A SPECIAL MESSAGE TO THE AUDIENCE

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

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

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THE MIRACLE OF "KNOCK KNOCK"

Revising the spirit of the 500-year-old "miracle play" produced by the guilds to teach Biblical tales in humorous guise, Jules Feiffer's recent New York hit Knock Knock drives home a mesianic vision of man as potential saint in the guise of fantastic farce. Like his fiftieth century counterparts—the carpenters who constructed the Noah play because they had the craft necessary to build an ark—Feiffer has made a play of miracles employing all the classic comic techniques of winsome wordplay, revelatory sightgags and exuberant improvisation.

"It's true to the spirit of the miracle play in its vision and illuminating hope in a time of crisis," explains Tom Moore who directs the A.C.T. production. One of the youngest directors on Broadway, Moore staged the original production of Grease, seen by capacity audiences throughout its run at A.C.T.'s Geary in 1974, and still the longest running show on Broadway, now in its fifth year. "Knock Knock," he adds, "is by far Feiffer's most hopeful—and his best—play to date."

Hopeful too are Feiffer's characters. Like Noah's people facing the flood, Knock Knock's characters face the apocalypse and joke about it. When Joan of Arc attempts to take two aging hermits—Cohn and Abe—along with her on a pilgrimage to see the Emperor before the holocaust, Cohn sputters: "I'll make a contribution."

The contribution instead of the commitment epitomizes Feiffer's life-long battle with cynicism revealed first in his comic strips sketched for the Village Voice in 1956. His cartoons have been described as "an act of aggression camouflaged by humor." But Newsweek critic Jack Kroll sees a deeper thinker at work, arguing that "Jules Feiffer (in his cartoons) carried on the tradition of James Thurber and William Steig in their rueful dissection of middle-brow idealism. At the same time he was the link between the burgeoning ideas of popular culture' and writers like Bellow, Malamud and Roth." That blend of philosophical and the funny, like the "miracle" play's mix of the religious and secular, has marked Feiffer's work from his early comic strips through his most recent play, Knock Knock, which one critic called "a laughing elegy of the demoralized human spirit."

Always desiring to branch out into other forms, Feiffer ventured into prose. "I spent two years writing a novel, Harry the Rat With Women," he recalls. "I hated every minute of it. I started a second novel, and hated doing it just as much. When I finished it, I was also appalled at how lousy it was. But I knew the idea was still great, and a play seemed to be the only other form in which it would work."

The play he wrote in 1967 was Little Murders, but this was not his first introduction to the theatre. A musical revue, The Explainers, and a one-act play, Crawling Arnold, were previously produced. But Little Murders was his first full-length drama, aiming specifically at the effect of the twentieth century's rapid political and social change on a typical American family, which reverberates to modern urban savagery.

"Feiffer is a satirical sniper who drills holes in the feverish body politic," wrote Time Magazine's critic, but others found the play less trenchant, and it immediately flopped. Nevertheless, it was revived in 1968 at the Circle in the Square with Alan Arkin directing a fast-paced production which became an immediate hit. Selected by the Royal Shakespeare Company as the first American play to join its repertory, Little Murders was subsequently voted the best foreign play of the year by London critics. When it played A.C.T.'s Marines Memorial Theatre later that year, it created a sensation.

Filled with that unique brand of comedy and social commentary for which Feiffer has become
justly famous, Little Murders like Knock Knock expresses Feiffer's credo that laughter conveys the most penetrating, even tragic, insights about a world that has lost its faith, hope and belief in miracles, especially that ultimate miracle: paradise regained. As in every medium he's worked, Feiffer works in Knock Knock with an almost limitless bagful of buffoonery. At the hub of the play is the classic fairy tale of the frog metamorphosed into a prince by the mere kiss of a princess. "And when she woke up," Cohn explains to Abe, "there's a handsome, naked young prince lying next to her. And that's the way she explained it to her parents when they walked in on the two of them. What's the moral of the story?" "The moral is," Abe replies, "you're a very cynical man."

But cynicism fails before belief in Feifferland through the simple act of wishing. Cohn wishes Abe would be a wise man and--poof!--Helmut Wiseman appears. Just as quickly he disappears to become a messenger, a judge and much, much more. Joan herself is reincarnated from Cinderella and changes just as swiftly to a slavish nun and back to Cinderella and... all in a twinkling of Feiffer's eye.

