



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, and printed by International Exchange Press.

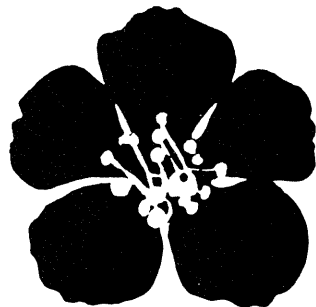
Vol. 1 No. 1 includes OTHELLO, MAN AND SUPERMAN and EQUUS,
Oct. 16 - Nov. 30, 1976.

A SPECIAL MESSAGE TO THE AUDIENCE

The American Conservatory Theatre will continue 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 will produce its own complete, free program.

General director William Ball, citing the company's firm conviction that the experience of going to the theatre should be as effortless and enjoyable as possible, said, "We refuse to allow ourselves to succumb to commercialism of this sort, which would be a disservice to our audience. When they enter the theatre we want to greet them with a gesture of welcome rather than with added costs and the nuisance factor a program charge would represent."

To continue this free service to the public, A.C.T. must sell advertising in the program. Interested advertisers may telephone Cleo Faulkner or Felecia Faulkner at A.C.T. (771-3880) for information.



TRADER VIC'S

20 Cosmo Place
San Francisco 776-2232
The original is now in Watergate
at 9 Anchor Drive
Emeryville 653-3400



Paul Robeson as Othello in 1945



John Hancock as Othello in 1976

Shakespeare's Tragic Moor: Flawed Hero and Thundering Challenge

Samuel Johnson remarked that, "Shakespeare has no heroes, his scenes are occupied only by men." Yet our greatest playwright often wrote about heroic men, and there is no greater evidence of both the heroism and the humanity than the colossal, tragic figure of Othello, the "Moor of Venice."

From its first performance at the Globe Theatre in 1604, with Richard Burbage in the leading role, **Othello** has had a special, splendid but rather troubling place in the Shakespearean canon. True, it is one of the master's most vivid, efficient and harrowing dramas. But its motivation is not immediately clear and the portrait it paints of men and women, caught in the turmoil of their passions, is not a simple or sentimental one. For those reasons, among others, it demands prodigious performing.

Before he attempted the role of Othello in 1964, Laurence Olivier said there had been no great Othello on the English stage in this century, and partly, he felt, because it was too easy for the villain to dominate the play—that sinister Iago, who for reasons best known to his own warped mind prods the superb but vain Othello into a murderous fit of jealousy over his wife Desdemona. "I don't want a suave, Machiavellian Iago," said Olivier. "Give me a good, honest-to-God N.C.O." In the now legendary production at the Old Vic, Frank Finlay endeavored to provide a suitable non-commissioned officer as Iago, while Olivier's thundering, ebony-black Othello dominated the play with electrifying authority.

The effort he put into it is also legendary. Orson Welles had said, "Larry's a natural tenor, while Othello's a natural baritone." Olivier duly took lessons which lowered his voice almost an octave. Well into his 50s, he exercised with weights and pushed himself "beyond anything I have done as an actor before."

"Usually this play is selected for production and then can't be cast," notes Allen Fletcher, directing A.C.T.'s production of **Othello**. "That's really why we decided to do it: because we could cast it." Fletcher, who had worked with actor John Hancock at A.C.T., felt that "it was just a matter of time before a major company grabbed him to play Othello." With Daniel Davis as Iago and Deborah May as Desdemona already cast in his mind, there remained the matter of an approach to the play.

Olivier's Othello had been controversial for its very emphatic blackness. "That's really only a problem when a white actor plays the role," says Fletcher, adding however that the racial motif is intrinsic to the drama: "What hit me, reading

the play again, is that it is a very compact domestic tragedy, and that the emphasis was on the difference between this Venetian Renaissance society and the more exotic, African personality of Othello."

While the first half of the drama tends to focus on the plotting of Iago ("full of hatred, and self-hatred," says Fletcher) Othello comes to the fore in the second half and the tragedy gathers force from his surrender to madness. "That is the real focus of the play to me," comments the director, "this terrible destruction caused by an understandably motivated madness." For indeed, "Othello loves Desdemona desperately but they are such opposites they can never be one together. So it is not inconceivable that he is destroyed by his own insecurity as much as Iago's."

