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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. 5 includes THE BOURGEOIS GENTLEMAN, VALENTIN AND VALENTINA and TRAVESTIES, Mar. 22—Apr. 19, 1977.

A SPECIAL MESSAGE TO THE AUDIENCE

The American Conservatory Theatre is continuing the tradition of providing free programs for the 1976-77 season. Because Performing Arts Magazine is being offered for sale only, A.C.T. has discontinued its association with that organization and is producing its own complete program.

To continue this free service to the public, A.C.T. must sell advertising in the program. With the largest number of subscribers in the company's history, advertisers are guaranteed a minimum circulation of 50,000 per issue. According to a recent survey, A.C.T.'s audience is also well educated, affluent and very active.

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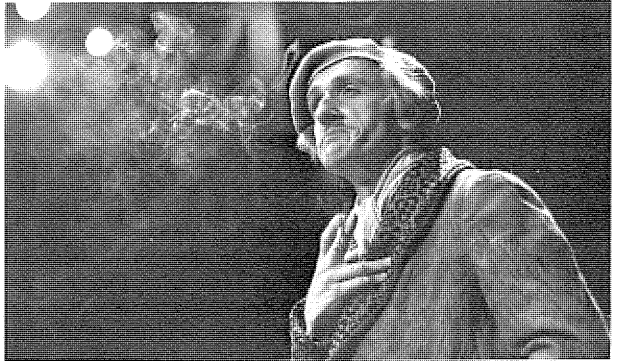
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TRAVESTY OF "TRAVESTIES": ALL IS TRAVESTY



Raye Birk as Henry Carr

In *Travesties*, playwright Tom Stoppard juggles history and fiction to create an enigmatic and eloquent parody of modern man and his ideas.

The rollicking comedy unfolds through the highly suspect reminiscences of retired British diplomat Henry Carr, an elderly gentleman safely ensconced in his modern study as he struggles to recollect the events surrounding the part he played in a 1918 production of Oscar Wilde's *The Importance of Being Earnest*. Carr took the role of Algernon Moncrieff in Wilde's turn-of-the-century comedy.

Weaving in and out of his foggy memories are a trio of revolutionaries: the novelist James Joyce, the Bolshevik Vladimir Ilyich Lenin and the father of Dadaism Tristan Tzara, whose theories of anti-art presaged a revolt in non-establishment art forms such as surrealism. Throughout *Travesties*, the foursome incessantly and hilariously debate among themselves the meaning of art and revolution.

Travesties is all history—Stoppard-style that is. As he says about the play:

"*Travesties* is a work of fiction which makes use, and misuse, of history. Scenes which are self-evident documentary mingle with others which are just as evidently fantastical. People who were hardly aware of each other's existence are made to collide; real people and imaginary people are brought together without ceremony; and events which took place months, and even years, apart are presented as synchronous."

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

"In March 1918, Claud Sykes, an actor temporarily living in Zurich, suggested to Joyce they form a theatrical company to put on plays in English. Joyce agreed and became the business manager of The English Players. Their first production was *The Importance of Being Earnest*.

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

"Meanwhile, Sykes was piecing together a cast. (Here Stoppard quotes Ellmann's biography *James Joyce*): 'As yet, however, there was no one to take the leading role of Algernon Moncrieff. In an unlucky moment Joyce nominated a tall, good-looking young man named Henry Carr, whom he had seen in the consulate. Carr, inviolated from the service, had a small job there. Sykes learned that he had acted in some amateur plays in Canada and decided to risk it.'

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

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

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

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

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

Carr, like Stoppard's other famous faceless characters, Rosencrantz and Guildenstern, is the common man observing uncommon events, but helpless to either understand or really participate in them.

"Carr is like Krapp of Beckett's play **Krapp's Last Tape** in that both are alone in a room, both ramble," Jackson continued. "I think Carr is alone in this play. We happen to see the other people, but what's really happening is that he is talking to himself and he's being silly as people often are when they talk to themselves; making faces in the mirror, singing in elevators, all sorts of bizarre things. And that's what we see: those bizarre travesties.

