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.


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.

Interested advertisers may telephone Cleo Faulkner or Felicia Faulkner at A.C.T. (771-3880) for information.

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The gallery is open 9 A.M. to 6 P.M. Monday thru Saturday and by special appointment.

590 Sutter Street • San Francisco • (415) 392-4119

TRAVESTIES OF “TRAVESTIES”: ALL IS TRAVESTY

Roy Bit as Henry Carr

In Travesties, playwright Tom Stoppard juxtaposes 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 pact he played in 1918 in the production of Oscar Wilde’s The Importance of Being Earnest. Carr took the role of Algernon Moncrieff in Wilde’s by-the-century comedy. While 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 precipitated 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, C. S. Sykes, an actor tempo- rarily living in Zurich, supposed 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 pro- duction 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 placing together a cast, here Stoppard quotes Eileen’s biography James Joyce). As yet, however, there was no one to take the leading role of Algernon Moncrieff. In an unimportant moment Joyce nominated a tall, good- looking young man named Henry Carr, whom he had seen in the canteen. Carr, invalided from the service, had a small job there. Sykes learned that he had acted in some shatter 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 perfor- mance the actor and the business manager quar- relled. Joyce handed each member of the cast 10 to 30 francs, as arranged, 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 obs- cure diplomat who becomes a travesty of mod- ern man cut out of his depth and into his disguise.

“In an otherwise ordinary life, Carr’s participa- tion in The Importance of Being Earnest was an extraordinary event,” explains A.C.T. guest direc- tor Napier Jackson who staged Travesties. “As Algernon Moncrieff he was at no point comfort- able and most admired. So now, to put himself back into 1918, he chooses that disguise.”
A.C.T.
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“TRAVESTIES”:
ALL IS TRAVESTY

Roy Bit as Henry Carr

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Working in and out of his logy memories are a trio of revolutionaries—the novelist James Joyce, the Bolshevik Vladimir Ilyich Lenin and the father of Odalisk Tristan Tzara, whose theories of anti-art precipitated 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 rich, evident documentary mingle with others which are just as evidently fantastical. People who were quite 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, Claudio Sylas, 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, Sylas was placing together a cast here. Stoppard quotes Elgiv's biography James Joyce: "As yet, however, there was no one to take the leading role of Algernon Moncrieff. In an unguarded moment Joyce nominated a tall, good-looking young man named Henry Carr, whom he had seen in the consul. Carr, isolated from the service, had a small job there. Sylas learned that he had acted in some shadow 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 arranged, but succeeded in peeling Carr, who later complained to Sylas 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 the money and lost the slander."

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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 cut out of his depth and into his dice.

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

"Carr is like Krapf of Beckett's play Krapf's Last Tape in that all are alone in a room, both rambling," 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 so 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 as a manager of a debate with the artists Joyce and Taza. Joyce, for example, argues that the Trojan War was nothing in comparison to his novel about it, Ulysses.

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

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

"For World War I was a meaningless war, almost Daedalus: no one even knows exactly why it was fought. And it produced nothing good of course: sequence and much much more."

"So the only people who emerged from that time with a sense of importance are people like Joyce and Taza."

Stoppard parallels even these great men and their art, Joyce, for example, comes on as a kind of daedalus, Daedalus-expecting tragedy.

"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 Levin, Joyce and Taza," Jackson continues. "And as allegory in The Importance of Being Earnest he is also a witty character who often spoils traditional notions."

The point of all these paradoxes, as Stoppard pulls 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 sessions starting with the 1968-69 season. Subsequently he wrote the pre-acts, *The Real Inspector Hound* and *After Magritte*, and the full length Jumpers, performed at C.A.T. during the 1974-75 season. He has also written a number of radio and television plays and has authored the novel, *Lord Ruinful and Mr. Moon*. 

---

**The cast**

Henry Carr - RAY BIRK  Tristan Taza - JAMES R. WINKER  James Joyce - SYDNEY WALKER  Leonard - EARL BORN  Bennett - JOSEPH BIRD  Gwennolen - DEBORAH MAY  Cecily - BARBARA DRICKSON  Nobby - FRANCHELLE STEWART BORN

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**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 15-minute intermission.

**understudies:**

Car, like Stoppard's other famous farceous characters, Rosenkrantz and Guildenstern, is the common man observing uncomon events, but helpless to either understand or really participate in them.

"Car is like Knapp of Beckett's play Knapp's Last Tape in that both are alone in a room, both rambling," Jackson continued. "I think Car 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."

Car's attempt to find the logic to his life as he notes the form of a debate with the artists Joyce and Tran. Joyce, for example, argues that the Trojan War was nothing compared to his novel about it, Ulysses.

Car, who fought in the trenches, is saddened and infuriated.

"Car," Jackson says, "feels that terrible frustration that people feel, very rightly, about art. 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 bad.

"So the only people who emerged from that fiasco of importance are people like Joyce and Tran."

Car parodies even those great men and their era. Joyce, for example, comes on as a bumbling, second-rate, third-rate tragedian.

"He only knew these people, if at all, in a second-rate 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 Car'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, Car stands for the old order in his reminiscences with Levin, Joyce and Tran," Jackson continues. "As all allegorism in The Importance of Being Earnest he is also a witty character who often spoofs traditional nonsense.

