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An Arts & Leisure Publication

DEWAR'S PROFILES

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DAVID A. GORDON

HOME: Pittsburgh, Pennsylvania

AGE: 34

PROFESSION: Film company president,
writer/producer

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
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ON THE COVER: (Left to right) Daniel Davis, William Paterson, Susan E. Pellegrino and Barbara Dirickson (front) in *Absurd Person Singular*.



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

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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 Adolph Hitler was rising to power.

At first, it appeared 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 1940, 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. Almost nightly, 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; food, clothing 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 socialistic 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 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 attention 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 believe that the system has 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 unflinchingly 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 is Nichols' particular genius to explore both the human and the humorous implications of their predicaments.

Doctors and nurses go about their duties with complete 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 and 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 "raucous with gallows humor," T. E. Kalem wrote in *Time* after *The National Health* opened on Broadway in 1974. "No one in contemporary theatre orchestrates mordant laughter with a surer hand than playwright Peter Nichols. His forked tongue darts at everything, but his compassion is deep and pure."

—Margaret Opsata



The 1973 British film of *The National Health* featured (left to right) James Hazeldine, Lynn Redgrave and Donald Sinden.

NEWS & NOTES

Bay Area Playwrights Festival II

A.C.T. would like to call your attention to an 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 Festival at (415) 221-1232.

Festival artistic director Robert Woodruff 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, the 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 apron decorated with the titles of all the A.C.T. repertory productions done to date? . . . or go on a shopping spree carrying a smart A.C.T. canvas tote bag? . . . do your exercises in an A.C.T. t-shirt? . . . how about a brass belt buckle, special notepaper or a paperback copy of the next A.C.T. play you are seeing? All of these items are now available in the new Friends of A.C.T. gift shop, *The TransACTION*, located in the Geary lobby, staffed entirely by volunteers and open one hour prior to curtain time and during the first intermission of all performances.

Attention A.C.T. Subscribers & Patrons:

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

Don't Throw Away an Unused Ticket!

Patrons and subscribers who 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

presents

ABSURD PERSON SINGULAR

(1973)

by ALAN AYCKBOURN

Directed by ALLEN FLETCHER

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

the cast

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

Offstage Voices:

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

ACT I

Last Christmas. Sidney and Jane's Kitchen.

ACT II

This Christmas. Geoffrey and Eva's Kitchen.

ACT III

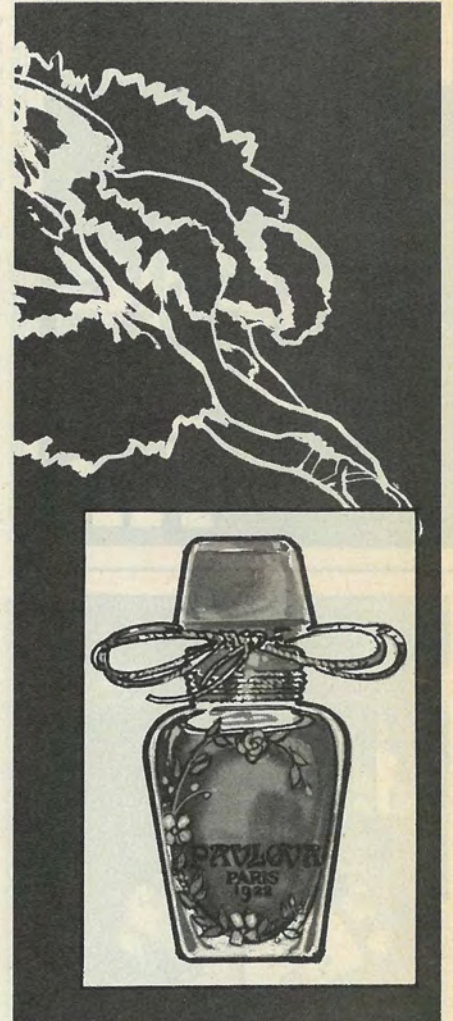
Next Christmas. Ronald and Marion's Kitchen.