Free-wheeling vaudeville always lifts face from the gravity of its philosophy in a Feiffer piece. The slapstick of medieval drama becomes the gun-play of Cohn, shooting (and sometimes even hitting) almost everybody. But even Feiffer's murders are the stuff of which dreams are made. For when Cohn shoots Wiseman, Joan of Arc appears at the door, blaring in her armor and flying her pennant high.

Game-playing is also used to reveal the mediocritie life of the cynic. "I'll give you an answer," Abe says. "You give me the question." He then offers: "The answer to life is to settle." Not for Joan, who retorts, "If you want to believe in something, can't you come up with anything better than that?"

"But behind all this silliness," director Moore points out, "is a serious play about people being overwhelmed by devastating societal forces. For in all this lunacy is a throughline, and that throughline is about people trying to survive as best they know how."

So, too, it was in the "miracle" play of the middle ages. At the moment of the darkest hour, a divine intervention saves the day and the characters, so that they can survive, Whether Noah before the flood, or the shepherds before the birth of Christ, a wondrous event allows the participants to go on.

"Knock Knock," concludes Moore, "is after all about two recluse and someone named Joan who enters their lives and gives them a vision and the courage to begin again."

― Michael Slack

GROWING UP

What did you want to be when you grew up?
And, did you make it?
Vanities, the comic satire returning by popular demand to A.C.T.'s Marines' Memorial Theatre through Jan. 9 only, asks just that question of three Texas girls struggling to grow up and out of the 60s.

Growth, as Webster defines it, is development. But how does an individual develop and still conform to the group? That's the question playwright Jack Heffner raises as he tracks an ordinary trio of high school girls from pep rallies through college proms and popularity contests of 1963 to a sophisticated champagne brunch at a New York apartment in 1974.

"The world was their oyster," laments Heffner. "But what fate awaits a perpetual pollyanna in an adult world of reality?"

The vanity table mirrors on the set reflect at once the naiveté of their sheltered adolescence. Can or will any of the play's three characters—a rebel, a conformist, and a perennial head cheerleader since elementary school—break the group image and grow free? One of the girls cries out the terror of being oneself:

"I don't mind being alone. I'll probably go insane, but I don't mind."

At college, five years later, regruped in the same room of the same sorority house, the women continue to cling together as the 60s swallow issues—drugs, war, sexual freedom, self-realization—bombat their unreal lives. And the group think of their high school days still clinging to them as they engage in furious and hilarious debate over these questions. One of the women, realizing their dilemma, asks:

"Remember when you were a little girl and people would ask: What do you want to be when you grow up?"

Is liberation possible? Vanities' third and final scene reveals Heffner's answer, for the women and for the audience.
A NOTE ON 'MAN AND SUPERMAN'

Never one to dismiss a challenge, Bernard Shaw wrote Man and Superman in 1903 as an answer to the critic A.B. Walkley’s rather cheeky invitation that he should write a play about Don Juan, the damned but insouciant seducer first invented by a 16th century Spanish priest, and later immortalized by Molière (in his play Don Juan) and by Mozart (in the opera Don Giovanni). In his typically long preface to the play, Shaw pointed out to Walkley and to posterity that his Don Juan was an entirely fresh creation, a man more seduced than seductive—and addicted to the ideas of Bernard Shaw. And Shaw added, “If you don’t like my preaching you must lump it. I really cannot help it.”

Though written after such early masterpieces as The Devil’s Disciple and Caesar and Cleopatra, Man and Superman is the fully adequate realization of Shaw’s vision, inspired by Ibsen, of a modern intellectual theatre. He had written to Ellen Terry, “Your author, dear Ellen, must be more than a common dramatist,” and Man and Superman is the result: a witty comedy of sexual manners in which a woman’s pursuit of a man in Edwardian England serves as the dramatic scaffold and emotional filling for ringing exchanges about the game of the sexes, history and human destiny. The third act dialogue-drama, “Don Juan in Hell,” is often played separately but as director Jack O’Brien notes, it is “the bones of the drama, that’s where they really get down to it.”

O’Brien says that, “You have this bristling comedy and then underneath it you have this incredibly philosophical sub-structure, and underneath that you have an in-depth correlation of the two worlds...and he’s writing all this on the brink of the 20th century.” Shaw felt that music was the supreme influence on his work, so it is fitting, notes O’Brien, that “This play is a truly symphonic work—the influence of Mozart is felt all the way through it.”

Man and Superman was first performed at the Court Theatre in London on May 21, 1905, without the hell scene, the entire play not having its debut until eight years later in Edinburgh. Harley Granville-Barker directed the 1905 production and starred as Tanner, the Shawian intellectual hero, whom he in fact played with Shaw’s bristling beard and mannerisms. Critics and audiences reacted with enthusiasm, though the length of the work has limited the number of complete productions, the first in New York not coming until 1939.