"But the reason he's doing it is very serious: he has to find a place for himself in the chronicle of man."

Carr's attempt to find the logic to his life assumes the form of a debate with the artists Joyce and Tzara. Joyce, for example, argues that the Trojan War was nothing compared to his novel about it, **Ulysses**.

Carr, who fought in the trenches, is astounded and infuriated.

"Carr," Jackson says, "feels that terrible frustration that people feel, very rightly, about artists. They're always the ones we find most obnoxious, yet who wind up being the most important."

"For World War I was a meaningless war, almost Dadaist. No one still knows exactly why it was fought. It produced nothing good of consequence and much evil.

"So the only people who emerged from that time with any sort of importance are people like Joyce and Tzara."

Yet Stoppard parodies even these great men, and their era. Joyce, for example, comes on as a brogue-speaking, limerick-spouting travesty.

"He only knew these people, if at all, in a second-hand way," explains director Jackson. "So for him to go back and make himself important because of his relationship with them is to make a travesty of the important events of that time."



Playwright Tom Stoppard

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

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

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

Travesties was first produced by the Royal Shakespeare Company at London's Aldwych Theatre in 1974. An immediate sensation, the company crossed the Atlantic to play on Broadway 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**.



Birk and Barbara Dirickson



(Left to right) Birk, Barbara Dirickson, Deborah May & James R. Winkler

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

the cast

Henry Carr	RAYE BIRK
Tristan Tzara	JAMES R. WINKER
James Joyce	SYDNEY WALKER
Lenin	EARL BOEN
Bennett	JOSEPH BIRD
Gwendolen	DEBORAH MAY
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 Tacker;
Cecily—Susan E. Pellegrino; Nadya—Delores Y. Mitchell

THE AMERICAN CONSERVATORY THEATRE

presents

The American Premiere of

VALENTIN AND VALENTINA

by MIHAIL ROSCHIN

Translated by

IRENE ARN VACCHINA and EDWARD HASTINGS

Directed by EDWARD HASTINGS

The members of the company dedicate this production to

ALEXANDER I. ZINCHUK

Consul General of the Consulate General of the U.S.S.R.

in recognition of his achievements in international cultural exchange

Scenery by ROBERT BLACKMAN

Costumes by CATHY EDWARDS

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEO RAGO

the cast

Valentin	J. STEVEN WHITE	
Valentina	JANICE GARCIA	
Valentina's Mother	ANNE LAWDER	
Valentina's Grandmother	JOY CARLIN	
Zhenia, Valentina's sister	FRANCINE TACKER	
Liza, Valentin's mother	ELIZABETH HUDDLE	
Masha, Valentin's sister	APRIL HYATT	
Valentin's Classmates	Bouhov	HARRY HAMLIN
	Karandashov	SABIN EPSTEIN
	Ochkarik	DELORES Y. MITCHELL
	Dina	AMY INGERSOLL
	Pavlik	GREGORY ITZIN
	Beloglazik	LAWRENCE HECHT
Katiusha	SUSAN E. PELLEGRINO	
Rita	CANDACE BARRETT	
Volodia	TONY TEAGUE	
Gousev, A Navy Officer	MICHAEL KEYS-HALL	
A Passerby	WILLIAM PATERSON	

The play is set in present-day Moscow

There will be two ten-minute intermissions

understudies

Valentin—Harry Hamlin; Valentina/Ochkarik—Susan E. Pellegrino; Mother—Marrian Walters;
Liza—Candace Barrett; Volodia—Daniel Davis; Bouhov/Karandashov/Beloglazik—Wayne Alexander;
Passerby—Joseph Bird; Pavlik—Al White; Gousev—Stephen St. Paul; Zhenia—Deborah May;
Katiusha—Barbara Dirickson; Rita/Dina—Franchelle Stewart Dorn;
Valentina's Grandmother—Kate Fitzmaurice;
Masha—Danette Pachtner

Stage Manager: RAYMOND S. GIN

A NOTE ON 'VALENTIN AND VALENTINA'

Valentin and Valentina is the tale of a modern Romeo and Juliet set against the realistic background of contemporary Soviet society. Opening simultaneously at Moscow's Art Theater and Contemporary Theater, and at Leningrad's Gorky Theater in December of 1971, the comedy-drama was immediately acclaimed by audiences and critics alike. The appearance of an ordinary but passionate pair of lovers struggling to surmount the challenges of everyday life in a modern socialist society stirred and satisfied Russians. Its frank discussion of divorce, its presentation of premarital love and its revelation of problems in the Communist revolution were new and startling to audiences used to a conservative theatre fare.

