percent. Factories closed, exports dropped, gold reserves shrank, the national debt increased alarmingly, and prices rose steadily. These domestic problems left little time to worry about events in Germany, where an unknown man named Adolf Hitler was rising to power.

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The Battle of Britain began. As night fell, Nazi bombs rained down on London and other major cities while the Royal Air Force desperately tried to fight back. On the ground, the number of dead and injured kept rising; homes and businesses burned, and food and fuel were severely rationed; families were separated. Both men and women were drafted into service, and children were sent away to remote corners of the country, for their safety. The devastating war dragged on for more than five years before Germany and Japan surrendered.

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PETER NICHOLS

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In The National Health, Peter Nichols looks unfavourably at the controversial subject with honesty, frankness, and, most significantly, humor. The play takes place in the men’s toilet-cubicle ward of a North London hospital, hardly a likely setting for comedy. Its principal characters include victims of stroke, heart attack and cancer, an alcoholic with cirrhosis of the liver and a diabetic amputee. It is Nichols’ particular genius to explore both the human and the humorous implications of their predicaments.

Doctors and nurses go about their duties with a certain lack of feeling, concerned only with their off-duty lives (which are presented in television soap-opera format for the patients’ vicarious enjoyment), changing bedpans, removing corpses with the efficiency of robots. The patients are sardonic, optimistic, cynical and alive with the emotions which grip us all in a hospital situation. Nichols satirizes the health care system and, to some degree, British society itself, while never letting us lose sight of the fact that both the system and the world in which it operates are comprised of people.

The play is a “raucous with gallows humor,” T. E. Kelton wrote in Time after The National Health opened on Broadway in 1974. “No one in contemporary theatre orchestrate[s] morantz laughter with a surer hand than playwright Nichols. His forked tongue darts at everything, but his compassion is deep and pure.”

—Margaret Ospata

NEWS & NOTES

Bay Area Playwrights Festival II

A.C.T. would like to call your attention to a most important event beginning April 7 and continuing every weekend through May 14. Under the sponsorship of The Fine Arts Museums of San Francisco, the Bay Area Playwrights Festival II.

The six-week series, world premiering five original plays, will be held in the Little Theatre of the California Palace of the Legion of Honor. Ticket and performance schedule information is available by calling Playwrights’ Box Office at 415-227-0320.

The 1974 Festival artistic director Robert Woodroof has assembled a coalition of local directors, actors and college drama faculty to select and present the productions, which have been made possible through funding provided by the Museum Society of California Arts Council and the San Francisco Art Commission. More than 400 scripts were submitted for consideration. Three full-length plays and two one-acts will be presented.

The TransACTion

Would you like to entertain your dinner guests in a chic French apéro decorated with 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 shopping bag? ... do your exercises in an A.C.T. T-shirt? ... how about a brass bell 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 94110).

Don’t Throw Away an Unused Ticket!

Patrons and subscribers who can not use their tickets may make a tax-deductible donation to A.C.T. by 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.

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The American Conservatory Theatre
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Absurd Person Singular

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 Marijuan Walters
Eva Barbara Dirickson
Geoffrey Jay O. Sanders

Offstage Voices:
Lottie Libby Boone
Heidi Helen Davis
Dick David Hudson
Thom 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—Fanchette Stewart; Sidney—Bruce Williams; Ronald—Gerald Lancaster;
Marion—Joy Carlin; Eva—Libby Boone; Geoffrey—Mark Murphy

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The ultra-low tar cigarette.


THE AMERICAN CONSERVATORY THEATRE

presents

ABSURD PERSON SINGULAR

(1978)

by ALAN Ayckbourn

Directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by R. MITCHELL DANA

Sound by BARTHOLOMEO RAGO

the cast

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

Offstage Voices:
DICK LIBBY BOONE
Lottie HEIDI HELEN DAVIS
Dick DAVID HUDSON

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Jane—Franchette Stewart Donn; Sidney—Bruce Williams; Ronald—Gerald Lancaster; Marion—Joy Carlin; Eva—Libby Boone; Geoffrey—Mark Murphy

Pavlova, the fragrance.
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LA MAGNIN
Union Square, San Francisco
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 repertoires, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

A Feydeau farce is constructed as intricately as a jigsaw puzzle. Every line of dialogue and every piece of action occurs in precisely the right spot for its maximum humorous effect. The comic complications pile up as the principal characters are all brought together in a place where none of them should be, and frantically try to avoid being seen by the others. Feydeau uses all the elements of classical farce—mistaken identities, improbable cover stories, disguises, hectic chases and pratfalls—to bombard our senses. The plot twists and turns at breakneck pace, always managing to stay one 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 1934 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 the portrait of Boniface's shrewish wife, Angelique.

Hotel Paradiso is the second Feydeau farce to enter the A.C.T. repertoire, joining A Flea in Her Ear, directed by Gower Champion, which opened the 1966-1969 season. A.C.T.'s production of A Flea in Her Ear later played a limited engagement on Broadway in 1969.

Margaret Opsata

THE AMERICAN CONSERVATORY THEATRE

HOTEL PARADISO

by GEORGES FEYDEAU and MAURICE DESVALLIERES

English Translation by PETER GLENVILLE

Directed by TOM MOORE

Associate Director: JUDY BRYCE

Costumes by COLENE GUTHRIE

Lighting by RICHARD SEGER

Music by LARRY DELINGER

Sound by BART ROGOL

CAST

Boniface — RAYE BIRK

Angelique — RUTH KOBART

Marcelle — ELIZABETH HUDDLE

Colin — MICHAEL WINTERS

Maxime — MARK MURPHY

Violette — DIANE SALINGER

Martin — SYDNEY WALKER

1st Porter — PETER DAVIES

2nd Porter — RICHARD DENISON

3rd Porter — ALEXANDER NIBLEY

4th Porter — DAN BUTLER

Pincemette — BONNIE CARPENTER

Marguerite — SIG-BRITT COX

Claire Contente — CHERRY DONNEL

Pervenchere — SANDRA BELLEVUE

Annie — WILLIAM MCKEEN

Georges — BILL HAWKINS

A Lady — HEIDI HELEN DAVIS

A Duke — PETER DAVIES

Fundisha — BENNET GUILLO

Police Inspector — GERALD LANCASTER

Policemen — PETER DAVIES, DAN BUTLER, RICHARD DENISON, ALEXANDER NIBLEY

Randolph Schaub, Donna Snow, Wendy Wohler

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 — PATRICIA COURT

Marcelle — KATE FITZMAURICE

Colin — JAY O. SADLER

Maxime — ROBERT SMITH

Violette — LUCY BIONE

Martin — MARK DAVIS

Pincemette — BRENDA GUEVARA

Pervenchere — AMY BERNARD

Annie — CYNTHIA BOWDEN

Georges — JIM KITTO

Chief Butler — LESLIE FLOYD

A Lady — DONNA SNOW

A Duke — JACOB HOLT

Police Inspector — GERALD LANCASTER

Policemen — PETER DAVIES, DAN BUTLER, RICHARD DENISON, ALEXANDER NIBLEY

Randolph Schaub, Donna Snow, Wendy Wohler

Stage Manager: JAMES L. BURKE

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A NOTE ON 'HOTEL PARADISO'

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

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

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

Hotel Paradiso is the second Feydeau farce to enter the A.C.T., reputedly one of the most interesting seasons. Hotel Paradiso’s A.C.T. production of 1936 was a box office success and its later revival played a limited engagement on Broadway in 1969.