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Directed by NAGLE JACKSON

Associate Director: EUGENE BARONE

Scenery by JOHN JENSEN

Costumes by ROBERT MORRAN

Lighting by DIRK EPPERSON

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGIO

Choreography by TONY AEGIE

The cast

Henry Carn—RAYE BIRK

Tristan Tzara—JAMES R. WINKER

James Joyce—SYDNEY WALKER

Levin—EARL BOHN

Bennett—JOSEPH BIRD

Gwendolen—DEBORAH MAY

Cecily—BARBARA DRICKSON

Nadine—FRANCHELLE STEWART DOHN

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

There will be one 15-minute intermission.

understudies:

Henry Carn—Wayne Alexander; Tristan Tzara—Trey Tagg; James Joyce—Ray Neavins; Levin—Michael Kyasnell; Bennett—Gregory Ishii; Gwendolen—Frances Tucker; Cecily—Susan E. Peloginis; Nadine—Delores Y. Mitchell
THE AMERICAN CONSERVATORY THEATRE

presents

The American Premiere of

VALENTIN AND VALENTINA

by MIHAIL ROSCHIN

Translated by

IRENE ARN VACCINIA 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 DAHA
Sound by BARTOLOMEO RAGO

the cast

Valentin J. STEVEN WHITE
Valentina JANICE GARCIA
Valentins Mother ANNE LANDER
Valentins Grandmother JOY CARLU
Zhena, Valentins mother FRANCINE TACKER
Lisa, Valentins mother ELIZABETH HUGGLE
Masha, Valentins sister APRIL HAYT
Bochov HARRY HAMIL
Karanadov SARI EISEN
Valentin Odelorie DELORES Y. MITCHELL
Classmates AMY INGRID
Pavlik QUEGORY FITZ
Beoperkhe LAWRENCE MECH
Katessa SISAN PELLSKIND
Riia CANDACE BARRETT
Volodya TOBY LEAGUE
Gouer, A Navy Officer MICHAEL EAYS-HALL
A Passeeby WILLIAM PATESON

The play is set in present-day Moscow.
There will be two ten-minute intermissions.

understudies

Valentin—Harry Hamilton; Valentina—Googie; Lisa—Daniel Benoit; Mary—Marian Wein; Katessa—Beata Biskiewicz; Riia—Marie Beam; Odelorie—Gina A. White; Pavlik—Daniel Benoit; Bochov—Jared Alexander; Karanadov—Joel Rudd; Pavlik—Jared Alexander; Bochov—Jared Alexander; Karanadov—Joel Rudd;
Volodya—Jared Alexander; Gouer, A Navy Officer—Joel Rudd; A Passeeby—Jared Alexander.

Valentins Grandmother—Kate Zimnacavich
Masha—Claire Fochtner
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 backdrop of contemporary Soviet society. Opening simultaneously at Moscow’s Art Theater and Contemporary Theater, and at Leningrad’s Gorsh Theater in December of 1971, the comedy-tragedy was immediately acclaimed by audiences and critics alike. The appearance of an ordinary but passionate pair of lovers striving to surmount the challenges of everyday life in 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 Valen-
tins and Valentina.

“Our first consideration is always to find a play that will be good theatre for our audiences,” explains Hastings. “I was delighted by the play when I first read it. The drama and romance were there, plus the fact that its author Mihail Roschin deals with the simple daily affairs of the 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 matter of finding that unique track that runs up the essence of a person. Roschins has that same gift for characterization through discrepancy.”

Certainly Mihail Roschin is the Soviet Union’s most successful playwright since Chekhov. Born in 1903, he worked at various jobs before attending the Gorsh Literary Institute. He published his first short story at 18 and his first collection of stories appeared in 1936. He began writing plays a decade ago with A Rainbow in Winter, produced at the Leningrad Children’s Theater.

But it was Valentin and Valentina, his second play, that brought Roschin popular acclaim, electrifying audiences throughout the Soviet Union, as well as putting it, “with a high vantage point of tension.” Since its premiere, the play has been staged in over 50 Soviet theatres as well as in East and West Germany, Hungary, Romania, Poland and Finland.

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

THERE’S SECURITY IN NUMBERS.

Since 1871, we’ve grown to over 500 offices and more than 16 billion dollars in assets. Today, Security Pacific Bank is one of the 10 largest banks in this country. All of which is comforting to know if you’re trusting us with your financial affairs. Why not join the millions of Californians who’ve found security in numbers at Security Pacific Bank.

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Costumes by CATHY EDWARDS

Lighting by F. MITCHELL DAVIS

Sound by BARTOLOMEO ARAGO

the cast

Valentin

J. STEVEN WHITE

Valentina

JANICE GARCIA

Valentina's Mother

ANNE LAWERER

Valentina's Grandmother

JOY CARLIN

Zhentia, Valentina's mother

FRANCINE TACKER

Liza, Valentina's mother

ELIZABETH MUGGLE

Martha, Valentina's sister

APRIL HYATT

Boitov

HARRY HAMLIN

Karanadzeb

SARIN ERFSTEIN

Valentia

ODILIA KARACEK

Classmates

AMY INGRID ELKIN

Pavel

HEDDIE FIZIN

Banipalov

LAWRENCE MCINTOSH

Katsusha

SUZAN F. PEKULSIW

Rita

CANDACE BARRETT

Vladka

TOM TAYLOR

Grouser, 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

Valentia—Mary Hanlin; Valentina—Odilia Karacek; Gouzer—Susan F. Pekulsiw; Mother—Martha Waterman; Liza—Daniel Bennett; Valska—Suzan F. Pekulsiw; Zhentia—Sarina Erfstein; Dina—Marcia Alexander; Pascale—Joseph Eld; Pavel—A. White; Gouzer—Stephen St. Paul; Zhentia—Deborah May; Katsusha—Barbara Devlin; Rita—Deanne Anthony; Elena—Francesca Stewart; Anna—Karen Saunders; Grandmother—Katie Zinck; Circular Postman—Patricia Goode

Stage Manager: RAYMOND S. GIN

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Valentin and Valentina is the tale of a modern Romeo and Juliet set against the real-life 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 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 theater fare.

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

"Our first consideration is always to find a play that will be good theater 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 daily life 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.