It was the play's portrait of the contemporary Russian scene that first intrigued A.C.T. executive director Edward Hastings who staged **Valentin and Valentina**.

"Our first consideration is always to find a play that will be good theatre for our audience," explains Hastings. "I was delighted by the play when I read it. The drama and romance were there, plus the fact that its author Mihail Roschin deals with the simple details of a world that is new to us. I was eager to see it in production."

Hastings' chance came when A.C.T. was selected by the U.S. Department of State and the U.S.S.R.'s Ministry of Culture to represent this country in its cultural exchange program last summer. The company presented 22 performances of **The Matchmaker** and **Desire Under the Elms** in Moscow, Leningrad and Riga.

During the tour, Hastings was able to see three different productions of the popular play, ranging from realistic to abstract. A.C.T. decided this was the play to bring home.

"Roschin is today's Chekhov," Hastings says. "Chekhov was a master of finding that unique trait that sums up the essence of a person. Roschin has that same gift for characterization through idiosyncrasy."

Certainly Mihail Roschin is the Soviet Union's most successful playwright since Chekhov. Born in 1933, he worked at various jobs before attending the Gorky Literary Institute. He published his first short story at 18 and his first collection of stories appeared in 1956. He began writing plays a decade ago with **A Rainbow in Winter**, produced at the Leningrad Children's Theatre.

But it was **Valentin and Valentina**, his second play, that brought Roschin popular acclaim, electrifying audiences throughout the Soviet Union, as *Izvestia* put it, "with a high voltage flow of tension." Since its premiere, the play has been staged in over 50 Soviet theatres as well as in East and West Germany, Hungary, Rumania, Poland and Finland.

A.C.T.'s production marks **Valentin and Valentina's** premiere in the Western world.



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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

Fight Choreography 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, Marilyn Kay Caskey, George Ceres, Richard Christopher, Peter Davies, Nancy Erskine, Ann Foorman, Benjamin Louis Jurand, Margaret Klenck, Noel Koran, Kate Lacey, David Meyer, Thomas R. Oglesby, Priscilla Shanks, Freda Foh Shen, Ronald Stanley Sopyla, 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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"WE ARE DEALING WITH ART"

Roschin & Yefremov
Meet the Press
on Visit to U.S. for
"Valentin & Valentina"
Premiere



Yefremov staged the Moscow Art Theatre production of "Valentin and Valentina" (left photo) which featured E. Naumkina and A. Kirilin. Janice Garcia and J. Steven White (right photo) are featured in A.C.T.'s Western premiere of the play.

Mihail Roschin, author of **Valentin and Valentina**, and Oleg Yefremov, director of the Moscow Art Theatre, were introduced to Western Journalists at a press conference here March 1 by Alexander I. Zinchuk, consul general of the Consulate General of the U.S.S.R., Cyril Magnin and William Ball, all of whom greeted them warmly and welcomed them to San Francisco. Through an interpreter, both Russian artists expressed excitement

and delight to be here for the **Valentin and Valentina** premiere.

In response to reporters' questions, both men discussed the stir created by the first production of **Valentin and Valentina**, staged by Yefremov in 1971. "There were many various opinions about the play," said Roschin, "but I think the main difficulty was that it was a new play, different from what the public had been used to."

Yefremov elaborated, "If a play does not cause controversy, I believe it is a bad play and a bad production. There are people who take any change in theater as negative. The production of **Valentin and Valentina** was not an ordinary phenomenon. It provoked argument and various other reactions. In any country and any form of art, that is a positive development."

