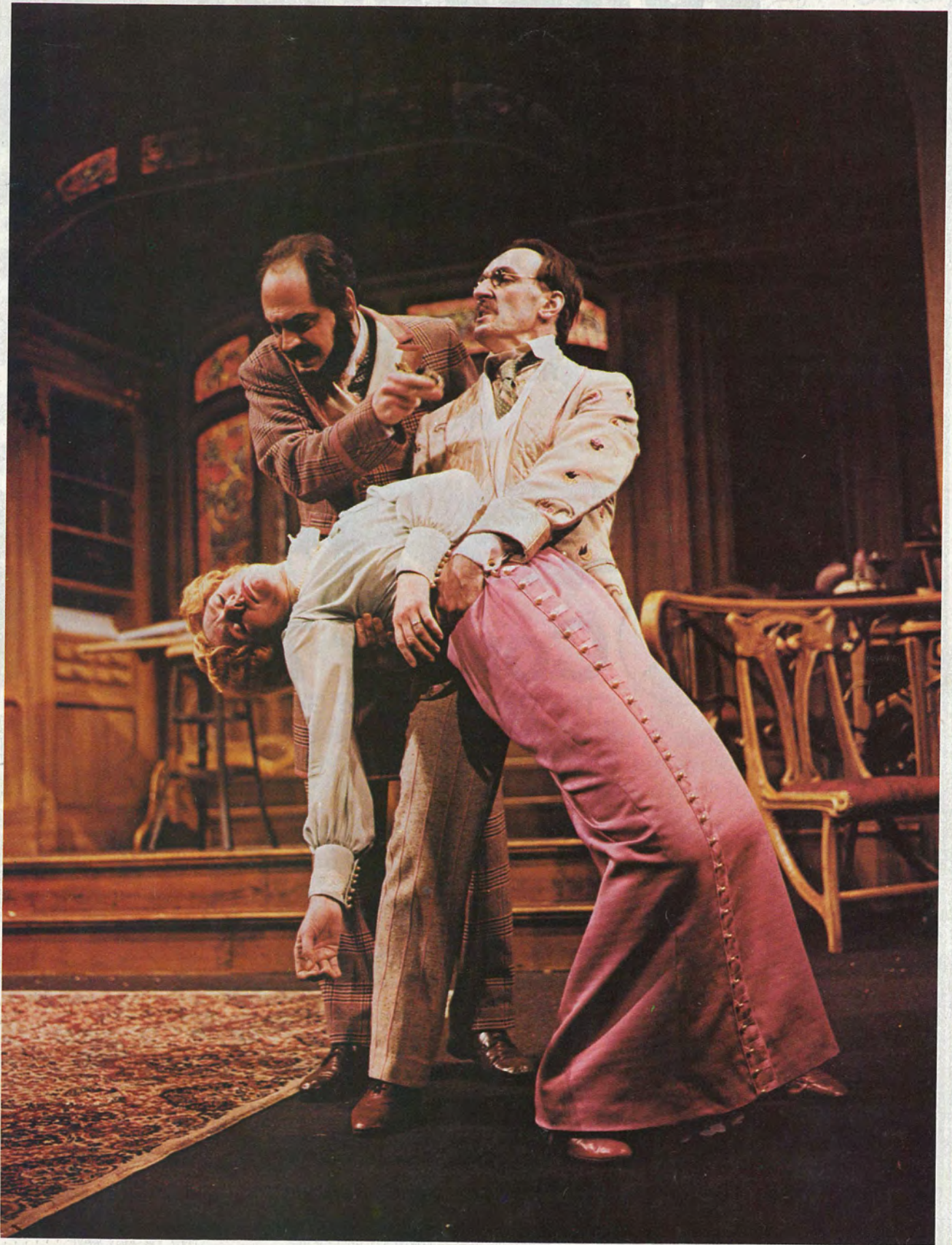


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ON THE COVER: Michael Winters (left), Raye Birk and Elizabeth Huddle in *Hotel Paradiso*.



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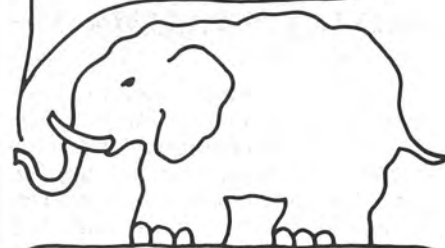
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A NOTE ON 'HOTEL PARADISO'

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 prat-falls—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 Desvallieres, 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



(Left to right) Sydney Walker, Raye Birk, Elizabeth Huddle, Michael Winters and Ruth Kobart.

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



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Alan Ayckbourn

'ABSURD PERSON SINGULAR' TIMES SIX

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.

In a play about three marriages, what could the title *Absurd Person Singular* possibly refer to? According to director Allen Fletcher, the "singular" emphasizes Ayckbourn's cynicism about modern marriage, a cynicism which does not, however, preclude humor. Each character's unique and absurd behavior transforms three relatively conventional Christmas Eve gatherings into occasions of riotous burlesque.

Taken singly, each act is almost a play in itself and could conceivably be done as such. Fletcher feels, however, that there is a definite psychological progression from one act to the next. Not only is each marriage revealed as somewhat less than ideal, but the relationships of the couples to one another change drastically from Act I to Act III.

And therein, according to Fletcher, lies the "message," if it can be called such. The outsiders, the lower-middle class Hopcrofts, come out on top. The status quo values, such as education and a certain social refinement, are impotent when faced with their hot pursuit of materialistic values. The older couple progressively lose their energy and vitality while the younger, educated couple become more practical and less idealistic. By the last scene, they are literally dancing to Hopcrofts' tune.