There will be two ten-minute intermissions.

understudies

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

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A NOTE ON 'HOTEL PARADISO'

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

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



Georges Feydeau

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

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

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

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

—Margaret Opsata



Elizabeth Huddle and Raye Birk

THE AMERICAN CONSERVATORY THEATRE

presents

HOTEL PARADISO

(1896)

by GEORGES FEYDEAU and MAURICE DESVALLIERES
English Translation by PETER GLENVILLE

Directed by TOM MOORE

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

the cast

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

Period: 1910

ACT I

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

That morning!

ACT II

The Hotel Paradiso, Paris.

Later that night!!

ACT III

The builder's room and salon.

The morning after!!!

There will be two ten-minute intermissions.

understudies

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

Stage Manager: JAMES L. BURKE

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



Composer-lyricist-playwright Stephen Downs



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 kingdoms through which romp a loveable pair of star-crossed lovers.

Festival, a new musical celebration of love by Stephen Downs, will be given its world premiere here. Based on a medieval chantefable (a fable 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 Downs 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 fable, 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 Fantasticks* and *Jesus Christ Superstar* with a contemporary and medieval flavor.

Jack Rowe and Michael Shawn are directing *Festival*, with the latter also serving as choreographer. Russell Pyle is production and lighting designer, costume design is by Madeline Ann Graneto. A.C.T. is presenting the San Francisco premiere with Roger Berlind, 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 fantasize with *Festival!*



Gregory Harrison (The Troubador)



Lois Young (Nicolette)



Bill Hutton (Aucassin)

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 off-shoot of the regular Young Conservatory program, formed in 1970 to promote self-awareness and self-discipline in young people within a professional theatre atmosphere.

The Summer Program is divided into two five-week sessions: June 19 to July 22, and July 24 to August 25. Each are 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:

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A NOTE ON 'ABSURD 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 yawn but ring-around-the-collar is a sin. It features three couples—a social-climbing land developer and his compulsively-tidy spouse; a blue-blooded banker whose wife drinks too much; and a young architect, married to a charmingly clumsy neurotic.

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 Coliseum.

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 logics 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,

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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 Opsata

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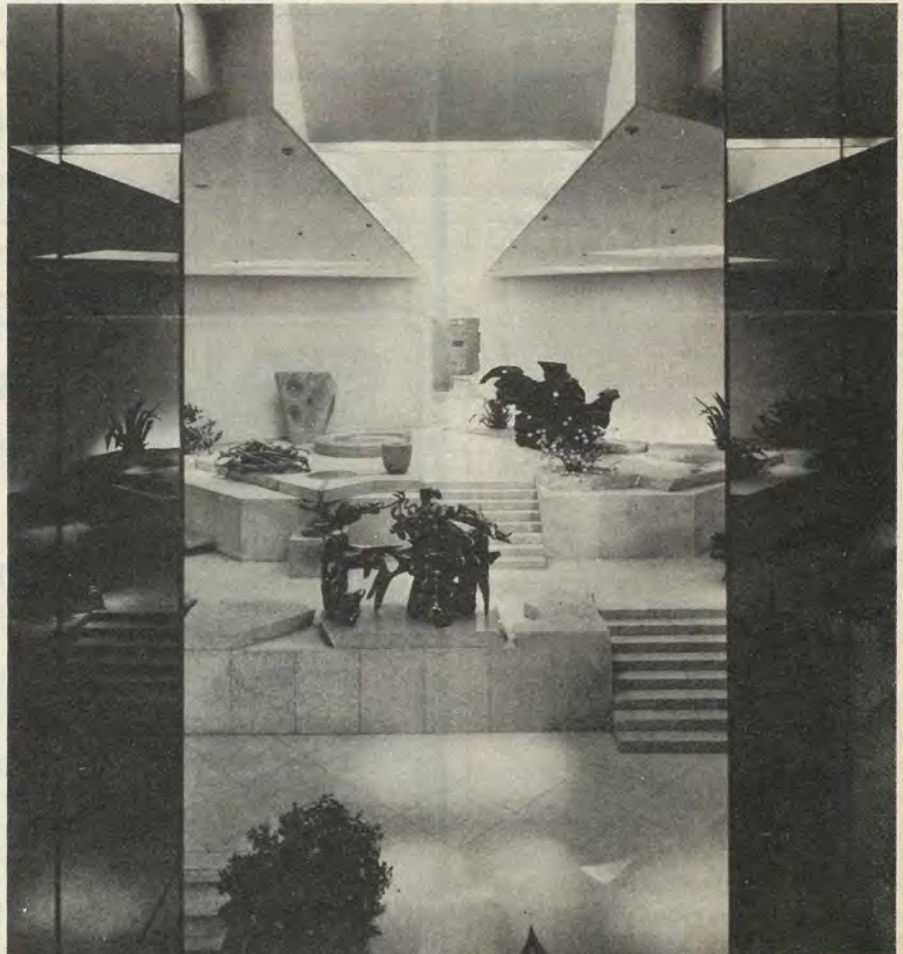
After several years of negotiations which began in 1973, the American Conservatory Theatre is set to play a two-week engagement in Tokyo June 30-July 9 under partial government sponsorship. The newly-formed Japan-United States Friendship Commission has awarded its first professional theatre tour grant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