Yefremov went on to explain that the main disagreements concerning the first production were aesthetic. "The Moscow Art Theatre, like all other theaters, has gone through various periods of development. **Valentin and Valentina** was one of the first plays I produced there when I became director and the play was not idealistic as some of the other plays of the time were. Many people thought the play violated the traditions of Stanislavsky, which caused arguments in theatrical circles."

Roschin believes the controversy advanced Russian theater. "When the play was produced, a collision took place between conservatism and new artistic experience that was perhaps necessary for the theater. I think that Mr. Yefremov and I won in that the positions we took with **Valentin and Valentina** have become more firm."

The playwright added, "I write whatever I feel like writing."

Yefremov noted that during his years as head of the Moscow Art Theater "none of my work has ever met with any interference from the Ministry of Culture."

The director concluded his remarks by pointing out what he considers the real issue in theater: "You can talk about 'propaganda,' but in the final analysis we are dealing with art."

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Miss Margarida's Way

Miss Michael Learned, a former member of A.C.T.'s acting company and Emmy Award-winning star of television's **The Waltons**, is returning to San Francisco for the American premiere of **Miss Margarida's Way**, a one-woman show scheduled for an April 4 premiere after several reduced-rate public preview performances beginning March 29 at the Marines' Memorial Theatre.

Subtitled "a tragi-comic monologue for an impetuous woman," **Miss Margarida's Way**—although initially banned in the playwright's native Brazil because of its political implications—has been received by audiences and critics alike in Europe and other South American countries with unanimous acclaim. A Broadway production with Ellen Burstyn is in the planning stages.

Recommended for mature students and adults only, the play is a departure for Miss Learned from both her role as the wise—earthy but gentle—mother in **The Waltons** and the numerous and varied characters she played with A.C.T. during her six years with the company. Miss Margarida is a sadistic schoolteacher (read dictator in some countries; the play could also not be produced in Spain until after Franco's death) who virtually berates and terrorizes her eighth grade class into submission.

Roberto Athayde, the young playwright responsible for this successful work, will also stage A.C.T.'s production here.



Miss Michael Learned

Joining the company in its second San Francisco season, Miss Learned was seen in major roles throughout the following six years. **Under Milkwood**, **Tartuffe** and **Six Characters in Search of an Author** were among the first A.C.T. plays in which she appeared, later adding **The Merchant of Venice** (Portia), **Private Lives** (Amanda), **Anthony and Cleopatra** (Cleopatra), **The Importance of Being Earnest** (Gwendolyn) and **Three Sisters** (Masha) to the list.

Cameo roles in **The Tavern** (the screaming woman) and **The Time of Your Life** (a lonely drinker) were tackled with as much enthusiasm as leading parts and she found time to teach in A.C.T.'s Evening Extension Program as well as raising three boys.

Miss Learned will also serve as honorary chairman of A.C.T.'s Spring Fund Drive (see following story) during the limited engagement of **Miss Margarida's Way**. We hope you will join with all the members of A.C.T. in welcoming her back "home."



Miss Learned in "Three Sisters" with Angela Paton (left) and Kitty Winn (top)



...in "Private Lives" with Paul Shenar



...in "Anthony and Cleopatra"

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Several Eastern critics have visited A.C.T. this season, returning to their national headquarters to report that there is good theatre outside New York, thank you.

Edwin Wilson of the **Wall Street Journal** wrote a long piece discussing A.C.T.'s conservatory, history and concept, and the plays he'd seen. Noting that there had been two casts and two directors for last year's Broadway production of **Knock Knock**, he said "the acting and directing are better here than in either of them."

Wilson concluded his article with: "In the polish of its productions, in its eclectic repertory, in the promise of its acting conservatory, there is a refulgence to the A.C.T. these days and its audience is sharing in it."

"For 10 years one of the most civilized aspects of the very civilized Barbary Coast has been William Ball's American Conservatory Theatre," wrote Clive Barnes of the **New York Times**. "It is probably our leading American classic repertory company."