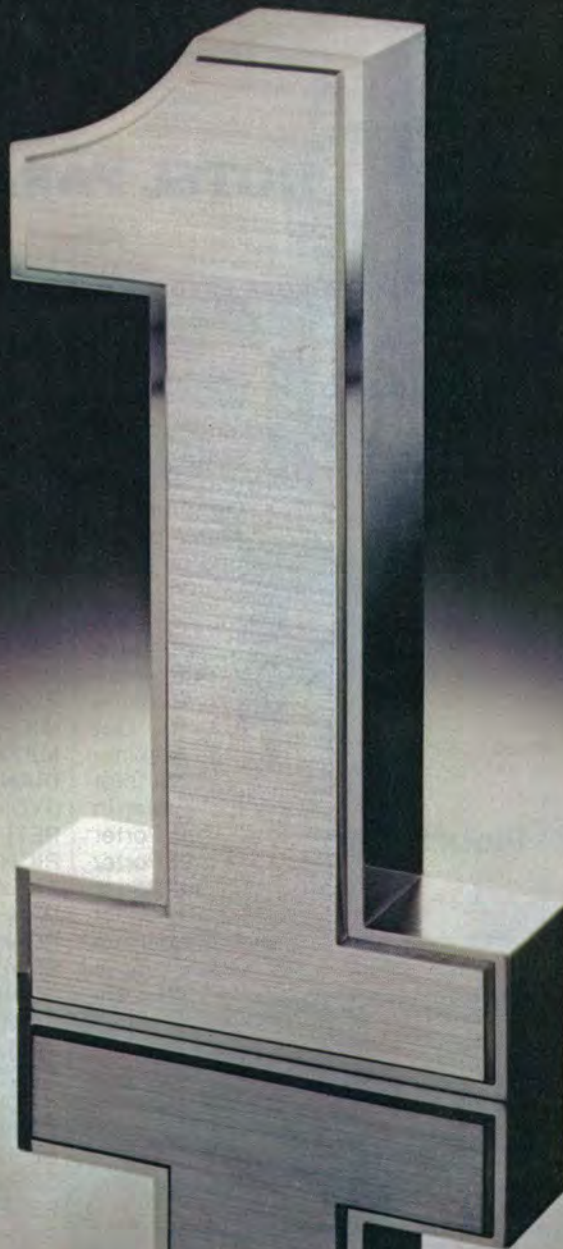
Perhaps Ayckbourn's comic expression gives way to a certain bitterness in that last scene. The Hopcrofts do seem rather charming at first, but one soon realizes that their relationship is fascistic and their energy boundless—an awesome combination.

In this sense, *Absurd Person Singular* is not entirely a farce, as it has been sometimes termed. Cer-

tainly there are elements of farce in the many jokes which rely on coincidence and physical tricks. But the dialogue, revealing what the kitchens might leave unsaid about their inhabitants, is totally realistic and even the likelihood of their annual meetings is quite believable. They do, after all, have definite business favors to ask of one another.

Fletcher personally finds all of the characters likeable, even the Potters, whose off-stage unpleasantness motivates the others into the kitchens. They are all representatives of modern society, not totally insensitive to one another, but seemingly incapable of doing one another any good.

Just as each character then acts within his or her relatively inconsequential circle of acquaintances, affecting one another in ways none foresaw, changing each other's lives tremendously, *Absurd Person Singular* affects us as audience members, enveloping us in its immediate hilarity until we realize later the haunting implications of Ayckbourn's proposition.



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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	ROBERT SMITH
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—Robert Smith; A Lady—Delores Y. Mitchell; A Duke—Lawrence Hecht; Fundisha—Melvin Buster Flood; Police Inspector—Peter Davies

Stage Manager: **JAMES L. BURKE**

**'HOTEL PARADISO'
AT A.C.T.**



(Clockwise from top) Sydney Walker, Michael Winters, Ruth Kobart, Raye Birk and Elizabeth Huddle.

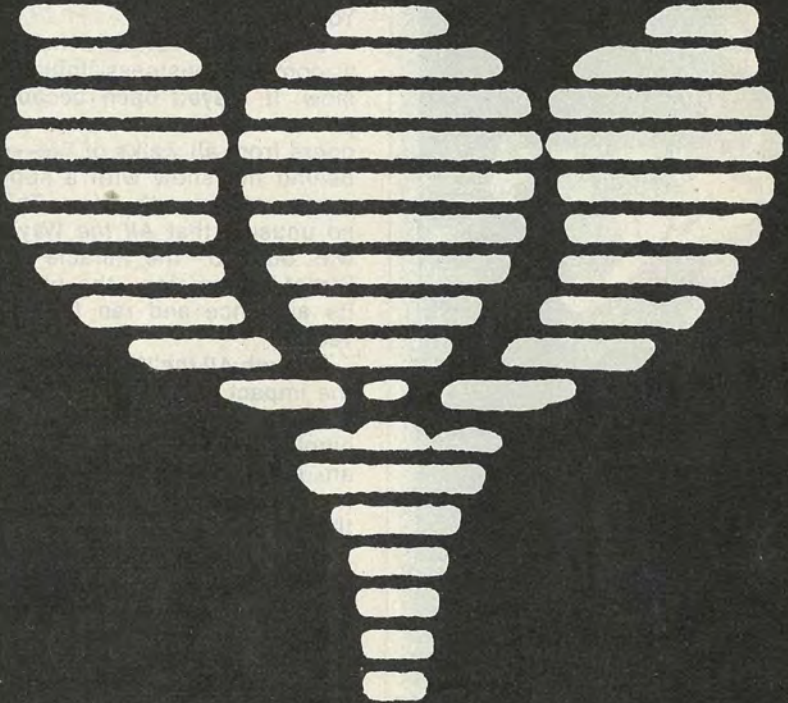


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A NOTE ON 'ALL THE WAY HOME'

When James Agee died in 1955 at the age of 45, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

Yet, only three years later, his name was a household word. He was on the best-seller lists, his earlier books were being rushed back into print and collections of his film reviews and screenplays were in great demand.

This turnabout came when his autobiographical masterpiece, *A Death in the Family*, was published posthumously in 1957 and received a Pulitzer Prize the following year.