—Margaret Opsata

THE AMERICAN CONSERVATORY THEATRE

Presents

HOTEL PARADISO

by GEORGES FEYDEAU and MAURICE DESVALLIERES

English Translation by PETER GLENVILLE

Directed by TOM MOORE

Associate Director: DOLores FERRARO

Scenery by RICHARD SEGAL

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Music by LARRY DELINGER

Sound by BARTHOLOMEW RAGO

the cast

Boniface RAYE BIRK
Angelique RUTH RUBART
Marcelle ELIZABETH HUDDE
Colin MICHAEL WINTERS
Maxime MARK MURPHY
Victorie DIANE SALINGER
Martin SYDNEY WALKER
1st Porter PETER DAVIES
2nd Porter RICHARD DENISON
3rd Porter ALEXANDER NIBLEY
4th Porter DAN BUTLER
Pancetta BONNIE CARPENTER
Marguerite SIG-BRITT COX
Claire CONTENT
Pervenche SANDRA BELLEVUE
Annie WALTER MCKEAGHAN
Georges BILLY WILLIAMS
A Lady HEIDI HELEN DAVIES
A Duke PETER DAVIES
Fundishe BENNET GUILLOPHY
Police Inspector GERALD LANCASTER
Policemen PETER DAVIES, DAN BUTLER, RICHARD DENISON, ALEXANDER NIBLEY, RANDY SCHEAUB, DONNA SNOW, WENDY WOOLER

Hotel Guests

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The builder’s room and salon.

The morning after!!

There will be two ten-minute intermissions.

understudies

Boniface—Gerald Lancaster; Angelique—Eunice Court; Marcelle—Kathleen Fitterson; Col.—Jay O. Sanders; Maxime—Walden Smith; Victor—Lisby Bowers; Martin—David Clark; Pancetta—Bonnie Carpenter; Amy Bernard; Violinist—Georges; Maid—Barbara Brown; Porter—Christian Johnson.

Stage Manager: James L. Burke

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THIS IS THE ONLY FROWN YOU’LL SEE AT TRADER VIC’S
WORLD PREMIERE OF A NEW
‘MUSICAL CELEBRATION OF LOVE’
PREVIEWS APRIL 21 AT A.C.T.’S
MARINES’ MEMORIAL THEATRE

There still are happy endings... at least there will be beginning April 21 when A.C.T.’s Marines’ Memorial Theatre is magically transformed into exotic 14th century kingdom through which romp a loveable pair of star-crossed lovers.

“Festival,” a new musical celebration of love by Stephen Downes, will be given its world premiere here. Based on a medieval chanteuble (a tale that is sung believed to have inspired Shakespeare’s Romeo and Juliet, Voltaire’s Candide and Fielding’s Tom Jones and Joseph Andrews, the magical fantasy is ideal family entertainment. The original, called Aucassin and Nicolette, made such an impression on Downes upon first reading some 13 years ago on his way home from his native England, that he began thinking about a play and eventually a musical. Festival resulted.

The three main performers include Bill Hutton as Aucassin, Lois Young as Nicolette and Greg Harrison as The Troubadour, chief storyteller who serves as a catalyst and obstacle for the lovers. In keeping with the form of the original medieval tale, the actors both narrate and perform the action of the play simultaneously, with the music propelling the entire production.

Since everything’s fair in love, war and satire, there’s fun and frolic in the show’s outrageousness, from pirates to pregnant kings, to spectacular laser lighting and vivid pop music sometimes seeming to echo Tommy, The Fantastics and Jesus Christ Superstar with a contemporary and medieval flavor.

Jack Rose and Michael Shaw are directing Festival, with the latter also serving as choreographer. Russell Pyle is production and lighting designer, costume design is by Madeline Anne Brantos. A.C.T. is presenting the San Francisco premiere with Roger Berndt, Franklin R. Levy and Mike Wise, the producing team that brought Vincent Price as Oscar Wilde in Diversions and Delights here, in association with Kip Richard Krones.

Take a chance on enchantment—Come fantasy with Festival!

DEADLINE FOR YOUNG CONSERVATORY SUMMER PROGRAM
SET FOR JUNE 8

Interviews for A.C.T.’s Young Conservatory Summer Program begin this month with an application deadline of June 8. Now in its seventh year, the summer session began as an offshoot of the regular Young Conservatory program, formed in 1970 to promote self-awareness and self-discipline in young people within a professional theatre atmosphere.

The Summer Program is divided into five sessions of one week each, June 19 to July 22, and July 24 to August 22. Each is open to young persons aged seven through 18. Classes are taught by theatre specialists throughout the state and include Mime, Musical Comedy, Gymnastics, Scene Studies, Voice and Dialects, Music Theory and Stage Movement. Among other offerings are Shakespeare, Improvisation, Circus Techniques, Creative Drama, Dance and Puppetry.

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

Summer Program classes meet for six hours weekly (two hours on Monday, Wednesday and Friday and three hours on Tuesday and Thursday). Students may enroll in as many classes as desired.

The application interview is conducted by Young Conservatory Director Candace Barrett and lasts about ten minutes. For more information, contact:
Young Conservatory Program
American Conservatory Theatre
450 Geary Street
San Francisco, CA 94102

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WORLD PREMIERE OF A NEW 'MUSICAL CELEBRATION OF LOVE' PREVIEWS APRIL 21 AT A.C.T.'S MARINES' MEMORIAL THEATRE

FESTIVAL

Composer-syrinx player/ writer Stephen Dowds

There are still happy endings... at least there will be beginning April 21 when A.C.T.'s Marines' Memorial Theatre is magically transformed into exotically 11th century kingdom through which romp a loveable pair of star-crossed lovers. Festival, a new musical celebration of love by Stephen Dowds, will be given its world premiere here. Based on a medieval chante-fable (a tale that is sung believed to have inspired Shakespeare's Romeo and Juliet), Volaire's Candide and Fielding's Tom Jones and Joseph Andrews, the magical fantasy is ideal family entertainment. The original, called Aucassin and Nicolette, made such an impression on Dowds upon a first reading some 13 years ago on his way here from his native England, that he began thinking about a play and eventually a musical. Festival resulted.

The three main performers include Bill Hutton as Aucassin, Lois Young as Nicolette and Greg Harrison as The Troubador, chief storyteller who serves as a catalyst and obstacle for the lovers. In keeping with the form of the original medieval tale, the actors both narrate and perform the action of the play simultaneously, with the music propelling the entire production.