The most famous separate reading of “Don Juan” was done to great acclaim in the 1950’s by Agnes Moorehead, Charles Boyer, Charles Laughton and Cedric Hardwicke.

A.C.T.’s new production of this modern classic includes “Don Juan” and also, promises O’Brien, maintains the full integrity of the play and its ideas. He adds that the play has remained alive because “it bristles with health, you can feel everyone in it flexing their muscles. Everyone is a contender. Everyone has their own spark of divine fire. So it’s really a fireworks match.”

THE AMERICAN CONSERVATORY THEATRE

presents

MAN AND SUPERMAN

by BERNARD SHAW

Directed by JACK O’BRIEN

Associate Director: DOLORES FERRARO
Scenery by ROBERT DAHLSTROM
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Music by MOZART, GOUNOD & SUSA
Sound by BARTHOLOMEW RAGO

the cast

Roebuck Ramsden WILLIAM PATERSON
Parlormaid DELORES Y. MITCHELL
Octavius Robinson JAMES R. WINKER
Jack Tanner PETER DONAT
Ann Whitefield BARBARA DIRICKSON
Mrs. Whitefield MARIAN WALTERS
Miss Ramsden ANNE LAWERD
Violet Robinson FRANCINE TACKER
Servants PETER ARONOFF, PETER DAVIES
Henry Straker CHARLES HALLAHAN
Hector MICHAEL KEYS-HALL
Mendoza RAY REINHARDT
The Anarchist WAYNE ALEXANDER
The Rowdy Social-Democrat GREGORY ITZIN
Other Brigands PETER ARONOFF, PETER DAVIES, MICHAEL T. REGA, RONALD STANLEY SOPHYLA
Spanish Officer SABIN EPSTEIN
Spanish Soldiers JOHN HAEHL, ANDY McCONAL, BRUCE WILLIAMS
Mr. Malone JOSEPH BIRD

ACT I

The Library of Roebuck Ramsden’s London townhouse; late Spring, 1903

ACT II

Near the Whitefield Estate, Richmond: the next day

TEN-MINUTE INTERMISSION

ACT III

A place in the Sierra Nevada, Spain: a few days later

(Ten Somewhere in Hell)

TEN-MINUTE INTERMISSION

ACT IV

The terrace of a villa in Granada, Spain: a few days later

understudies

Ramsden—Earl Boen; Octavius—Wayne Alexander; Tanner—Daniel Davis; Ann—Amy Ingersoll; Mrs. Whitefield—Elizabeth Huddle; Miss Ramsden—Franchelle Stewart Dorn; Violet—Susan Pellegrino; Straker—Lawrence Hecht; Hector, Malone—Gregory Itzin; Mendoza—Sydney Walker; Parlormaid—Candace Barrett

Stage Manager: JAMES L. BURKE
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Libby Boone
Catherine Briley
Julie Brown
Mariln Kay Caskey
George Ceris
Richard Christopher
Peter Davis
Heidi Davis
Raymond E. Dooley
Nancy Eskin
Ann Foorman
Mike Gainey
E. Lamont Johnson
Benjamin Louis Jurand
Margaret Klenck
Noel Koran
Anita Maynard
Carol Miller
Thomas R. Oglesby
Michael T. Rega
Priscilla Shanks
Freda Foh Shen
Ronald Stanley Sopyla
Bruce Williams
Christopher Wong

Third Year Students
Alan Blumenfeld
Kraig T. Cassity
Charles Coffey
Bill Ferriter
Michael Hill
Basta Heiner
Katherine James
Alice Travis

Benjamin Moore, Production Manager
Kendall Tierck, Assistant Production Manager
Mary Garrett, Production Secretary
Loren Liebling, Scheduler
Richard Bloom, Production Assistant

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Marion Lo, Assistant Stage Manager
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Barbara Hayes-Ouse, Wardrobe

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Richard Dahlemot, Scenery & Lighting
Richard Davin, Lighting
Cathy Edwards, Costumes
Dick Epperson, Lighting
Robert Fletcher, Costumes
Ralph Funicello, Scenery
Speed Hopkins, Design Assistant
John Jensen, Scenery
Robert Morgan, Costumes
Bartholomew Rego, Sound
Richard Seger, Scenery
Walter Watson, Costumes

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Patricia Quinn, Assistant General Manager
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THE AMERICAN CONSERVATORY THEATRE
presents