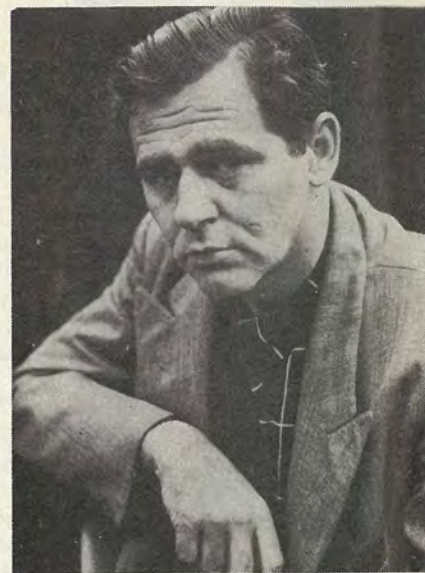
Set in Knoxville, Tennessee, in 1915, the novel tells of a young husband and father's death in a freak car accident, from the perspective of his six-year-old son. (Agee lost his father under identical circumstances at the same age.)

A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on *Studio One*, *Philco Playhouse*, *Goodyear Playhouse* and *Playhouse 90*. He retitled his play *All the Way Home*. It also won a Pulitzer Prize in 1961 and became one of the most talked-about shows in New York that season.

Since it was neither a musical nor a comedy, business initially was slow. It stayed open because the public—celebrities and theatre-goers from all walks of life—rallied behind the show with a spontaneous word-of-mouth effort. This was so unusual that *All the Way Home* was dubbed "the miracle on 44th Street." Ultimately, the play found its audience and ran for nearly a year.

Though *All the Way Home* looks at the impact of sudden death on the survivors, its mood is uplifting. "It emphasizes that each of us is part of an extended family—not only a mother, a father and a child, but all the generations who have gone before and all those which will follow," Director Edward Hastings says. "The play examines how a child develops his own awareness of this. In doing so, it calls our attention to the beauty and strength that being part of the family of man gives us."

—Margaret Opsata



James Agee



Tad Mosel

THE AMERICAN CONSERVATORY THEATRE

presents

ALL THE WAY HOME

(1960)

by TAD MOSEL

Based on the novel *A Death in the Family* by JAMES AGEE

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT

Scenery by RALPH FUNICELLO

Costumes by CATHY EDWARDS

Lighting by DIRK EPPERSON

Sound by BARTHOLOMEO RAGO

the cast

Rufus Follet	DAVID BRANSTEN
	ESTANISLAU G. B. BAUTISTA II
Boys	{ JOSHUA WILLIAM POLLOCK
	VINCENT RUBINO
Jay Follet	JAY O. SANDERS
Mary Follet	BARBARA DIRICKSON
Ralph Follet	J. STEVEN WHITE
Sally Follet	CANDACE BARRETT
John Henry Follet	JOSEPH BIRD
Jessie Follet	MARRIAN WALTERS
Jim-Wilson	ANDY TUNNELL
Aunt Sadie Follet	PENELOPE COURT
Great-Great-Granmaw	LIBBY BOONE
Catherine Lynch	ANNE LAWDER
Aunt Hannah Lynch	JOY CARLIN
Joel Lynch	WILLIAM PATERSON
Andrew Lynch	DANIEL KERN
Victoria	DELORES Y. MITCHELL

The action takes place in and around Knoxville, Tenn.,
in June of 1915.

There will be two ten-minute intermissions.

understudies

Jay Follet—David Hudson; Mary Follet—Libby Boone; Ralph Folet—Bruce Williams;
Sally Follet—Diane Salinger; John Henry Follet—Sydney Walker;
Jessie Follet—Kate Fitzmaurice; Aunt Sadie Follet/Aunt Hannah Lynch—Ruth Kobart;
Great-Great-Granmaw—Heidi Helen Davis; Catherine Lynch—Elizabeth Huddle;
Joel Lynch—Thomas Oglesby; Andrew Lynch—Mark Murphey; Victoria—Kate Fitzmaurice;
Rufus Follet—Andy Tunnell; Boys—Greg Henry; Jim-Wilson—Joshua William Pollock

Stage Manager: SUZANNE FRY

Assistant to the Director: MICHAEL PULIZZANO

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awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1916-17.

Although occasionally controversy surrounds the judges' decisions, the award usually automatically lures audiences to the theatre showing

the play so honored, provides the journalist and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

All the Way Home is the tenth Pu-

Year Pulitzer Prize Awarded

A.C.T. Season(s) Presented

1929 - <i>Street Scene</i>	1974-75 season
1937 - <i>You Can't Take It With You</i>	1972-1973 & 1973-74
1938 - <i>Our Town</i>	1967-68
1940 - <i>The Time of Your Life</i>	1970-71
1948 - <i>A Streetcar Named Desire</i>	1967-68
1949 - <i>Death of a Salesman</i>	1965-66 & 1966-67
1957 - <i>Long Day's Journey Into Night</i>	1967-68
1961 - <i>All the Way Home</i>	current (1977-78)
1967 - <i>A Delicate Balance</i>	1967-68 & 1968-69
1973 - <i>That Championship Season</i>	1972-73

The Time of Your Life, by William Saroyan: William Paterson (left) and Ken Ruta.



Street Scene, by Elmer Rice: Barbara Dirickson (left) and Elizabeth Huddle



Our Town, by Thornton Wilder: Richard A. Dysart (front), Ellen Geer and Mark Bramhall



A Streetcar Named Desire, by Tennessee Williams: De Ann Mears



Long Day's Journey Into Night, by Eugene O'Neill: Angela Paton and Ramón Bieri



A Delicate Balance, by Edward Albee: the late Barbara Colby (left) and Ellen Geer.



Death of a Salesman, by Arthur Miller: Richard A. Dysart



litzer Prize-winning play to join A.C.T.'s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer: *The Children's Hour*, *Of Mice and Men*, *Awake and Sing*, *The Glass Menagerie* and *Who's Afraid of Virginia Woolf?*, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.'s repertory, include *Cat On a Hot Tin Roof*, *The Diary of Anne Frank*, *Of Thee I Sing*, *Strange Interlude*, *Look Homeward, Angel* and *The Subject Was Roses*.

That Championship Season, by Jason Miller: (left to right) Ed Flanders, Ramon Bieri, Paul Shenar, Ray Reinhardt, Dana Elcar



You Can't Take It With You, by George S. Kaufman and Moss Hart: William Paterson (center).



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'ALL THE WAY HOME'



Barbara Dirickson and David Bransten



Daniel Kern



Jay O. Sanders (left) and J. Steven White



(Left to right) Joshua W. Pollack, Estanislaw G.B. Bautista, III, David Bransten and Vincent Rubino.