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A NOTE ON 'ABSORBD PERSON SINGULAR'

Playwright Alan Ayckbourn has been called "the British Neil Simon" and "the thinking man's Feydeau." The comparison with Simon stems from Ayckbourn's considerable skill as a comedy writer and his prolific outpouring of hits. His name is linked with Feydeau's because Ayckbourn brilliantly blends elements of farce with biting social satire to achieve a near-perfect balance between visual and verbal humor.

In Absurd Person Singular, Ayckbourn looks wryly at life in British suburbia, where adultery rates only a yawning but ring-around-the-collar is a sin. It features three couples—a social-climbing land developer and his compulsively-lidy spouse, a blue-blooded banker whose wife drinks too much, and a young architect, married to a charmingly clumsy neurasthenic.

They meet on three successive Christmas Eves, once in each of their homes. All action is set in their respective kitchens, the room in which Ayckbourn believes the pulse of modern life can most accurately be measured. He joyously spoofs the plastic world of television commercials as his characters wax poetic over their favorite time-saving appliances and compare laundry results with the passion of Romans at the Colosseum.

Ayckbourn's particular genius lies in his ability to create characters whose behavior is totally credible but more than a little bizarre. Each person on stage is driven by a motivation which is completely out of sync with the motivations of all the others. When these several, separate logsics collide—as they inevitably and frequently do—the results are riotously funny.

We come to know and understand each character so well that dialogue soon becomes almost unnecessary; the laughs spring from watching everyone marching to different drummers. This visual, non-verbal form of comedy reached its fullest flowering in the days of silent films, a genre which has clearly influenced Ayckbourn. "When Absurd Person Singular opened on Broadway in 1974, one reviewer dubbed him "England's answer to Mack Sennett.""

In the play, the three annual holiday reunions take place "Last Christmas," "This Christmas," and "Next Christmas." This has led some to believe that Ayckbourn, in part, was making a contemporary comment on A Christmas Carol and Charles Dickens' Spirits of Christmas Past, Present and Future. Unlike the original, however, the working classes of the 1970s no longer must depend on the generosity of the aristocracy for their existence. Instead, today, working people clamber to the top of the social pyramid.

Ayckbourn has taken a hilarious but cynical look at modern marriage, an institution he finds to be almost completely devoid of any redeeming social value. Each of the couples stays together for reasons they have long since forgotten, if indeed they ever knew, but the notion of divorce would be as foreign to them as hearing the word "love."

Director Allen Fletcher believes the use of "singular" in the title is a further negative comment on the marriages within the play. Others speculate that Ayckbourn chose his title to remind us of the Theatre of the Absurd. Or, the playwright may have been thinking of the original derivation of "absurd"—from the Latin word for deaf. In this light, the title could refer to the communication gap which exists among the characters.

In the final analysis, however, Absurd Person Singular defies classification and interpretation. It's a comedy because it makes audiences laugh, and they laugh, as a New York critic said in 1974, because "Ayckbourn understands the secret of laugh building." For theatre-goers, this is the play's most important feature.

—Margaret Ospala
A NOTE ON 'ABSORBENT PERSON SINGULAR'

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

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 1976–1979 San Francisco season in addition to the Tokyo and Hawaii engagements, is a recognized classic in Japan.

The company's sixth annual Hawaii tour, scheduled for June 13–23, immediately precedes the Tokyo run and both will include the same plays. 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 US theatre company to play the new Sogetsu Kikan Theatre in Tokyo. Scheduled for completion this month, the 520-seat house is located in the heart of 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 will also be housed in the new structure.
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 mutual interest between the United States and Japan. Members of the Japan-United States Friendship Commission include Senators Jacob K. Javits and Daniel K. Inouye.

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A.C.T.'S HAWAIIAN HISTORY

At the request of and with financial assistance from the National Endowment for the Arts, A.C.T. began in 1973 a continuing touring project to help develop theatre and theatre appreciation in our 50th state.

The company's trip to Hawaii in June will mark the sixth during which it has performed and conducted workshop sessions for students. Local actors have been used for all its shows and many students in A.C.T.'s San Francisco training programs have come here as a result of their exposure to the company there.

In March of 1973, while the Royal Shakespeare Company performed at the Geary as part of A.C.T.'s subscription season, A Doll's House travelled to Honolulu for a one-week engagement at the Honolulu Community Theatre. The sell-out run was encouragement enough to plan two plays for two weeks the next year. The Cherry Orchard, after playing a week on the Claremont College campus outside Los Angeles, joined The Country Wife (a production of two plays from 1948--"Red Poppy" and "Family Album") with a third act medley of Coward songs at HCT. A neighbor island tour was also undertaken with the second show.

In the early summer of 1975, A.C.T. became the first professional theatre company to perform at the just completed Leeward Community College Theatre in Pearl City, a larger facility and more technically capable to handle plays such as that year's selections, Cyrano de Bergerac and The Taming of the Shrew.

The Matchmaker and Equus were the 1976 Hawaii "season" choices. The former travelled there after a highly-successful four-week tour of the U.S.S.R. with Desire Under the Elms, the latter went directly there from an extended run at the Geary after A.C.T.'s regular repertory season had closed.

The LCO Theatre—and the indomitable Friends of Leeward—again housed and hosted the company last summer (The Bourgeois Gentilhomme and Men and Supermen) as it will this June. Immediately prior to its Tokyo tour, A.C.T. will present All the Way Home from the current repertory and premiere Ah, Wilderness!, which will also be included in the 1976-79 San Francisco repertory.
In Travesties, playwright Tom Stoppard juggles history and fiction to create an enigmatic and eloquent parody of modern man and his ideas. The rollicking comedy unfolds through the highly suspect reminiscences of retired British diplomat Henry Carr, an elderly gentleman safely ensconced in his modern study as he struggles to recall the events surrounding the part he played in a 1918 production of Oscar Wilde's The Importance of Being Earnest. Carr took the role of Algernon Moncrieff in Wilde's turn-of-the-century comedy. Weaving in and out of his foggy memories are a trio of revolutionaries: the novelist James Joyce, the Bolshevik Vladimir Lenin, and the father of Dadaism Tristan Tzara, whose theories of anti-art presaged a revolt in non-establishment art forms such as surrealism. Throughout Travesties, the four men incessantly and hilariously debate among themselves the meaning of art and revolution. Travesties is all Stoppard-style that is. As he says about the play:

"Travesties is a work of fiction which makes use, and misuse, of history. Scenes which are self-evident documentary mingle with others which are as just as evidentially fantastic. People who were hardly aware of each other's existence are made to collide; real people and imaginary people are brought together without ceremony; and events which took place months, and even years, apart are presented as synchronous. The figures of Henry Carr, then, like all the principal characters in the play, is drawn from history, Stoppard tells the late myself:"

"In March 1918, Claud Sykes, an actor temporarily living in Zurich, suggested to Joyce they form a theatrical company to put on plays in English. Joyce agreed and appointed the business manager of The English Players, who had a brilliant production was The Importance of Being Earnest. Joyce became very active and visited the Central Committee to try to get official approval for the Players. He succeeded."

"Meanwhile, Sykes was piecing together a cast. He held an open casting call at your Trave's Travesties in order to procure official approval for the Players. He succeeded."