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A.C.T.'s production marks Valentin and Valentina's premiere in the Western world.
THE BOURGEOIS GENTLEMAN
by MOLÈRE
Translated by CHARLES HALLAHAN and DENNIS POWERS
Directed by WILLIAM BALL
A.C.T. dedicates this production to George Gould, III, in gratitude for his generous and continuing support

Associate Director: EUSENE BARONE
Scenery by RICHARD SEGAR
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOFFY
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
Monseigneur Jourdain CHARLES HALLAHAN
Fencing Master HARRY HAMLIN
Philosopher RAYE BIRD
Tailor WAYNE ALEXANDER
Nicole BARBARA DIRICKSON
Madame Jourdain MARRIAN WALTERS
Count Dorante EARL BOEN
Clowne STEPHEN ST. PAUL
Countess DANIEL KERN
Lucille DEBORAH MAY
Countess Dorlione FRANCHELLE STEWART DORN
The Multi JOHN HANCOCK
Major-domo GREGORY ITZIN

Livres, Dancers, Musicians and Turks:
Gregory E. Brand, Gregory Brock, Marilyn Kay Casey, George Caree, Richard Christopher, Frank Deans, Nancy Erskine, Ann Footman, Benjamin Louis Jusrand, Margaret Kiesick, Noel Koran, Kate Lackey, David Mayer, Thomas F. Oglesby, Priscilla Shank, Freda Fahn Shen, Ronald Stanley Supola, Robin Claire Williams, Christopher Wong

Parisiens:

Paris, 1670

The house of Monseigneur Jourdain, a merchant of cloth
There will be one twelve-minute intermission

understudies
Jourdain—Raye Bird; Fencing Master—Steven White; Music Master—Tailor—Lawrence Hecel; Clowne—Harry Hamlin; Dancer—Michael Keplinger; Major-domo—Wayne Alexander; Dancing Master—Wayne Alexander; Countess—Gregory Storr; Lucille—Jaime Davis; Nicole—Dorothy V. Mitchell; Countess—Amy Ingrasso; Philosophers—Glenn Epstein

A NOTE ON THE BOURGEOIS GENTLEMAN

King Louis XIV of France was seeking as much as act of low vengeance as high comedy when he commissioned Moliere to write The Bourgeois Gentleman. In the play about a colonial 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 peace 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 nuffed by the instigator, Louis ultimately treated the matter as a joke and assigned Moliere to compose a satirical entertainment to include some "funny bits of Turpin." At the chateau of Chambray, 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 musicality of the song and dance, the comedie 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 curied it "a ballet with six entrances, 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 fest," 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.

Noahsawr all in all of Moliere's writing is the commedia dell'arte acting style with its vicious farce, instant improvisation, wit and pure physical excellence more evident than in this play. Jokes, slapstick, puns and sight gags are so deftly handled in this comedy of a "nobleman." The court, it is reported, viewed 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," who proteusly and finally tumble into a heap—all in order to join the ratified ranks of French nobility.

Alarmed by the courtiers' lack of enthusiasm, Moliere heard the play's premier in Paris as a disaster. But Louis combined his court jesters to go ahead with the opening. He did and Parisians cheered the play for 24 consecutive performances.

Those Parisians recognized, as we now succeeding generations, the grand musical and comic portrait of a man who will at all costs make a fool of himself.
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 Gusii, III
in gratitude for his generous and continuing support

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Scenery by RICHARD SEGAR
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOBY
Sound by BARTHOLOMEO RAMO
Choreography by FRANCINE TACKER
Fight Choreography by J. STEPHEN WHITE

THE CAST

Music Master — DANIEL DAVIS
Dancing Master — JAMES R. WINKER
Monseur Joufflin — CHARLES HALLAHAN
Fencing Master — HARRY HAMLIN
Philosopher — RAYE BIRK
Tailor — WAYNE ALEXANDER
Nicole — BARBARA DIRICKSON
Madame Joufflin — MARRIAN WALTERS
Count Sorra — EARL BOEN
Coutette — STEPHEN ST. PAUL
Cousinette — DANIEL KERN
Lucile — DEBORAH MAY
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Majordomo — GREGORY ITZIN

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Gregory E. Brand, Gregory Brock, Marilyn Kay Cасhley, George Cares, Richard Christopher, Pete Daves, Nancy Erskine, Ann Foorman, Benjamin Louis Joufflin, Margaret Kienck, Noel Korn, Kate Lackey, David Mayer, Thomas R. Oglesby, Priscilla Shank, Freda Fox Shen, Ronald Stanley Sopola, Robin Claire Williams, Christopher Wong

Paris, 1670

The house of Monseur Joufflin, a merchant of cloth
There will be one twelve-minute intermission

understudies

Joufflin — Raye Birk; Fencing Master — Steven White; Music Master — Tailor — Lawrence Hecht; Poet — Harry Hamlín; Dancer — Michael Kepple; Multist — Bill White; Dancing Master — Wayne Alexander; Cousinette — Gregory Iron; Lucile — Lynda Bailey; Nicole — Colleen Y. Mitchell; Countessee — Amy Ingegott; Philosophes — Sidbin Epstein

A NOTE ON THE BOURGEOIS GENTLEMAN

King Louis XIV of France was seeking as much must of his court’s prestige as high comedy when he commissioned Moliere to write The Bourgeois Gentleman. In the play about a colonial 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 Turcesque.” 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 entries, accompanied by a comedy which was prefaced by a marvelous concert, followed by a most delightful musical dialogue.”

Though the passage of 330 years has come to be performed more for its comedy than its music, nevertheless, the song and dance is invariably retained. “That the dancing, the dancing, the dancing scene, the final ‘Manon’s’ ceremony are all part of the action developing the celebration of a grand fete,” Ball points out.

Though comedy is not usually symmetrical, Moliere married 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.

Moreover, the rest 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, Moliere, stoplight, pure and short, takes readily accumulate in a parody of a ‘noblemen’.

The court, it is reported, vowed The Bourgeois Gentleman with all less than acclaim. But Louis savored his revenge on the Turks as he delightfully watched Moliere in the role of the Turcesque: ‘Manon’ who proteusqe and finally tumble into a heap—all in order to join the virtuoso ranks of French nobility.