As with any major drama of emotions, such matters can be argued infinitely. It is not Othello's motives that move us; he is far more than a clinical "case." Rather, he is a great theatrical invention who can hold the stage, and our awed imaginations, with titanic force. "Othello is not reasonable," said Sartre, "but the logic of his fall is a greater reason."

Shakespeare wrote the play at the crest of his career, soon after **Hamlet**, just a year before **Macbeth** and **King Lear**. His apparent source for the story was a tale published by the Italian writer Cinthio in 1565, perhaps based on the life of San Pietro di Bastelica, an adventurer who returned from Constantinople upon hearing of his wife's infidelity. While the play was often performed, a woman did not appear in the role of Desdemona until the Restoration in 1660.

David Garrick suffered one of his few failures as Othello, but Edmund Kean triumphed in the role—and then died in it, collapsing on his son Charles, who was playing Iago. Later Henry Irving and Edwin Booth alternated as Othello and Iago, and Tommaso Salvini created a sensation with the animal force of his Moor. Ellen Terry called Salvini's performance the greatest Othello she had seen.

In our time, Paul Robeson is well-remembered for his Othello, opposite José Ferrer's Iago, for the New York Theatre Guild in the 1940s (a performance he brought to the Geary). Only Olivier challenged him for power and pathos, and so we turn to Lord Olivier for a final word: "I do not care to play Othello again, nor could I. But not to have played him would have wasted my education as an actor. He is the greatest test our theatre can offer an actor, and to fail with him is to fail at the summit."

—David Elliott

THE AMERICAN CONSERVATORY THEATRE

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Executive Director

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Conservatory Director

actors and directors

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Joseph Bird
Raye Birk
Earl Boen
Joy Carlin
Daniel Davis
Barbara Dirickson
Peter Donat
Franchelle Stewart Dorn
Sabin Epstein
Janice Garcia
Michael Keys-Hall
Charles Hallahan
Harry Hamlin
John Hancock
Lawrence Hecht
Elizabeth Huddle
Amy Ingersoll
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Daniel Kern
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Deborah May
Delores Y. Mitchell
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Assistant

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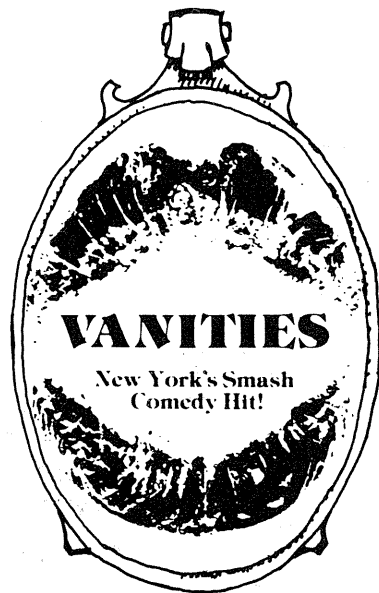
**Off-Broadway Hit
"Vanities" Set as Next
A.C.T. Show for the
Marines' Theatre
Nov. 17**

Vanities, a current New York hit originally produced by the prestigious Chelsea Theater Center, is scheduled to open a limited engagement at the Marines' Memorial Theater November 17, after a single public preview performance November 16.

Reflecting the odyssey of American women in the 1960s and 1970s, the intimate three-character play traces the growth of three Texas girls toward womanhood and apart from each other, mirroring the recent changes in American life and society. As they grow from high school cheerleaders to college sorority sisters to perplexed young adults of diverging life-styles, their gradual liberation from small-town complacency reflects our culture's turbulence concerning love and sex, the family and drugs, politics and war.

Featuring Valorie Armstrong, Sarah Harris and Patricia Richardson, **Vanities** begins a national tour in Washington, D.C. which will continue here simultaneously with another production in Los Angeles which opens the end of October. The extremely successful comedy continues in New York with other national and international companies planned.

Jack Heifner's poignant comedy will be directed by Garland Wright for A.C.T.'s San Francisco presentation.



A.C.T. subscribers will receive priority ticket order information in mid-October and the Geary box office will open for public sale on November 1. Group and student sales information may be obtained by calling Mary Woodward at A.C.T., (415) 771-3880.

What a performance!

DAVID'S/A.C.T.

