



A.C.T.
AMERICAN
CONSERVATORY
THEATRE

1976-77 SEASON

A.C.T. AMERICAN CONSERVATORY THEATRE

This program is published by the American Conservatory Theatre in San Francisco.

Vol. 1 No. 6 includes THE BOURGEOIS GENTLEMAN, PEER GYNT, EQUUS and TRAVESTIES, Apr. 25 - June 4, 1977

A SPECIAL MESSAGE TO THE AUDIENCE

Since its first San Francisco season in 1967, A.C.T. has provided free programs for its patrons in both the Geary and Marines' Memorial Theatres. This season, A.C.T. produced its own program as a result of the "for sale only" policy adopted by Performing Arts Magazine, which had provided Geary Theatre programs.

Beginning with the summer season of theatre and dance attractions, A.C.T. is pleased to announce that The Hagen Group, which has been publishing the San Francisco Ballet program for the past two years, will also be printing A.C.T.'s.

In addition to the economic advantage of publishing for two performing arts companies, this arrangement will provide A.C.T. greater assurance of continuing the free program service.

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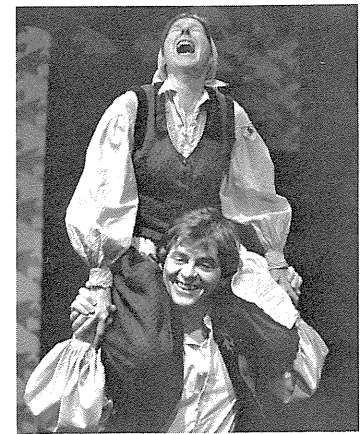
The Gallery proudly supports this statement with a glittering group show of important work by SIMON, PLISSON, VERGNE, PATTERSON, MARCHAND, VALENTIN and BISHOP.

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"PEER GYNT" A TALE OF TWO LEGENDS



Joy Carlin & Daniel Davis

The legend of **Peer Gynt**, like the life of its creator Henrik Ibsen, is a soul-stirring search for wisdom.

The title character is based on the legendary life of a storyteller who lived in the mountainous rural region of Norway circa 1800. He was a local laughingstock for telling tall tales which always featured himself as the hero. The word "Gynt" means "boaster."

The stories Peer told were familiar to Norwegians as traditional folk-tales. Yet he became a part of that lore and was recorded in **Norwegian Fairy Tales and Legends**, which Ibsen had read.

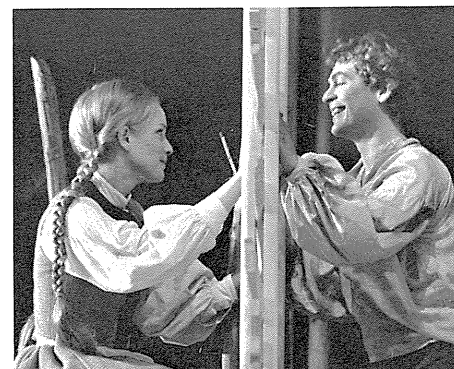
In what he originally intended as a poem, Ibsen tried to capture the touch and quality of this folklore. He consequently declined to use classic verse and switched instead to rhyming couplets.

Director Allen Fletcher worked closely with the original rhyme scheme to get the legendary quality of the drama.

"The thing to remember," he explains, "is that Ibsen wanted it to sound like a fairy tale."

But it wasn't easy, for the complexity of the play evades simplistic translation. Fletcher says:

"The beginning of the play when Peer is a young man, living on a Norwegian farm in Gudsbrandsdal, is fairly realistic. But after he abducts the bride and has carried her off into the mountains, the whole atmosphere shifts into a fantastic world where trolls influence Peer's life. In the end he returns to where he began, in Gudsbrandsdal."



Francine Tacker & Daniel Davis

Ibsen had great purpose for his melange of styles and was consequently disturbed by the stir **Peer Gynt** caused when first produced in Norway in 1876, nine years after the play was written. It was viewed either as a satire of boasters or as a protest against selfishness. But the Norwegian playwright had written his drama as the journey of a man's soul, using legends to reflect the emotional and psychological states of Peer's life.

It was a life strikingly similar to Ibsen's own legendary career. He was born in March of 1828, the son of a highly successful merchant. But in 1835 severe financial reverses forced the family to sell its holdings and move to a farm on the outskirts of town, not unlike the poor farm of the Gynts.

Public disgrace drove Ibsen's father to drink and young Henrik—again like Peer—grew up dreaming of the time when he could leave the burden of family bitterness behind. Like his dramatic creation he was a wayward aloof fellow who began writing poems and stories as an outlet for his emotions.

At 15 Ibsen did leave home, to become an apothecary's apprentice where he dreamt about a career in medicine. Instead, he fathered an illegitimate child and continued writing poetry. At the age of 21 he completed his first play, **Cataline**, an historical drama.

His real introduction to the theater occurred in 1853 when he was hired as dramatist of the newly founded National Theater in Bergen, serving six years as stage manager and director.

Ibsen's growing interest in Norwegian folklore is evident in the poems he wrote at this time. He received a grant to spend part of 1862 on a walking tour through rural areas where he heard first about Peer.

But like Peer once again, Ibsen showed his feelings of inferiority through jealousy of the success of others. To prove his worth, he applied for a writer's pension. It was refused and he exiled himself for 27 years. During that period he wrote his greatest plays, however, including **Peer Gynt**.

Finally like the legendary Peer, Ibsen also made his peace with Norway. His homecoming in 1891 was a national holiday. He settled in Oslo where he died in 1906.

THE AMERICAN CONSERVATORY THEATRE

presents

PEER GYNT

by HENRIK IBSEN

Translated and directed by

ALLEN FLETCHER

Associate Director: DAVID HAMMOND

Scenery by: RALPH FUNICELLO

Costumes by: ROBERT BLACKMAN

Lighting by DIRK EPPERSON

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

Choreography by JOHN PASQUALETTI

the cast

The Story Tellers:

WAYNE ALEXANDER, KAREN RUTH BEBB, LIBBY BOONE,
CATHERINE BRICKLEY, HEIDI DAVIS, RAYMOND F. DOOLEY,
MIKE GAINEY, JANICE GARCIA, MICHAEL KEYS-HALL,
HARRY HAMLIN, GREGORY ITZIN, SUSAN E. PELLEGRINO, STEPHEN ST. PAUL

Peer Gynt	DANIEL DAVIS
Ase	JOY CARLIN
Kari	ANNE LAWDER
Other Farmer's Wives	KATE FITZMAURICE, DELORES Y. MITCHELL
Aslak, the Smith	CHARLES HALLAHAN
Master of Ceremonies	DANIEL KERN
Chief Troll Courtier	
Bridegroom (Mads Moen)	J. STEVEN WHITE
His Father	RAYE BIRK
His Mother	CANDACE BARRETT
A Rich Farmer	SABIN EPSTEIN
The Eldest Troll	
Other Farmers	EARL BOEN, LAWRENCE HECHT
Young People	PETER ARNOFF, GREGORY BROCK, JULIE BROWN, ANITA MAYNARD, CAROL MILLER, MICHAEL T. REGA
Children	JULIE GOLDSMITH, TOM GREY, LISA KAPLAN, MARK RICHARDSON
Ingrid	FRANCHELLE STEWART DORN
The Troll Princess	
Anitra	
Ingrid's Father	JOSEPH BIRD
The Troll King	
The Chief Monkey	
Solveig	FRANCINE TACKER
Her Father	TONY TEAGUE
Her Mother	MARRIAN WALTERS
Helga, her Sister	MARGARET FREEMAN
The Three Herd Girls	BARBARA DIRICKSON, AMY INGERSOLL DEBORAH MAY
The Vultures	
The Houris	
The Ugly Child	AL WHITE
A Rich Merchant	
Boatswain	