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AT A.C.T.



(Left to right) White, Joseph Bird, Candace Barrett, Andy Tunnell and Marrian Walters.



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A NOTE ON 'THE CIRCLE'



Marrian Walters &
James R. Winker

"Considering how foolishly people act and how pleasantly they prattle, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1892. *The Circle* is a superbly entertaining exposition of this thought.

The Circle made its debut in 1921, with Maugham's artistic and commercial success firmly established. His novel *Of Human Bondage* was published in 1915, but the author was already well recognized as a playwright. In 1907 he had four plays running simultaneously in London's West End. *Punch* published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

The nucleus of the story told in *The Circle* is expressed in this statement made by Maugham in his notebook: "For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation." *The Circle* tells a tale of people made ridiculous by their extremities of behavior, or misbehavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry, but he was hardly fond of the gentry themselves, even though this was the class to which he belonged. His biographer Karl Pfeiffer says of him: "He always played the part of the reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly."

None of the characters in *The Circle* is painted in a particularly flattering light. Even the elder Champion-Cheney, who seems closest to the author himself, is found to be grossly in error as the curtain falls. But whatever his attitude towards his characters may be in his novels and dramas, an author's contempt for his characters does not make for

good comedy. Maugham is too much the showman to allow any such contempt to intervene in *The Circle*.

On the subject of humor, he says: "The laugh must be sought for its own sake. The audience should not be allowed to ask, do such things happen? They should be content to laugh. In comedy more than ever must the playwright exact a willing suspension of disbelief."

Maugham saw a play as an active collaboration between playwright, actors, director and audience. "The emotions of the audience," he said, "its interest, its laughter, are part of the action of the play." Join in. Enjoy.



Walters &
Sidney Walker



Walters &
William Paterson

THE AMERICAN CONSERVATORY THEATRE

presents

THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEO RAGO

the cast

Arnold Champion-Cheney, M.P.	JAMES R. WINKER
Footman	RANDALL SMITH
Mrs. Shenstone	ELIZABETH HUDDLE
Elizabeth	SUSAN E. PELLEGRINO
Edward Luton	DAVID HUDSON
Clive Champion-Cheney	WILLIAM PATERSON
Butler	MICHAEL WINTERS
Lady Catherine Champion-Cheney	MARRIAN WALTERS
Lord Porteous	SYDNEY WALKER

The action of the play takes place in the drawing-room at Aston-Adey, Arnold Champion-Cheney's house in Dorset.

The Time: 1920.

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Raye Birk; Lord Porteous—William McKereghan; Butler—Peter Davies; Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Bennet Guillory; Mrs. Shenstone—Heidi Helen Davis; Lady Catherine Champion-Cheney—Penelope Court

Stage Manager: JAMES L. BURKE



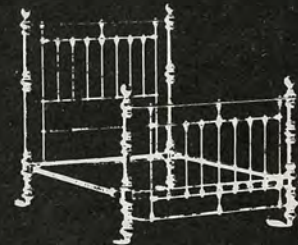
From left: Marrian Walters, James R. Winker, William Paterson, Sydney Walker

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FESTIVAL

A NEW MUSICAL CELEBRATION OF LOVE SET FOR APRIL AT A.C.T.'S MARINES' THEATRE

There still are happy endings—at least there will be at A.C.T.'s Marines' Memorial Theatre next month with the world premiere of *Festival*, a new musical celebration of love by composer-playwright Stephen Downs.

A magical fantasy, the family entertainment traces the escapades of a pair of star-crossed lovers from the 14th century, romping through kingdoms, forests and oceans. A cast of nine gives the impression of 49 as they're variously transformed into kings, shepherds and pirates. Since everything's fair in love, war and satire, there's fun and frolic in the show's outrageousness.

Based on the medieval chantefable (a fable that is sung) called *Aucassin and Nicolette*, which Downs read on a trip from London to this country 13 years ago, *Festival* immediately began germinating. Two years ago, he put it on paper and started composing the 20 songs included in the show. Historians and men of letters believe that the original chantefable served as the basis for Shakespeare's *Romeo and Juliet*, Voltaire's *Candide* and Fielding's *Tom Jones* and *Joseph Andrews*.

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 fable, the actors both narrate and perform the action of the play simultaneously, with the music propelling the entire production.

The memorable music includes some lyrical pieces,



Composer-lyricist-playwright Stephen Downs

some that seem to echo *Tommy* and *Jesus Christ Superstar*, and some which are great fun and musical theatre at its best. Although contemporary "pop" basically, the rhythm and percussion suggests a 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 Kronos.

As always, A.C.T. subscribers and patrons will receive advance order forms prior to ticket sale to the general public. Take a chance on enchantment—and a happy ending—come fantasize with *Festival!*



Gregory Harrison (The Troubadour)



Lois Young (Nicolette)



Bill Hutton (Aucassin)



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ABSURD PERSON SINGULAR

(1973)

by ALAN AYCKBOURN

Directed by ALLEN FLETCHER

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

the cast

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

Offstage Voices:

Lottie	} LIBBY BOONE HEIDI HELEN DAVIS
Dick	

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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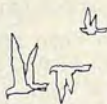
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THE AMERICAN CONSERVATORY THEATRE

The American Conservatory Theatre is the largest and most active of the nation's resident professional companies, and unique among them. One of a mere handful playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 33-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marines' Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 150 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 85 acting students take part in the company's three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year.

A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may

choose, in a given week, from works by Shakespeare, Ibsen, Somerset Maugham, and Tom Stoppard, for example.

A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, to help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession—*conserve* it in the literal meaning of the word: "to keep from being damaged, lost, or wasted."

In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation.

Daring, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions, for Ball has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Clive Barnes paid a visit to A.C.T. Having seen the company's current repertory and observed its Conservatory programs at work, he wrote that A.C.T. now ranks "among the major troupes of the English-speaking world."

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In addition to his one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes (which was presented for Association members last year), the range of characters Paterson has played in his eleven seasons with A.C.T. is vast.