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

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 Choréography 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 Messenger Soldier | GREGORY ITZIN |
| A Sentry Soldier | WAYNE ALEXANDER |
| Montano's Officer | HARRY HAMLIN |
| Othello's Officer | AL WHITE |
| Desdemona | DEBORAH MAY |
| Emilia | ELIZABETH HUDDLE |
| Bianca | 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 Klencck, Noel Koran, Anita Maynard, Carol Miller, Thomas R. Oglesby, Priscilla Shanks, Christopher Wong

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—Dolores Y. Mitchell; Bianca—Barbara Dirickson

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 HACHL, 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—Michael Keys-Hall;
Ann—Amy Ingersoll; Mrs. Whitefield—Elizabeth Huddle; Miss Ramsden—Franchell 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 THE PLAY

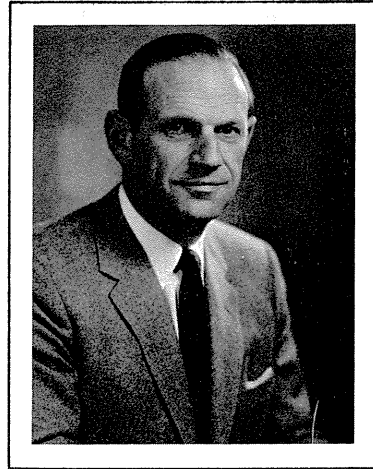
Never one to dismiss a challenge, Bernard Shaw wrote *Man and Superman* in 1903 as an answer to the critic A. B. Walkley's rather cheeky invitation that he should write a play about Don Juan, the damned but insouciant seducer first invented by a 16th century Spanish priest, and later immortalized by 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 will include "Don Juan" and also, promises O'Brien, maintain 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."



MORTIMER FLEISHHACKER JR.

May 3, 1907—March 14, 1976

Mortimer Fleishhacker was instrumental in making possible A.C.T.'s first decade and his belief in our theatre is the reason we are here. We dedicate our second decade to the memory of this rare and inspirational community leader.

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A non-profit organization sponsoring the American Conservatory Theatre

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- I enclose an additional \$10 gift as a gift membership for a Bay Area senior citizen.

Memberships are tax deductible to the extent allowed by law

THE AMERICAN CONSERVATORY THEATRE

The American Conservatory Theatre, San Francisco's resident professional theatre as well as the nation's largest and most active repertory company, has in its ten annual seasons under the leadership of founder and General Director William Ball, presented more than one hundred productions, attracting a total audience of more than three million playgoers to the Geary and Marines' Memorial Theatres.

American critics, along with those from other countries, have praised A.C.T. for its imagination, professionalism and boldly theatrical style.

Employing more than 200 people, including actors, directors, designers, craftsmen, technicians, teachers and administrators, A.C.T. maintains its own shop and storage facilities, building and maintaining all the scenery, costumes and properties used in its productions.

A.C.T. has moved closer each season toward realization of the long-term goals evolved by Ball when he established A.C.T. in 1965. He envisioned A.C.T. from the beginning as a national theatre with a double purpose—to present an annual season of professional repertory performances in conjunction with, and inseparable from, a full-time ongoing theatre training program.

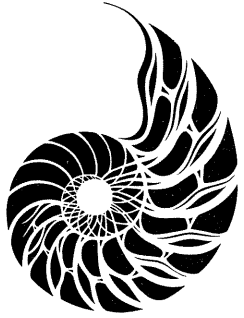
A.C.T. works on the principle that an actor must continue to grow throughout the entirety of his professional life if he is to realize his full creative potential. The actor must discover, and constantly rediscover, his skills, techniques and emotional resources, always seeking to broaden and deepen them through the creativity and discipline of training. He therefore needs a professional environment that awakens, stimulates and supports his creativity; for only then will his search for artistic fulfillment be understood and encouraged.

A.C.T. seeks to provide that environment through its conservatory concept of continuing, comprehensive training for every member of the acting company, a concept basic to all of A.C.T.'s work and equal in importance to public performances.

A.C.T. is one of the few theatres in the nation maintaining a true repertory policy, and the only professional American theatre company which is also a full-time conservatory. Its annual 33-week seasons present a repertory drawn from the classics of world drama, major works of the modern theatre and outstanding new plays from London and New York.