If you want to really see Mexico, here's the biggest bargain going. On the way to Mexico City or on the way back, you can stop over at Guadalajara, Mazatlan. And either Puerto Vallarta or Cabo San Lucas. Stay for a couple of days, a week, or as long as you like. They're all yours at absolutely no extra fare. It's just like getting four cities for the price of one. (The only restriction is that you have to keep traveling in the same direction.) Free stops.

* Available on most fares.
THE TRAVEL OF TRAVESTIES

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The figure of Henry Carr, then, like all the principal characters in the play, is drawn from history. Stoppard tells the tale himself:

"In March 1918, Claude Sykes, an actor temporarily living in Zurich, suggested to Joyce they form a theatrical company to put on plays in English. In July, Joyce and Carr went to London. Their first production was The Importance of Being Earnest. Joyce became the business manager of The English Players and their second production was Algernon Moncrieff in The Importance of Being Earnest."

Joyce became very active and visited the Queen's Birthday. In 1918, he chose that distinguished actor, Carr, like Stoppard's other famous fictional characters, Rosencrantz and Guildenstern, is a common man observing uncommon events, and, helpless to either understand or really participate in them. "Carr only knew these people, if at all, in a second-hand way," explains director Jackson. "So for him to go back and make himself important because of his relationship with them is to make a travesty of the important events of that time."

Stoppard uses The Importance of Being Earnest not only as a focal point for Carr's memory, but as a picture of the past in which basic questions about art and politics were raised.

"As the central character in Stoppard's play, Carr stands for the old order in his reminiscences with Larin, Joyce and Tzara. Jackson concludes. "And as Algernon in The Importance of Being Earnest he is also a witty character who often spouts traditional nonsense."

The point of all these paradoxes, as Stoppard puts it, is to ask whether the words 'artist' and 'revolutionary' are synonymous or mutually exclusive or something in between.

Travesties was first produced by the Royal Shakespeare Company at London's Aldwych Theatre in 1974. An immediate sensation, the company crossed the Atlantic to play on Broadway where again it was a hit. Stoppard's first great success came in 1967 with Rosencrantz and Guildenstern Are Dead, presented by A.C.T. that three seasons starting in 1968. Subsequently he wrote the one-act, The Real Inspector Hound and Aftter Magritte, and the full length Quimp, The Haunted, presented at A.C.T. during the 1974-75 season. He has also written a number of radio and television plays and has authored the novel, Lord Melchizedek and Mr. Moon.

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THE AMERICAN CONSERVATORY THEATRE

THE NATIONAL HEALTH

by PETER NICHOLS

Directed by NAGLE JACKSON
Associate Director: EUGÈNE BARCONE

Scenery by CHRISTOPHER IODOINE
Costumes by ELIZABETH COVEY
Music by FAE MCNALLY
Sound by BARTHOLOMEW RAGO

THE CAST

Flap: JOSEPH BIRD
Tyler: WAYNE ALEXANDER
Ash: SYDNEY WALKER
Foster: LAWRENCE HECHT
Ken: MARK MURPHY
Mackie: WILLIAM MCKEAGHAN
Staff Nurse Norton: FRANCHELLE STEWART DORN
Nurse Sweet: LIBBY BOONE
Nurse Lake: DELORES Y. MITCHELL
Sister McPhee: DIANE SALINGER
Matron: RUTH KOBART
Barbara: 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: JUDE ANN NUMBERS
Visitor: KERRY LEE KOFK

Place: A hospital in North London

There will be one fifteen-minute intermission

UNDERSTUDIES

Ash—William Paterson; Flap—David Hudson; Mackie—Daniel Davis; Mr. Boyd—Eugene Barcione; Neil—Randall Smith; Barbara—J. Steven White; Foster—Jay O. Sanders; Prince—Thomas Oglesby; Chaplain—Melvin Buster Flood; Nurse Lake—Peter Davis; Sister McPhee—Helen Davis; Matron—Marlin Walters; Dr. Bird—Lisa Fitzmaurice; Woman with Pamphlets—Anne Linton; Nurse Lake—Penelope Court; Nurse Sweet—Barbara Dickson; Nurse—Kerry Lee Kofk

Stage Manager: RAYMOND S. GIN
THE AMERICAN CONSERVATORY THEATRE

THE NATIONAL HEALTH

by PETER NICHOLS

Directed by NAGLE JACKSON
Associate Director: EUGÈNE BARCONE

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the cast

Reeve JOSEPH BIRD
Tyler WAYNE ALEXANDER
Ash SYDNEY WALKER
Foster LAWRENCE HECHT
Ken MARK MURPHY
Flagg RAYE BIRK
Loach BRUCE WILLIAMS
Mackie WILLIAM MCKEEREGHAN
Staff Nurse Norton FRANCHELLE STEWART DORN
Nurse Sweet LIBBY BOONE
Nurse Lake DELORES Y. MITCHELL
Sister McPhee DIANE SALINGER
Matron RUTH KOBART
Barret JAMES R. WINKER
Michael DAVID HUDSON
Prince MELVIN BUSTER FLOOD
Mr. Boyd MICHAEL WINTERS
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Visitors KERRY LEE KORS
| BONNIE TARGAWER

Place: A hospital in North London
There will be one fifteen-minute intermission

understudies

Ash—Gerard Lancaster; Reeve—William Peterson; Flag—David Hudson; Mackie—Daniel Davis; Mr. Boyd—Eugene Barcone; Neil—Randall Smith; Barret—J. Steven White; Fitter—Jay D. Sanders; Prince—Thomas Oglesby; Chaplain—Melvin Buster Flood; Nurse—Peter Desens; Michael Y. Yoneyama; Bennett Griffith; Nurse Norton—Delores Y. Mitchell; Sister McPhee—Heidi Helen Davis; Matron—Manjuan Walters; Dr. Bird—Kate Fitzgerald; Woman with Pamphlets—Anne Landon; Nurse Lake—Penelope Court; Nurse Sweet—Barbara Dickerson; Nurse—Kerry Lee Korf

Stage Manager: RAYMOND S. GIN
'ABSURD PERSON SINGULAR' AT A.C.T.

(Closet line from left: Darrel Davis, Susan E. Polkovich, William Pali-son, Jay O. Sanders, Mariam Waiters and Barbara Gerick)

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‘ABSORD PERSON SINGULAR’ AT A.C.T.

Collection. Let us show you how to solve your specific lighting need with a lamp of quality and distinction. The price will delight you!
A Repertory Actor...

...must have many faces and A.C.T.’s are the most versatile in the country. Joy Carlin is no exception. In addition to her varied character work on stage, she has been one of the major acting teachers in the Conservatory for a number of years, serves as a project director for the Advanced Training Program and staged The House of Bernard Alba for A.C.T.’s 1973-74 season. Among her many roles are...

Alan Ayckbourn was born in London in 1939, but spent most of his childhood in Sussex. His father was a member of the London Symphony Orchestra and his mother was a writer. He began his theatrical career early as a stage manager and actor with various repertory companies throughout England. For diversion and to create better roles for himself, he began writing plays under the pen name of Roland Green. His first commercial success, by then under his own name, was Standing Room Only in 1961.