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

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

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The lobby of the new Sogetsu Kaikan Theatre

The company's sixth annual Hawaii tour, scheduled for June 13-25, 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 theatre company to play the new Sogetsu Kaikan Theatre now under construction. 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.



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

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 residents. Local actors have been used for all large 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 *A Noel Coward Cavalcade* (a combination of two plays from *Tonight at 8:30—'Red Peppers'* 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 LCC Theatre—and the indomitable Friends of Leeward—again housed and hosted the company last summer (*The Bourgeois Gentleman* and *Man and Superman*) 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 1978-79 San Francisco repertory.



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THE TRAVESTY OF 'TRAVESTIES'

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 recollect 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 Ilyich 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 foursome incessantly and hilariously debate among themselves the meaning of art and revolution.

Travesties is all history—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 just as evidently fantastical. 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 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, 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 became the business manager of The English Players. Their first production was *The Importance of Being Earnest*.

"Joyce became very active and visited the Consul General of the British Consulate in order to procure official approval for the Players. He succeeded.

"Meanwhile, Sykes was piecing together a cast. [Here Stoppard quotes Ellmann's biography *James Joyce*]: 'As yet, however, there was no one to take the leading role of Algernon Moncrieff. In an unlucky moment Joyce nominated a tall, good-looking young man named Henry Carr, whom

he had seen in the consulate. Carr, invalided from the service, had a small job there. Sykes learned that he had acted in some amateur plays in Canada and decided to risk it.'

"Carr's performance turned out to be a small triumph. He had even, in his enthusiasm, bought some trousers, a hat and a pair of gloves to wear as Algernon. But immediately after the performance the actor and the business manager quarrelled. Joyce handed each member of the cast 10 to 30 francs, as prearranged, but succeeded in piquing Carr, who later complained to Sykes that Joyce had handed over the money like a tip.

"The upshot was disproportionate and drawn out. Carr sued Joyce for the cost of the trousers he'd bought to play Algernon; Joyce countersued for money owed him by Carr for five tickets he'd sold, and for slander. In February 1919, legal matters were settled. Joyce won on the money and lost on the slander."

From these few facts, Stoppard has conjured up a Carr, still living in Zurich, married to a girl he met in the Library during the Lenin years, and recollecting with little reliability his encounters with Joyce and the Dadaist Tzara.