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

Those Parisians recognize, he has all succeeding generations, the grand musical and comic portrait of a man who will at all costs make a fool of himself.
“WE ARE DEALING WITH ART”

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

Mikhail Roschin, author of Valentin and Valentina, and Olga Yefremov, director of the Moscow Art Theatre, were introduced to Western Journalists at a press conference here March 1 by Alexander T. Zhukov, consul general of the Consulate General of the U.S.S.R. in San Francisco. Both men discussed the tour which opened the Moscow Art Theatre’s official tour in the United States.

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 provided 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. I had become 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 the ‘old’ and the new. It was perhaps necessary for the theater. I think that Mr. Yefremov and I were in the right position to work 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 Theatre “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.”

Joining the company in its second San Francisco season, Miss Learned was seen in major roles throughout the following six years. Under Mendelssohn, 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 (Anita), Anthony and Cleopatra (Cleopatra), The Importance of Being Earnest (Gwendolyn) and Three Sisters (Masha) to the list.

Came roles in The Taming of the Shrew (the screaming woman) and The Time of Your Life (a lonely dressing) 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.”
Roschin & Yefremov
Meet the Press on Visit to U.S. for “Valentin & Valentine” Premiere

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In response to reporters’ questions, both men discussed the stir created by the first production of Valentin and Valentine, 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 make any change in theater as negative. The production of Valentin and Valentine was not an ordinary phenomenon. It provided argument and various other reactions. It is any country and any form of art, that is a positive development.”

Yefremov went on to explain that the main disagreement concerning the first production were aesthetic. “The Moscow Art Theatre, like all other theaters, has gone through various periods of development. Valentin and Valentine 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.”

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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 Premiere after several reduced-rate public preview performances beginning March 29 at the Maritime Memorial Theatre.

Submitted “a tragic-comic melodrama 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 Ethan Burch 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-cracking Yente in Fiddler on the Roof and as the gypsy called “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 (and dictator in some countries; the play could also not be produced in Spain until after Franco’s death) who virtually breaks and terrorizes her eighth grade class into submission.

Robert Aythay, the young playwright responsible for the successful work, will also stage A.C.T.’s production here.

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Gomes roles in The Taming of the Shrew (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 raise three boys.

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EASTERN CRITICS DISCOVER THEATRE OUTSIDE NEW YORK

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 esthetic repertory, in the promise of its acting conservatory, there is a remarkable A.C.T. these days and its audience is growing in size for 10 years one of the most civilized aspects of its life.”

Barbary Coast has been William Ball’s American Conservatory Theatre. His work has been praised in the New York Times. “It is probably our leading American classical repertory company.”

Reviewing Man and Superman he said, “Shaw 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.”

“An expertly shaped production,” Bemis said of the Les Bourgeois Gentilhomme, “It is exquisitely done in a daring, modern style. The adaptation and the production are alive with our time. Recognizing Bel’s concern with the ensemble approach and the importance of the Conservatory to the company’s work, Bemis noted: The dominant aspect of A.C.T. in its teamwork; they play a play as if they were a ballet—largely 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 theatre.”

The Bourgeois Gentleman

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Putting 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”

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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.
IT'S YOUR A.C.T.

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[Signature]
Michael Learned
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The California Association for ACT wishes to extend heartfelt appreciation for the generosity of our "Supporting Co-act"—those contributors who have helped make another season possible. Limited space prevents the listing of many of our friends whose gifts are less than $100. Their support is helping us make up the inevitable gap between expenses and income from box office and ticket sales. It is sincerely appreciated.

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OH CAN'T EVEN THINK... JUST THINK "WHITE ELEPHANT"
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.'s productions of Uncle Vanya, Death of a Salesman, A Raisin in the Sun, 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 Hottenet VII, The Latent Heterosexual, That Championship Season, The HOT L Baltimore, The Miser, The Ruling Class and Dede Under the Elms, which was one of the two plays selected to tour the Soviet Union last summer as part of the U.S.-U.S.S.R. Cultural Exchange Program. Fletcher has also translated and directed numerous Israeli 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 A.P.A. Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Chauncey's Aunt and Six Characters in Search of an Author, as well as Allan Fletcher, who 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 third season as Artistic Director of the Milwaukee Repertory Theater, where he staged Death of a Salesman and A Raisin in the Sun. At a recent workshop, he directed 26 A.C.T. students in a new play program, Plays in Progress.

ALLEN FLETCHER (Resident Stage Director and Costume 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 Julius Monk revues from 1963 to 1966; he spent eight summers with the Oregon Shakespearean Festival appearing in 32 productions, where he began his directing career with productions of Yeoman, Pericles and Richard II. Jackson also frequently directs at the Pacific Conservatory of the Performing Arts in Santa Maria where he staged Clark Gable's The Utter Glory of Morley Hall last summer.

LA OF WILSON (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 Roon Service, and at the Pacific Conservatory of the Performing Arts, Cabaret, Hotel Paradise 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 Heaters 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 Oleo, now in its fifth season, the longest running show on Broadway. Shortly after receiving a 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 Houston, and was a guest director at Brandeis University and the State University of New York, where he produced Oh What a Lonely 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 Playhouse in New Hampshire, he directed You Can't Take It With You and The Heiress. In addition to directing the London and National Companies of Grease, he directed the critically acclaimed Welcome To Andros and Vicky Obit Off-Broadway. His film Journey won two major international film awards. Moore has lectured at the Seminar in American Studies in Salzburg, Austria, and recently directed Lost 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.
JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1959 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzié 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 for the past four years. His production of The Boys in the Band played on Broadway, and his production of the ‘B’ section of The Threepenny Opera for the New York City Opera. His 1969-70 Broadway production of Under Milk Wood won the LILA D’Annunzio and Outer Circle Critics’ Awards. In 1960, 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 Petrunova, with composer Lee Hobly, based on A Month in the Country. In 1964, he directed Tartuffe and Romance to Shakespeare at Lincoln Center, then traveled to London to revitalize 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 ASCAP-DCI Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Peer Gynt, and Macbeth. Currently, he is the Artistic Director of the Berkeley Repertory Theatre. His production of The Caucasian Chalk Circle, King Richard III, Jumpers and Equus. Ball is also an active teacher at A.C.T. and has been an acting professor and frequently works with university students as a guest instructor and seminar leader.

