



A.C.T.
AMERICAN
CONSERVATORY
THEATRE

1976-77 SEASON

A.C.T. AMERICAN CONSERVATORY THEATRE

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

Vol. 1 No. 3 includes OTHELLO, MAN AND SUPERMAN and KNOCK KNOCK, January 1977.

A SPECIAL MESSAGE TO THE AUDIENCE

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

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

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Playwright Jules Feiffer

THE MIRACLE OF "KNOCK KNOCK"

Reviving 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 messianic vision of man as potential saint in the guise of fantastic farce. Like his fifteenth 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 reverts 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

(continued on p. 3)

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 wiseman 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 farce from the gravity of its philosophy in a Feiffer's piece. The slap-stick 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, blazing in her armor and flying her pennant high.

Game-playing is also used to reveal the mediocre 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."

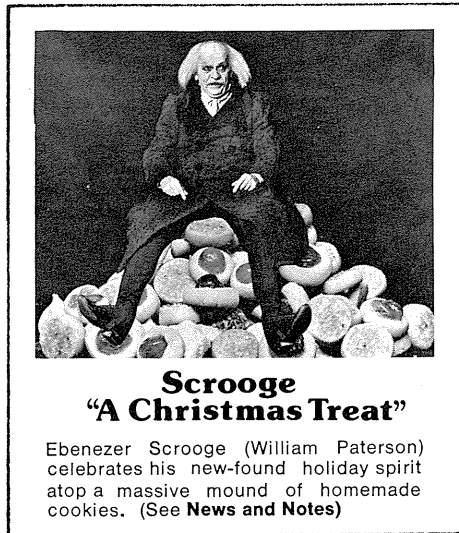
So, too, it was in the "miracle" play of the middle ages. At the moment of the darkest hour, a divine intervention saves the day and the characters, so that they can survive. Whether Noah before the flood, or the shepherds before the birth of Christ, a wondrous event allows the participants to go on.

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

— Michael Slack



Director Tom Moore



Scrooge "A Christmas Treat"

Ebenezer Scrooge (William Paterson) celebrates his new-found holiday spirit atop a massive mound of homemade cookies. (See **News and Notes**)



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 Heifner raises as he traces 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 garden apartment in 1974.

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

The vanity table mirrors on the set reflect at once the naive conceit 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, regrouped in the same room of the same sorority house, the women continue to cling together as the 60s swirl of issues—drugs, war, sexual freedom, self-realization—bombard their unreal lives. And the group-think of their high school days still clings 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 Heifner's answer, for the women and for the audience.

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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 BARTHOLOMEO 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	MARRIAN WALTERS
Miss Ramsden	ANNE LAWDER
Violet Robinson	FRANCINE TACKER
Servants	PETER ARNOFF, 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 ARNOFF, PETER DAVIES, MICHAEL T. REGA, RONALD STANLEY SOPYLA
Spanish Officer	SABIN EPSTEIN
Spanish Soldiers	JOHN HAEHL, ANDY McCONE, 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
[and 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

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 Moliere (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."

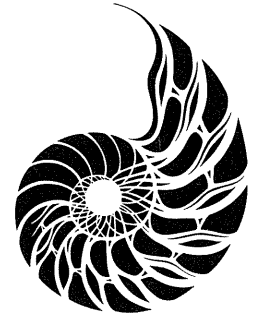
Though written after such early masterpieces as *The Devil's Disciple* and *Caesar and Cleopatra*, *Man and Superman* is the first fully adequate realization of Shaw's vision, inspired by Ibsen, of a modern intellectual theatre. He had written to Ellen Terry, "Your author, dear Ellen, must be more than 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 incredible 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 Shavian 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."

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Although the American Conservatory Theatre has this year the largest number of subscribers in its history, more than any other repertory company in the country, it cannot meet operating costs by ticket sales alone—Unless, of course, ticket prices were drastically raised.