Thieves	LAWRENCE HECHT, DANIEL KERN
Begriffenfeldt	JAMES R. WINKER
The Man with a Fowling Net	
The Strange Passenger	
The Priest	EARL BOEN
The Bailiff	WILLIAM PATERSON
	TONY TEAGUE
The Button Moulder	JOHN HANCOCK (Apr. 21 eve, 25 eve, 26 eve, May 9 eve, 14 eve, 20 eve, 24 eve)
The Boyg	
	SYDNEY WALKER (Apr. 23 mat, 28 mat, 30 eve, May 7 mat, 18 eve, 25 mat, 26 eve, 28 mat)

THE 19TH CENTURY

The mountains and valleys of Norway, the North African
desert, and on the sea.

ACT I: 1½ hours

INTERMISSION: 20 minutes

ACT II: 2 hours

understudies

Peer Gynt—Daniel Kern; Ase—Anne Lawder; Kari—Barbara Dirickson;
Aslak/Solveig's Father/Bailiff—Lawrence Hecht; Master of Ceremonies/Chief Troll Courtier—Al White;
Bridegroom—Gregory Itzin; Bridegroom's Father/Boatswain—Harry Hamlin;
Bridegroom's Mother—Deborah May; A Rich Farmer/The Eldest Troll—Wayne Alexander;
Farmers—John Hancock; Ingrid/Troll Princess/Anitra—Amy Ingersoll;
Ingrid's Father/Troll King/Chief Monkey—Michael Keys-Hall; Solveig—Susan E. Pellegrino;
Helga—Lisa Kaplan; Herd Girls/Vultures/Houris—Janice Garcia; Ugly Child/Rich Merchant—Michael Keys-Hall;
Begriffenfeldt/Man with a Fowling Net—Sabin Epstein; Strange Passenger—Tony Teague
Stage Manager: JAMES L. BURKE

GOOD SEATS AVAILABLE
FOR 'TRAVESTIES' HOLDOVER

One of the most popular shows in A.C.T.'s current repertory, **Travesties** will be held over after the company's scheduled May 28 1976-77 season closing. Tom Stoppard's rollicking comedy, directed by Nagle Jackson, will continue at the Geary for one week only May 31 through June 4.

Stoppard mixes history and fantasy in his dazzling parody of art and politics and the geniuses responsible for it all.

The play is based on a theatrical experience of an actual historical figure by the name of

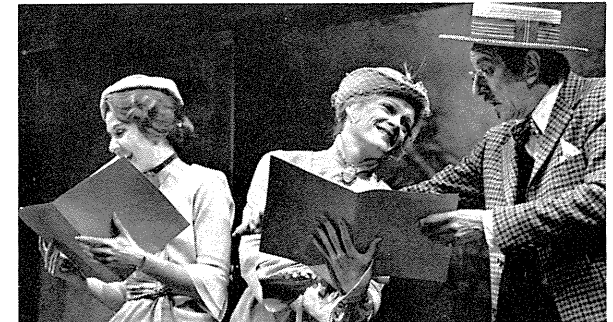
Henry Carr. A minor British consular official, he played Algernon Moncrieff in a 1918 production of **The Importance of Being Ernest**, which proved to be a major event in his otherwise colorless life.

Stoppard's comedy begins half a century later as Carr recalls—with considerable license—his fictional encounters with Lenin, novelist James Joyce and the dadaist Tristan Tzara.

Tickets are now on sale at A.C.T.'s Geary Theatre box office for the **Travesties** extended dates and all A.C.T. productions.



Raye Birk



(Left to right) Barbara Dirickson, Deborah May & Sydney Walker

THE AMERICAN CONSERVATORY THEATRE

presents

EQUUS

by PETER SHAFFER

Directed by WILLIAM BALL

Produced by special arrangement with Kermit Bloomgarden
and Doris Cole Abrams in association with Frank Milton

The members of the company dedicate this production to
Leonard M. Sperry, Jr.,
a true friend of San Francisco and of the arts

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Lighting revived for the repertory by DIRK EPPERSON

Original Broadway production directed by John Dexter

the cast

Martin Dysart, a psychiatrist	RAYE BIRK
Alan Strang	HARRY HAMLIN
Frank Strang, his father	CHARLES HALLAHAN
Dora Strang, his mother	ANNE LAWDER
Hesther Solomon, a magistrate	CANDACE BARRETT
Jill Mason	JANICE GARCIA
Harry Dalton, a stable owner	JOSEPH BIRD
Horseman	MICHAEL KEYS-HALL
A Nurse	DELORES Y. MITCHELL
Nugget	MICHAEL KEYS-HALL
Horses	WAYNE ALEXANDER
	SABIN EPSTEIN
	GREGORY ITZIN
	AL WHITE

The main action of the play takes place in Rokeby Psychiatric Hospital
in Southern England.

The time is the present.

There will be one ten-minute intermission.

understudies

Frank—Earl Boen ; Dora/Hesther—Amy Ingersoll; Jill—Barbara Dirickson;
Harry—Raye Birk; Nurse—Susan Pellegrino; Horseman/Nugget—Stephen St. Paul; Horses—John Hancock

Horse masks designed by John Napier

and made by Frederick Nihda Studio, New York

Stage Manager: SUZANNE FRY

A NOTE ON 'EQUUS' by Peter Shaffer



One weekend over several years ago, I was driving with a friend through bleak countryside. We passed a stable. Suddenly he was reminded by it of an alarming crime which he had heard about recently at a dinner party in London. He knew only one horrible detail, and his complete mention of it could barely have lasted a minute—but it was enough to arouse in me an intense fascination.

The act had been committed several years before by a highly disturbed young man. It had deeply shocked a local bench of magistrates. It lacked, finally, any coherent explanation.

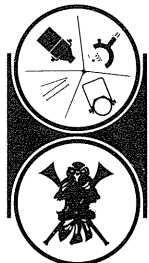
A few months later my friend died. I could not verify what he had said, or ask him to expand it.

He had given me no name, no place, and no time. I don't think he knew them. All I possessed was his report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely personal way. I had to create a mental world in which the deed could be made comprehensible.

Every person and incident in *Equus* is of my own invention, save the crime itself and even that I modified to accord with what I feel to be acceptable theatrical proportion. I am grateful now that I have never received confirmed details of the "real" story, since my concern has been more and more with a different kind of exploration.