William Ball
James B. McKenzie

FICTION MOVIE

NAGLE JACKSON (Guest Director) completes his sixth season as Artistic Director of the Milwaukee Repertory Theater, where in 1968 he staged Death of a Salesman and You Never Can Tell. As a resident director of the Milwaukee Repertory Theater, Nagle has directed such classics as Othello, A Midsummer Night’s Dream, Doctor Faustus, The Three Sisters, and Death of a Salesman. He has directed many other productions at A.C.T., including Antigone, of which he is a member of the Company. Jackson has also directed books, plays, and operas in New York, and is currently serving as the Artistic Director of the Milwaukee Repertory Theater.

Nagle Jackson

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. Jackson has directed the A.C.T.’s productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hound of the Baskervilles, 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 Hatim and the Law, The Len Lye Centenary, and The Crucible.

Edwin Markison

EDITI. MARSHALL (Development Director), a founder of A.C.T. in Pittsburgh, 1959, has served as its chairman of the Board of Trustees ever since. She has been a leader in the theatre community for many years. Mrs. Marshall was a member of the Milwaukee Repertory Theatre, and was responsible for bringing the A.P.A. Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Chekhov’s A.C.T. and Six Characters in Search of an Author, as well as Allen Fletcher, who had directed The Crucible. Mrs. Marshall currently serves on the executive board 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.

Alvin Weisbard

Evel Moore

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LEROI 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 Labors Lost, The Alchemist and Room Service, and at the Pacific Conservatory of the Performing Arts, Treasure Island, 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 starred in the musicals in which he received a Tony nomination and Graeze, 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, he served as a One Man Band, taught and directed at the University of Michigan, and was a guest director of Brandeis University and the State University of New York, where he presented Oh-What a Lovely War. Moore also directed 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 Heiress. In addition to directing the London and National Companies of Gracie, he directed the critically acclaimed Welcome To Andromeda/Valerie Obid 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 Last at the Tyrone Guthrie Theatre in Minneapolis, Once in a Lifetime at the Arena Stage in Washington, D.C., and A Midsummer Night’s Dream at the Williamstown Theatre Festival in Massachusetts.

HIPHOLIC: EVELYNN BLACKWELL

Evel Moore

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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 theatre and dance at both the Geary and Marines’ Memorial Theatres. A.C.T. subscribers and contributors will receive priority notice and best selection of seating, as always.

In addition to welcoming back Miss Michaela Leonard, the company is delighted with the return of Naples Jackson as guest director of Travi
tas. Miss Leonard 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 programs dates. The Friends-sponsored London Theater Tour for members of the California Asso
ciation for A.C.T. is also a success with a capacity group scheduled for an April 24 departure.

“An Evening With Tom Stoppard”

Sat 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 variety 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 dur
ing a question and answer session. The play
wright will also read from his internationally- acclaimed works.

Presented by the Friends of A.C.T. and co
ordinated by A.C.T. guest director Naples 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. 26 “Travesties” Prologue

Mark St. John, 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 profes
sional 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 all day and must be able to make several trips 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) 771-3680.

Attention A.C.T. Subscribers & Patrons:

If you are moving or have moved, please don’t forget to send a change of address notice to A.C.T. (Mailing List Coordinator, A.C.T., 430 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 Stopp
ard, the informal discussion of the play is pre
sented 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 6:30 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 highlighting the Western premiere production of “Valentin and Valentina” on Tuesday, April 12, from 6:30 p.m. at the Geary Theatre. A.C.T. Executive Director Edward Hastings, who staged Mikhail Rubinstein’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 activity 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 poten
tial Master of Fine Arts degree candidates. With the Young Conservatory at 180, the Black Actor’s Workshop at 30, the classroom studies are in use virtually from early morning to late night. Some 150 students are expected for the June 20 begin
ning of the Summer Training Congress, with app
lications being accepted now through May 1. Call the registrar for more specific application information. The first session of the Young Con
servatory Summer Program is set to begin June 28 followed by a second session beginning July 25. Candidate Barrett, Young Conservatory direc
tor, may be contacted for details about other sessions.

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.

Current subscribers are urged to re
turn their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. The deadline for receiving subscribers’ orders is August 15.

It you are a current subscriber and do not receive your renewal brochure by about the end of April contact A.C.T. Sub
scriptions, 430 Geary St., San Francisco 94102, or telephone 771-3680.

The Athenian School

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At the Athenian School learning is pursued with seriousness and enthusiasm — from calculus to musical comedy and wilderness expeditions. In all we do we strive to develop maturity, self-discipline and confidence in approaching new problems.

We welcome students of all races and religions.

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NEWS AND NOTES

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"Spotlight on 'Valentin and Valentine'"

For Association Members on April 13

Members of the California Association for A.C.T. will be offered a special panel discussion spotlighting the Western premiere production of "Valentin and Valentine" on Tuesday, April 12, from 6-7:30 p.m. at the Geary Theatre. A.C.T. Executive Director Edward Hastings, who staged Mikhail Roshchina'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.

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A.C.T. DESIGNERS

ROBERT BLACKMAN (Set Designer) holds a Bachelor of Fine Arts degree in Theatre from the University of Washington and a Master of Fine Arts degree from Yale School of Drama. He has been a member of the University of Washington and Seattle Repertory Theatre since 1963.