The annual A.C.T. operating budget exceeds four million dollars, of which eighty percent is box office income, tuition and other earned revenue, while the remainder is derived from subsidy. As a result of the inevitable gap between earned income and expenses, A.C.T. must seek continuing support from the individuals who patronize the theatre. Your tax deductible contribution may be mailed to the California Association for A.C.T., 450 Geary Street, San Francisco, CA 94102.

CARACOLE



**Restaurant and Bar
for
After Theater Dining**
Dinner 7:00-12:00
3600 16th Street
(Market and Noe)
For Reservations: 552-3737

A NOTE ON THE PLAY by Peter Shaffer



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

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

A few months later my friend died. I could not verify what he had said, or ask him to expand it. He had given me no name, no place, and no time. I don't think he knew them. All I possessed was his report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely personal way. I had to create a mental world in which the deed could be made comprehensible.

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

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

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

THE AMERICAN CONSERVATORY THEATRE

presents

EQUUS

by PETER SHAFFER

Directed by WILLIAM BALL

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

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

Associate Director: EUGENE BARCONE

Original Scenery by John Napier, adapted by ROBERT BLACKMAN

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Lighting revived for the repertory by DIRK EPPERSON

Original Broadway production directed by John Dexter

the cast

| | |
|-------------------------------|--|
| Martin Dysart, a psychiatrist | PETER DONAT (Nov. 13, 17, 18, 20, 22) DANIEL DAVIS (Nov. 6, 10, 26, 27, 30) RAYE BIRK (Oct. 28, 30, Nov. 1, 2) |
| Alan Strang | HARRY HAMLIN |
| Frank Strang, his father | EARL BOEN |
| Dora Strang, his mother | ANNE LAWDER |
| Hesther Solomon, a magistrate | AMY INGERSOLL (Oct. 28, Nov. 1, 2, 6, 10, 13, 20, 22, 26, 27, 30) CANDACE BARRETT (Oct. 30, Nov. 17, 18) |
| Jill Mason | JANICE GARCIA |
| Harry Dalton, a stable owner | JOSEPH BIRD |
| Horseman | MICHAEL KEYS-HALL |
| A Nurse | DELORES Y. MITCHELL |
| Nugget | MICHAEL KEYS-HALL |
| Horses | SABIN EPSTEIN (Nov. 18) STEPHEN ST. PAUL (Nov. 26) AL WHITE (Oct. 28, 30, Nov. 1, 2, 6, 10, 13, 20, 22, 26, 27, 30) LAWRENCE HECHT (Oct. 28, 30, Nov. 1, 2, 6, 10, 13, 17, 20, 22, 27, 30) DANIEL KERN (Nov. 17, 18) WAYNE ALEXANDER GREGORY ITZIN |

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

The time is the present.

There will be one ten-minute intermission.

understudies

Frank—Charles Hallahan; Dora/Hesther—Candace Barrett; Jill—Barbara Dirickson; Harry—Raye Birk; Nurse—Susan Pellegrino; Horseman/Nugget—Stephen St. Paul; Horses—John Hancock

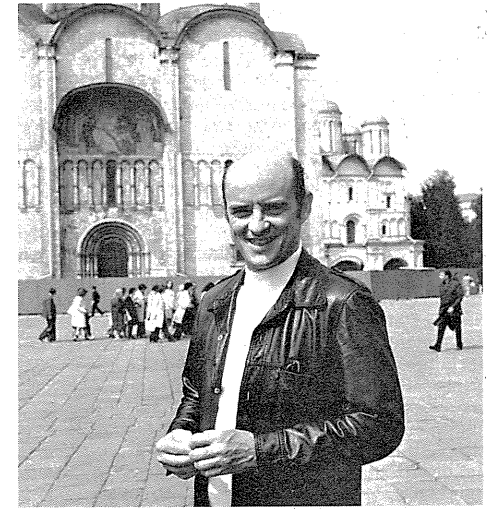
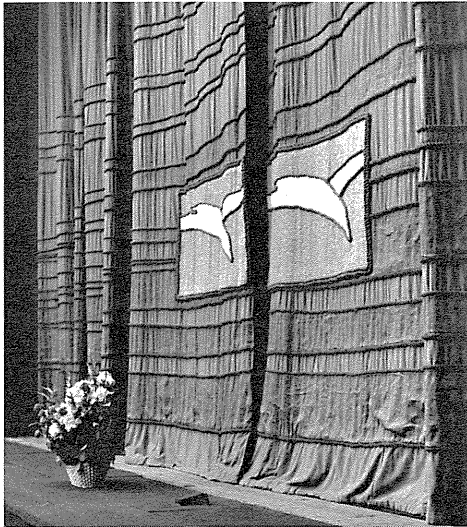
Horse masks designed by John Napier