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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
Roderigo	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 HAMLIN
Othello's Officer	AL WHITE
Desdemona	DEBORAH MAY
Emilia	ELIZABETH HUDDLE
Bianca	FRANCHELLE STEWART DORN

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There will be one thirteen-minute intermission

understudies

Othello—Al White; Iago—Tony Teague; Cassio—Harry Hamlin; Roderigo—Wayne Alexander; Brabantio—William Paterson; Montano—Michael Keys-Hall; Duke—Lawrence Hecht; Lodovico—James R. Winker; Gratiano—Gregory Itzin; Senator/Soldiers—Sabin Epstein; Officers—J. Steven White; Desdemona—Francine Tacker; Emilia—DeLores Y. Mitchell; Bianca—Barbara Dirickson

A NOTE ON 'OTHELLO'

Othello, though a pure, classic tragedy—the story of a great man's fall because of a great and self-blinding 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 company 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 example, 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 that I am." But Auden went on to call him "a practical joker of a peculiarly 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 drama. Othello is less than a paragon of virtue, Iago is more than a schemer and Desdemona is more than a selfless and vulnerable 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 Othello and Iago fades out. We're trying to put the focus of the play on madness and on 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 understand, but we accept it because it is part of the truth of life." And **Othello** is one of the great tragedies 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 recognizing that, and accepting it, Othello proves himself 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."

P

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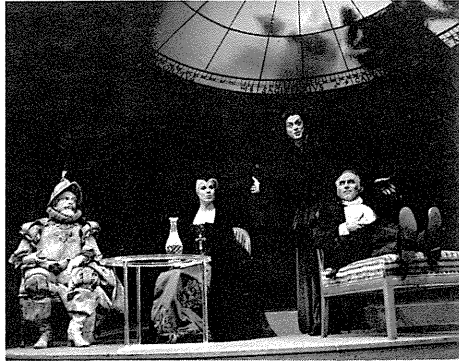


In A.C.T.'s February Repertory...

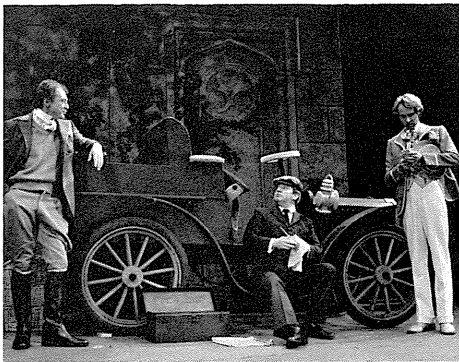
MAN AND SUPERMAN



Peter Donat & Barbara Dirickson



William Paterson, Barbara Dirickson, Peter Donat & Ray Reinhardt

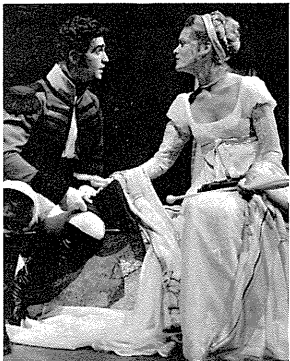


Peter Donat, Charles Hallahan & James R. Winker



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

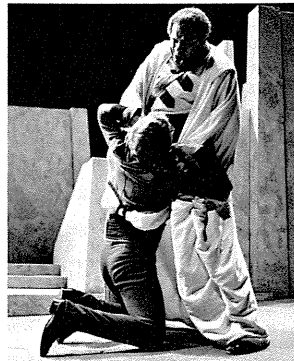
OTHELLO



Stephen St. Paul & Deborah May



Daniel Davis & Raye Birk



Daniel Davis & John Hancock

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 BARTHOLOMEO RAGO

the cast

Abe SYDNEY WALKER

Cohn RAY REINHARDT

Joan ELIZABETH HUDDLE

Wiseman TONY TEAGUE

Voices JODY OSBORNE

TERRI 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

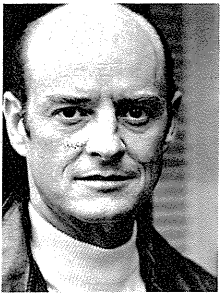
Voices—Courtney Bickel

Stage Manager: JAMES L. BURKE

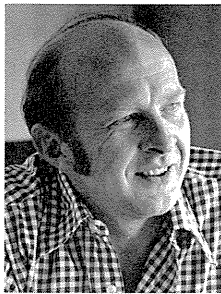
What a performance!