From 1965 to 1970 Ayckbourn was a radio drama producer for the BBC in Leeds. During this time he had several successes in London’s West End, including Relatively Speaking (1967) and How the Other Half Loves (1970). Since then, West End audiences have applauded such hits as Time and Time Again (1972), Absent Person Singular (winner of the Evening Standard Award for Best New Comedy in 1973), The Norman Conquests (winner of the Evening Standard and Plays and Players Awards for Best Play in 1974), Absent Friends (1976), and Confusions (1976). Both Absent Person Singular and The Norman Conquests have had successful runs on Broadway as well.

Voted Playwright of the Year in 1974 by the Variety Club of Great Britain, Ayckbourn is currently Artistic Director of the Scarborough Theatre Trust Ltd.
WE CARE ABOUT PEOPLE’S VISION

THE EYE FOUNDATION OF CALIFORNIA
a non-profit organization
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on Cataracts in the Greater Bay Area
in association with the
SAN FRANCISCO EYE HOSPITAL
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Dinner served from 6:00 p.m. to midnight;
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The Mark Hopkins, San Francisco

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Banana Shaughnessy in The House of Blue
Leaves

Mrs. Treadwell in The Poker Game
with and
Virginia, the Governor’s Daughter in The Tenors

Mouse Woman in Simple Dorset and Miss
Prim in The Importance of Being Earnest

Kitty Duval in The Time of Your Life
Ever try to explain our physical world to a child?

It's not so easy, is it? Words alone cannot really say how many atoms are in a jar. Or how they keep a balloon blown up. And it's rather difficult to "show and tell" a molecule.

Now, from Australia, an artist and writer team have developed a new, exciting way to communicate these ideas of science. The LITTLE PEOPLE'S SCIENCE LIBRARY is a series of four hardcover books that explore physical concepts (atoms, electrons, molecules and radioactivity) in simple, rhythmical language combined with colorful instructions. Children do not just read these books. They actually identify with the phenomena and live through the experience.

These books are not available through retail stores—this special offer of $12.00 is the first time they have been available in the United States. A delightful learning tool and/or gift for children from 5 to 10 years old, or for imaginative kids to 80 or more.

The Hilton guide to Sydney.

Whether you're here on business, stopping over for a few days or a few weeks, Sydney offers the visitor an unmatched warmth of welcome and variety of entertainment. It won't be easy to tear yourself away from such a comfortable, luxurious hotel with its heated pool, spectacular views, excellent restaurants and unusual shops. But if you can, here are a few clues on what to do.

A few minutes walk from the hotel can take you to a lot of places.

Shopping. Only a block away you'll find Centrepoint, multi-level arcades crammed with "way-out" boutiques and connected to Sydney's main department store by skywalks. And there's a shopping arcade right in the building.

Feel like an argument? A few blocks away is the Domain where soapbox enthusiasts hang on lookers, but only on Sunday.

Walking Tours. Bordering on the Domain, you'll find the best collection of Australian paintings at the Art Gallery of New South Wales (admission is free on Tuesdays, 200 other days). If your interest runs to early Australia, spend an hour or two at the Australian Museum in College Street.

It's culture and beauty you want, a ten-minute walk north of the hotel brings you to the world-famous Sydney Opera House.

For reservations call your travel agent, any Hilton Hotel or Hilton Reservation Service.
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**Entertainment.** Complex has sweeping views of the harbor and city. Adjacent to the Opera House is Circular Quay where ferry boats leave regularly for cruises around the harbor.

**Drinking and Dining Spots.** Walking tours can build a thirst. The historic Marble Bar at the hotel is the best place to quench it.

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For reservations call your travel agent, any Hilton Hotel or Hilton Reservation Service.
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PERFORMANCE SCHEDULE
GEARY THEATRE/Geary & Mason Sts.

HOTEL PARADISO
by Georges Feydeau and Maurice Desvallières/
directed by Tom Moore
A notorious Paris rendezvous plays host to a gallery of comic
characters in what has been called the definitive French farce.

ABSURD PERSON SINGULAR
by Alan Ayckbourn/directed by Allen Fletcher
Modern subtext and marquage are playfully satirized in
this hilarious British import also lauded on Broadway.

THE NATIONAL HEALTH
by Peter Nichols/directed by Nagle Jackson
England's award-winning comedy-drama of patient and staff
life—furry, exotic, fantastic and human—in a shabby
London hospital.

TRAVESTIES
by Tom Stoppard/directed by Nagle Jackson
Last season's hilarious hit renews the repertoire with its brilliant
sketches of the famous seen through the eyes of a nervous
bureaucrat. 1976 Tony Award winning play, best of Broadway.

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us can enjoy the great cultural and eco-
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GOOD SEATS AVAILABLE: MAY 30 – JUNE 10

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A.C.T. GIFT CERTIFICATES
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Give A.C.T. — a very special gift for every special occasion.

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THE PERFORMING ARTS CENTER: ONLY YOU CAN MAKE IT HAPPEN.
A.C.T. STAGE MANAGEMENT STAFF: THE INVISIBLE PERFORMERS

At the center of a maze of communication at A.C.T.—between sound and light technicians, stage crew, costume and prop departments, actors, directors, administrative and production staffs—are the stage managers, an almost invisible group of five people (plus two interns) who have the awesome task of running the shows on the Geary stage.

When an actor walks into a room in Hotel Paraiso with a candle and the room lights up, when a doorbell rings or a box falls out of a cupboard, the stage manager is behind it, ruling with lights, sound, follow spots and actors through an elaborate system of microphones and cue lights backstage.

Heading the department is James Haire, a veteran of seven seasons at A.C.T. He began his theatrical career in New York as an actor and assistant stage manager with Eva Le Gallienne's touring repertory theatre before becoming a stage manager on Broadway productions. Haire outlines A.C.T.'s philosophy of stage management as care for the actor and for the theatrical experience which is, he says, "the subtle bridge of communication between the stage and the audience.

The rest of the group is comprised of James L. Burke, who became a stage manager during his senior year of college and after a few years with various companies, joined the A.C.T. staff six seasons ago; Raymond S. Gin, also a stage manager in college, now in his fifth year here; Suzanne Fly who had worked in several areas of theatre before volunteering to work for the A.C.T. production department and is now in her third year as a stage manager, and Michel Choban, a stage manager for five years (two with A.C.T.) who held a variety of theatrical jobs in New York before becoming a stage manager.

Assisting them this season are two interns, Katharine Stewart and Mark Sawyer-Dailey. Along with serving as assistant stage managers and learning A.C.T. stage management techniques, they have each solo stage managed several Plays In-Progress productions.

The stage managers' responsibilities extend much farther than running a smooth show. Several weeks before a director begins work with a cast, they are busy distributing scripts and making lists of properties and anticipated light and sound cues. Once rehearsals begin they are in charge of creating the stage setting as accurately as possible by means of taping the floor to indicate all areas of the set (stairs, walls, pieces of furniture, etc.) and acquiring prop and set facsimiles. Perhaps one of the most elusive aspects of the job is to visualize a set by looking at ground plans and designs and re-producing that vision as accurately as possible for the director and actors so when rehearsals move to the stage, fewer adjustments are necessary.