Reviewing **Man and Superman** he said, "Shavian actors really need to know one another. This is the particular perception that A.C.T. offers—it is a company where the members know one another, and a company that knows itself. The acting was elegant and passionate—a rare combination."

"A beautifully staged production," Barnes said of **The Bourgeois Gentleman**, "it is exquisitely done in a daring, modern style. The adaptation and the production are alive with our time."

Recognizing Ball's concern with the ensemble approach and the importance of the Conservatory to the company's work, Barnes noted: "The important aspect of A.C.T. is its teamwork; they play a play as if the play were a ballgame—which happens to be the best way of playing a play."

Summing up his experience with A.C.T., the **Times** critic wrote: "it has become one of the major troupes of the English-speaking theater."

"THE BOURGEOIS GENTLEMAN"



(left to right) Daniel Kern, Marrian Walters, Stephen St. Paul, Charles Hallahan, Deborah May & Barbara Dirickson



Earl Boen (left), Hallahan & Franchelle Stewart Dorn



John Hancock (top center) & Hallahan (center)

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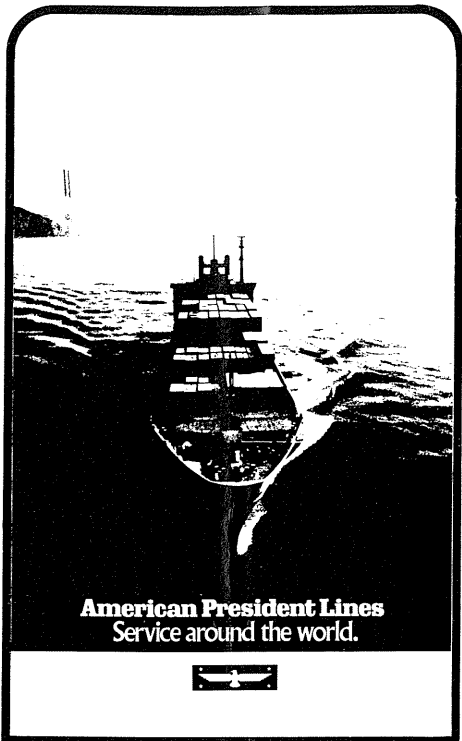
I have since I first came to A.C.T. myself in 1968, and I will continue to support it. Whenever I come back to visit, it always amazes me what an integral part of the City A.C.T. is. Bill Ball has created a family for his actors and for the San Francisco-Bay Area. I'm always deeply moved to be treated as if I never left home and I'm extremely proud of that sense of oneness I feel with A.C.T. and with San Francisco.

I don't know of any theatre in North America where you can watch young actors starting as students and growing into experienced performers. At A.C.T., they expand their consciousness as well as their talent, and the Conservatory benefits actors and audience alike. A.C.T.'s training program has a reputation all over the country—kids call me in Los Angeles to ask if I can help get them into it . . .

Personally, A.C.T. provided me with the most profoundly creative years of my life. Before I came here, I hadn't really taken myself seriously as an actress even though I had trained in London and Canada since the age of 12. The opportunity to perform, train, teach and grow as an actress and a human being was made available to me by people like **YOU** who care enough to support such a theatre as A.C.T.

Please do "take center stage" and contribute to A.C.T. For the audience—**YOU**—to be a part of this wonderful creative process, it seems to me, is as necessary and exciting as it is to the actor. It **IS** your A.C.T.—keep it.

Michael Learned



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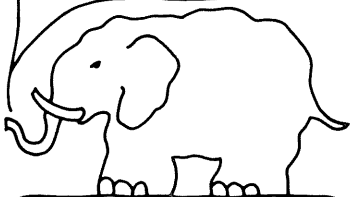
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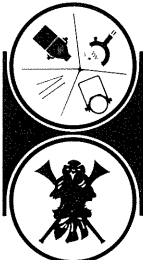
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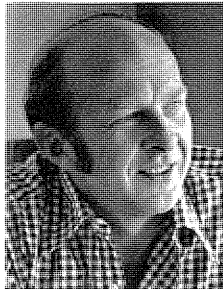
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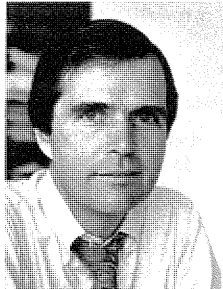
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William Ball



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Allen Fletcher

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*, *Cyano 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.