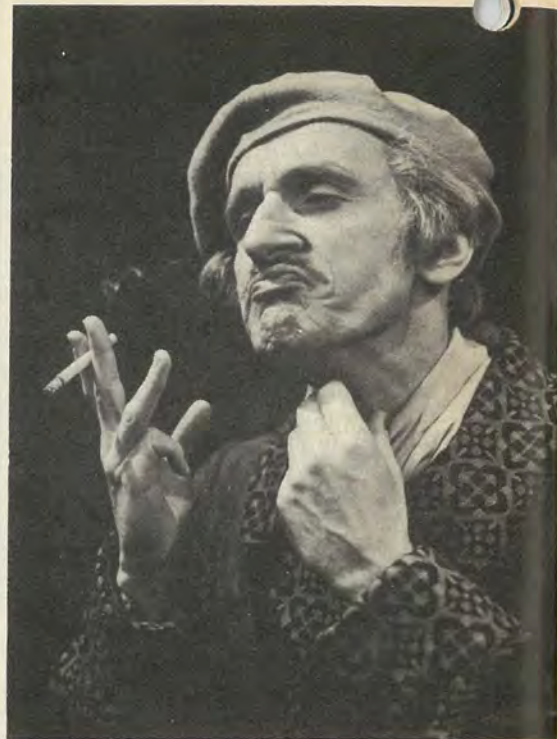
Though history introduces Carr and Joyce for a production of Wilde's play, Stoppard uses that coincidence to reveal the character of the obscure diplomat who becomes a travesty of modern man out of his depth and into his dotage.

"In an otherwise ordinary life, Carr's participation in *The Importance of Being Earnest* was an extraordinary event," explains A.C.T. guest director Nagle Jackson who staged *Travesties* last season and for the current revival of the very popular play. "As Algernon Moncrieff he was at his most comfortable and most admired. So now, to put himself back into 1918, he chooses that disguise."

Carr, like Stoppard's other famous faceless characters, Rosencrantz and Guildenstern, is the common man observing uncommon events, but 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



Raye Birk as Henry Carr

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 Lenin, Joyce and Tzara," Jackson continues. "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 parodies, 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. for three seasons starting in 1968. Subsequently he wrote the one-acts, *The Real Inspector Hound* and *After Magritte*, and the full length *Jumpers*, performed 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 Malquist and Mr. Moon*.



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Scenery by CHRISTOPHER IDOINE
Costumes by ELIZABETH COVEY
Music by FAE McNALLY
Sound by BARTHOLOMEO RAGO

the cast

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

Place: A hospital in North London

There will be one fifteen-minute intermission

understudies

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

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(Clockwise from left) Daniel Davis, Susan E. Pellegrino, William Paterson, Jay O. Sanders, Marrian Walters and Barbara Dirickson



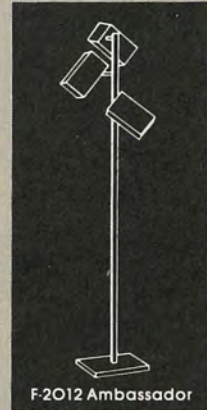
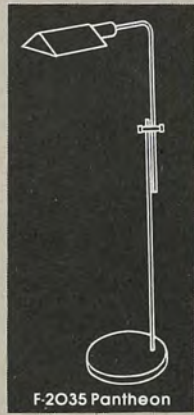
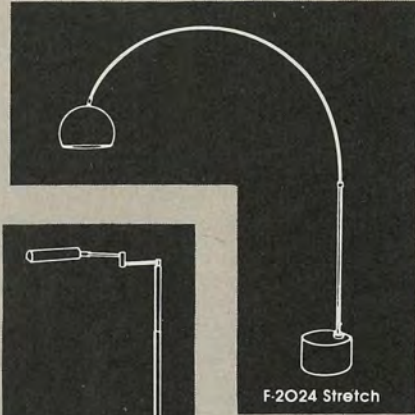
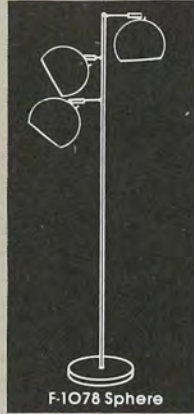
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Alan Ayckbourn

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 Rolland Allen. 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), *Absurd 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* (1975) and *Confusions* (1976). Both *Absurd 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.