and made by Frederick Nihda Studio, New York

Stage Manager: SUZANNE FRY

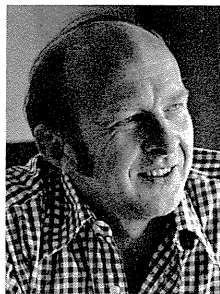
AMERIKANSKYI KONSERVATORSKI TEATR

Candid glimpses of A.C.T. prior to and during its cultural exchange program tour of the Soviet Union.

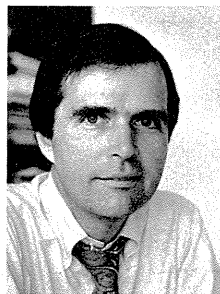




William Ball



James B. McKenzie

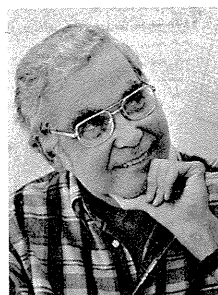


Edward Hastings

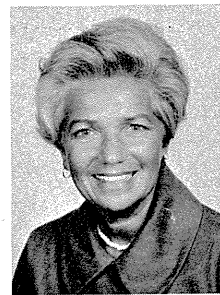
WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *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*, *Cyran 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 Gorgous*. He heads A.C.T.'s own new play program, *Plays in Progress*.



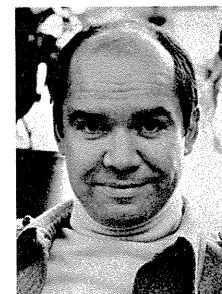
Allen Fletcher



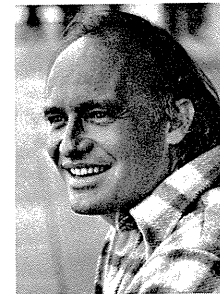
Edith Markson

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



Laird Williamson

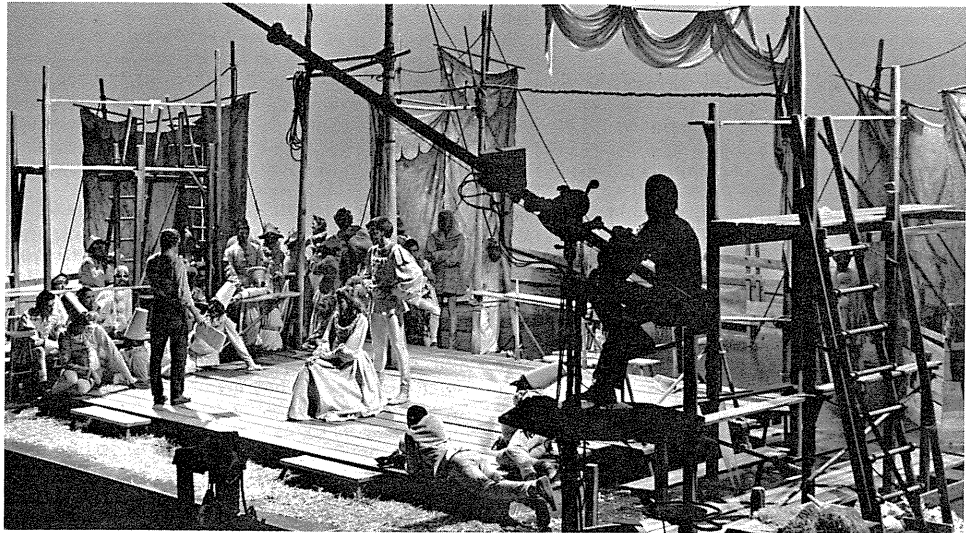
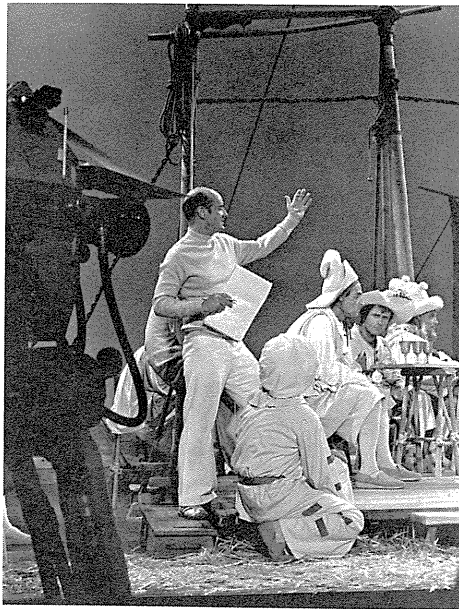
JACK O'BRIEN (Guest Director) graduated from the University of Michigan and began his theatrical career with Ellis Rabb's APA Repertory Company in New York, directing *Cock-A-Doodle Dandy* and Beckett's *Play*. In past seasons at A.C.T. he has directed *The Importance of Being Earnest*, *You Can't Take 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. 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 *Cyran de Bergerac*, *King Richard III* and *The Ruling Class*. He also staged *The Healers* as part of A.C.T.'s Plays in Progress program.