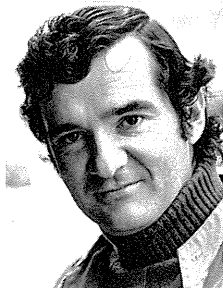
JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases 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 Sainthood 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 Gorgeous*. 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.

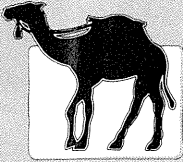
NAGLE JACKSON (Guest Director) completes his sixth season as Artistic Director of the Milwaukee Repertory Theatre where this year he staged **Death of a Salesman** and **Volpone**. As a resident director at A.C.T. from 1967-70, he staged such works as **Little Murders**, **Room Service** and **Little 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/Variety Orbit** 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.

At Caravansary,
the show goes on before
the curtain goes up.*



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NEWS AND NOTES

A.C.T. activities abound for the next couple of months, with special events relating to the Spring Fund Drive at the top of the list (see separate story).

Plans are progressing for a summer schedule of theater and dance at both the Geary and Marines' Memorial Theaters; A.C.T. subscribers and contributors will receive priority notice and best selection of seating, as always.

In addition to welcoming back Miss Michael Learned, the company is delighted with the return of Nagle Jackson as guest director of **Travesties**. Miss Learned appeared in A.C.T.'s **Little Murders** during the third season which was one of several plays Jackson staged here.

The Friends of A.C.T. report that this year's Theatre Lecture Series with Stanford professor Charles R. Lyons is completely sold out; no tickets will be available at the door for any of the program dates. The Friends-sponsored London Theater Tour for members of the California Association for A.C.T. is also a success with a capacity group scheduled for an April 24 departure.

"An Evening With Tom Stoppard" Set For Mar. 27 At The Geary

Tom Stoppard, author of **Travesties**, **Jumpers** and **Rosencrantz and Guildenstern Are Dead** will be featured March 27 in **An Evening With Tom Stoppard**, an exclusive program featuring a series of scenes from his plays performed by members of the A.C.T. acting company and followed by the playwright in conversation with the audience during a question and answer session. The playwright will also read from his internationally-acclaimed works.

Presented by the Friends of A.C.T. and coordinated by A.C.T. guest director Nagle Jackson, who is staging "Travesties," **An Evening With Tom Stoppard** is scheduled for 7:30 p.m. on Sunday, March 27 at the Geary Theatre. Proceeds from the event will benefit the A.C.T. scholarship fund.

Tickets are available at the A.C.T. Box Office.

Mar. 28 "Travesties" Prologue

Martin Esslin, the renowned scholar and writer (**The Theatre of the Absurd**, **Brecht: The Man and His Work**), who is currently a professor of drama

WANTED: A Pair of Strong Legs & A Sunny Disposition

A.C.T. needs volunteers to assist professional ushers and teachers at its weekly student matinee performances.

The bad news: You must arrive at 12:30 and usually stay until after the curtain (about 4:30, generally); you're on your feet a lot and must be able to make several treks to the second balcony.

The good news: You get a free seat for the performance and are invited to stay for the post-play discussion session. For further information, call Friends of A.C.T. at (415) 771-3880.

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).

at Stanford University and the former head of drama for the BBC, will conduct the next **Prologue** on Mar. 28. Featuring **Travesties**, by Tom Stoppard, the informal discussion of the play is presented by the Friends of A.C.T. and the Junior League of San Francisco, Inc. Free and open to the public, the program will be held from 6-7:00 p.m. at the Geary Theatre.