OTHELLO
by WILLIAM SHAKESPEARE

Directed by ALLEN FLETCHER
A.C.T. gratefully dedicates this production to
Mr. Albert J. Moorman
in recognition of his wise counsel and generous support
Associate Director: DAVID HAMMOND
Scenery by RICHARD SEGER
Costumes by ROBERT FLETCHER
Lighting by F. MITCHELL DANA
Music by LARRY DELINGER
Sound by BARTHOLOMEO RAGO
Fight Choreography by J. STEVEN WHITE

the cast

Othello  JOHN HANCOCK
Iago       DANIEL DAVIS
Cassio    STEPHEN ST. PAUL
Rodrigo   RAYE BIRK
Brabantio SYDNEY WALKER
Montano   TONY TEAGUE

Duke of Venice EARL BOEN

Lodovico DANIEL KERN
Gratiano JOSEPH BIRD

A Senator LAWRENCE HECHT
A Sailor J. STEVEN WHITE
A Sentry Soldier GREGORY ITZIN
A Messenger Soldier WAYNE ALEXANDER
Montano’s Officer HARRY HAMILN

Othello’s Officer AL WHITE
Desdemona DEBORAH MAY

Emilia ELIZABETH HUDDLE
Blanca FRANCHELLE STEWART DORN

Soldiers, Servants, Camp Followers:
Libby Boone, Catherine Brickley, Julie Brown, Marilyn Kay Caskey, George Ceres,
Richard Christopher, Heidi Davis, Raymond E. Dooley, Nancy Erskine, Mike Gainey,
E. Lamont Johnson, Benjamin Louis Jurand, Margaret Klein, Noel Koran,
Anita Maynard, Carol Miller, Thomas R. Oglesby, Priscilla Shanks, Christopher Wong

There will be one thirteen-minute intermission

A NOTE ON ‘OTHELLO’

Othello, though a pure, classic tragedy—the story of a great man’s fall because of a great and
self-binding flaw—is nevertheless seldom produced. Yet this play composed three years after
Hamlet and just one year before Macbeth and King Lear is now regarded by many critics as
Shakespeare’s best play. For Othello is stark and electrifying, and simple, both as a work of cleanly
designed drama and as a portrait of human emotions laid open to our inspection and awe. But it
is these very virtues of the play—the difficulty of the leading role combined with the dark vision of
the drama—that makes the play so difficult to perform.

Simply casting an actor who can project the complexity, power and pride of an Othello makes
doing the play difficult if not impossible.

“Usually this drama is selected for production and then can’t be cast,” Allen Fletcher, director of
A.C.T.’s production, explains. “That’s really why we decided to do it. We felt we had the right com-
pany this season. It is a rare combination of actors whom you feel would be good in it and it
was just a matter of time before someone would grab John Hancock to play Othello in a major
production.” With Daniel Davis as Iago and Deborah May as Desdemona already set in his
mind, Fletcher had his cast.

The play’s first performance was with Richard Burbage as Othello at the Globe in 1604. Since
that first production, the title role has been the test of an actor’s mettle. “He is the greatest test
our theater can offer an actor,” said Laurence Olivier who gave the supreme performance of
modern times as the proud, prancing Moor.

David Garrick suffered one of his few failures as
Othello. Edmund Kean triumphed in the role, but
died in it too. In 1881, Henry Irving and Edwin
Booth, the leading tragedians in England and
America, alternated in the roles of Othello and
Iago, with Ellen Terry cast as Desdemona. The
Italian actor Tommaso Salvini won fame for the
“animal force” he used in his portrayal of the
Moor. Terry calling him the greatest Othello she
had ever seen. Then, in 1943, Paul Robeson, one
of the earliest black actors to attempt the role,
won tremendous acclaim as Othello opposite Jose
Ferrer’s Iago for the New York Theatre Guild, a
production he brought to the Geary.

The dark, pessimistic vision of Othello—a view of
life turned upside down where evil rules and
good deeds turn on their doers—has also reduced
the number of productions of this tragedy. Critics
have always been bothered by the fact, for ex-
ample, that Iago is the dominant active force of
the play, and is a creature of almost unnatural
evil. Coleridge said that he was an example of
“motiveless malignancy.” The poet W. H. Auden
noted that there is something of the devil about
Iago, saying that his “I am not what I am” is the
negation of the Divine “I am what I am.” But Auden
went on to call him “a practical joker of a pecu-
liarly appalling kind.” The belief of F. R. Leavis,
that Othello is a man of swollen, self-deluding
pride, and that his jealousy is in proportion to his
own egotism, restores some balance to the play
and makes the motivation more understandable.
Previously, many had accepted A. C. Bradley’s
judgment that Othello is a very noble man tricked
by a very evil man into betraying himself.