DANIEL DEMPSEY (Lighting Designer) graduated from the University of Washington in 1969 and has been with the Seattle Repertory Theatre since 1970.

Robert Dahlstrom (Set Designer) designs for the Seattle Repertory Theatre, among them Private Lives, The Last Must of the Knights of the White Magnolias, The Walls of the Towerers and The Sin of Our Teeth. He teaches design at the School of Drama, University of Washington in Seattle. He has an A.B. from Whittier College in Whittier, III., and an M.A. from the University of Illinois at Champaign.

F. MITCHELL DANA (Property Lighting Designer) has designed lighting for more than 20 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 on the City of Broadway, the New York production of Joseph of the Amazing Technicolor Dreamcoat and the recent L.A. production of The Goodman. He has also designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, Canada (Edmonton Festival), the Manitoopa Theatre Center, the Goodman Theatre, the McCarter Theatre and the Mark Taper Forum, as well as the Alvin and Lily by 5 and by 5 Dance Companies. He designed lighting for the Seattle Repertory Theatre, among them Private Lives, The Last Must of the Knights of the White Magnolias, The Walls of the Towerers and The Sin of Our Teeth. He teaches design at the School of Drama, University of Washington in Seattle. He has an A.B. from Whittier College in Whittier, III., and an M.A. from the University of Illinois at Champaign.

RICHARD DEVIN (Lighting Designer) resides in the design area and has designed lighting for the Seattle Repertory Theatre, among them Private Lives, The Last Must of the Knights of the White Magnolias, The Walls of the Towerers and The Sin of Our Teeth. He teaches design at the School of Drama, University of Washington in Seattle. He has an A.B. from Whittier College in Whittier, III., and an M.A. from the University of Illinois at Champaign.

CAROLYN EUDORA (Costume Designer) has designed costumes for the Seattle Repertory Theatre, among them Private Lives, The Last Must of the Knights of the White Magnolias, The Walls of the Towerers and The Sin of Our Teeth. She teaches costume design at the School of Drama, University of Washington in Seattle. She has an A.B. from Whittier College in Whittier, III., and an M.A. from the University of Illinois at Champaign.

JOSEPH BIRD, 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 IT APA Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird issued one CD Off with George Gershwin and Jesse Joyce 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 in Dr. Campbell on the CBS serial Love is a Many Splendid Thing.

RAYE BINK returns to A.C.T. three seasons after his season with 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, one of his 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 film and appearing in Streets of San Francisco, a cameo role in the feature film Windsail, 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 in A.C.T.'s The Threepenny Opera, The Taming of the Shrew, Midsummer Night's Dream and The Merry Wives of Windsor, all in San Francisco. He played Tiresias in A Midsummer Night's Dream and the Parisian in Romeo and Juliet. At P.C.P.A. he appeared as Lady Bracknell in The Importance of Being Earnest.
A.C.T. DESIGNERS

ROBERT BLACKMAN (Costume Designer), who holds a B.A. in Fine Arts degree in Theatre from the University of Tennessee and a Master of Fine Arts degree from Yale School of Drama, has also made many contributions to the field of Design and has designed for the Stratford Festival, The Shakespeare Theatre of Canada, the Santa Fe Opera, and many other productions throughout the United States.

JORDIE KEBBERSON (Lighting Designer) was born in San Francisco and trained at the University of California, Berkeley. He has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

ROBERT DAHLSTROM (Set Designer) is a graduate of the University of Wisconsin and has designed for the Seattle Repertory Theatre, among others.

F. MITCHELL DANA (Rehearsal Lighting Designer) has created lighting for more than 20 A.C.T. productions, including Cyrano, The Taming of the Shrew, The Ruling Class, and This Is an Entertainment. He was also the Lighting Designer for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet.

JOSEPH BIRD (Costume Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

RICHARD DEVIN (Lighting Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

CATHY EDWARDS (Costume Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

J. BUCKEY (Lighting Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

WAYNE ALEXANDER (Costume Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

JOSEPH BIRD (Costume Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

RAYE BINK (Set Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

CANDACE BARRETT (Costume Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

J. BUCKEY (Lighting Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

RICHARD SEGER (Set Designer) is a graduate of the University of California, Berkeley, and has designed for numerous productions throughout the United States, including The San Francisco Opera, The Los Angeles Opera, and The Metropolitan Opera.

THE ACTING COMPANY

Wayne Alexander

Candace Barrett

Joseph Bird

Earl Stein

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 old-boulevard 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 appeared 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 Bink, now in his 3rd season at A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 old-boulevard 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 appeared 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.

Earl Stein, now in his 2nd season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 old-boulevard 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 appeared 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.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T. she directed The House of Bernada 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 Cooch, 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 Shakespeare Festival. His roles at A.C.T. include: Clifford in Richard III, Horatio Alger Jr. in Horation, Dr. Nécor in The Ruling Class, and the title role in Peer Gynt.

BARRASA DICKSON joined A.C.T. as a member of the training program five years ago and has appeared in Cyrene de Bergerac, The HOT L. BALTimore, The House of Bernada Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gouverneur, This Is (An Entertainiment), Peer Gynt, Equus and The Taming of the Shrew. She has also worked in television and been seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shy, originally produced 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 also been seen in Miami, Florida, 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.

FRANCHELLA 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 Lavallade. Last season at A.C.T. she was seen in The Matchmaker, General Gouverneur, This is (An Entertainment) and Peer Gynt.

SABIN EPESTEIN, an Associate Director with the company, also teaches Activation and directs student projects in the Conservatory. He played Drew Harding in Curiosity's Nest in San Francisco and was a member of the acting company at the 1978 Squaw Valley Writer's Conference. He has been a guest director at the MC Performing Arts Festival, and directed an Experimental theatre workshop in India. Before joining A.C.T. in 1973 he toured Europe with the Cafe La Mama troupe and Traverse Workshop, and taught acting at the CalArts 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 Brod is Alive and Well and Living in Paris. Her roles also include Juliet in Roméo and Juliet, Soliloquy in The Wild Duck and Nita 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 HALLMAN returns for his fifth season at A.C.T. He has appeared in 27 A.C.T. productions. He also played A. P. McBride in the San Francisco production of One Flew Over the Cuckoo's Nest.