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NEWS & NOTES



(Left to right) A.C.T. general director William Ball and Friends of A.C.T. Jeanette Katz, Rose Jacobs, Joyce Garabedian, Nadine Dawson, Betty Wallerstein and Eve Gerodsky at *The TransACTION*.

The TransACTION

The new Friends of A.C.T. gift shop is now open and located in the west end of the Geary lobby. Featuring unique A.C.T. merchandise including canvas tote bags, French aprons and t-shirts (designed by Gina Ferrall, daughter of A.C.T. actress Marrian Walters) as well as brass belt buckles and special note-paper, *The TransACTION* also stocks paperback books of repertory plays to the extent available. Staffed entirely by volunteers chaired by Jeanette Katz who is assisted by Joyce Garabedian, Stephanie Rogers, Rose Jacobs and Nadine Dawson, the exclusive gift shop is open one hour prior to curtain time and during the first intermission of all performances.

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

Public Prologue Set for Mar. 30

The Friends of A.C.T. and the Junior League of San Francisco, Inc., invite you to attend a PROLOGUE of Peter Nichols' *The National Health* at which Martin Esslin, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is free and open to the public, will be held in the Geary Theatre from 6 to 7 p.m.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1978-79 season are now being mailed to all current subscribers.

Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates.

The deadline for renewing subscribers to receive their priority is May 26.

If you are a current subscriber and do not receive your renewal brochure by about the end of March, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880.



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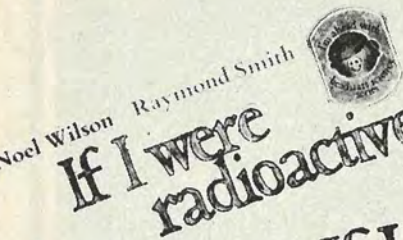
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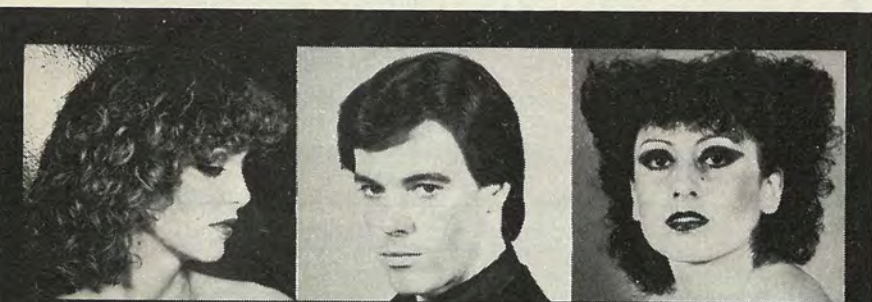
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AMERICAN CONSERVATORY THEATRE

PERFORMANCE SCHEDULE

GEARY THEATRE/Geary & Mason Sts.

THE CIRCLE by W. Somerset Maugham

The comedy-drama of an upper-class scandal unfolds with wit and elegance in Maugham's best play.

ALL THE WAY HOME by Tad Mosel

In this Pulitzer Prize-winning American classic, a sudden tragedy unites five generations of a Southern family.

HOTEL PARADISO by Georges Feydeau and Maurice Desvallieres

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

Modern suburbia and marriage are playfully satirized in this hilarious British import also lauded on Broadway.

THE NATIONAL HEALTH by Peter Nichols

England's award-winning comedy-drama of patient and staff life —funny, exotic, fantastic and human—in a shabby London hospital.

TRAVESTIES by Tom Stoppard

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

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 HOTEL 2:30 HOTEL 8:30	2 HOME 8:30	3 HOME 8:30	4 HOTEL 2:30 HOTEL 8:30
MARCH	6 CIRCLE 8:30	7 HOME 8:30	8 *ABSURD 8:30	9 *ABSURD 8:30	10 HOTEL 8:30	11 *ABSURD 2:30 CIRCLE 8:30
	13 *ABSURD 8:30	14 ABSURD 8:30	15 HOTEL 2:30 ABSURD 8:30	16 HOTEL 8:30	17 ABSURD 8:30	18 HOME 2:30 ABSURD 8:30
	20 ABSURD 8:30	21 ABSURD 8:30	22 HOME 2:30 HOTEL 8:30	23 HOTEL 8:30	24 ABSURD 8:30	25 HOTEL 2:30 HOTEL 8:30
	27 HOME 8:30	28 HOTEL 8:30	29 *HEALTH 8:30	30 *HEALTH 8:30	31 HOME 8:30	1 *HEALTH 2:30 ABSURD 8:30
						8 ABSURD 2:30 HOTEL 8:30
APRIL	3 *HEALTH 8:30	4 HEALTH 8:30	5 ABSURD 2:30 HOTEL 8:30	6 ABSURD 8:30	7 HEALTH 8:30	15 HEALTH 2:30 HOTEL 8:30
	10 HEALTH 8:30	11 ABSURD 8:30	12 ABSURD 8:30	13 HEALTH 8:30	14 HOTEL 8:30	22 ABSURD 2:30 HEALTH 8:30
	17 HOTEL 8:30	18 ABSURD 8:30	19 HOTEL 2:30 HEALTH 8:30	20 ABSURD 8:30	21 HEALTH 8:30	29 *TRAV 2:30 HEALTH 8:30
	24 HOTEL 8:30	25 HEALTH 8:30	26 HEALTH 8:30	27 *TRAV 8:30	28 ABSURD 8:30	
						6 ABSURD 2:30 TRAV 8:30
MAY	1 *TRAV 8:30	2 TRAV 8:30	3 ABSURD 2:30 ABSURD 8:30	4 HEALTH 8:30	5 HEALTH 8:30	13 TRAV 2:30 ABSURD 8:30
	8 TRAV 8:30	9 HEALTH 8:30	10 HEALTH 2:30 ABSURD 8:30	11 ABSURD 8:30	12 ABSURD 8:30	20 HEALTH 2:30 HEALTH 8:30
	15 ABSURD 8:30	16 HEALTH 8:30	17 TRAV 2:30 HEALTH 8:30	18 TRAV 8:30	19 HEALTH 8:30	27 HEALTH 2:30 (TBA) 8:30
	22 HEALTH 8:30	23 TRAV 8:30	24 HEALTH 2:30 TRAV 8:30	25 HEALTH 8:30	26 TRAV 8:30	

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BEHIND THE SCENES IN THE COSTUME SHOP

When a designer brings his sketches for the next A.C.T. production to the costume shop, everyone crowds around to look at their next four to six weeks of work, including Erica Young, supervisor, and Walter Watson, costumer.