NEWS AND NOTES

Welcome to A.C.T.! The company is delighted to be back home after a busy summer. Immediately after last season—while **Equus** continued playing here—**The Matchmaker** and **Desire Under the Elms** traveled to the Soviet Union for a three-city tour under the auspices of the U.S. State Department and Soviet government. Both plays sold out weeks in advance in Moscow, Leningrad and Riga, and the company returned happy and grateful for the unique experience. In the true spirit of cultural exchange, they also brought back the popular Soviet play, **Valentin and Valentina**, which will be given its English-language premiere by A.C.T. in March. During July, Hawaiian audiences filled the Leeward Community College Theatre near Honolulu to see A.C.T.'s **The Matchmaker** and **Equus**, on the company's fourth annual tour to the Islands. August found the company at UC Berkeley Zellerbach Auditorium taping **The Taming of the Shrew** for the Public Broadcasting Service. At the September deadline for season ticket sales, A.C.T. recorded 21,332, the largest total in our history—thank you for joining us for our 11th San Francisco season!

Director William Ball



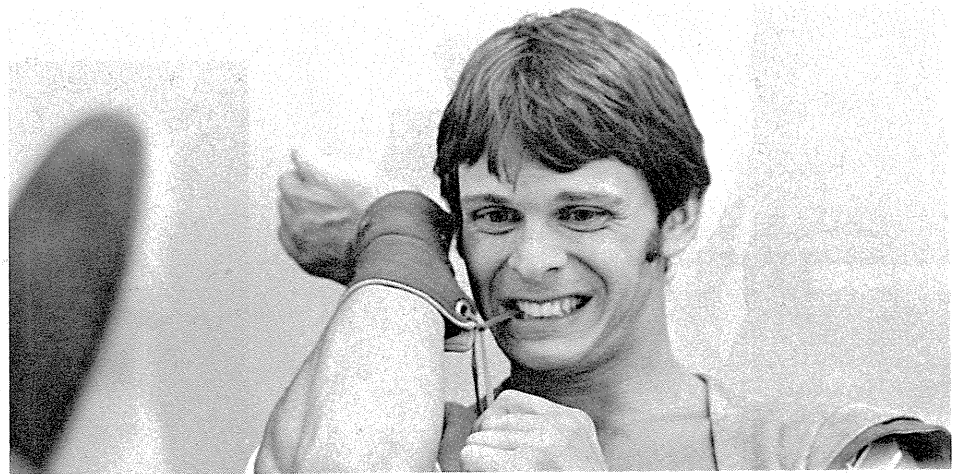
The cast and crew taping "The Taming of the Shrew" on stage at U.C. Berkeley's Zellerbach Auditorium.

THE TAMING OF THE SHREW Set to Air Nov. 10 on KQED

The American Conservatory Theatre's multimedia dell'arte production of **The Taming of the Shrew**, under the direction of William Ball, is scheduled to air Nov. 10 on nationwide public television stations as part of their "Great Performances" series. Winner of the Los Angeles Drama Critics' Circle Award and included in A.C.T.'s repertory for three seasons, the popular Shakespearean comedy can be seen locally on KQED Channel 9.