I have been lucky, in doing final work on the play, to have enjoyed the advice and expert comment of a distinguished child psychiatrist. Through him I have tried to keep things real in a more naturalistic sense. I have also come to perceive that psychiatrists are an immensely varied breed, professing immensely varied methods and techniques. Martin Dysart is simply one doctor in one hospital. I must take responsibility for him, as I do for his patient.

Peter Shaffer's other works include *Five Finger Exercise* (1958), *The Private Ear* and *The Public Eye* (1962), *The Royal Hunt of the Sun* (1964), *Black Comedy* (1965) and *The Battle of Shrivings* (1970), which opened in London within weeks of his brother Anthony's *Sleuth*. The British playwright, who now resides in New York, has recently completed the screenplay for *Equus*, which is still running on Broadway.



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THE AMERICAN CONSERVATORY THEATRE

presents

THE BOURGEOIS GENTLEMAN

by MOLIÈRE

Translated by
CHARLES HALLAHAN and DENNIS POWERS

Directed by WILLIAM BALL

A.C.T. dedicates this production to
George Gund, III
in gratitude for his generous and continuing support

Associate Director: EUGENE BARCONE
Scenery by RICHARD SEGER
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOIBY
Sound by BARTHOLOMEO RAGO
Choreography by FRANCINE TACKER
Fencing Choreographed by J. STEVEN WHITE

the cast

Music Master	DANIEL DAVIS
Dancing Master	JAMES R. WINKER
Monsieur Jourdain	CHARLES HALLAHAN
Fencing Master	HARRY HAMLIN
Philosopher	RAYE BIRK
Tailor	WAYNE ALEXANDER
Nicole	BARBARA DIRICKSON
Madame Jourdain	MARRIAN WALTERS
Count Dorante	EARL BOEN
Cleonte	STEPHEN ST. PAUL
Covielle	DANIEL KERN
Lucile	DEBORAH MAY
Countess Dorimene	FRANCHELLE STEWART DORN
The Mufti	JOHN HANCOCK
Major-domo	GREGORY ITZIN

Liveries, Dancers, Musicians and Turks:

Gregory E. Brand, Gregory Brock, George Ceres, Richard Christopher,
Ann Foorman, Barta Heiner, Benjamin Louis Jurand, Noel Koran, Kate Lacey,
Sabrina La Rocca, David Meyer, Allison Mezey, Andy Nahem,
Thomas R. Oglesby, Gary Ortega, Priscilla Shanks, Freda Foh Shen,
Robin Claire Williams, Christopher Wong.

Paris, 1670

The house of Monsieur Jourdain, a merchant of cloth

There will be one twelve-minute intermission

understudies

Jourdain—Raye Birk; Fencing Master—J. Steven White; Music Master/Tailor—Lawrence Hecht;
Cleonte—Harry Hamlin; Dorante—Michael Keys-Hall; Mufti—Al White;
Dancing Master—Wayne Alexander; Covielle—Gregory Itzin; Lucile—Janice Garcia;
Nicole—Delores Y. Mitchell; Dorimene—Amy Ingersoll; Philosopher—Sabin Epstein

A NOTE ON 'THE BOURGEOIS GENTLEMAN'

King Louis XIV of France was seeking as much an act of low vengeance as high comedy when he commissioned Moliere to write **The Bourgeois Gentleman**. In the play about a colossal fool who pretends to be a nobleman, the French monarch got both.

In the summer of 1670, an envoy of the Turkish Grand Sultan had arrived in Paris to discuss prisoner exchange with Louis. Instead of coming to an agreement, the pair managed to nearly come to blows, with the envoy walking out on his host.

Originally ruffled by the incident, Louis ultimately treated the matter as a joke and assigned Moliere to compose a musical entertainment to include some "funny bits of Turquerie." At the chateau of Chambord, Moliere's troupe first presented those results, **The Bourgeois Gentleman**.

"It's really the first musical comedy," explains William Ball who staged the classic. "Moliere fused three elements: the musical of the song and dance, the commedia that is almost vaudeville and the classicism of a perfectly balanced play."

So musical was **The Bourgeois Gentleman** originally that the Gazette de France critic called it "a ballet with six entrees, accompanied by a comedy which was prefaced by a marvelous concert, followed by a most delightful musical dialogue."

Through the passage of 300 years the play has come to be performed more for its comedy than its music. Nevertheless, the song and dance is invariably retained.

"The interlude, the dancing lesson, the dressing scene, the final "Mamamouchi" ceremony are all part of the action developing the celebration of a grand fool," Ball points out.

Though comedy is not usually symmetrical, Moliere managed with **The Bourgeois Gentleman** to create a play with classical proportions, with all the action taking place in one day of one general place, with a balance of speeches, jokes and even characters evident throughout the play.

Nowhere either in all of Moliere's writing is the commedia dell'arte acting style with its vigorous farce, instant improvisation, wit and pure physical exuberance more evident than in this play. Jokes, slapstick, puns and sightgags rapidly accumulate in this parody of a "nobleman."

The court, it is reported, received **The Bourgeois Gentleman** with far less than acclaim. But Louis savored his revenge on the Turks as he delightedly watched Moliere in the role of the Turkish "Mamamouchi" whirl grotesquely and finally tumble into a heap—all in order to join the rarified ranks of French nobility.

Alarmed by the courtiers' lack of enthusiasm, Moliere feared the play's premiere in Paris would be a disaster. But Louis convinced his court jester to go ahead with the opening. He did and Parisians cheered the play for 24 consecutive performances.

Those Parisians recognized, as have all succeeding generations, the grand musical and comic portrait of a man who will at all costs make a fool of himself.

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ALLEN FLETCHER,
Conservatory Director

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Stephen St. Paul
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Tony Teague
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Al White
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Richard Christopher
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Nancy Erskine
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Mike Gainey
Benjamin Louis Jurand
Margaret Klencck
Noel Koran
Anita Maynard
Carol Miller
Thomas R. Oglesby
Michael T. Rega
Priscilla Shanks
Freda Foh Shen
Ronald Stanley Sopyla
Bruce Williams
Christopher Wong

THIRD YEAR STUDENTS

Alan Blumenfeld
Charles Coffey
Bill Ferriter
Michael Hill
Barta Heiner
Katherine James
Alice Travis

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Allen Fletcher, *Acting, Project Director*
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Edward Hastings, *Acting, Project Director*
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Elizabeth Huddle, *Acting, Project Director*
Amy Ingersoll, *Acting, Project Director*
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Fae McNally, *Music Director*
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Joseph Witter, *Properties Assistant*
Harold Cole, *Swingman*
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presents

TRAVESTIES

By TOM STOPPARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE

Scenery by JOHN JENSEN

Costumes by ROBERT MORGAN

Lighting by DIRK EPPERSON

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

Choreography by TONY TEAGUE

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Henry Carr	RAYE BIRK
Tristan Tzara	JAMES R. WINKER
James Joyce	SYDNEY WALKER
Lenin	EARL BOEN
Bennett	JOSEPH BIRD
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Cecily	BARBARA DIRICKSON
Nadya	FRANCHELLE STEWART DORN

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

There will be one 13-minute intermission.

understudies:

Henry Carr—Wayne Alexander; Tristan Tzara—Tony Teague; James Joyce—Ray Reinhardt; Lenin—Michael Keys-Hall; Bennett—Gregory Itzin; Gwendolen—Francine Taker; Cecily—Susan E. Pellegrino; Nadya—Delores Y. Mitchell

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A NOTE ON '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.