During this process the stage manager is compiling an elaborate set of records, from blocking charts to prop lists to photographs of props and sets to director's notes—everything that has to do with that production. From these records a show can conceivably be mounted almost exactly as the original by someone who has never seen it.

At the end of the season, the materials for each show are catalogued and placed in the A.C.T.'s archives. Records of more than 200 A.C.T. productions currently occupy an entire room in the A.C.T. office buildings.

During rehearsals a stage manager's entire attention is focused on that production. Once the show opens he is "calling" every performance of it, he begins working almost immediately on a new show. In an average season at A.C.T., one stage manager will work on three to five shows.

Other concerns of the stage managers are running replacement rehearsals when an actor becomes ill, rehearsing understudies and generally dealing with all problems and emergencies that arise both in rehearsal and performance. For this reason, a stage manager must have a special ability to deal with all types of people while maintaining a calm and confident exterior. He is, after all, the vital link between the backstage area, the stage and the audience, the guardian of that magical experience called the theatre.
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When an actor walks into a room in Hotel Paradiso with a candle and the room lights up, when a doorbell rings or a box falls out of a cupboard, the stage manager is behind it, seeing lights, sound, follow spots and actors through an elaborate system of microphones and cue lights backstage.

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WHO'S WHO

JAMES S. 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 a full-time employee, and in 1977 he purchased the company on its first tour to Broadway. He has remained producer ever since. McKenzie is an active participant in all phases of the theatre's operation. 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 1969 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. Mckenzie is the founder of the League of Resident Theatres, the Council of Stock Theatres, the Council of Resident Summer Theatres and is a 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 the Actors Equity Association. He is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of the Theatre Guild. He is also an independent theatre producer. McKenzie's career encompasses more than 1,000 productions, and includes work in every medium and the union. This year he produced a play at the Kennedy Center, Washington, D.C. He has been reappointed 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., directed the productions of A.C.T.'s first two seasons. Hastings has also served as Artistic Director of the Michigan Opera Company and as artistic director of the Chamber Opera of Chicago. Hastings has directed for A.C.T., Tartuffe, Six Characters, Under Milk Wood, Titus Andronicus, and The Caucasian Chalk Circle. Hastings has been a Towers, Rosenzweig, and Sonnenfeldt, and is a founding member of the San Francisco based company, The S.Beijing. Hastings has also served as Artistic Director of the Chamber Opera of Chicago. Hastings has directed for A.C.T., Tartuffe, Six Characters, Under Milk Wood, Titus Andronicus, and The Caucasian Chalk Circle. Hastings has been a Towers, Rosenzweig, and Sonnenfeldt, and is a founding member of the San Francisco based company, The S.Beijing. Hastings has also served as Artistic Director of the Chamber Opera of Chicago. Hastings has directed for A.C.T., Tartuffe, Six Characters, Under Milk Wood, Titus Andronicus, and The Caucasian Chalk Circle. Hastings has been a Towers, Rosenzweig, and Sonnenfeldt, and is a founding member of the San Francisco based company, The S.Beijing. Hastings has also served as Artistic Director of the Chamber Opera of Chicago. Hastings has directed for A.C.T., Tartuffe, Six Characters, Under Milk Wood, Titus Andronicus, and The Caucasian Chalk Circle. Hastings has been a Towers, Rosenzweig, and Sonnenfeldt, and is a founding member of the San Francisco based company, The S.
JOY CARLIN graduated from the University of Chicago and has studied at Yale University's Drama School and the Actors Studio. An original member of Chicago's Playwrights' 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 company this year and will play the role of Olivia in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan and is receiving her 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 Evensons Theatre Co. in the title role of Sylvia Plath's 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 Mr. 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.

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 BALLYMORE, 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, The Tempest, The Marriage of Figaro, The Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shays.

SABIN EPISTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Tampopo for the Oregon Shakespearean Festival during the past summer, has been a Guest Director and actor with the Square Lake Writers Conference, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentelman. She has also worked in television and was seen in Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shays.

PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in seven plays including The Chinese Prime Minister, The Entertainer and The General. For which he won the Theatre World Award as best actor in a musical, 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 A Christmas Carol. Some of the other films include Godfather II, The Hindenburg, Billy Jack Goes to Washington and F.I.S.T.

MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and his roles at A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, he was an instructor there and at the Juilliard School in New York. At the National Repertory Theatre in Ann Arbor he was seen as Mag in The Hostage, Rosaline in Love's Labor Lost and Regan in King Lear and appeared in last season's production of Peer Gynt.

BENNET GUILLOT joins the A.C.T. staff 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.

KATE FITZMAURICE, who joins the company this season, continues her second season as company voice coach and helps instruct 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. As a member of the National Repertory Theatre in Ann Arbor she was seen as Mag in The Hostage, Rosaline in Love's Labor Lost and Regan in King Lear and appeared in last season's production of Peer Gynt.

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LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie, When You Comin' Back Red Ryder? and Orpheus Descending. Boone has earned a B.A. 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 Repertory 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, residents 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.

PENEOCLE COURT joins the company this year and will play in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan and is receiving an M.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 Post and The Rent and Beyond the Horizon. She also appeared as a jumper in Jumpers at the Eventon 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 Shakespeare 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 N.E.T. productions and a film. Appearing in many productions and off-Broadway, he played opposite Katherine Hepburn in the national touring company of Coco. He has played leading roles with the Stratford National Theatre Canada, the American Shakespeare Festival, Milwaukee Repertory Theatre, Actors Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespeare Festival. His roles at A.C.T. include Clarence in Richard III, Dr. Horder in The Ruling Class, Martin Dysart in Equus, lago 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 Actors’ 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 BALTITMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgeus, This Is (An Entertainment), Peer Gynt. Other recent appearances include: The TAMING of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sadie Thompson at the Westport Country Playhouse in Shay.

PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in seven plays, including The Chinese Coffee Minstrel, The Entertainer and The General, for which he won the Theatre World Award as best 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 The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac and A Christmas Carol. Among others, Donat’s films include Godfather II, The Hindenburg, Billy Jack Goes to Vietnam and F.I.S.T.

FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after a tenure with the Yale Repertory Company, New Haven. She received a B.A. in Theatre Arts from the New College in New York and earned her M.F.A. from Yale where she served as a founding member of the Yale Summer Cabaret and Children’s Theatre Company. She performed for four years in Europe at the Frakfurt Playhouse and most recently at the Folger Theatre Group in Washington, D.C. in Twain of Gentlemen. At A.C.T. she has been seen in The Cherry Orchard, General Gorgeus, This Is (An Entertainment), Peer Gynt, Other, A Christmas Carol, The Bourgeois Gentleman and Travesties.