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Mrs. Treadwell in *The Ruling Class* (left) and Virginia, the Governor's Daughter in *The Tavern*



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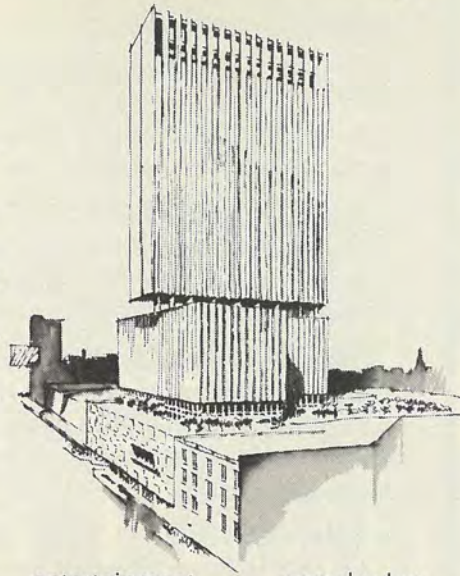
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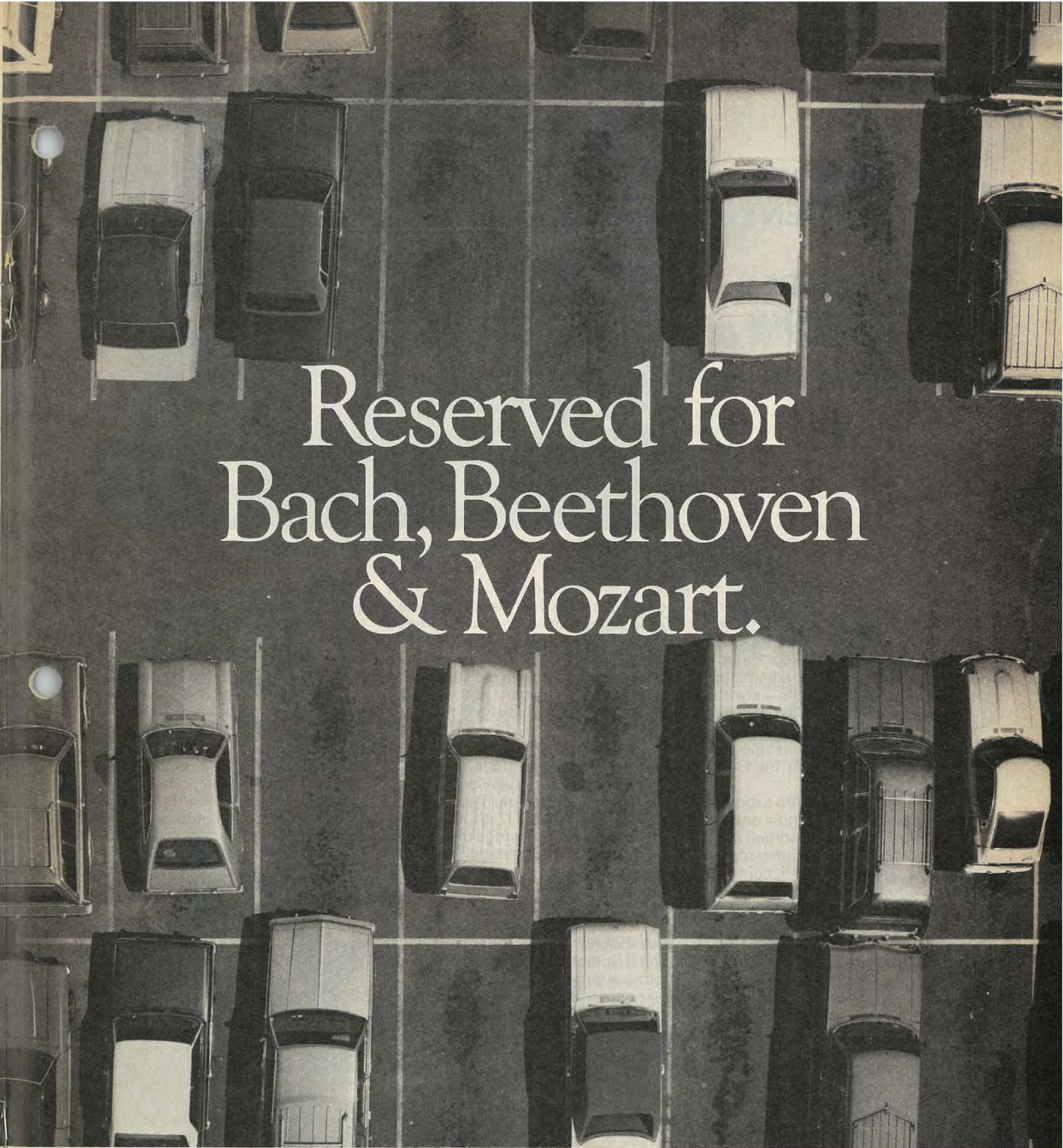
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22	23	24	25	26			HEALTH 2:30	27
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29	30	31					ABSURD 2:30	
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SUNDAY								
4	JUNE					1	2	3
ABSURD 2:30						HEALTH 8:30	HOTEL 8:30	HOTEL 2:30
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5	6	7	8	9	10			
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A.C.T. STAGE MANAGEMENT STAFF: THE INVISIBLE PERFORMERS