"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*. "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.

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."

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 last season where again it was a hit.

It was hardly Stoppard's first triumph. At 40 he is England's most successful and exported playwright since John Osborne or Harold Pinter.

His first great success came in 1967 with *Rosencrantz and Guildenstern Are Dead*, presented by A.C.T. for three seasons starting with the 1968-69 season. 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*.

have a fling!

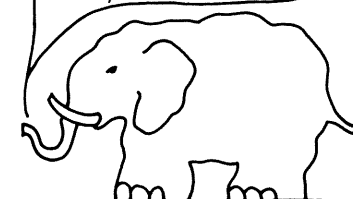
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"EQUUS" RETURNS IN MAY BY POPULAR DEMAND

Peter Shaffer's electrifying drama, **Equus**, a smash hit during A.C.T.'s 1975-76 season and in its revival edition last fall, returns by popular demand for three final performances. The award-winning play, directed by William Ball, returns to the Geary repertory for 8:30 curtain times on May 21, 25 and 28, the latter date representing the official close of the 1976-77 season.

The spine-tingling suspense of a mystery story and the terror of a psychological thriller unite to create a modern morality play as a psychiatrist delves for the truth about a teenager's heinous crime against a stable of horses he loves.

An unqualified success since its 1973 premiere, **Equus** played to standing room only for over two years in London.

Transported to Broadway, the play is now in its third year as a solid hit, selling out every performance as it has in London and San Francisco.

In 1975 **Equus** won the New York Drama Critics Circle and Tony Awards as Best Play of the Year.

The choice central role of the psychiatrist has lured numerous leading men. Alec McCowen originally played the part in London. The role was assumed in New York by Anthony Hopkins and later, Anthony Perkins.

A year ago Richard Burton returned to the stage for the first time in over a decade to play the psychiatrist. Following his Broadway performance, Burton took on the role in Sydney Lumet's upcoming film version of **Equus**.

In the spirit of true repertory for which A.C.T. is well-known, three members of the current acting company have been seen in the role of the psychiatrist, Peter Donat, Daniel Davis and Raye Birk, who will repeat the assignment for the May performances. Harry Hamlin returns as the troubled boy.

On-stage student seating will again be available in the limited number of bleacher seats comprising the rear of the set on a first-come-first-served basis 30 minutes prior to curtain time.



Harry Hamlin
as the boy,
Raye Birk
as the psychiatrist

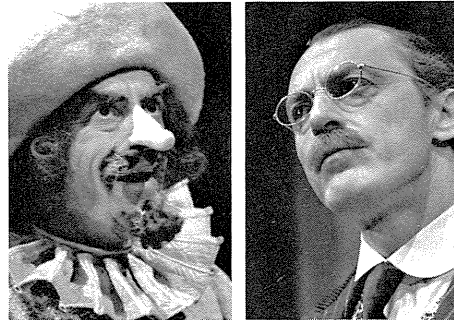
"RECITATIONS & COGITATIONS" BY & WITH PETER DONAT

As his contribution to the California Association for A.C.T.'s Annual Spring Fund Drive which is currently occupying whatever free time and extra energy the entire A.C.T. company has, Peter Donat will present a special "one-man show" at the Marines' Memorial Theatre on Sunday, May 1, at 7:30 p.m.

Intriguingly titled **Recitations and Cogitations**, the first part of the presentation will include readings of poetry, plays and other selections. The second half is comprised of Anton Chekhov's extremely witty play for one actor, **On the Harmfulness of Tobacco**.

A featured performer with A.C.T. since its second San Francisco season, Donat will also conduct a question-and-answer discussion session with the audience after an intermission during which wine will be served.

Tickets are available for **Recitations and Cogitations** with Peter Donat at the Geary Theatre box office, which is open during intermission, or by calling or writing the California Association for A.C.T., 450 Geary St., San Francisco 94102, (415) 771-3880.



Peter Donat in "Cyrano de Bergerac" (left) & in "The Cherry Orchard"


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EXCITING EVENTS SCHEDULED FOR SPRING FUND DRIVE

In addition to the Sunday May 1 evening at the Marines' Memorial Theatre with Peter Donat hosting a one-man show enigmatically entitled **Recitations and Cogitations** (see separate story), a number of other special events are scheduled as part of the Annual Spring Fund Drive.

With a deadline of May 31, the California Association for A.C.T. must raise \$95,000 (as of April 15) to match national foundation grants. Your attendance at any or all of the following will benefit A.C.T. and help meet the all-important May 31 deadline.

Sunday May 15 "SONGS WE WANT TO SING" 4:00 Wine & Cheese Reception / 5:30 Performance STANFORD BARN / Palo Alto

Deborah May and James R. Winker present, under the auspices of the Peninsula Association for A.C.T., a program of light-hearted musical entertainment. A.C.T. general director William Ball and other members of the acting company will be on hand for the reception as well. Tax-deductible tickets are available by writing Artemas Ginzton, 28014 Natoma Rd., Los Altos Hills 94022.

Sunday May 15 BACKSTAGE TOUR 12-5:00 p.m. / Geary Theatre

A.C.T.'s Annual Backstage tour is offered to members of the California Association for A.C.T. only at no charge (Call or write their office for information to become a member) and provides an exciting behind-the-scenes look at the complex technical elements comprising an A.C.T. production (wigs, costumes, lighting, etc.) Tours are conducted by company members with production staff on hand to explain and demonstrate their operations.

Tuesday May 17 "A PROFILE OF HOLMES" 7:30 / Lawrence Livermore Laboratory Auditorium

William Paterson will present his own compelling dramatization of "the Magnificent Yankee," Justice Oliver Wendell Holmes, Jr., in a special benefit performance in Livermore, joining audience members for a reception immediately following. Tickets are limited; they may be obtained by writing Alice Kemp, 7911 Mines Rd., Livermore 94550.

May 20, 21 & 22 "MIRANDA" PERFORMANCES 8:30 Fri. & Sat., 7:30 Sun. / Willows Theatre, Concord

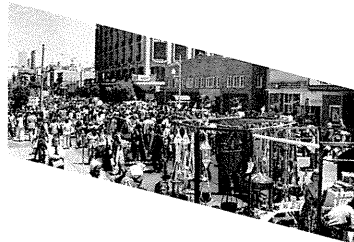
A dramatic adaptation of Katherine Anne Porter's autobiographical **Miranda Stories** by A.C.T. MFA candidate Katherine James, who also plays the title role, involving a young woman's struggle to accept and celebrate her mortality. Additional information is available by calling the Calif. Assn. for A.C.T. office at (415) 771-3880.

May 28 & 29 2nd Annual Street Festival for A.C.T. 10 a.m. to sundown Memorial Day Weekend CIVIC CENTER PLAZA, San Francisco

A gala celebration including more than 200 arts and crafts booths, continuous live entertainment and selected food treats will highlight the final event of the Spring Fund Drive, produced by American Fairs to benefit A.C.T. Open to the public with no admission charge.