HARRY HAMLIN, who rejoined the B.A. in Drama from Yale University, joins the company this season after two years in the Western Training Program of the Actors Studio. He appeared in Alas Strong in last season's Desire Under the Elms. The Matchmaker and the Cuckoo in Florida, Les Miserable and the Great American Jubilee. His first major role was Desiré in Desire Under the Elms at the Sherry Theatre, and in the Francis Conservatory of the Performing Arts he appeared as Odvard 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, was seen here as the Architect in The Architec and the Emperor of Assyria, Caliban in The Tempest, Gid 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 Rehearsal, 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 Xcelsior Performing Company and also performed with the Marin Shakespeare Festival, the Company Theatre of Berkshire and the Grand Comedy Festival of Europe. 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 HUDLEY made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and Grisela in The Cau- cadian Chalk Circle. This is her fifth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Sula in HOT L. BALT- MORE, Mrs. Mansart in Street Scene, daily in The Matchmaker and the Cuckoo in Florida (An Entertainer). This coming summer she will be in a guest artist with the Oregon Shakespearean Festival playing Concepcita in Antony and Cleopatra and directing A Streetcar Named Desire.
AMY INGERSOLL, joining the company this season after two years with A.C.T.'s Advanced Training Program, also studied at the Herbert Berghof Studio and has a B.A. in theatre arts from Rollins College. She appeared in The Young Victor 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 Twilight of the Gods and Orson Welles, 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 work includes the Chichester Festival Play, The Photograph at the Playhouse at Dundee, Ill. He also 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 plays as Tall Story (with Peer Gynt), and Merly Ryon in The Ballad of the Saddle Bag. At A.C.T. he has appeared in Desire Under the Elms, The Matchmaker, Peer Gynt and several Plays in Progress productions.

DELORES Y. MITCHELL, who joins the company this season after two years in the Advanced Training Program, played Mama Rose in Black Girl for the West Coast Black Repertory Theatre, Martyn in Adam King for the Everyman Theatre, and Theresa in Hurricane Season for the Free South- ern 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.

RAY REINHARDT, who celebrated A.C.T.'s ten- year anniversary of its work with Russia as Ehram in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The Miser, Stanley in A Streetcar Named Desire, Andrew Wylie in South and Artemis 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, Antics, Gunsmoke and several award-winning N.E.T. dramas.

STEPHEN ST. PAUL (formerly Schneider) came to A.C.T. after a year's study at the Juilliard School in New York. He off-Broadway credits include Cymbeline and Timon of Athens for Joseph Papo'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 Othello/Thomass in Midsummer Night's Dream. His roles at A.C.T. include Christian in Cyrano, Lucien in both the stage and television versions of The Taming of the Shrew and the Blue Mutant in General Gorgeus.

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 Twelfth Night. As the London Academy of Music and Dramatic Art performed in A Winter's Tale and The Beau Stratemann. She holds a B.S. degree from Emerson College and has done post-graduate work in acting. For the P.C.P.A. she played Titania in A Midsummer Night's Dream and Scuop in Peer Gynt. Last season with A.C.T. she was seen in Equus, Peer Gynt, The Is (An Entertainment) and General Gorgeus.
AMY INGERSOLL, joining the company this season after two years with A.C.T.'s Advanced Training Program, also studied at the Herbert Berghof Studio and has a B.A. in theatre arts from Rothes College. She appeared in The Young Victor production of Scapino at the Lyric, was in the original touring company of Jesus Christ Superstar and was seen in A.C.T.'s The Tempest and Oedipus at Colonus, 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 background work includes playing the Chateau of the Black Prince in Player of Pawns and Duke laying in Dundee, III. He includes the role of Algeon in The Importance of Being Earnest. In his two summers he has worked at the Pacific Conservatory of the Performing Arts in such roles as The Strange Proposal in Peer Gynt and Morly 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.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was first narrator in Berkeley's Beatrice and Benedict, directed by Sally Daze at the Oregon Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Tempest of the Shrew, The Cheery Orchard, Crayola de Bergere, 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 Tempest 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 A Midsummer Night's Dream, As You Like It, Twelfth Night and Various Phases of shows.

ANNE LARROW was an original member of the Actor's Workshop. In New York she studied movement with Kayta Drabkov and voice with Alice Hernandez (which later reached 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 Three Penny Opera, Lysistrata, Mouny Becomes Electric and Our Town. At A.C.T. she has been seen in The Breakfast at Tiffany's, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Rice at the Community, Desire Under the Elms, (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 Athene/Brilliance 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 Horon in Midsummer Night's Dream, Othello in Richard III, and the Host in Who Gets Stopped. At A.C.T. she was seen as Dora in Don Giovanni, Alice in You Can't Take It With You, and Horae Maloy in the Matchmaker and appeared in Tonight at 8:30, The Craddle, Broadway, The Misfit, The Three Penny Opera, The Mystery Clocks, The House of Blue Leaves, The Tempest of the Shrew and General Gourgeois.

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

WILLIAM PATTERSON begins his tenth season with A.C.T. this fall. 1970 and also marks his 30th year as a professional actor. He has played almost 300 roles in stock and repertory, many of them at the Clevel- land Playhouse. He is also appears 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 Tempest of the Shrew, Caesar and Cleopatra, The Time of Your Life, Three Sisters, Dandy Dick and as Grandpa Van- derly 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 Elm and The Tempest 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 Ophelia, in The Ballad of the Sad Cafe and The Other Glory of Morrissey Hall, creating the role of Miss Teresa Windle. She also studied at California State Uni- versity (San Francisco), City College of San Fran- cisco and with the Pacific Ballet.