(Left to right) James L. Burke, James Haire, Suzanne Fry, Michel Choban and Raymond S. Gin at stage manager's console backstage.

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 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, cuing for 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 Fry 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 further 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 recreating 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 reproducing 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 man-

ager 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 remounted 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. 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 even though 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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WHO'S WHO

WILLIAM BALL (General Director)



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

JAMES B. MCKENZIE (Executive Producer)



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

EDWARD HASTINGS (Executive Director)



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

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

ALLEN FLETCHER (Conservatory Director)



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

EDITH MARKSON (Development Director)



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

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

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

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

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

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

THE ACTING COMPANY

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

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

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

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

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

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

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

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

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



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



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



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



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

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katharine Hepburn in the national touring company of *Coco*. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors' Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in *Richard III*, Dr. Herder in *The Ruling Class*, Martin Dysart in *Equus*, Iago in *Othello* and the title role in *Peer Gynt*, among others.



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



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



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

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



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



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



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

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



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



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



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



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



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



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



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

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



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

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



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

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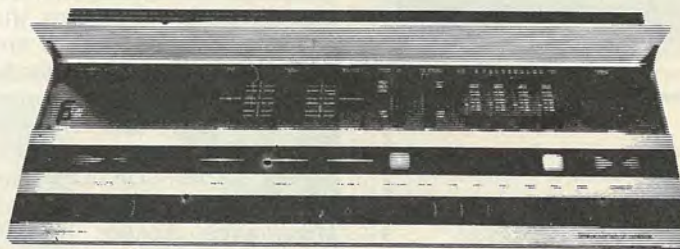


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ANNE LAWDER, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle Repertory Theatre and this past summer was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in *Ah, Wilderness!* and *Showboat*. At A.C.T. she has been seen in *The Tavern*, *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *Desire Under the Elms*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman* and *Valentin and Valentina*.



DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an artist in residence at the Pacific Conservatory of the Performing Arts where she was seen in *The Mikado*, *The Most Happy Fellow* and *Showboat*, as well as Helena in *A Midsummer Night's Dream*, Aldonza in *Man of La Mancha* and Consuelo in *He Who Gets Slapped*. At A.C.T. May was seen as Roxanne in *Cyrano de Bergerac*, Alice in *You Can't Take It With You*, Irene Malloy in *The Matchmaker*, Desdemona in *Othello* and appeared in *Tonight at 8:30*, *Broadway*, *The Miser*, *The Threepenny Opera*, *The Taming of the Shrew*, *A Christmas Carol* and *Travesties*.