SABIN EPESTH, who directed The Cherry Orchard for the New Zealand Drama School and co-directed the Oregon Shakespearean Festival during the 1973-74 season, was a Guest Director and actor with the Square Lake Writers Conference. This past summer, he directed the Festival, The Café La Mama in New York, The Cherry Orchard in Scotland and the Mickley Theatre in Holland. He is an associate director with the M.C.A. artistic director and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joins the company this season, continues her second season as company voice coach and vocal 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 Actors’ Repertory Theatre in Ann Arbor she was seen as Mag in The Hostage, Rosaline in Love’s Labor Lost and Regan in King Lear and appeared in last season’s production of Peer Gynt.

MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and his role as the Black Actor’s Work- shop of the College of Fine Arts of Carnegie Mellon University, where he received a B.F.A. In Acting and also di- rected his first Off-Off-Broadway play, Die A Natural Death, which moved from the Pittsburgh Playhouse, a recipient of the British Columbia Stage Fighting Award, Flood has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of the National Touring Service and with Pittsburgh Playways and Carnegie Mellon University.

BENNET GILLIGLIO joins the A.C.T. company this season after two years in the Advanced Training Program and will con- tinue to teach acting with the Evening Extension Program and co-direct the Black Actor’s Work- shop shop where he made his directing debut last year with Strictly Monotony. 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 Rep/ Theatre production of The Blood Knot which was later televised in two separate segments on KQED TV’s Open Studio and as Rosaline in the cast of the Artist Ensemble Theatre production of The Ballad of Dangerous George.

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GWENLAW, a graduate of Stanford, was an original member of the Actor's Workshop, in her home town in New York. She studied movement with Kiyoko and Delakova and phonetics with Alice Herman. She has sung with the N.Y. Opera Chorus, performed with the Seattle Repertory Theatre and was a resident Artist at P.C.A.P. in Santa Maria where she appeared in "An American in Paris." A.C.T. has been a frequent performer in the Bay Area and in Europe. She has appeared in "The Tavern," "The Doll's House," "The House of Bernarda Alba," and others. She has a B.A. in Speech and Drama from the University of Utah.

ANNELAW, a graduate of Stanford, was an original member of the Actor's Workshop. She received her B.A. in Speech and Drama from the University of Utah. She has performed in "The Tavern," "The Doll's House," "The House of Bernarda Alba," and others. She has a B.A. in Speech and Drama from the University of Utah.

DEBORAH MAY, a graduate of Stanford, is a frequent performer in the Bay Area and in Europe. She has appeared in "The Tavern," "The Doll's House," "The House of Bernarda Alba," and others. She has a B.A. in Speech and Drama from the University of Utah.

DEBRAH MAY, a graduate of Stanford, is a frequent performer in the Bay Area and in Europe. She has appeared in "The Tavern," "The Doll's House," "The House of Bernarda Alba," and others. She has a B.A. in Speech and Drama from the University of Utah.

WILLIAM PATRICKSON, a graduate of Stanford, is a frequent performer in the Bay Area and in Europe. He has appeared in "The Tavern," "The Doll's House," "The House of Bernarda Alba," and others. He has a B.A. in Speech and Drama from the University of Utah.

DIANE SALINGER, a graduate of Stanford, is a frequent performer in the Bay Area and in Europe. She has appeared in "The Tavern," "The Doll's House," "The House of Bernarda Alba," and others. She has a B.A. in Speech and Drama from the University of Utah.

JAY O. SANDERS, a graduate of Stanford, is a frequent performer in the Bay Area and in Europe. He has appeared in "The Tavern," "The Doll's House," "The House of Bernarda Alba," and others. He has a B.A. in Speech and Drama from the University of Utah.

RANDALL SMITH returns to the company after a two-year absence during which he has performed such roles as Andy in "The Spangled Speckled Stone," "The Nibbler," "The Bitter, Bitter Cup," and "The Bitter, Bitter Cup.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of South America, in "The Diary of a Madman," "The Ephemeral In Desire," and "The Diary of a Madman," has returned to the company. He has appeared in "The Diary of a Madman," "The Ephemeral In Desire," and "The Diary of a Madman." He has a B.A. in Speech and Drama from the University of Utah.
ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Man and Superman, The Importance of Being Earnest and Edward II. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

SYDNEY WALKER, a veteran of 32 years on stage, film and television work, has been seen on both 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 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 Trestles.

MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tempest and Macbeth on Broadway with Robert Preston and opposite Ethel Merman in Plaza Suite at Drury Lane Playhouse Winner of two Chicago Jefferson Awards in 1973, for her work in The HOT L. BALTIMORE and Six Stop, she was also seen in Private Lives at the Little Fox Theatre and in Unser the Yum Yum Tree for fourteen months on the On Broadway Theatre. Her film credits include Perlees, Budini and Medium Cool. She and her husband, director Michael Ferreri also design and manufacture the Josef Robe seen in many stories and manufactured their daughter Gina’s San Francisco tote bags.

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

Valentin in Valentin and Valentina, as Romeo in The House of Blue Leaves and as Paul Cranger in The HOT L. BALTIMORE. He also teaches fencing for A.C.T. and at the Melora 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 Huddie, as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

JAMES R. WINKER, now in his third season with A.C.T., has appeared in A Midsummer Night’s Dream, The Taming of the Shrew, The Miser, Pillars of the Community, The Ruling Class, Broadway, The Matchmaker, (Cornelius Hack), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with Off Stage Tonight (musical review), made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. For the past two summers he has performed with Deborah May at the Sauerer 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 A Midsummer Night’s Dream, and the Doctor in Chekhov’s The Three Sisters. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.’s Advanced Training Program.

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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 Month for the Misbegotten.

SYDNEY WALKER, a veteran of 32 years of stage, film and television work, has been seen on off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he has 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.

MARIA WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in The HOT L. BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Unser der Nurnm Berg for fourteen months on the Broadway Theatre. Her film credits include Putz, Bullett and Medium Cool. Since her husband, director Michael Ferrall, also designed and manufactured the Josef robes seen in many stores and manufactured 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.L.P. and 24 Geary productions, including...
DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T. Mlle. 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 Mister, 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 1987 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 12th 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 Opera, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Aragon, the Alhambra, the BAM Theatre Company in New York, the Amlin Alley and 5 by 2 Dance Companies as well as many on and off Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentil- man last year at A.C.T., is 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, Arthur II, 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) has designed for A.C.T. for six years, also designs for the P.J.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 Laetitia last season. Other A.C.T. assignments have included the costume supervision for the P.B.S. filming of Cyrano de Bergerac and The Taming of the Shrew, a graduate of San Diego State with a B.A. in Theatre Arts, she spent three summer seasons with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Equus, Knock Knock and Travesties. In New York he was associate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent seven seasons with P.C.P.A. in Santa Barbara 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 30 Broadway shows as well as Stratford, Connecticut, Los Angeles and all the T.V. networks. Fletcher has designed numerous productions for the NBC, Boston and Chicago Opera Companies as well as the NYC and Joffrey Ballets, Los Cylades, Hollywood on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Delilah 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 for four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernarda Alba and The Taming of the Shrew. Mr. Funicello has also designed scenic design at the Pacific Conservatory of the Performing Arts for their 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.