James R. Winker and Deborah May in a duet from A.C.T.'s production of "Broadway"



A cross section of the crowds gathered on Union Street for A.C.T.'s first Street Faire last summer.



William Paterson as Justice Oliver Wendell Holmes.



It's my A.C.T., too, and I consider it an honor to be associated with this exceptional company which is the pride of San Francisco and the envy of other cities around the nation.

Please join me by "taking center stage" in support of our own resident professional theatre and the country's leading theatre training institute.

Contribute what you can today to insure continuation of this marvelous source of entertainment, enjoyment, enlightenment and energy for us all—A.C.T.



Michael Learned

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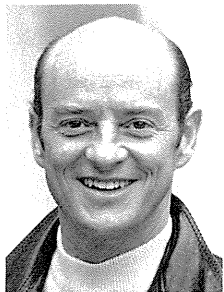
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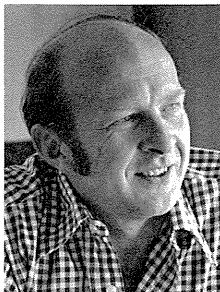
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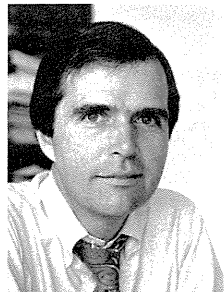
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William Ball



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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 Cherry Orchard*, *King Richard III*, *Jumpers* and *Equus*. Ball is also an active teacher in A.C.T.'s conservatory programs and frequently works with university students as a guest instructor and seminar leader.

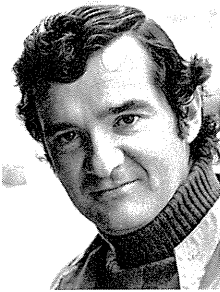
JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases 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 vice-president of the Council of Stock Theatres, a director of The League of Resident Theatres and of 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. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is a Board member of the First American Congress of Theatre.

EDWARD HASTINGS (Executive Director and Resident Stage Director) was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and he 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 of the Squaw Valley Community of Writers. Hastings' productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons. In New York, he guided the Henry Fonda revival of *Our Town* with an all-star cast and directed the Australian premiere of *The HOT L BALTIMORE*. He has directed many other A.C.T. productions, more recently, *The House of Blue Leaves*, *Broadway*, *Street Scene* and *General Gorgous*. He heads A.C.T.'s own new play program, Plays in Progress.

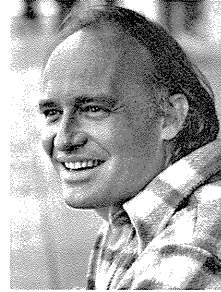
ALLEN FLETCHER (Resident Stage Director and Conservatory Director) is former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the New York City Opera and the



Edith Markson



Nagle Jackson



Laird Williamson



Tom Moore

APA. 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* 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*, *That Championship Season*, *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 last summer 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 also been a theatre consultant to the Ford Foundation in its Program for the Arts and Humanities.

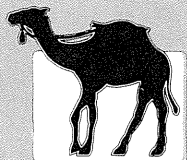
NAGLE JACKSON (Guest Director) completes his sixth season as Artistic Director of the Milwaukee Repertory Theatre where this year he staged *Death of a Salesman* and *Volpone*. As a resident director at A.C.T. from 1967-70, he staged such works as *Little Murders*, *Room Service* and *Little Malcolm 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 Directors' Workshop in New York. A featured performer with the

Julius Monk revues from 1963 to 1966, he 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* last summer.

LAIRD WILLIAMSON (Resident Stage Director) last season staged *The Matchmaker*, which also toured to Russia and Hawaii and *An Evening With Tennessee Williams*. For the Oregon Shakespearean Festival he directed *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist* and *Room Service*, and at the Pacific Conservatory of the Performing Arts, *Cabaret*, *Hotel Paradiso* and *A Midsummer Night's Dream*. He has also acted with all three companies and has been seen at A.C.T. in such productions as *Cyrano de Bergerac*, *King Richard III* and *The Ruling Class*. He also staged *The Healers* and *Animals Are Passing From Our Lives* as part of A.C.T.'s Plays in Progress program.

TOM MOORE (Guest Director), one of the youngest directors on Broadway, directed *Over Here* with the Andrews sisters for which he received a Tony nomination and *Grease*, now in its fifth year the longest running show on Broadway. Shortly after receiving an MFA from the Yale School of Drama, where he directed *Funeral March for a One Man Band*, he taught and directed at the University of London, and was a guest director at Brandeis University and the State University of New York, where he presented *Oh What a Lovely War*. Moore also directed at the American Place Theatre in New York and the Mark Taper Forum in Los Angeles. As artistic director of the Peterborough Players in New Hampshire, he directed *You Can't Take It With You* and *The Hostage*. In addition to directing the London and National Companies of *Grease*, he directed the critically acclaimed *Welcome To Andromeda/Varity Obit* off-Broadway. His film *Journey* won two major international film awards. Moore has lectured at the Seminar in America Studies in Salzburg, Austria, and recently directed *Loot* at the Tyrone Guthrie Theatre in Minneapolis, *Once in a Lifetime* at the Arena Stage in Washington, D.C., and *Our Town* at the Williamstown Theatre Festival in Massachusetts.

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NEWS AND NOTES

With the season drawing to a close, A.C.T. would like to call your attention to several schedule additions: **Equus** will be returning to the repertory for three final performances, dates have been added for the very popular Moliere farce, **The Bourgeois Gentleman** and, an additional week of the hit Tom Stoppard comedy, **Travesties**, will be performed May 31-June 4. Urge your friends and relatives who may not have been able to get tickets before to see these shows in May.

A.C.T. will be off for its fifth annual season in Hawaii immediately after the **Travesties** holdover. **Man and Superman** and **The Bourgeois Gentleman** will play one week engagements each beginning June 7 at Leeward Community College Theatre in Pearl City outside Honolulu.

A.C.T.'s traditional "Walkdown" curtain call, featuring the entire company in costumes from all nine repertory productions of the 1976-77 season, will again be held after the final performance, **Equus**, on May 28.

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).

Congratulations are in order for many of A.C.T.'s Advanced Training Program students who have already been tapped for summer theatre work around the country and to those who have been called back for final auditions for the Pacific Conservatory of the Performing Arts in Santa Maria.

The Oregon Shakespearean Festival in Ashland has hired six A.C.T. Conservatory students, Terry Hays, Bruce Williams, Alex Nibley, Bill Ferriter, Richard Denison and Ron Sopyla, and will also have Elizabeth Huddle directing their upcoming production of **A Streetcar Named Desire**.

Peter Davies, Nathan Haas and Dan Butler will spend the summer with the Old Globe Shakespeare company in San Diego, and Nancy Erskine is off to a summer repertory theatre in Oklahoma.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1977-78 season were mailed to all current subscribers on Apr. 12. Orders began flooding the A.C.T. subscription office on Apr. 14 and continue in increasing volume daily.

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 June 15.

If you are a current subscriber and have not yet received your renewal brochure, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880 immediately.

