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ON THE COVER: Michael Winters (left), Raeesa Birn and Elizabeth Huddle in Hotel Paradiso.
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ON THE COVER: Michael Winters (left), Raeye Birk and Elizabeth Huddle in Hotel Paradiso.
A NOTE ON 'HOTEL PARADISO'

Georges Feydeau was France's leading writer of popular farces at the turn of this century. Early in his career he developed a winning formula for comedy which he used over and over again in more than two dozen smash hits. Audiences adored the plays but scholars dismissed Feydeau as insignificant. It was not until the 1940s, when the prestigious Comédie-Française began including his works in their repertoire, that Feydeau was belatedly recognized as a genius. Today, he is considered to be the finest writer of French comedy since Molière.

Feydeau's farce is constructed as intricately as a jigsaw puzzle. Every line of dialogue and every piece of action occurs in precisely the right spot for its maximum humorous effect. The comic complications pile up as the principal characters are all brought together in a place where none of them should be, and frantically try to avoid being seen by the others. Feydeau uses all the elements of classical farce—mistaken identities, improbable cover stories, disguises, hectic chases and pratfalls—to bombard our senses. The plot twists and turns at breakneck pace, always managing to stay one beat ahead of the belly laughs.

Hotel Paradiso contains some of Feydeau's most wildly funny characters and most hilarious dramatic moments. He wrote it in 1894 in collaboration with Maurice Desvallières, a lesser playwright whose contributions to the joint project were not major.

Feydeau married at the age of 27. The wife he chose was independently wealthy and her dowry helped to pay their bills for several years, until the playwright attained success. The marriage was turbulent and a very unpleasant experience for Feydeau. He became a woman-hater and expressed his misogyny in all his plays. In Hotel Paradiso, this attitude is seen most clearly in his portrait of Boniface's shrewish wife, Angelique.

Hotel Paradiso is the second Feydeau farce to enter the A.C.T. repertoire, joining A Flea in Her Ear, directed by Gower Champion, which opened the 1968–1969 season. A.C.T.'s production of A Flea in Her Ear later played a limited engagement on Broadway in 1969.

—Margaret Oesper

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You may not keep your Volvo that long, but while you do you'll be able to appreciate the things that make such long life possible. You'll also be able to understand why new Volvo owners are happier than the owners of 48 cars from G.M., Ford, Chrysler and AMC.

At a time when most Americans are fed up with the quality of new cars, we ask you: why buy a car there's a good chance you'll hate, when you can buy a car there's an even better chance you'll love?

*Survey conducted among owners of new cars bought in May 1977.

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NOBODY HATES A WELL MADE CAR.

VOLVO. A CAR YOU CAN BELIEVE IN.
‘ABSURD PERSON SINGULAR’ TIMES SIX

Alan Ayckbourn was born in London in 1939, but spent most of his childhood in Sussex. His father was a member of the London Symphony Orchestra and his mother was a writer. He began his theatrical career early as a stage manager and actor with various repertory companies throughout England. For diversion and to create better roles for himself, he began writing plays under the pen name of Rolland Allen. His first commercial success, by then under his own name, was Standing Room Only in 1961.

From 1965 to 1970 Ayckbourn was a radio drama producer for the BBC in Leeds. During this time he had several successes in London’s West End, including Relatively Speaking (1967) and How the Other Half Loves (1970). Since then, West End audiences have applauded such hits as Time and Time Again (1972), Absurd Person Singular (winner of the Evening Standard Award for Best New Comedy in 1973), The Norman Conquests (winner of the Evening Standard Award for Best Play in 1974), Absent Friends (1975) and Confusions (1976). Both Absurd Person Singular and The Norman Conquests have had successful runs on Broadway as well.

Voted Playwright of the Year in 1974 by the Variety Club of Great Britain, Ayckbourn is currently Artistic Director of the Scarborough Theatre Trust Ltd.

In a play about three marriages, what could the title Absurd Person Singular possibly refer to? According to director Allen Fletcher, the “singular” emphasizes Ayckbourn’s cynicism about modern marriage, a cynicism which does not, however, preclude humor. Each character’s unique and absurd behavior transforms three relatively conventional Christmas Eve gatherings into occasions of rotund burlesque.

Taken singly, each act is almost a play in itself and could conceivably be done as such. Fletcher feels, however, that there is a definite psychological progression from one act to the next. Not only is each marriage revealed as somewhat less than ideal, but the relationships of the couples to one another change drastically from Act I to Act III. And therein, according to Fletcher, lies the “message.” If it can be called such, the outsiders, the lower-middle class Hopcrofts, come out on top. The status quo values, such as education and a certain social refinement, are impotent when faced with their hot pursuit of materialistic values. The older couple progressively lose their energy and vitality while the younger, educated couple become more practical and less idealistic. By the last scene, they are literally dancing to Hopcroft’s tune.