Young, who has been with A.C.T. for four years, begins her season in July while the shop is empty, ordering supplies, planning a budget and projecting the labor force for each show. The basic staff is nine, but she may hire as many as 25, especially at the beginning of the season when two shows open back-to-back. The staff is highly specialized in such areas as millinery, cutting, finishing work and accessories.

Watson is a cutter, making all the patterns (except men's suits, handled by another shop veteran), and is responsible for design execution and construction. A veteran of 25 years in theatre, he is now in his 12th A.C.T. season.

Once the designs are in, usually just as the previous show is entering the Geary Theatre for dress rehearsals, Young makes yardage and labor estimates, does a fabric and accessory breakdown and assists the designer in buying fabric while Watson begins making patterns. Young must dye as much as 50% of all fabric, and for a show such as *Hotel Paradiso*, most of it is dyed.



Supervisor Erica Young and costumer Walter Watson

Once cut, Watson gives the costumes to Sonja Tchakedjian who distributes them to the operators. While one person may be working on a sleeve, another will be sewing the skirt, so each finished product reflects the effort of many people. Not all costumes are made from scratch; as many as possible are pulled from the huge storage room where all A.C.T. costumes eventually end up. They are occasionally

rented and bought ready-made, as with some of the men's suits in *Absurd Person Singular*.

Sometime during the building of costumes the designer and director check in to observe the progress. By the week of dress rehearsals, the costume shop is starting its next show, and by opening night the wardrobe department has taken over the responsibility for costume maintenance.

Costume shop hours are usually nine to five thirty, five days a week, except on heavy shows when Saturdays are included. Young, however, works from 12 to 15 hours a day, as her job as overseer involves attending meetings, bookkeeping duties and coping with all problems that arise in the shop.

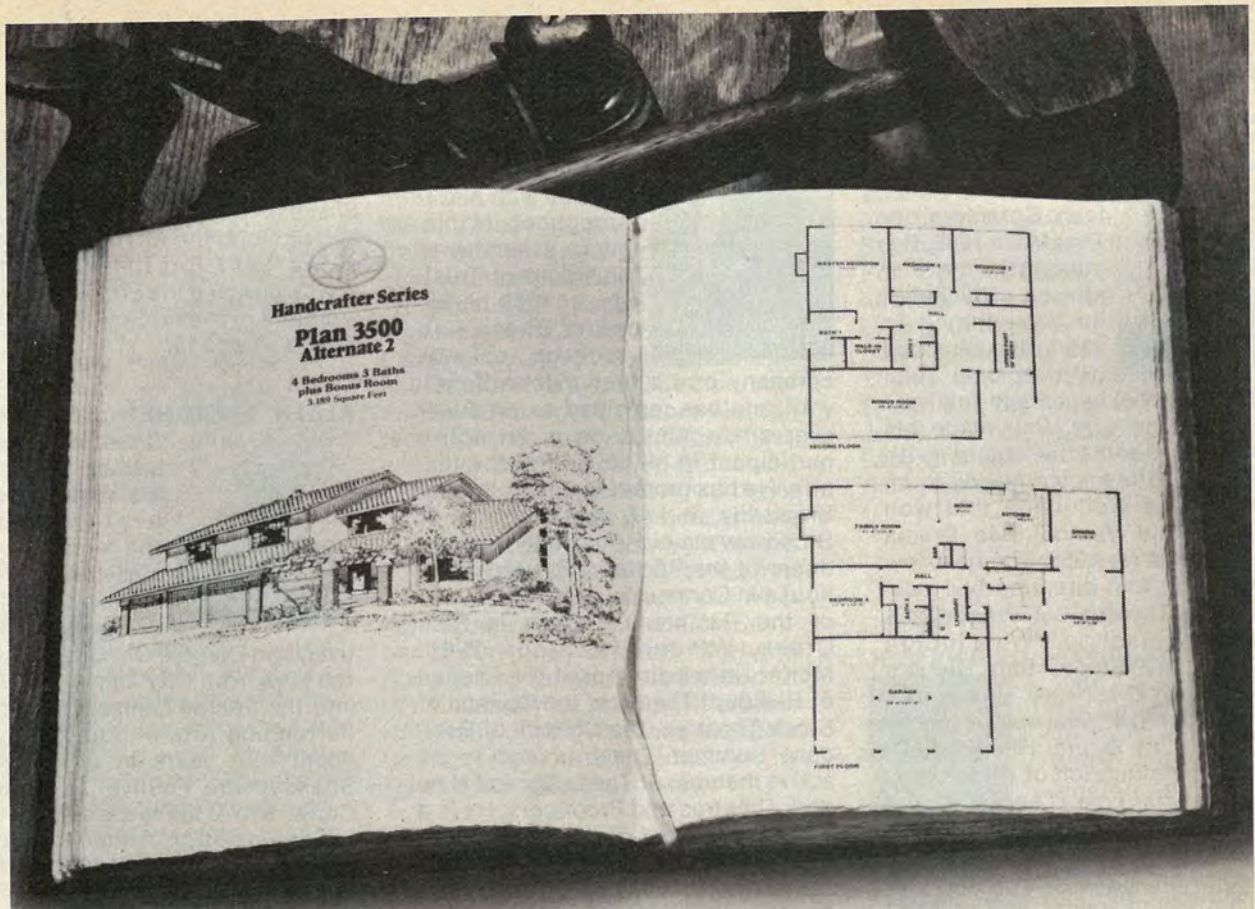
There is not one period or style that is easier than another to build, as all costume construction for the heavy long-term wear on stage must be very durable and often a simple dress will have three or four layers of fabric in the bodice under a flimsy-looking exterior. A great deal more work goes into a costume than meets the eye.

The costume shop is always looking for donations in the form of old laces, buttons and other accessories, as they strive to be as authentic in their renderings as possible.