"Spotlight on 'Valentin and Valentina'"
For Association Members on April 12

Members of the California Association for A.C.T. will be offered a special panel discussion spotlighting the Western premiere production of "Valentin and Valentina" on Tuesday, April 12, from 6-7:30 p.m. at the Geary Theatre. A.C.T. Executive Director Edward Hastings, who staged Mihail Roschin's comedy-drama of young love in contemporary Soviet society, will moderate the program, which is one of the special events offered to Association members each season. For membership information contact the California Association for A.C.T.

Training With A.C.T.

A.C.T.'s Geary street studios continue to bustle with activities in addition to regular rehearsals. Nearly 150 Evening Extension Program students joined those already in training last month. The Advanced Program boasts 48 first-year students, 26 second-year and 8 in the third-year as potential Master of Fine Arts degree candidates. With the Young Conservatory at 200, the Black Actor's Workshop at 30, the classroom studios are in use virtually from early morning to late night. Some 150 students are expected for the June 20 beginning of the Summer Training Congress, with applications being accepted now through May 1. Call the registrar for more specific application information. The first session of the Young Conservatory Summer Program is set to begin June 20 followed by a second session beginning July 25. Candace Barrett, Young Conservatory director, may be contacted for details about either session.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1977-78 season are being mailed to all current subscribers in mid-April.

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 do not receive your renewal brochure by about the end of April contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880.

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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 Toreadors* 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*.

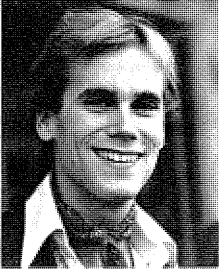
JOHN JENSEN (Set & Costume Designer) returns for his third season at A.C.T., having designed *This Is (An Entertainment)* last season and *Street Scene* and *The Ruling Class* in 1974-75. He created scenery and costumes for *The Cherry Orchard* at The Center Stage Theater in Baltimore, *Uncle Vanya* 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



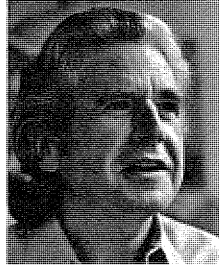
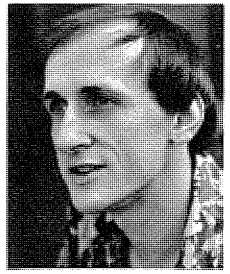
Candace Barrett



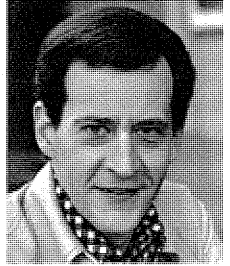
WAYNE ALEXANDER joins the company this season after two years in the Advanced Training Program. He also studied at Los Angeles City College, appeared with the Old Globe Theatre in Odessa, Tex., and this summer acted for the Pacific Conservatory of the Performing Arts in *The Ballad of the Sad Cafe*, *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



Daniel Davis



Barbara Dirickson



Peter Donat



Sabin Epstein

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.

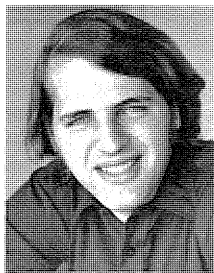
PETER DONAT has appeared at A.C.T. for eight seasons and on Broadway in several plays including *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (for which he won the Theatre World Award as best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival 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



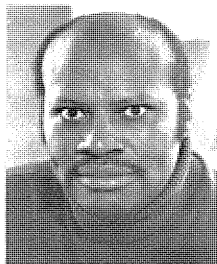
Lawrence Hecht



Charles Hallahan



Harry Hamlin



John Hancock



Elizabeth Huddle

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**.

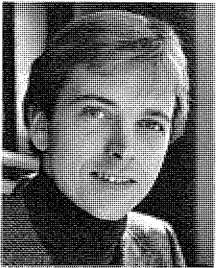
ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of **The Country Wife** and Grusha in **The Caucasian Chalk Circle**. This is her fifth season at A.C.T., where her roles have included the Duenna in **Cyrano de Bergerac**, Suzie in **HOT L BALTIMORE**, 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**.