Fredi Olster



Marc Singer

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. Only members of the California Association for A.C.T. are eligible for the tour which will be led by Professor Charles R. Lyons, chairman of the Drama Department at Stanford University. Pre-trip orientation will be included as well as the opportunity to meet British theatre personalities, tour backstage and enjoy London theatre at its finest. 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.

Young Conservatory Shows Set to Tour

Performance dates are now available for touring productions of A.C.T.'s Young Conservatory. The youthful performers will be seen in **Hansel and Gretel**, **Step on a Crack** and **Androcles and the Lion** during the upcoming months. Schools

and organizations are invited to call or write Candace Barrett, director of the Young Conservatory, for dates and booking information.

Student Jobs Needed

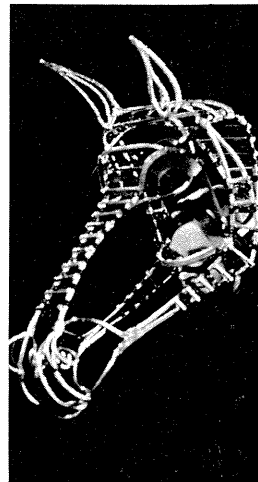
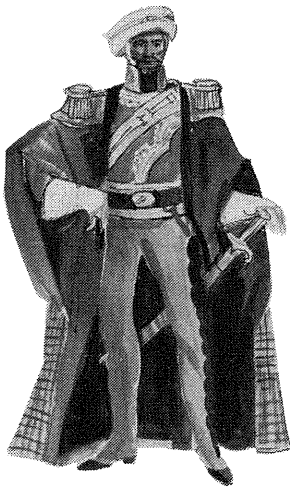
As you know, A.C.T. serves not only as the Bay Area's resident professional performing company but also as the nation's leading theatre training institute. The majority of our students have to work in order to sustain themselves. If you are interested in hiring an A.C.T. Conservatory student, please contact the **Student Job Resources Committee** of the Friends of A.C.T.

Black Actors Workshop Set to Resume in November

The newest addition to A.C.T.'s conservatory programs, the Black Actors Workshop, will resume its second year of specialized training Nov. 2, continuing through May 28. Classes meet 10 hours weekly on Tuesday evenings and Saturday mornings. Auditions are now being scheduled by Sandra Richards, coordinator of the Workshop, with an application deadline of Oct. 22.



Members of A.C.T.'s Young Conservatory learn to apply makeup in preparation for upcoming performances.



Costume design for "Man And Superman"
(Robert Morgan, A.C.T. designer)

Costume design for "Othello"
(Robert Fletcher, A.C.T. designer)

"Equus" horse mask.

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*, *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 Manitoba Theatre Center, the Alvin Ailey and 5 by 2 Dance companies, and the Laclao production of *The Rothschilds*.

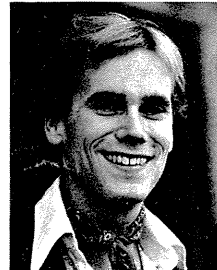
ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows. He has also worked for Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the New York City 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



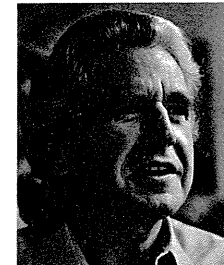
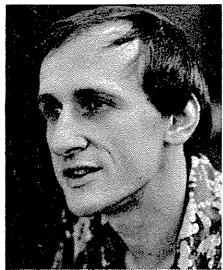
Candace Barrett



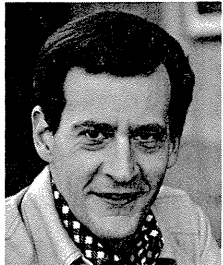
WAYNE ALEXANDER joins the company this season after two years in the Advanced Training Program. He also studied at Los Angeles City College, appeared with the Old Globe Theatre in Odessa, Tex., and this summer acted for the Pacific Conservatory of the Performing Arts in *The Ballad of the Sad Cafe*,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