The finished costumes on the Geary stage reflect a tremendous amount of commitment and love on the part of our often unheralded but much appreciated costume shop.



(Left to right)
tailor Fred Mlejnek,
seamstress supervisor
Sonia Tchakedjian,
Watson and Young.



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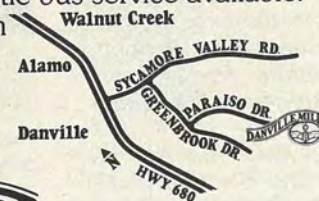
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WHO'S WHO

WILLIAM BALL (General Director)



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

JAMES B. MCKENZIE (Executive Producer)



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

EDWARD HASTINGS (Executive Director)



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

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

ALLEN FLETCHER (Conservatory Director)



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

EDITH MARKSON (Development Director)



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

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

STEPHEN PORTER (*Guest Director*)



has directed several productions on Broadway for the Phoenix Theatre and the Circle in the Square. For the Circle he recently staged Moliere's *Tartuffe* starring John Wood and Tammy Grimes, Marguerite Duras' *Days in the Trees* starring Mildred Dunnock and *The Importance of Being Earnest*. For the Phoenix he directed his own translation of Moliere's *Don Juan*, *Chemin De Fer*, *Rules of the Game*, and *They Knew What They Wanted*. For APA he staged *Man and Superman*, *Right You Are*, *The Wild Duck*, *The Misanthrope* and *The Show Off* seen at Stanford with Nancy Walker. Porter also directed the Phoenix productions of *Harvey* with Helen Hayes and James Stewart later seen with Gig Young and Shirley Booth in San Francisco and *The School for Wives*, for which Brian Bedford won the Tony Award. He also directed Bedford and Grimes in the successful revival of *Private Lives* for which Grimes received the Tony. He has directed more than 100 productions at leading regional theatres, including the Tyrone Guthrie, the Mark Taper Forum, the Shakespeare Festivals in both Stratfords, the Kennedy Center, the Acting Company and the Old Globe Theatre. For the PBS Theatre in America series he has directed *Rules of the Game*, *A Touch of the Poet* and *End of Summer*.

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 Mem-



phis. 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's Lost* and Regan in *King Lear* and appeared in last season's A.C.T. production of *Peer Gynt*.



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



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



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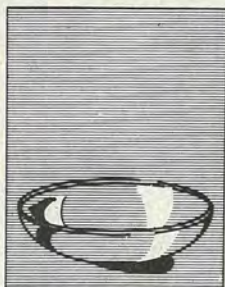


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LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre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



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



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



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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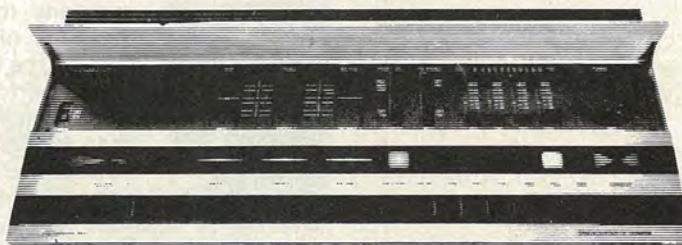


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ANNE LAWDER, who graduated from Stanford Univ., was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes. She has sung with the N.Y.C. Opera chorus, appeared with the Seattle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

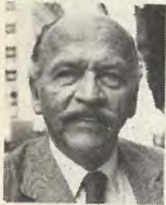
The Time of Your Life and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts* and 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. Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac* and *The Cherry Orchard*.

WILLIAM PATERSON, now in his



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

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

SUSAN E. PELLEGRINO, who joined



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

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

RAY REINHARDT, who celebrated



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

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

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

DIANE SALINGER has played in repertory at the Wil-



liamstown 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 com-



pany 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 HOTL BALTIMORE*. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of *Romeo and Juliet*.

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



JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in *The Taming of the Shrew*, *The Miser*, *Pillars of the Community*, *The Ruling Class*, *Broadway*, *The Matchmaker*



(Cornelius Hackl), *Peer Gynt*, *Man and Superman*, *A Christmas Carol* and *Travesties*. He has worked with *On Stage Tonight* (a musical revue), made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souverain Winery in their highly praised revue *Songs We Want to Sing*. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

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



'HOTEL PARADISO'



Mark Murphey and Diane Salinger



Elizabeth Huddle and Raye Birk



Michael Winters, Huddle and Birk



Birk and Sydney Walker



(Left to right) Sydney Walker, Birk, Huddle and Young Conservatory students Bonnie Carpenter, Sig Cox, Claire Content and Sandy Bellevue.



William McKereghan and Heidi Helen Davis



Huddle and Birk



Ruth Kobart and Birk

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.

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

RICHARD DEVIN (*Lighting Designer*), who designed *The Bourgeois Gentleman* last year at A.C.T., was resident lighting designer at Trinity Square Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Center was *The Contractor*, later seen on PBS. At

the Williamstown Theatre Festival his more than 35 productions include *Cyrano de Bergerac*, *Arturo Ui*, and *Hedda Gabler* as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and, currently, at the University of Washington School of Drama.

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

DIRK EPPERSON, (*Lighting designer*), received his M.F.A. from the Yale

School of Drama and designed lighting for *Watergate Classics* at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of *Peer Gynt*, *Desire Under the Elms*, *Street Scene*, *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*



Costume renderings for *Absurd Person Singular* by Robert Morgan



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.