Perhaps Ayckbourn’s comic expression gives way to a certain bitterness in that last scene. The Hopcrofts do seem rather charming at first, but one soon realizes that their relationship is fascist and their energy boundless—an awesome combination.

In this sense, Absurd Person Singular is not entirely a farce, as it has been sometimes termed. Certainly there are elements of farce in the many jokes which rely on coincidence and physical tricks. But the dialogue, revealing what the kitchens might leave unsaid about their inhabitants, is totally realistic and even the likelihood of their annual meetings is quite believable. They do, after all, have definite business favors to ask of one another.

Fletcher personally finds all of the characters likeable, even the Potters, whose off-stage unpleasantness motivates the others into the kitchens. They are all representatives of modern society, not totally insensitive to one another, but seemingly incapable of doing one another any good.

Just as each character then acts within his or her relatively inconsequential circle of acquaintances, affecting one another in ways none foresaw, changing each other’s lives tremendously, Absurd Person Singular affects us as audience members, enveloping us in its immediate hilarity until we realize later the haunting implications of Ayckbourn’s proposition.

Now, Only 1 mg ‘tar’.

This is more than just low ‘tar’. This is ultra-low ‘tar’.

This is Now, a cigarette with only 1 mg ‘tar’. If you want to be sure you’re getting ultra-low ‘tar’, count all the way down to Now’s number 1.

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This is *Now*, a cigarette with only 1 mg 'tar'. If you want to be sure you're getting ultra-low 'tar', count all the way down to *Now's* number 1.

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THE AMERICAN CONSERVATORY THEATRE
presents
HOTEL PARADISO

by GEORGE FAYEDEAU and MAURICE DESVALLIERES
English Translation by PETER GLENVILLE

Directed by TOM MOORE
Associate Director: DOLORES FERRARO
Scenery by RICHARD SEGER
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVAIS
Music by LARRY DELINGER
Sound by BARTHOLOMEW RAGOE

the cast
Boniface	RAYE BIRK
Angelique	RUTH KOBART
Marcelle	ELIZABETH HADDLE
Col	MICHAEL WINTERS
Maxime	MARK MURPHY
Victoire	DIANE SALINGER
Martin	SYDNEY WALKER
1st Porter	PETER DAVIES
2nd Porter	RICHARD DENISON
3rd Porter	ALEXANDER NIBLEY
4th Porter	DAN BUTLER
Piquette	BONNIE CARPENTER
Marguerite	BIG-BRITT COX
Violette	CLAIRE CONTENT
Perveche	SANDRA BELLEFEUIL
Annette	WILLIAM MCKEREGAN
Georges	BRUCE WILLIAMS
A Lady	HEDELE HELEN DAVIS
A Duke	ROBERT SMITH
Fundish	BENNET GULLORY
Police Inspector	GERALD LANCaster
Policemen	PETER DAVIES, DAN BUTLER,

Hotel Guests	RICHARD DENISON, ALEXANDER NIBLEY

RANDY SCHAUER, DONNA SNOW,

WENDY WOLOFF

Period: 1910

ACT I
That morning!

ACT II
The Hotel Paradiso, Paris.
Later that night!

ACT III
The building's room and salon.
The morning after!!!

There will be two ten-minute intermissions.

understudies
Boniface—Gerald Lancaster; Angelique—Penelope Court; Marcelle—Kate
Flemings; Col—Jay G. Sanders; Maxime—Randal Smith; Victor—Listy
Boone; Martin—Daniel Davis; Piquette—Margaret—Amy Reesnich; Violette/
Perveche—Bridget Balea; Amoretta/Phoebus—Thomas O'Sきれい
Hedon; Fundish—Thomas O'Sきれい

Hele; Police Inspector—Peter DAVIES

Stage Manager: JAMES L. BURKE

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THE AMERICAN CONSERVATORY THEATRE

presents

HOTEL PARADISO

(1966)

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3rd Porter ALEXANDER NIBLEY
4th Porter DAN BUTLER
Paquerette BONNIE CARPENTER
Marguerite SIG-BRITT COX
Violette CLAIRE CONTENT
Perenchio SANDRA BELLEVUE
Annette WILLIAM MCKEREGHAN
Georges BRUCE WILLIAMS
A Lady HEIDI HELEN DAVIS
A Duke ROBERT SMITH
Fundisha BENNETT GILLORY
Police Inspector GERALD LANCASTER
Policemen PETER DAVIES, DAN BUTLER, RICHARD DENISON, ALEXANDER NIBLEY
Hotel Guests RANDY SCHAUS, DONNA SNOW, WENDY WOOLERY

Period: 1910

ACT I
A builder's room and salon in the home of M. and Mme. Boniface.