Once, a civic fountain design was meticulously predictable—stone water spouts, cherubs, or Winged Victory rising from lid-paddled pools. The Vallaurian Fountain represents a departure from that tradition—a design so dramatically that it's become one of San Francisco's newest landmarks. The car is the new Audi 5000, and it's a dramatic departure. An all-new five-cylinder engine offers outstanding performance like a 6.0, and fuel efficiency like a 4. Front wheel drive means incredible ease of handling. And a luxuriously appointed and spacious interior provides a remarkably comfortable driving atmosphere.

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Robert Blackman (Set & Costume Designer), who holds a B.F.A. degree in theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T. Mr. Blackman’s 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 Miter, The Three Penny Opera and Peer Gynt.

John Conklin (Costume Designer), who joined 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 Jeoffrey 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 12th 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 Opera, the Los Angeles Philharmonic, Canada’s Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company, New York’s Art Theatre, the Alvin Alley and 5 by 2 Dance Companies as well as many on and off Broadway productions.

Richard Devlin (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 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, Arthur U., and Hedda Gabler as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devlin 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.J.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 Voltaire and Ibsen’s last season. Other A.C.T. assignments include: costume and wardrobe supervision for the P.B.S. filming of Cyrano de Bergerac and The Teming 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 setting 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 Weltegeh Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Equus, Knock Knock and Travesties. In New York he was associate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent seven seasons with P.C.P.A. in Santa Maria and designed 13 productions for the Oregon Shakespearean Festival in Ashland.

Robert Fletcher (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as Stratford, Connecticut, 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, Los Angeles, Hollywood, New York, and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Teming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

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CHRISTOPHER M. IDONE (Scene Designer) comes to A.C.T. from the Milwaukee Repertory Theatre where he was resident scenic and lighting designer for the past seven seasons. IDONE has designed sets and/or lighting for major productions at Clea 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 A. Hildemann (directed by Allen Fiel- der) at P.C.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre's Mad Dog. He is a grad- uate of Brandeis University.

JOHN JENSEN (Scene 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 Mahagony at the Minnesota Opera Company and scenery for The Millionaire at the Shaw Festival in Canada.

ROBERT MORGAN (Costume Desi- gner) is now in his sixth season at A.C.T. having created costumes for 18 company productions including Tiny Alice, Espous, General Gourmand, The 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.F.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) re- turns for a third season at A.C.T., having designed The Matchmaker, The Bourgeois Gentelman, 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 cre- ated sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous pro- ductions at the City College of New York, C.W. Post College in New York, the Westport Country Play- house in Westport, Conn., and the Coconut Grove Playhouse in Miami.

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San Francisco's A.C.T. is the largest resident theatre in the country, with an annual budget of over $4 million. For comparison, the Tyrone Guthrie Theatre that serves the Minneapolis-St. Paul audience has a total annual budget of about $2.5 million.

Yet because of the marvellous support it gets at the box office, playing to near-capacity houses night after night, and with the nation's largest subscriber audience (over 21,000), plus A.C.T.'s additional earned income from tuition paid by students in its internationally renowned Conservatory, your theatre asks its community for a smaller percentage of support funding than any other resident theatre among the nation's top five: around 25% of A.C.T.'s budget comes from contributed dollars.

This year A.C.T. and its California Association (C.A.A.C.T.) must raise a total of $1.3 million in support income—money from corporations, foundations, from local, state, and national public funds, and the invaluable private donations from theatre-lovers—people like you—who believe that A.C.T. is a very special cultural resource deserving an annual endorsement in the shape of a dollar contribution.

So far this year, over half of the total required has been raised—and, an impressive amount of money comes to help your theatre from people like yourself! The membership of the California Association for A.C.T. now stands at 4,000, and the average individual gift is a healthy $45.00.

If every person attending the theatre tonight gave just $2.78 in addition to the ticket price—that's a total of $2.5 a single person in the course of a nine-play subscription (and every member of the C.A.A.C.T., gives at least that much a year)—tonight's audience alone would add $3,213 to our necessary contributed income. Between the first of March and the end of May, when all money must be in hand for 77-78, there are 90 performances at the Geary. At $3,213 a night, that's $288,180, a very nice contribution. If we had $250,744 by the end of May, and with pledges in hand we'd be over the top, with a healthy start on next year's fund-raising goal.

The big push for big dollars doesn't stop. But with every one of us sharing the load, at just $2.78 a night, look how easy it would be.

We're going to make our goal by May 31st. We hope you'll help.

COUNT ME IN!

Here's my contribution to help reach the goal.

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Yes $50 [ ]

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Yes $250 [ ]

Other [ ]

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Please make your check payable to CALIFORNIA ASSOCIATION FOR A.C.T. and mail to the Association at 450 Geary Street, San Francisco 94102.

TO THE AUDIENCE

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

Please—while in the auditorium:
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If every person attending the theatre tonight gave just $2.78 in addition to the ticket price—that's a $25.95 a course of the nine-play subscription (and every member of the C.A.A.C.T., gives at least that much a year)—tonight's audience alone would add $3,213 to our necessary contributed income. Between the first of March and the end of May, when all money must be in hand for 77-78, there are 80 performances at the Geary. At $3.251 a night the total would be $260,744 by the end of May. And with pledges in hand we'd be over the top, with a healthy start on next year's fund-raising goal.

The big push for big dollars doesn't stop. But with every one of us sharing the load, just at $2.78 a night, look how easy it would be.

We're going to make our goal by May 31st. We hope you'll help.

COUNTER ME IN!

Here's my contribution to help reach the goal:

☐ $25 ☐ $50 ☐ $100 ☐ $250 ☐ Other

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Please make your check payable to CALIFORNIA ASSOCIATION FOR A.C.T. and mail to the Association at 450 Geary Street, San Francisco 94102. Put your money to work for A.C.T. tonight!

TO THE AUDIENCE

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SPECIAL THANKS to Herbert's Furs, 279, Paseo St., San Francisco, for furs for Hotel Paradiso; Eleanor and Ralph Cottman for the use of their kitchen for location shooting of publicity photographs of Absurd Person Singular; Samuel's furniture of San Francisco for their help with kitchen appliances for Absurd Person Singular; and for medical advice and assistance, for The Alternative Health Unit from the University of California, San Francisco, A.M. (School of Public Health), Dr. Seymour M. Miller, (Counselor,clinical), for The Marin Herald (Exterius, Public Programs), Vania Maggio, (Research Assistant) and the Marin Health and Fitness Center, Michael Haber (Acting Director of Nursing Administration and Janet Norton (Assistant to the Director of News Services/Public Relations).

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 5 p.m., Monday through Friday until 8 p.m. on days when there is a performance. The Geary Box Office is also open 12 to 8 p.m. on Sunday performances. Tickets to Marin's Memorial Theatre ( Marin's Memorial Theatre shows are also available 90 minutes prior to curtain at the Marin's Memorial Theatre Box Office. For additional information call (415) 673-8440.

To receive advance notice of special A.C.T. events, please sign register in Geary Theatre lobby, or send your name and address to: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

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

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