A.C.T. TO PRESENT HIGHLY-ACCLAIMED DANCE THEATRE OF HARLEM JUNE 14-26 AT THE GEARY

A.C.T. is proud to announce that it will present a two-week engagement of the famed Dance Theatre of Harlem, the nation's first and only major black ballet company, June 14 through June 26 at the Geary Theatre. Tickets for this important dance event will go on sale in May.

Classical dance master Arthur Mitchell, who founded the company nearly nine years ago, continues to direct the exciting young dancers whose roots remain in Harlem but who have brought international acclaim to New York and to American ballet, classical, modern and ethnic. An unprecedented second command performance for the Queen of England last November, which was televised to some 50 million people via BBC, is among the company's most recent accolades.

Critics from Amsterdam to Berlin, from New York to Dallas, have applauded the electrifying productions of the Dance Theatre of Harlem, and audiences around the world flock to see the technical precision and stunning theatricality of their work.

A.C.T. subscribers and patrons will receive first notice of the actual performance schedule and ticket availability: watch your mail!

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A.C.T. DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a Bachelor of Fine Arts degree in theatre from the University of Texas and a Master of Fine Arts degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Cal., designing and teaching. During his five 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 Threepenny Opera* and *Peer Gynt*.

ROBERT DAHLSTROM (Set Designer) joins A.C.T. this season after designing numerous productions for the Seattle Repertory Theatre, among them *Private Lives*, *The Last Meeting of the Knights of the White Magnolias*, *The Waltz of the Toredors* and *The Skin of Our Teeth*. He teaches design at the School of Drama, University of Washington in Seattle, has an A.B. from Wheaton College in Wheaton, Ill., and an M.A. from the University of Illinois at Champaigne.

F. MITCHELL DANA (Repertory Lighting Designer) has created lighting for more than 30 A.C.T. productions, including *Cyrano*, *The Taming of the Shrew*, *The Ruling Class* and *This Is (An Entertainment)*. He was Lighting Designer for *Freedom of the City* on Broadway, the New York production of *Joseph and the Amazing Technicolor Dreamcoat* and the recent L.A. production of *The Guardsman*, starring Maggie Smith. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, Canada's Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre and the Mark Taper Forum, as well as the Alvin Ailey and 5 by 2 Dance Companies.

RICHARD DEVIN (Lighting Designer) 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 for the past year 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 (14 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, and other recent 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 Theater 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* and *Street Scene*. 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 six seasons with P.C.P.A. in Santa Maria and designed six productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows. He has also worked for 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 New York City Ballet, the Joffrey Ballet, 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* and *The Matchmaker*.

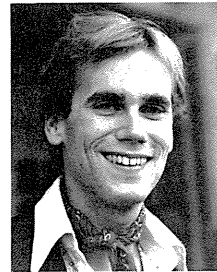
JOHN JENSEN (Set & Costume Designer) returns for his third season at A.C.T., having designed *This Is (An Entertainment)* last season and *Street Scene* and *The Ruling Class* in 1974-75. He created scenery and costumes for *The Cherry Orchard* at The Center Stage Theater in Baltimore, *Uncle Vanya* at the New Pittsburgh Theatre and *Richard III* at Chicago's Goodman Theatre.

ROBERT MORGAN (Costume Designer) is now in his fifth season at A.C.T., having created costumes for 14 company productions including *Tiny Alice*, *Equus*, *General Gorgeous*, *This Is (An Entertainment)*, *Street Scene*, *Jumpers* and *Broadway*. He also designed costumes for the Guthrie Theatre's *Doctor Faustus* and for the Oregon and Colorado Shakespeare Festivals. 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, a law student, he lives in Vermont when not in San Francisco.

RICHARD SEGER (Set Designer) returns for a second season at A.C.T., having designed *The Matchmaker* 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 Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami.

THE ACTING COMPANY

Wayne Alexander



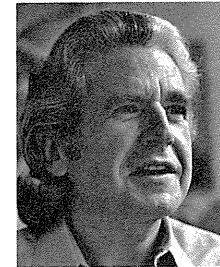
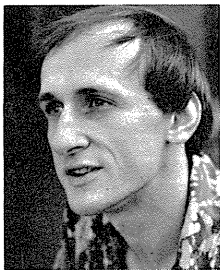
Candace Barrett



WAYNE ALEXANDER joins the company this 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 this summer acted for 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* and *Peer Gynt*, and was in the Plays in Progress staging of *The Girl With a Sense of Fair Play*.

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)* and *Peer Gynt*. She has studied at Northwestern University and taught children's theatre at Southern 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*.

Raye Birk



Joseph Bird



Earl Boen

JOSEPH BIRD, now in his 7th 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 Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared three summers with San Diego's Old Globe Shakespeare Festival and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

RAYE BIRK came to A.C.T. three 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 *Midsummer Night's Dream*, and played the title roles in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas More in *A Man for All Seasons*. For A.C.T. he played Gremio in *The Taming of the Shrew*, Buckingham in *King Richard III* and the French doctor in *The Merry Wives of Windsor*, among others.

EARL BOEN returns for a fourth season after a summer of TV and film, appearing in *Streets of San Francisco*, a cameo role in the feature film *Windfall*, and the P.B.S. version of A.C.T.'s *The Taming of the Shrew*. Besides these and other TV/film credits, Boen has done extensive recording work in commercials and narrations, including multiple dialects and character voices. A veteran of other top regional theatres, he has been seen at A.C.T. in *Pillars of the Community*, *Tiny Alice*, *Merry Wives of Windsor*, *Jumpers*, *Cherry Orchard*, *Cyrano*, *Ruling Class*, and *You Can't Take It With You*.



Joy Carlin



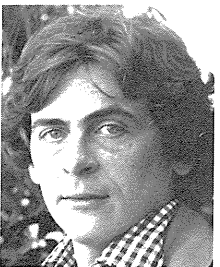
Franchelle Stewart Dorn



Janice Garcia



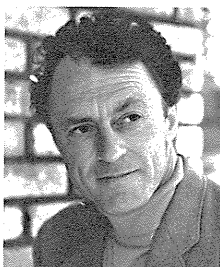
Lawrence Hecht



Daniel Davis



Barbara Dirickson



Peter Donat



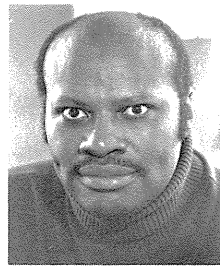
Sabin Epstein



Charles Hallahan



Harry Hamlin



John Hancock



Elizabeth Huddle

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Stasberg. An original member of Chicago's Playwright 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 17 productions.

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 Katherine Hepburn in the national touring company of *Coco*. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors' Theatre of Louisville, Cincinnati's Playhouse in the Park, and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in *Richard III*, Horatio Alger Jr. in *Horatio*, Dr. Herder in *The Ruling Class*, and the title role in *Peer Gynt*.

BARBARA DIRICKSON joined A.C.T. as a member of the training program five 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* and *The Taming of the Shrew*. She has also worked in television and was seen as Rosalind in *As You Like It* with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*, originally presented as part of the A.C.T. Plays in Progress program.

PETER DONAT has appeared at A.C.T. for eight 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*, *Cyrano de Bergerac* and *Equus*, among others. Donat's films include *Godfather II*, *The Hindenburg* and *Billy Jack Goes to Washington*.