DAVID'S/A.C.T.

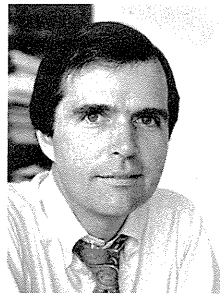
DAVID'S—THEATRE ROW'S CELEBRATED DELI/RESTAURANT
ACROSS THE STREET, NEAR TAYLOR



William Ball



James B. McKenzie



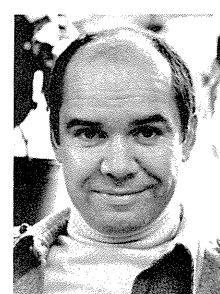
Edward Hastings



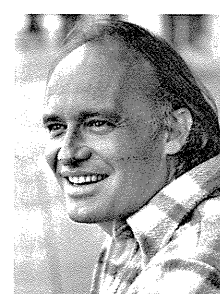
Allen Fletcher



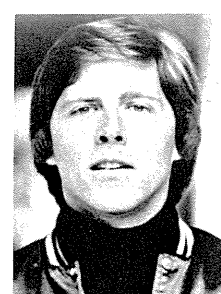
Edith Markson



Jack O'Brien



Laird Williamson



Tom Moore

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

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is vice-president of the Council of Stock Theatres, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is a Board member of the First American Congress of Theatre.

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

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

APA. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra* and *Paradise Lost*, as well as co-directed *The Crucible*, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of *Hadrian VII*, *The Latent Heterosexual*, *That Championship Season*, *The HOT L BALTIMORE*, *The Miser*, *The Ruling Class* and *Desire Under the Elms*, which was one of the two plays selected to tour the Soviet Union last summer as part of the U.S.A.-U.S.S.R. Cultural Exchange Program. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community* and *Peer Gynt*.

EDITH MARKSON (Development Director), a founder of A.C.T. in Pittsburgh, 1965, has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was a founder of the Milwaukee Repertory Theatre and was responsible for bringing the APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed *Charley's Aunt* and *Six Characters in Search of an Author*, as well as Allen Fletcher, where he first directed *The Crucible*. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant. She has also been a theatre consultant to the Ford Foundation in its Program for the Arts and Humanities.

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 *The Selling of 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, Paul Shenar and Barry Sullivan. Slated to 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 Labour's Lost*, *The Alchemist* and *Room Service*, and at the Pacific Conservatory of the Performing Arts, *Cabaret*, *Hotel Paradiso* and *A Midsummer Night's Dream*. He has also acted with all three companies and has been seen at A.C.T. in such productions as *Cyrano de Bergerac*, *King Richard III* and *The Ruling Class*. He also staged *The Healers* and *Animals Are Passing From Our Lives* as part of A.C.T.'s Plays in Progress program.

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

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 make-up through several shows a day. The Mime Troupe, under the direction of Lura Russell, performs six to seven vignettes during a 45-minute routine. This season they have performed at both the Macy's and Ice-house 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 is 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 fable of a Christian 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. 18. 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) 771-3880



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 of 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 stage hands—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. Only members of C.A.A.C.T. are eligible 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) 771-3880; descriptive brochures are also available at A.C.T.'s box office.

Scrooge A Holiday Hit With Youngsters and Oldsters 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 homemade 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 Magnin 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.