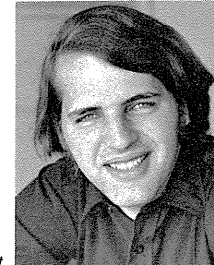
Joy Carlin



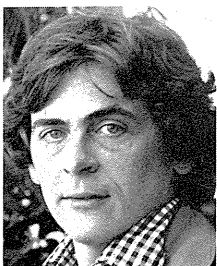
Franchelle Stewart Dorn



Janice Garcia



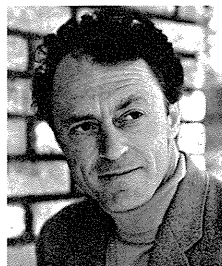
Lawrence Hecht



Daniel Davis



Barbara Dirickson



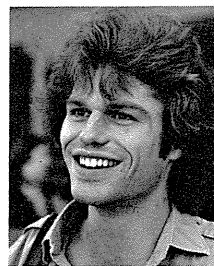
Peter Donat



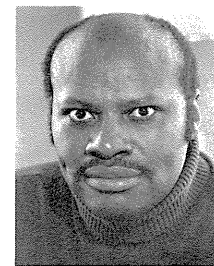
Sabin Epstein



Charles Hallahan



Harry Hamlin



John Hancock



Elizabeth Huddle

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

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

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

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

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

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

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

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

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

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

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

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



Amy Ingersoll



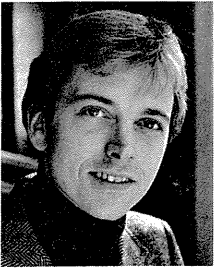
Anne Lawder



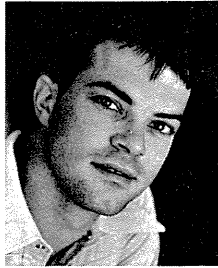
Delores Y. Mitchell



Stephen St. Paul



Gregory Itzin



Daniel Kern



Michael Keys-Hall



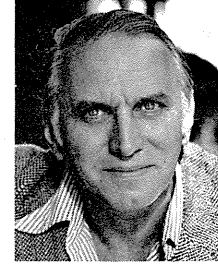
Deborah May



William Paterson



Susan E. Pellegrino



Ray Reinhardt



Francine Tacker

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

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

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

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

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

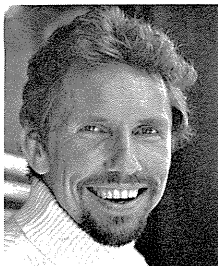
WILLIAM PATERSON begins his tenth season with A.C.T. this fall. 1976 also marks his 30th year as a professional actor. He has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man 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 *Astrov* in *Uncle Vanya*. He has appeared on Broadway as the *Lawyer* in *Tiny Alice*, which he recreated with A.C.T. The past two summers he has appeared with *Megan Cole* at *Souverain* winery in their highly praised *An Evening of Comedy*. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning N.E.T. dramas.

STEPHEN ST. PAUL (formerly *Schnetzer*) came to A.C.T. after a year's study at the Julliard School in New York. His off-Broadway credits include *Cymbeline* and *Timon of Athens* for Joseph Papp's New York Shakespeare Festival. He performed in *Julius Caesar* and *Antony and Cleopatra* for the American Shakespeare Theatre in Stratford, Conn., and at P.C.P.A. appeared as *Oberon* 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*.

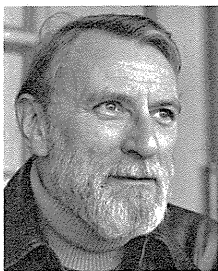
FRANCINE TACKER, now in her second season at A.C.T., completed the Advanced Training Program in 1973. For the San Diego Shakespeare Festival she performed in *The Merchant of Venice* and *Two Gentlemen of Verona*, and at the London Academy of Music and Dramatic Art performed in *A Winter's Tale* and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



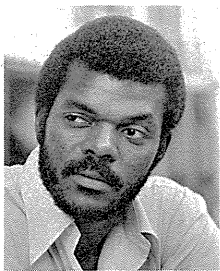
J. Steven White



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*, *Cyran*, *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 *Cyran 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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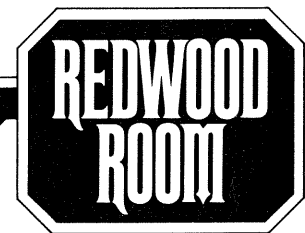
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