In fact, much of the mysterious splendor of the
play arises from this mystery of the characters.
We do not fully understand them and if we did we
would surely not be so moved by this horrifying
play. Othello is less than a paragon of virtue,
Iago is more than a schemer and Desdemona is
more than a selfless and lovable wife. They are
all driven by passions they do not understand, and
it would be folly for us to attempt understanding
them entirely.

“When you study the play,” director Allen
Fletcher explains, “you find that roughly the first
half is dominated by Iago. In the second half, as
Iago succeeds in destroying Othello's confidence,
then it becomes about about Othello and Iago fades
out. We’re trying to put the focus of the play on
madness and paranoia.”

All tragedy is, finally, a revelation of the truth
about human life. But it is in the nature of tragedy
that much of the truth comes from accepting a
certain sphere of mystery, of saying as we must
about the evil in Othello: “This we do not under-
stand, but we accept it because it is part of the
truth of life.” And Othello is one of the great trag-
edies in part because it is about a man who does not
understand that evil either, who comes to
know the truth only when it damns him. By recog-
nizing that, and accepting it, Othello proves him-
self to be a great man, a man who can fall very
far and yet retain a majestic dignity.

“Othello,” says the Shakespearean critic Jan
Kott, “is, after all, one of the great visions of
destruction and despair. For all its beauty and
power, it is a vision of hell we can’t bear to see
very often.”

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Peter Donat & Barbara Dirickson

William Paterson, Barbara Dirickson, Peter Donat & Ray Reinhardt

Peter Donat, Charles Hallahan & James R. Winker

Francine Tacker, Peter Donat, James R. Winker & Barbara Dirickson

THE AMERICAN CONSERVATORY THEATRE presents

KNOCK KNOCK

by JULES FEIFFER

Directed by TOM MOORE
Scenery by ROBERT DAHLSTROM
Costumes by ROBERT BLACKMAN
Lighting by DIRK EPPERSON
Sound by BARTHOLOMEW RAGO

the cast
Abe SYDNEY WALKER
Cohn RAY REINHARDT
Joan ELIZABETH HUDDLE
Wiseman TONY TEAGUE
Voices JODY OSBORNE
TERI STREETER

ACT I: The present
TEN-MINUTE INTERMISSION
ACT II: One month later
TEN-MINUTE INTERMISSION
ACT III: Five months later

understudies
Abe—Joseph Bird; Cohn—Sabin Epstein;
Joan—Francine Tacker; Wiseman—Michael Keys-Hall
Voices—Courtney Bickel

Stage Manager: JAMES L. BURKE

OTHELLO

Daniel Davis & Raye Birk

Daniel Davis & John Hancock

What a performance!

DAVID'S / A.C.T.

DAVID'S—THEATRE ROW'S CELEBRATED DELI/RESTAURANT
ACROSS THE STREET, NEAR TAYLOR
WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov’s little-known Ivanov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D’Annunzio and Outer Circle Critics’ Awards. In 1963, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, he returned to New York to write the libretto for an opera, Natalia Petrovna, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, and traveled to London to stage 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 trainee, an S.B.-R.C.A. Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Cherry Orchard, King Richard III, Jumpers and Equus. Ball is also an active teacher in A.C.T.’s conservatory programs and frequently works with university students as a guest instructor and seminar leader.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1989 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is vice-president of the Council of Stock Theatres, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is a member of the First American Congress of Theatre.

EDWARD HASTINGS (Executive Director and Resident Stage Director) was a founding board member for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he co-produced The Saintliness of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O’Neill Theatre Center. Hastings’ productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons. In New York, he guided the Henry Fonda revival of Our Town with an all-star cast and directed the Australian premiere of The HOT L Baltimore. He has directed many other A.C.T. productions, more recently, The House of Blue Leaves, Broadway, Street Scene and General Gorgerous. He heads A.C.T.’s own new play program, Plays in Progress.