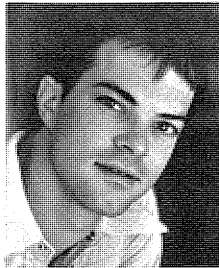
Amy Ingersoll



Anne Lawder



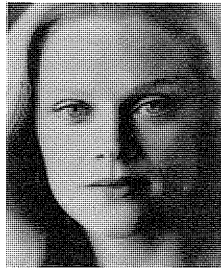
Gregory Itzin



Daniel Kern



Michael Keys-Hall



Deborah May

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 *Désire 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.

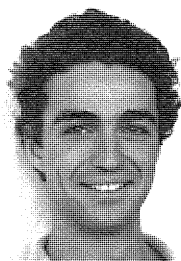
MICHAEL KEYS-HALL returns to the company for a second season after completing two years in the A.C.T. Advanced Training Program. He has been seen in *King Richard III*, *Cyrano de Bergerac*, *The Taming of the Shrew*, *Pillars of the Community* and last season in *Tiny Alice*, *Desire Under the Elms*, *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*.

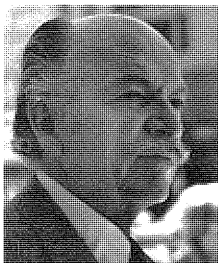
DEBORAH MAY, now in her fifth season with A.C.T., studied at A.C.T.'s Conservatory. May has been Artist-in-Residence at Pacific Conservatory of the Performing Arts, where she was seen in *The Music Man*, *Brigadoon*, *The Mikado* and *Most Happy Fella* as well as Helena in *Midsummer Night's Dream*, 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



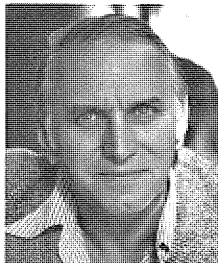
Stephen St. Paul



William Paterson



Susan E. Pellegrino



Ray Reinhardt



Francine Tacker

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**.

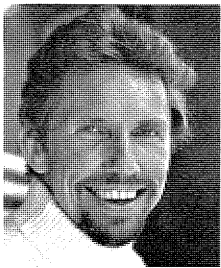
WILLIAM PATERSON begins his tenth season with A.C.T. this fall. 1976 also marks his 30th year as a professional actor. He has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man 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 Astrov 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**.

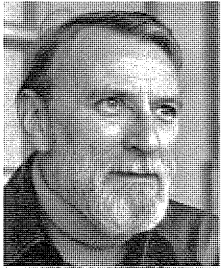
FRANCINE TACKER, now in her second season at A.C.T., completed the Advanced Training Program in 1973. For the San Diego Shakespeare Festival she performed in **The Merchant of Venice** and **Two Gentlemen of Verona**, and at the London Academy of Music and Dramatic Art performed in **A Winter's Tale** 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**.



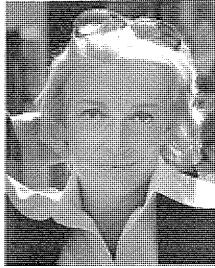
Tony Teague



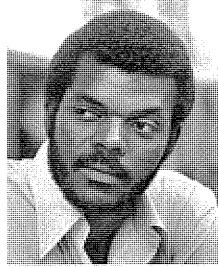
J. Steven White



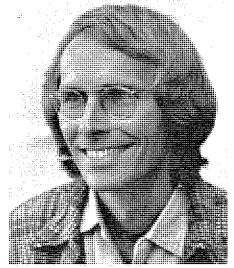
Sydney Walker



Marrian Walters



Al White



James R. Winker

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.

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**, **Cyano**, **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 **Cyano 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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please — while in the auditorium:

Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments. ■ Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (By order of mayor and city's board of supervisors.)

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credits ■ WILLIAM GANSLÉN and DENNIS ANDERSON for photography. Russian photography by F. Mitchell Dana.

■ **SPECIAL DISCOUNT RATES** are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts and student performances may be obtained by calling or writing Mary C. Woodward at A.C.T.

■ **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.

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

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

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