RAY REINHARDT, who celebrated A.C.T.'s 16th anniver- sary tour of Russia as Ehrman in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The Miser, and Stanley in A Streetcar Named Desire, Andrew Wylie in South and After 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 tele- vision credits include Hawaii 5-O, Nichols, Annie, Gunsmoke and several award-winning N.E.T. dramas.

STEPHEN ST. PAUL (formerly Schroeter) came to A.C.T. after a year's study at the Juliard 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 S.C.P.A. appeared as Oberon- Theos in Midsummer Night's Dream. His roles at A.C.T. include Christian in Cyrano, Lucien in both the stage and television versions of The Tempest of the Shrew and the Blue Mutant in General Gourgeois.

FRANCINE TAMMER, 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 The 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 Selip in Peer Gynt. Last season with A.C.T. she was seen in Equus, Peer Gynt, This Is (An Entertainment) and General Gourgeois.
TO THE AUDIENCE

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

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

for your convenience: DOCTORS may leave the number 222-3002 with their call signs and give names and seal number to house manager.

credits — WILLIAM GANSLEN and DENNIS ANDERSON for photography, Russian photography by F. Mitchell Dana.

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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 Box Office is open 12 to 8 p.m. For Special Events or is scheduled performances, please contact the Marines' Memorial Theatre Box Office. Information regarding attractions at the Marines' Memorial Theatre, telephone (415) 771-5410; information regarding the A.C.T. Repertory, call (415) 673-6400.

TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTRATION ON GEARY THEATRE LOBBY OR SEND YOUR NAME AND ADDRESS TO: A.C.T., 450 GEARY ST., B.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.

Understandings never substitute for listed players unless a specific announcement is made at the time of the performance.

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 Dangorous 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 Players for Living, The Man Nobody Saw, For Sale, All the Cuckoos 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 sessions 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 Romeo in Heart of Blue Leaves, Paul Grainger in THE HOT L BALTIMORE and Valverde 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. WINKLER, 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, Pilgrim of the Community, Harold, The Ruling Class, Broadway, The Matchmaker (in Camelot), The Merry Wives of Windsor, This Is (An Entertainment), Peer Gynt and the title role in the P.I.P. production of David Banes.
TONY TEGUE, a charter member of A.C.T. who appeared as Butler in Tiny Alice, Petrouchka in The Taming of the Shrew and Richard Duggan in The Devil's Disciple, also played the lead in Fat Jory at Chicago's Goodman Theatre. He played a jilt in the film West Side Story, danced with Ruby Keeler on Broadway in No, No, Nanette, photographed Brach Blanket Babykin Festivals, taught Rusty face-feeding on A.C.T.'s recent tour, missed the Pacific surrender in a nuclear submarine and designed and built a home in N.Y. family in Mr. Shaeta's Valley.

STREY WALKER, a veteran of 35 years of stage film and television work has been seen on and offBroadway in numerous roles. As a leading actor with the APA InterCity Theatre he appeared in 25 productions and with the Repertory Theatre of Lincoln Center in 10. Waker's Broadway credits include appearances with Lauren Oliver and Anthony Quinn, Helen Hayes, Rosalyn Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Emperor Jones, and for A.C.T. in Pillow of the Community, Hrabol, The Ruling Class, Tiny Alice, The Matchmaker, The Merry Wives of Windsor, This Is (An Entertainment) and Peer Gynt.

MARIAN WALTERS, in her third season with A.C.T., appeared on Broadway with Robert Preston in The Tender Trap and opposite Sid Caesar in Please Save Us at Shubert's Playhouse. Winner of two Chicago Jefferson Awards in 1972, for her work in The Hottest Ticket in the House and King, she was also seen in Private Lives as Lisa Fox in The Tender Trap and in Under the Yarn Tree for fourteen months at the Civic Theatre. Her film credits include Panpala, Bullets and Romance. Married to director Michael Ferrall, she also designed the Jester 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 Darnous Georges and has appeared at A.C.T. in King Richard III, Cyrano, tailed Scene, The Ruling Class, Tiny Alice,-unfor The Three, The Merry Wives of Windsor, This Is (An Entertainment), Peer Gynt, Exodus and The Taming of the Shrew. Bay Area audiences have also seen him in Plays for Living, The Man Nobody Saw, For Sale, A.1. the Cater- pillars You Want and Time Bomb. His TV credits include The Streets of San Francisco and he ap- peared in a film Harold and Maude.

J. STEPHEN WHITE is a specialist in sword and comb- bat photography who teaches those skills at A.C.T., come here from the American Shakespeare Festival at Stratford, Conn., four sessions ago. A veteran of three seasons with the Oregon Shakespearean Festival, at A.C.T., he has played in seven A.C.T. productions and 18 at the Geary, in- cluding the roles of Hrabol in House of Blue Leaves, Paul Gregor in THE HOT L BALTMore and Valernz in Cyrano de Bergerac. This season he will play the swords boy in Romeo and Juliet for the San Francisco Ballet and also for P.C.F.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 com- pany, 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 four USO tours. His A.C.T. credits in- clude The Taming of the Shrew, The Misar, To- night at 8:30, Pilots of the Community, Hrabol, The Ruling Class, Broadway, The Matchmaker (as Cosminas mare), The Merry Wives of Windsor, This Is (An Entertainment), Poor Gynt and the HNO role in the P.I.P. production of David Copperfield.

TO THE AUDIENCE

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Credits: WILLIAM GANZELNI and DENNIS ANDERSON for photography. Russian photography by F. Mitchell Dana.

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To receive advance notice of special A.C.T. events, please sign a register in Geary Theatre Lobby or send your name and address to A.C.T.'s Mail Box List, A.C.T., 450 Geary St., S-1, 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.

Underwritings never substitute for ticket sales. We are at a specific moment in the life of the performance.