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

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

JACK O’BRIEN (Guest Director) graduated from the University of Michigan and began his theatrical career with Ellis Rabb’s APA Repertory Company in New York, directing Cock-A-Doodle Dandy and Beckett’s Play. In past seasons at A.C.T. he has directed The Importance of Being Earnest, You Can’t Take It With You and served as lyricist for Telling the President. Associate Artistic Director of John Houseman’s Acting Company for two years, O’Brien’s directing credits include the San Francisco Opera, the National Shakespeare Festival in San Diego, the Loretto-Hilton in St. Louis, the American Opera Center at Julliard, the Dallas Civic Opera, the Trinity Square Repertory in R.I., the Old Globe in San Diego and the Los Angeles production of The Heiress with Marsha Mason and Linda Lovelace. O’Brien will appear in Neil Simon’s new film, The Goodbye People, next spring. O’Brien has directed the current Broadway hit revival of Porgy and Bess and will direct Tosca for the Houston Grand Opera.

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

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

The American Conservatory Theatre's Young Conservatory is designed to introduce young people to the excitement of live theatre. Under the direction of Candace Barrett, 240 students ages nine to 18, fill classes held in A.C.T. studios for both full-term and summer programs. Advanced students tour with Young Conservatory productions and sometimes act in repertory shows at the Geary.

"It's a program principally for the development of self-awareness," explains Barrett. "We're interested in teaching life-supportive values through the theatre. Students learn how the body and mind and vocal apparatus work, as well as creative problem-solving and self-discipline. Of course, if a child wants to go on in theatre, our program provides the background. And we offer our graduating students the opportunity to audition for the Conservatory."

Experience in the theatre or an aspiration for a stage career are not, however, prerequisites for joining the Young Conservatory. Admission is by interview only. Once accepted, all students begin at the first-year level with a broad introduction to the theatre.

Second-year students, selected on the basis of their progress during their first year, complement their work in mime and improvisation with scene study. Before continuing into the advanced program, students take a comprehensive exam and audition before a panel of A.C.T. actors and directors.

Advanced students receive training in voice, dialects, combat, yoga, singing, theatre games and period drama, some auditioning for A.C.T.'s Geary repertory productions.

From the second year on, students can elect to perform in the Young Conservatory Touring Company or the Young Conservatory Mime Troupe. When the Touring Company is traveling throughout the Bay Area to elementary and high schools, they often must rise at 6 a.m. and carry their own props, costumes and makeup through several shows a day. The Mime Troupe, under the direction of Luke Russell, performs six to seven vignettes during a 45-minute routine. This season they have performed at both the Macy's and Icehouse Christmas shows in addition to schools and for various organizations.

All Young Conservatory students attend each of the A.C.T. repertory productions at the Geary and have the opportunity to meet and talk with the actors, directors, designers, and special guests.

Interviews are held in August for the Young Conservatory's full-term program which runs September through May. Classes comprising no more than 15 students meet one day a week for two hours after school, plus for a two-hour workshop on Saturday. Junior and senior high school credit may be given through individual schools. In addition to Barrett and Russell, the faculty includes Gale Bradley, Barbara Abbate and members of the A.C.T. company.

Summer Program

Applications will be taken the beginning of April for the Young Conservatory's Summer Program which begins in June. Students may attend one or more classes in an elective program that includes mime, musical comedy, scene studies, speech and ear training, video production, theatre games, circus techniques, stage production and make-up. Two five-week sessions are available: June 20-July 23, and July 25-August 27. Each class in the Summer Program meets for six hours weekly, scheduled either for three hours on Tuesday and Thursday or for two hours on Monday, Wednesday and Friday. Again, admission by interview only; interviews may be scheduled for May.

On Tour

Performance dates are still available for the Young Conservatory's 1977 touring productions. Step on a Crack, the story of a young girl who loses her mother and must accept a new family, may be booked between Feb. 15 and Mar. 10. Androcles and the Lion, the Roman slave saved from death by a lion he befriended is available from April 14 to May 5. An Easter cycle of the English Mystery Plays will begin touring Mar. 15. February dates are available for the Mime Troupe performances.

For Information

For applications to the Young Conservatory programs or information concerning tour dates, contact: CANDACE BARRETT
A.C.T. Young Conservatory
450 Geary St.
San Francisco, CA 94102 (415) 771-3860

NEWS AND NOTES

First, all of us at A.C.T., hope you had a lovely holiday season and offer our best wishes for a most prosperous and happy new year! A Christmas Carol, as you know, took up most of the company's time during December and we join Standard Oil Company of California, whose generosity made the production possible, in hoping it was as much a joy for you as it was for us, and that you will join us in that holiday celebration for many years to come . . . . We now look forward with much anticipation to the February opening of The Bourgeois Gentleman and a bright new English version of Moliere's classic comedy by Charles Hallahan and Dennis Powers, under the direction of William Ball . . . . We're delighted to have director Tom Moore back with us and are certain you will be as well when you see his new production of Jules Feiffer's Knock Knock . . . . Be sure to note A.C.T.'s own program ad if you'd like to sell (just about) anything in the upcoming classified section . . . .