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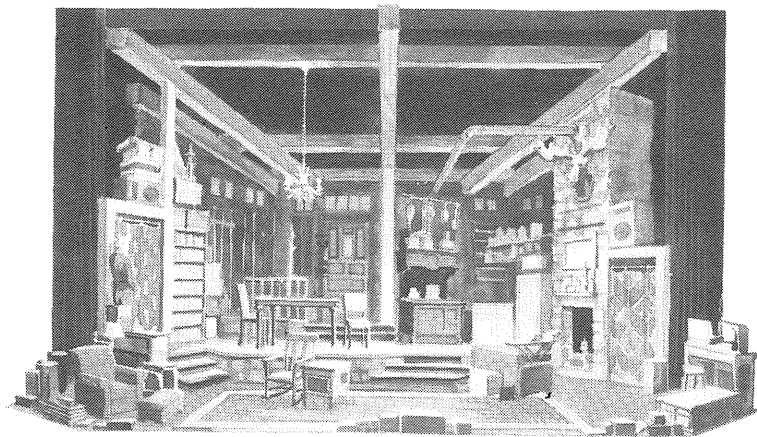
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Set rendering of "Knock Knock" by Robert Dahlstrom

ROBERT BLACKMAN (Set & Costume Designer), who holds a Bachelor of Fine Arts degree in theatre from the University of Texas and a Master of Fine Arts degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Cal., designing and teaching. During his five seasons at A.C.T. Mr. Blackman's designs have included scenery for *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera* and *Peer Gynt*.

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

F. MITCHELL DANA (Repertory Lighting Designer) has 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 of *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 Ailey and 5 by 2 Dance companies, and the Laclao production of *The Rothschilds*.

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 as-

sociate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent six seasons with P.C.P.A. in Santa Maria and designed six productions for the Oregon Shakespearean Festival in Ashland.

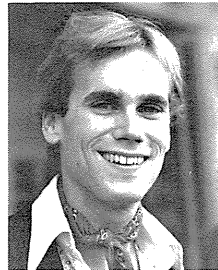
ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows. He has also worked for Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the New York City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

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

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

THE ACTING COMPANY

Wayne Alexander



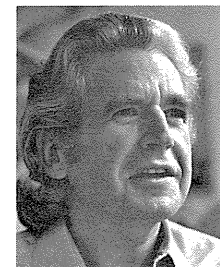
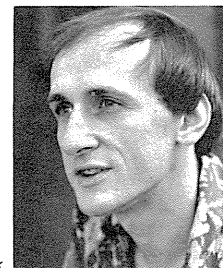
Candace Barrett



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

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

Raye Birk



Joseph Bird



Earl Boen

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

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

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



Joy Carlin



Daniel Davis

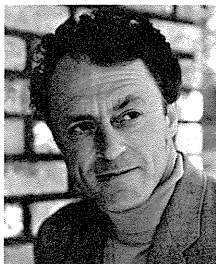


Barbara Dirickson

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Stasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in 17 productions.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katherine Hepburn in the national touring company of *Coco*. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors' Theatre of Louisville, Cincinnati's Playhouse in the Park, and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in *Richard III*, Horatio Alger Jr. in *Horatio*, Dr. Herder in *The Ruling Class*, and the title role in *Peer Gynt*.

BARBARA DIRICKSON joined A.C.T. as a member of the training program five years ago and has appeared in *Cyrano de Bergerac*, *The HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus* and *The Taming of the Shrew*. She has also worked in television and was seen as Rosalind in *As You Like It* with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*, originally presented as part of the A.C.T. Plays in Progress program.



Peter Donat

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

FRANCHELLE STEWART DORN came to A.C.T. last season after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from Finch College in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children's Theatre Company. She performed for two years in Europe at the Frankfurt Playhouse. Dorn has trained in voice and has also studied dance with Carmen De Lavalade. Last season at A.C.T. she was seen in *The Matchmaker*, *General Gorgeous*, *This Is (An Entertainment)* and *Peer Gynt*.