WILLIAM MCKEREGHAN joins the company this season after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Misalliance*, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade* and most recently, as Willy Loman in *Death of a Salesman*. In addition, McKereghan spent five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.



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



MARK MURPHEY, who joins the company this season, is a graduate of Baylor University, Texas. He has played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*, *The Time of Your Life* and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts* and at A Contemporary Theatre in *As You Like It*.



THOMAS OGLESBY joins the company this season after two years in the Advanced Training Program. At the Nebraska Repertory Theatre he was seen as Bobby in *Company*, Lucentio in *The Taming of the Shrew* and Nick in *What the Butler Saw* and also appeared as Romeo in *Romeo and Juliet* at the Pacific Conservatory of the Performing Arts. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.



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



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

WILLIAM PATERSON, now in his



eleventh season with A.C.T., has been a professional actor for over 30 years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in *The Matchmaker*, *The Ruling Class*, *Jumpers*, *The Taming of the Shrew*, *Caesar and Cleopatra*, *The Time of Your Life*, *Three Sisters*, *Dandy Dick*, *Man and Superman*, as Grandpa Vanderhof in *You Can't Take It With You* and Ebenezer Scrooge in *A Christmas Carol*.

SUSAN E. PELLEGRINO, who joined



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

RAY REINHARDT, who celebrated



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

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

DIANE SALINGER has played in rep-



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

JAY O. SANDERS, a graduate of the



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

RANDALL SMITH returns to the company



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

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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 Moon 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 appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker's Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of *Enemies*, and for A.C.T. in *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *This Is (An Entertainment)*, *Peer Gynt*, *Othello*, *Knock Knock* and *Travesties*.



MARRIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including *The Tender Trap* on Broadway with Robert Preston and opposite Sid Caesar in *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in *The HOT L BALTIMORE* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* for fourteen months at the On Broadway Theatre. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina's San Francisco tote bags.



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



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

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



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



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



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DESIGNERS

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

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

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

F. MITCHELL DANA (*Lighting Designer*) creates the lighting for *The Circle* this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, the Los Angeles Philharmonic, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company in New York, the Alvin Ailey and 5 by 2 Dance Companies as well as many on and off Broadway productions.

RICHARD DEVIN (*Lighting Designer*), who designed *The Bourgeois Gentle-*

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

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



Costume renderings for *The National Health* by Elizabeth Covey



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 Maria and designed 13 productions for the Oregon Shakespearean Festival in Ashland.

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

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

continued on page 44



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CHRISTOPHER M. IDOINE (*Scenic Designer*) comes to A.C.T. from the Milwaukee Repertory Theatre where he was resident scenic and lighting designer for the past seven seasons. Idoine has designed sets and/or lighting for major productions at Cafe La Mama, the Cambridge Dance Theatre, Brandeis University, the Ohio Valley Summer Theatre, Ohio University, the Academy Festival Theatre, Milwaukee's Summerfest and the Milwaukee Symphony Orchestra. His most recent credits include scenery for *Ah, Wilderness!* (directed by Allen Fletcher) at P.C.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre's *Mad Oscar*. He is a graduate of Brandeis University.

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

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

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

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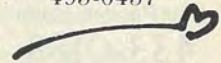


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BIG & LITTLE DOLLARS TALK FOR A.C.T.

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 marvelous 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 his ticket price—that's \$25 a year, 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 80 performances at the Geary. At \$3,213 a night, we'd have \$282,744 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.

\$25 \$50 \$100 \$250 Other _____

Name _____

Address _____

City _____ Zip _____

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

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

Please—while in the auditorium:

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

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

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

Credits: **WILLIAM GANSLIN**, **DENIS ANDERSON** and **HANK KRANZLER** for **A.C.T. PHOTOGRAPHY**.