FRANCHELLE STEWART DORN came to A.C.T. last season 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. Dorn has trained in voice and has also studied dance with Carmen De Lavalade. Last season at A.C.T. she was seen in *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)* and *Peer Gynt*.

SABIN EPSTEIN, an Associate Director with the company, also teaches Activation and directs student projects in the Conservatory. He played Dale Harding in *Cuckoo's Nest* in San Francisco and was a member of the acting company at the 1976 Squaw Valley Writer's Conference. He has been a guest director at the Utah Shakespearean Festival, and directed an experimental theatre workshop in Holland. Before joining A.C.T. in 1973 he toured Europe with the Cafe La Mama troupe and Traverse Workshop, and taught acting at the California Institute of the Arts.

JANICE GARCIA, in her second season with A.C.T., has completed a Master of Arts degree in Theatre Arts from San Jose State University, where she appeared in productions of *Tango, Arsenic and Old Lace* and *Jacques Brel is Alive and Well and Living in Paris*. Her roles also include Juliet in *Romeo and Juliet*, Hedvig in *The Wild Duck* and Nina in *The Seagull*. She was a member of the Creative Associates Repertory Company in San Jose and was awarded a fellowship by the Children's Peninsula Theatre Association. Last season Miss Garcia was seen in *Desire Under the Elms*, *The Merry Wives of Windsor*, *Peer Gynt* and *Equus*.

CHARLES HALLAHAN returns for a fifth season at A.C.T. He has appeared in 27 A.C.T. productions. He also played R. P. McMurphy in the San Francisco production of *One Flew Over the Cuckoo's Nest*.

HARRY HAMLIN, who received his B.A. in Drama from Yale University, joins the company this season after two years in the Advanced Training Program and appearing as Alan Strang in last season's extension of *Equus*. He was also seen in *Desire Under the Elms* and *The Taming of the Shrew*. At the Pacific Conservatory of the Performing Arts he appeared as Jud in *Oklahoma!*, Demetrius in *A Midsummer Night's Dream* and the Ship's Captain in *Peer Gynt*.

JOHN HANCOCK, returning to A.C.T. after several seasons absence, was seen here as the Architect in *The Architect and the Emperor of Assyria*, Caliban in *The Tempest*, God in *The Mystery Circle* and in *In White America*. He has performed often with the Milwaukee Repertory Theatre, the Actors Theatre of Louisville and the Pacific Conservatory of the Performing Arts, has worked in T.V. and radio and on the concert stage. At A.C.T., he has also appeared in *The Merchant of Venice*, *The Time of Your Life*, *The Hostage*, *The Relapse*, *Cyrano de Bergerac* and *The House of Blue Leaves*.

LAWRENCE HECHT, beginning his third A.C.T. season after two years as a student in the Advanced Training Program, has a B.A. from the University of San Francisco, where he worked on the original *Story Theatre*. He was seen in *Macbeth* for the Xoregos Performing Company and also performed with the Marin Shakespeare Festival, the Company Theatre of Berkeley and the Grand Comedy Festival in Eureka. He teaches voice at A.C.T. and the University of San Francisco, where he is also a guest director. Last season he was seen in *Desire Under the Elms*, *The Taming of the Shrew*, *Peer Gynt*, and *Equus*.

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



Amy Ingersoll



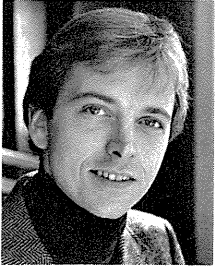
Anne Lawder



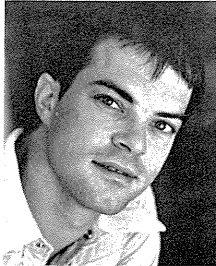
Delores Y. Mitchell



Stephen St. Paul



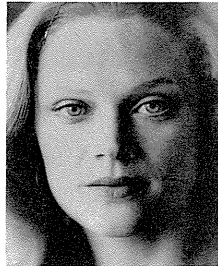
Gregory Itzin



Daniel Kern



Michael Keys-Hall



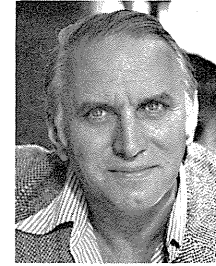
Deborah May



William Paterson



Susan E. Pellegrino



Ray Reinhardt



Francine Tacker

AMY INGERSOLL, joining the company this season after two years with A.C.T.'s Advanced Training Program, also studied at the Herbert Berghof Studios and has a B.A. in theatre arts from Rollins College. She appeared in The Young Vic production of *Scapino* at the Geary, was in the original touring company of *Jesus Christ Superstar* and was seen in A.C.T.'s *The Taming of the Shrew* and *Cyrano de Bergerac*, along with two Plays in Progress productions. She is an instructor in acting for the Conservatory.

GREGORY ITZIN, joining the company this season after two years in the Advanced Training Program, also studied at the University of Wisconsin. His frequent work for the Chateau Louise Players in Dundee, Ill., includes the role of Algernon in *The Importance of Being Earnest*. For the past two summers he has worked at the Pacific Conservatory of the Performing Arts in such roles as The Strange Passenger in *Peer Gynt* and Merly Ryan in *The Ballad of the Sad Cafe*. At A.C.T. he has appeared in *Desire Under the Elms*, *The Matchmaker*, *Peer Gynt* and several Plays in Progress productions.

DANIEL KERN joined the company after study in the Advanced Training Program, where this year 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* and *Jumpers*. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

MICHAEL KEYS-HALL returns to the company for a second season after completing two years in the A.C.T. Advanced Training Program. He has been seen in *King Richard III*, *Cyrano de Bergerac*, *The Taming of the Shrew*, *Pillars of the Community* and last season in *Tiny Alice*, *Desire Under the Elms*, *The Merry Wives of Windsor*, *This Is (An Entertainment)*, *Equus* and *Peer Gynt*. Keys-Hall performed two seasons with the Alley Theatre in Houston, and spent two summers with the Oregon Shakespearean Festival, where he appeared in *Titus Andronicus*, *All's Well That Ends Well*, *Romeo and Juliet* and *Henry VI, Part I*.

ANNE LAWDER was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes (which Lawder teaches in the Conservatory), and has sung with the N.Y.C. Opera chorus. Most recently she has appeared in the Seattle Repertory Theatre productions of *Threepenny Opera*, *Lysistrata*, *Mourning Becomes Electra* and *Our Town*. 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* and *Equus*.

DEBORAH MAY, now in her fifth season with A.C.T., studied at A.C.T.'s Conservatory. May has been Artist-in-Residence at Pacific Conservatory of the Performing Arts, where she was seen in *The Music Man*, *Brigadoon*, *The Mikado* and *Most Happy Fella* as well as Helena in *Midsummer Night's Dream*, Lucy in *Dracula* and Consuelo in *He Who Gets Slapped*. At A.C.T. she was seen as Roxane in *Cyrano de Bergerac*, Alice in *You Can't Take It With You*, and Irene Malloy in *The Matchmaker* and appeared in *Tonight at 8:30*, *The Crucible*, *Broadway*, *The Miser*, *The Threepenny Opera*, *The Mystery Circle*, *The House of Blue Leaves*, *The Taming of the Shrew* and *General Gorgeous*.