Friends of A.C.T. Set Working Rehearsal Dates for Association Members Only

Among the benefits members of the California Association for A.C.T. receive are annual "working rehearsal" sessions during which they can observe the company—actors, directors, designers and stagehands—preparing for public performance. Knock Knock guest director Tom Moore will introduce the first such session on Jan. 11, beginning at 12:30 p.m. with Mr. Ball hosting the second, previewing The Bourgeois Gentleman, set for 12:30 on Feb. 1.

London Theatre Tour for Association Members

A special theatre tour of London, scheduled for April 24 - May 9, 1977, is being sponsored by the Friends of A.C.T. and available for the tour. Non-members interested in the London Theatre Tour may call or write the California Association for A.C.T., 450 Geary St., S. F. 94102, (415) 771-3800 for more information.

Scrooge A Holiday Hit With Youngsters and Gentlemen Alike

The American Conservatory Theatre's fifth annual holiday entertainment for senior citizens, A Christmas Treat, was attended by more than 1,000 mature members of the community this year. Presented by the Friends of A.C.T. in conjunction with the S. F. Commission on the Aging, the show featured scenes from A Christmas Carol in addition to musical and dance numbers. Thousands of handmade cookies were baked for the event by Friends and A.C.T. company members. The Charles Dickens classic was also offered as part of A.C.T.'s Student Matinee Program and Cyril Magnus sponsored a special matinee for underprivileged children arranged through the S.F. Department of Social Services. Again, A.C.T. especially thanks Standard Oil Company of California for making the production of this inspired and inspiring Christmas story possible.
ROBERT BLACKMAN (Set & Costume Designer), who holds a Bachelor of Fine Arts degree in theatre from the University of Texas and a Master of Fine Arts degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his five seasons at A.C.T., Mr. Blackman’s designs have included scenery for Cyrano de Bergerac, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can’t Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Doll’s House, You Can’t Take It With You, The Miser, The Threepenny Opera and Peer Gynt.

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

F. MITCHELL DANA (Repertory Lighting Designer) has provided lighting for more than 30 A.C.T. productions over the last 5 years, both in San Francisco and on the road, including the original Cyrano, This Is (An Entertainment), The Taming of the Shrew and The Ruling Class. He was Lighting Designer for Freedom of the City, and Associate Designer for 1776 on Broadway. He has designed lighting for the Pittsburgh Civic Light Opera, Canada’s Stratford festival, the Goodman Theatre, The Mark Taper Forum, The McCarter Theatre, The Alvin Alley and 5 by 2 Dance companies, and the La Scala production of The Rivals.

DIRK EPPERSON, (Lighting Designer), received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms and Street Scene. In New York he was a associate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent six seasons with P.C.P.A. in Santa Maria and designed six productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows. He has also worked for Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the New York City Ballet, the Joffrey Ballet, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has also designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew and The Matchmaker.

ROBERT MORGAN (Costume Designer) is now in his fifth season at A.C.T., having created costumes for 14 company productions including Tiny Alice, Equus, General Gourgeous, This Is (An Entertainment), Street Scene, Jumpers and Broadway. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the Oregon and Colorado Shakespeare Festivals. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, a law student, he lives in Vermont when not in San Francisco.

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

WAYNE ALEXANDER joins the company this season after two years in the Advanced Training Program. He also studied at Los Angeles City College, appeared with the Old Globe Theatre in Odessa, Tex., and this summer acted for the Pacific Conservatory of the Performing Arts in The Ballad of the Sad Cafe, Romeo and Juliet, and Much Ado About Nothing (as Claudio). With A.C.T. he was seen in The Matchmaker, Desire Under the Elms and Peer Gynt, and was in the Play in Progress staging of The Girl With a Sense of Fair Play.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pillars of the Community, Horatio, Street Scene, This Is (An Entertainment) and Peer Gynt. She has studied at Northwestern University and taught children’s theatre at Southern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Tita in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet. At P.C.P.A. she appeared as Lady Bracknel in The Importance of Being Earnest.