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

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

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

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



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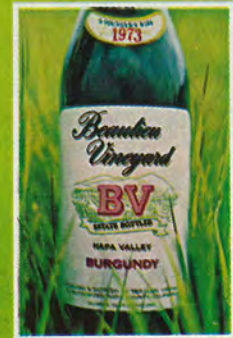
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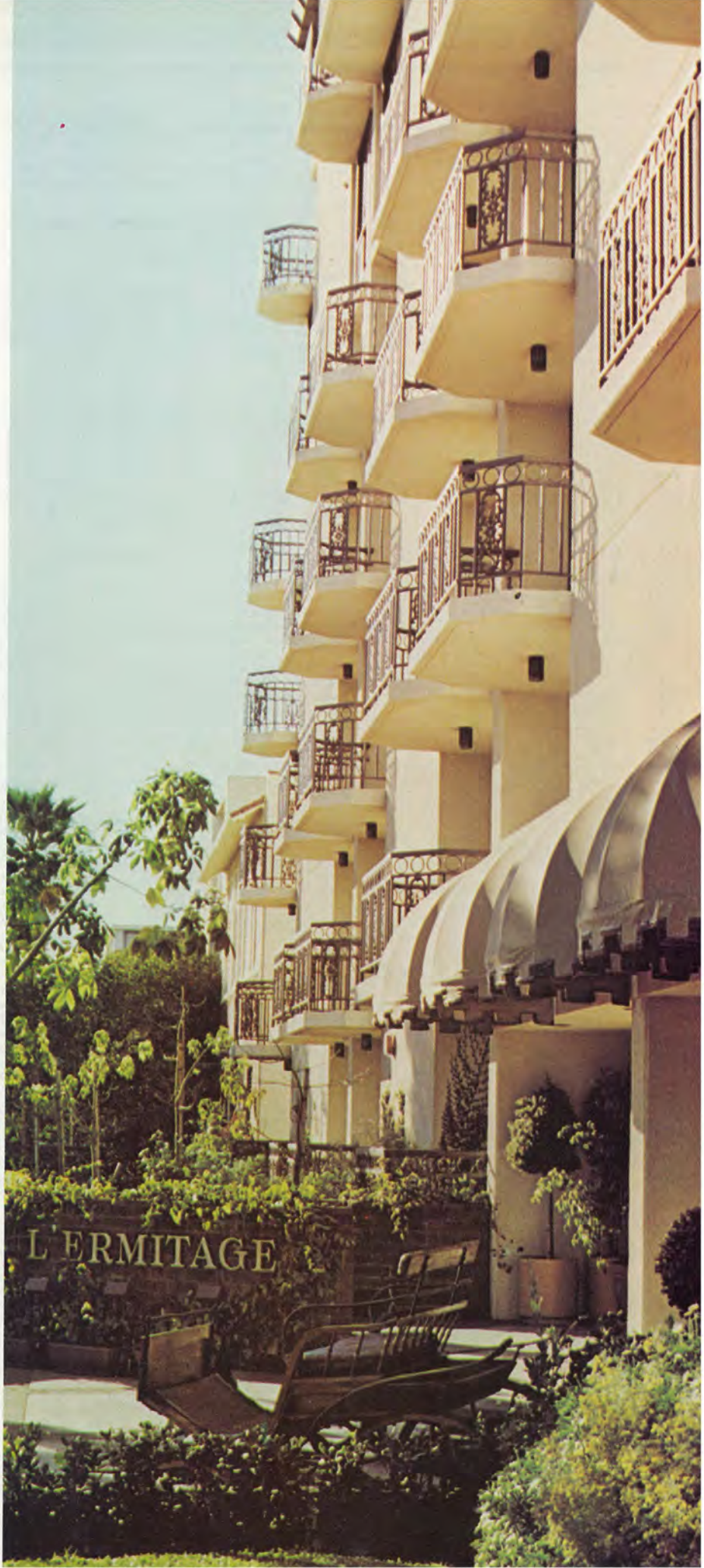
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