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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■ **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

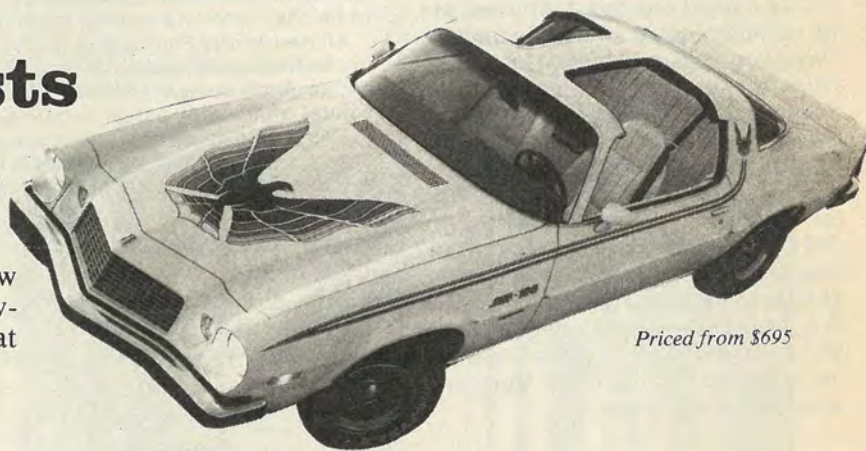
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'HOTEL PARADISO' ON STAGE & FILM

Enjoying a posthumous revival of his farcical comedies during the 1950's, Feydeau's *Hotel Paradiso* opened in London on May 2, 1956 with Sir Alec Guinness in the leading role and a cast including Irene Worth and Martita Hunt.

A subsequent New York opening (April 11, 1957) found Bert Lahr as the indomitable Boniface and Angela Lansbury, making her Broadway debut, in the role Worth originated in London. The virtual walk-on part (although he had two lines to speak) of the Turkish schoolmaster was played by the then unknown James Coco.

Guinness repeated his role in the 1966 film of *Hotel Paradiso*, produced and directed by Peter Glenville. Although its first-run showing was extremely brief, it seems to have attracted its own "underground" audience via late-night TV and movie houses featuring special "vintage" offerings. Gina Lollobrigida and Robert Morley also starred in the cinema version, photos from which are included here.



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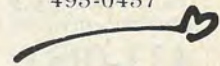


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San Francisco's A.C.T. is the largest resident theatre in the country, with an annual budget of over \$4 million. For comparison, the Tyrone Guthrie Theatre that serves the Minneapolis-St. Paul audience has a total annual budget of about \$2.5 million.

Yet because of the 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 99 performances at the Geary. At \$3,213 a night, we'd have \$318,087 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.

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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!

A.C.T.'S SUMMER TRAINING CONGRESS



Yoga instructor Bonita Bradley (right).

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

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

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

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

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

For additional information and applications, write or call:

Summer Training Congress, Jane Armitage, Registrar, A.C.T., 450 Geary St., San Francisco, CA 94102, (415) 771-3880.

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ALLEN FLETCHER
Conservatory Director

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Candace Barrett
Joseph Bird
Raye Birk
Libby Boone
Joy Carlin
Penelope Court
Peter Davies
Daniel Davis
Heidi Helen Davis
Barbara Dirickson
Peter Donat
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Sabin Epstein
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Melvin Buster Flood
Bennet Guillory
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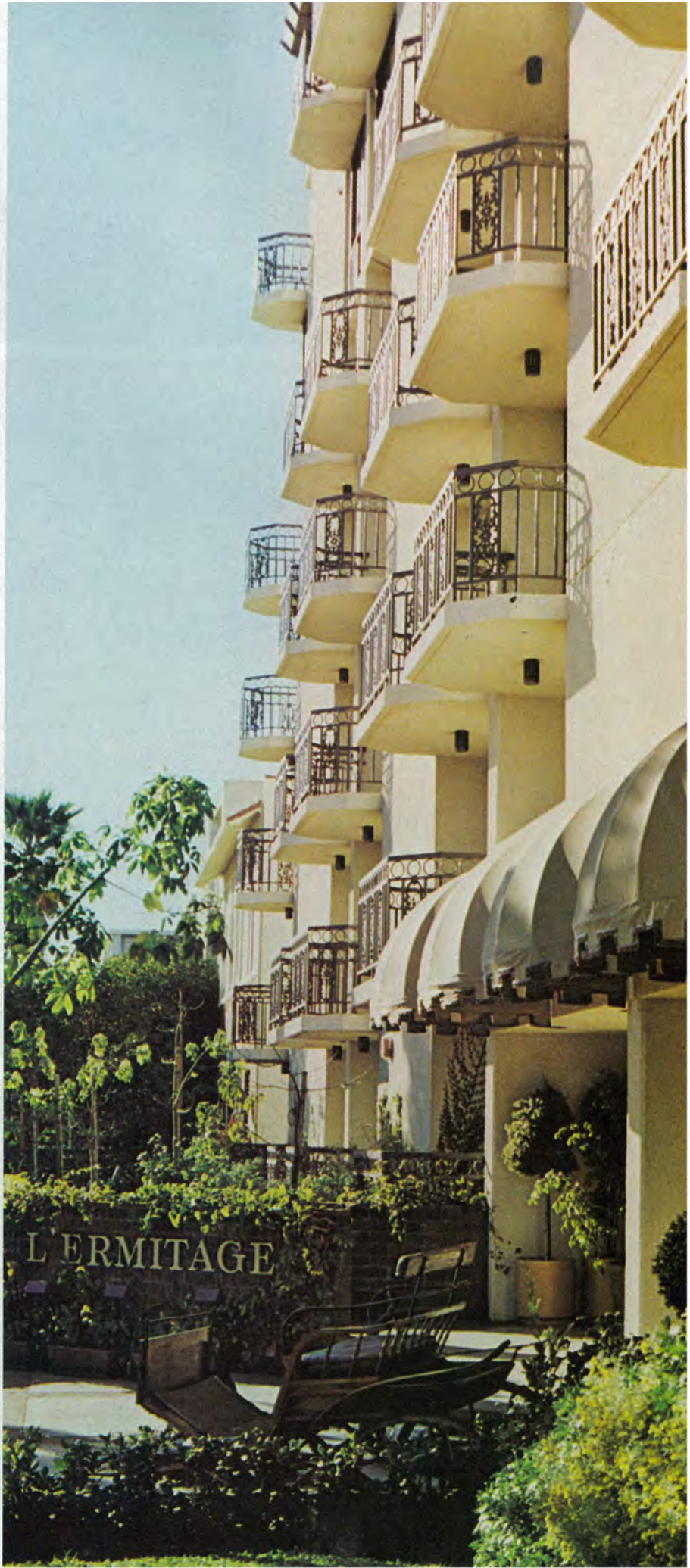
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