DELORES Y. MITCHELL, who joins the company this season after two years in the Advanced Training Program, played Mama Rosie in *Black Girl* for the West Coast Black Repertory Theatre, Martye in *Adam King* for the Everyman Theatre, and Theresa in *Hurricane Season* for the Free Southern Theatre. She has a B.A. from Florida A. & M. University. This summer she was seen in *The Little Foxes* and *Henry VI, Part II* at the Oregon Shakespearean Festival, and with A.C.T. she has appeared in *The Taming of the Shrew*, *Peer Gynt* and *Desire Under the Elms*.

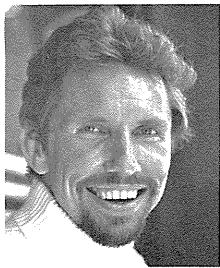
WILLIAM PATERSON begins his tenth season with A.C.T. this fall. 1976 also marks his 30th year as a professional actor. He has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man 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* and as Grandpa Vanderhof in *You Can't Take It With You*.

SUSAN E. PELLEGRINO, who joins the company this season after two years in the Advanced Training Program, was seen in A.C.T.'s *Desire Under the Elms* and *The Taming of the Shrew* and the Plays in Progress production of *Growing Pains*. This summer she acted with the Pacific Conservatory of the Performing Arts as Louise in *Gypsy*, in *The Ballad of the Sad Cafe* and *The Utter Glory of Morrissey Hall*, creating the role of Miss Teresa Winkle. She also studied at California State University (San Francisco), City College of San Francisco and with the Pacific Ballet.

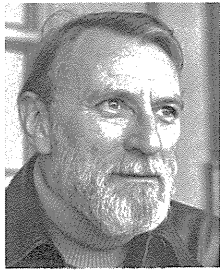
RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano*, *The Miser*, Stanley in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and Astrof in *Uncle Vanya*. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. The past two summers he has appeared with Megan Cole at Souverain winery in their highly praised *An Evening of Comedy*. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning N.E.T. dramas.

STEPHEN ST. PAUL (formerly Schnetzer) came to A.C.T. after a year's study at the Julliard School in New York. His off-Broadway credits include *Cymbeline* and *Timon of Athens* for Joseph Papp's New York Shakespeare Festival. He performed in *Julius Caesar* and *Antony and Cleopatra* for the American Shakespeare Theatre in Stratford, Conn., and at P.C.P.A. appeared as Oberon-Theseus in *Midsummer Night's Dream*. His roles at A.C.T. include Christian in *Cyrano*, Lucentio in both the stage and television versions of *The Taming of the Shrew* and the Blue Mutant in *General Gorgeous*.

FRANCINE TACKER, now in her second season at A.C.T., completed the Advanced Training Program in 1973. For the San Diego Shakespeare Festival she performed in *The Merchant of Venice* and *Two Gentlemen of Verona*, and at the London Academy of Music and Dramatic Art performed in *A Winter's Tale* and *The Beaux Stratagem*. She holds a B.S. degree from Emerson College and has done post-graduate work in the classics. For the P.C.P.A. she played Titania in *A Midsummer Night's Dream* and Solveig in *Peer Gynt*. Last season with A.C.T. she was seen in *Equus*, *Peer Gynt*, *This Is (An Entertainment)* and *General Gorgeous*.



Tony Teague



Sydney Walker

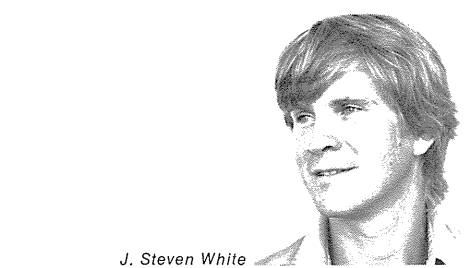


Marrian Walters

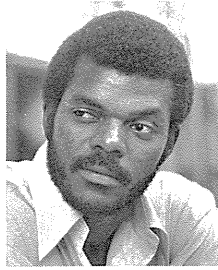
TONY TEAGUE, a charter member of A.C.T. who appeared as Butler in *Tiny Alice*, Petruchio in *The Taming of the Shrew* and Richard Dudgeon in *The Devil's Disciple*, also played the lead in *Pal Joey* at Chicago's Goodman Theatre. He played a Jet in the film *West Side Story*, danced with Ruby Keeler on Broadway in *No, No, Nanette*, co-choreographed *Beach Blanket Babylon Goes Bananas*, taught Russians tap-dancing on A.C.T.'s recent tour, crossed the Pacific underwater in a nuclear submarine and designed and built a home for his family in Mt. Shasta Valley.

SYDNEY WALKER, a veteran of 31 years of stage, film and television work has been seen on and 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*, *The Merry Wives of Windsor*, *This Is (An Entertainment)* and *Peer Gynt*.

MARRIAN WALTERS, in her third season with A.C.T., appeared on Broadway with Robert Preston in *The Tender Trap* 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*. Married to director Michael Ferrall, she also designed the Josef robe seen in many stores.



J. Steven White



Al White



James R. Winker

AL WHITE is from San Francisco and graduated from George Washington High School and City College. He came to A.C.T. after having been seen as George in *The Ballad of Dangerous George* and has appeared at A.C.T. in *King Richard III*, *Cyrano*, *Street Scene*, *The Ruling Class*, *Tiny Alice*, *Desire Under the Elms*, *The Merry Wives of Windsor*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus* and *The Taming of the Shrew*. Bay Area audiences have also seen him in *Plays for Living*, *The Man Nobody Saw*, *For Sale*, *All the Caterpillars You Want and Time Bomb*. His TV credits include *The Streets of San Francisco* and he appeared in the film *Harold and Maude*.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn., four seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, at A.C.T. he has been seen in seven P.I.P. productions and 16 at the Geary, including the roles of Ronnie in *House of Blue Leaves*, Paul Granger in *THE HOT L BALTIMORE* and Valvert in *Cyrano de Bergerac*. He staged the sword fights in *Romeo and Juliet* for the San Francisco Ballet, and also for P.C.P.A. and the San Francisco Opera.

JAMES R. WINKER, who spent a year in A.C.T.'s Training Program prior to joining the acting company, holds a master's degree in graphics from the University of Wisconsin. He spent three years with *On Stage Tonight*, a touring musical revue, and made three USO tours. His A.C.T. credits include *The Taming of the Shrew*, *The Miser*, *Tonight at 8:30*, *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Broadway*, *The Matchmaker* (as Cornelius Hackl), *The Merry Wives of Windsor*, *This Is (An Entertainment)*, *Peer Gynt* and the title role in the P.I.P. production of *David Dances*.

TO THE AUDIENCE

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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 is no performance. When attractions are playing at the Marines Memorial Theatre, the Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines' Theatre shows are **ALSO** available 90 minutes prior to curtain at the Marines' Theatre Box Office. For information regarding attractions at the Marines', telephone (415) 771-4858; for information regarding the A.C.T. Repertory, call (415) 673-6440.

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