JOSEPH BIRD, now in his 7th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the Eastern University tour of The Misanthrope and Exit the King. He appeared three summers with San Diego’s Old Globe Shakespeare Festival and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. three seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and Midsomer Night’s Dream, and played the title roles in Hamlet and Macbeth, Skyloch in The Merchant of Venice, and Thomas More in A Man for All Seasons. For A.C.T. he played Gremio in The Taming of the Shrew, Buckingham in King Richard III and the French doctor in The Merry Wives of Windsor, among others.

EARL BOEN returns for a fourth season after a summer of TV and film, appearing in Streets of San Francisco, a cameo role in the feature film Windfall, and the P.B.S. version of A.C.T.’s The Taming of the Shrew. Besides these and other TV/film credits, Boen has done extensive recording work in commercials and narrations, including multiple dialects and character voices. A veteran of other top regional theatres, he has been seen at A.C.T. in Pillars of the Community, Tiny Alice, Merry Wives of Windsor, Jumpers, Cherry Orchard, Cyrano, Ruling Class, and You Can’t Take It With You.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Stasberg. An original member of Chicago’s Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres, and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in 17 productions.

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

FRANCHELLE STEWART DORN came to A.C.T. last season after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from Finch College in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children’s Theatre Company. She performed for two years in Europe at the Frankfurt Playhouse. Donat 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 Gorgeus, This Is (An Entertainment) and Peer Gynt.

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

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

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

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

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

LAWRENCE HECTH, 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 Xeresus Performing Company and also performed with the Marin Shakespeare Festival, the Company Theatre of Berkeley and the Grand Comedy Festival in Eureka. He teaches voice at A.C.T. and the University of San Francisco, where he is also a guest director. Last season he was seen in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, and Equus.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and Grusha in The Caucasian Chalk Circle. This is her fifth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Suzie in HOT L BALTIMORE, Mrs. Maurant in Street Scene, Dolly in The Matchmaker and the Countess in This Is (An Entertainment). This coming summer she will be guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire.
AMY INGERSOLL, joining the company this season after two years with A.C.T.’s Advanced Training Program, also studied at the Herbert Berghof Studios and has a B.A. in theatre arts from Rollins College. She appeared in The Young Vic production of Scapino at the Geary, was in the original touring company of Jesus Christ Superstar and was seen in A.C.T.‘s The Taming of the Shrew and Cyrano de Bergerac, along with two Plays in Progress productions. She is an instructor in acting for the Conservatory.

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

DANIEL KERN joined the company after study in the Advanced Training Program, where this year he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Berioz’ Beatrice and Benedict, directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene and Jumpers. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

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

ANNE LAWDER was an original member of the Actor’s Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes (which Lawder teaches in the Conservatory), and has sung with the N.Y.C. Opera chorus. Most recently she has appeared in the Seattle Repertory Theatre productions of Threepenny Opera, Lysistrata, Mourning Becomes Electra and Our Town. At A.C.T. she has been seen in The Tavern, A Doll’s House, The House of Bernarda Alba, Tonight at 8:30, You Can’t Take It With You, Pillars of the Community, Desire Under the Elms, This Is An (Entertainment), Peer Gynt and Equis.

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

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

WILLIAM PATERSON begins his tenth season with A.C.T. this fall. 1976 also marks his 30th year as a professional actor. He has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Taming of the Shrew, Caesar and Cleopatra, The Time of Your Life, Three Sisters, Dandy Dick and as Grandpa Vanderhoof in You Can’t Take It With You.

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

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

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

FRANCINE TACKER, now in her second season at A.C.T., completed the Advanced Training Program in 1973. For the San Diego Shakespeare Festival she performed in The Merchant of Venice and Two Gentlemen of Verona, and at the London Academy of Music and Dramatic Art performed in A Winter’s Tale and The Beauks 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 Titalia in A Midsummer Night’s Dream and Solveig in Peer Gynt. Last season with A.C.T. she was seen in Equis, Peer Gynt, This Is An (Entertainment) and General Gourmets.
TO THE AUDIENCE

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

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

for your convenience: DOCTORS may leave the number 920-9903 with their call services and give name and seat number to house manager.

credits: □ WILLIAM GANSLEN and DENNIS ANDERSON for photography. Russian photography by F. Mitchell Dana.

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

□ TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. When attractions are playing at the Marines Memorial Theatre, the Geary Box Office is also open 12 to 6 p.m. for Sunday performances. Tickets to Marines’ Theatre shows are ALSO available 90 minutes prior to curtain at the Marines’ Theatre Box Office. For information regarding attractions at the Marines’, telephone (415) 771-4858; for information regarding the A.C.T. Repertory, call (415) 673-6440.

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

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