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



Franchelle Stewart Dorn



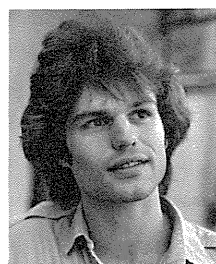
Sabin Epstein



Janice Garcia



Charles Hallahan

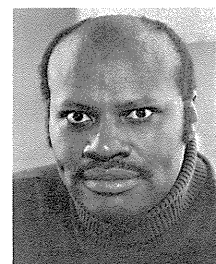


Harry Hamlin

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*.

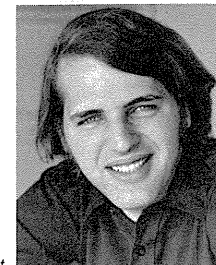


John Hancock

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

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

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



Lawrence Hecht



Elizabeth Huddle



Amy Ingersoll



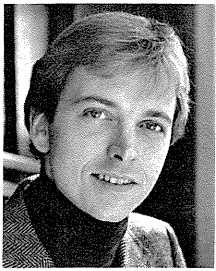
Anne Lawder



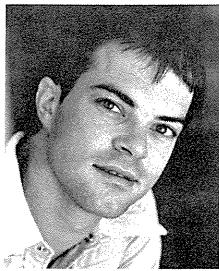
Delores Y. Mitchell



Stephen St. Paul



Gregory Itzin



Daniel Kern



Michael Keys-Hall



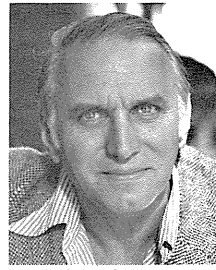
Deborah May



William Paterson



Susan E. Pellegrino



Ray Reinhardt



Francine Tacker

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

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

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

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

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

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

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

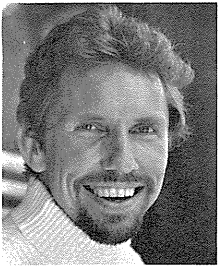
WILLIAM PATERSON begins his tenth season with A.C.T. this fall. 1976 also marks his 30th year as a professional actor. He has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man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

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

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

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

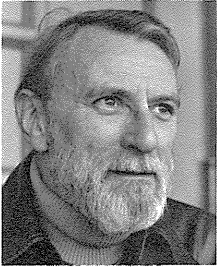
FRANCINE TACKER, now in her second season at A.C.T., completed the Advanced Training Program in 1973. For the San Diego Shakespeare Festival she performed in *The Merchant of Venice* and *Two Gentlemen of Verona*, and at the London Academy of Music and Dramatic Art performed in *A Winter's Tale* and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



Tony Teague



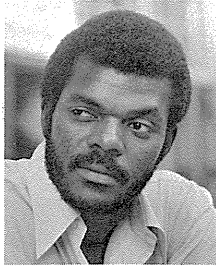
J. Steven White



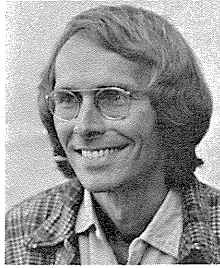
Sydney Walker



Marrian Walters



Al White



James R. Winker

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

SYDNEY WALKER, a veteran of 31 years of stage, film and television work has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker's Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva le Gallienne. He performed in N.E.T.'s production of *Enemies*, and for A.C.T. in *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *The Merry Wives of Windsor*, *This Is (An Entertainment)* and *Peer Gynt*.

MARRIAN WALTERS, in her third season with A.C.T., appeared on Broadway with Robert Preston in *The Tender Trap* and opposite Sid Caesar in *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in *The HOT L BALTIMORE* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* for fourteen months at the On Broadway Theatre. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. Married to director Michael Ferrall, she also designed the Josef robe seen in many stores.

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

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

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

TO THE AUDIENCE

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credits ■ WILLIAM GANSLÉN 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 Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines' Theatre shows are **ALSO** available 90 minutes prior to curtain at the Marines' Theatre Box Office. For information regarding attractions at the Marines', telephone (415) 771-4858; for information regarding the A.C.T. Repertory, call (415) 673-6440.

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