Passy, a suburb of Paris.

That morning!

ACT II
The Hotel Paradiso, Paris.

Later that night!!!

ACT III
The builder's room and salon.

The morning after!!!

There will be two ten-minute intermissions.

underscores

Boniface—Gerald Lancaster; Angelique—Penelope Court; Marcelle—Kate Flinn; Cote—Jay O. Sanders; Maxime—Rendall Smith; Victoire—Lisby Boone; Martin—Daniel Davis; Paquerette/Marguerite—Amy Reineck; Violette/Perenchio—Brigit Balas; Annette—Pamela Pelham; Georges—Thomas Oginsky; Robert—Lonnie Oden; Heidi/Heidi—Melvin Batter Black; Police Inspector—Peter Davies

Stage Manager: JAMES L. BURKE

French word for clarity, in England claret is used as a name for the red wines of Bordeaux.

However, our Claret is definitely Californian, and has a very contemporary taste and character all its own. And though it is one of our moderately priced table wines, we treat it with the same respect and care that goes into each of The Christian Brothers wines. Our Claret is made from our own selection of grapes, and after the wines are made, they are allowed to come to life in oak casks at their own leisurely pace before bottling.

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A NOTE ON 'ALL THE WAY HOME'

When James Agee died in 1955 at the age of 45, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

Yet, only three years later, his name was a household word. He was on the best-seller lists, his earlier books were being rushed back into print and collections of his film reviews and screenplays were in great demand.

This turnabout came when his autobiographical masterpiece, A Death in the Family, was published posthumously in 1957 and received a Pulitzer Prize the following year. Set in Knoxville, Tennessee, in 1915, the novel tells of a young husband and father's death in a freak car accident, from the perspective of his six-year-old son. (Agee lost his father under identical circumstances at the same age.)

A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on Studio One, Philco Playhouse, Goodyear Playhouse and Playhouse 90. He revivified his play All the Way Home. It also won a Pulitzer Prize in 1961 and became one of the most talked-about shows in New York that season.

Alas, it was neither a musical nor a comedy, business initially was slow. It stayed open because the public—celebrities and theatre-goers from all walks of life—rallied behind the show with a spontaneous word-of-mouth effort. This was so unusual that All the Way Home was dubbed "the miracle on 44th Street." Ultimately, the play found its audience and ran for nearly a year.

Though All the Way Home looks at the impact of sudden death on the survivors, its mood is uplifting. "It emphasizes that each of us is part of an extended family—not only a mother, a father and a child, but all the generations who have gone before and all those who will follow," Director Edward Hastings says. "The play examines how a child develops his own awareness of this. In doing so, it calls our attention to the beauty and strength that being part of the family of men gives us."

—Margaret Opata
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A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on Studio One, Philco Playhouse, Goodyear Playhouse and Playhouse 90. He retitled his play All the Way Home. It also won a Pulitzer Prize in 1961 and became one of the most talked-about shows in New York that season.

Since it was neither a musical nor a comedy, business initially was slow. It stayed open because the public—celebrities and theatre-goers from all walks of life—rallied behind the show with a spontaneous word-of-mouth effort. This was so unusual that All the Way Home was dubbed "the miracle on 44th Street." Ultimately, the play found its audience and ran for nearly a year.

Though All the Way Home looks at the impact of sudden death on the survivors, its mood is uplifting. "It emphasizes that each of us is part of an extended family—not only a mother, a father and a child, but all the generations who have gone before and all those who will follow," Director Edward Hastings says. "The play examines how a child develops his own awareness of this. In doing so, it calls our attention to the beauty and strength that being part of the family of man gives us."

—Margaret Opata
PULITZER PRIZE-WINNING PLAYS AT A.C.T.

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1865, did a wartime stint with the Union Army, and then drifted out to St. Louis, where he began a newspaper career on a German-American paper. He eventually gained control of the St. Louis Post-Dispatch and the New York World, a tightly-knit little journalistic empire that made him a multimillionaire.

In addition to endowing a School of Journalism for New York’s Columbia University, Pulitzer allotted a considerable sum to be awarded for “prizes or scholarships for the encouragement of public services, public morale, American literature and the advancement of education.” Officially established by the Trustees of Columbia, under the guidance of an Advisory Board and very specific conditions set forth by Pulitzer in his will, the first annual Pulitzer Prize, awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1916-17. Although occasionally controversy surrounds the judges’ decisions, the award usually automatically lure audiences to the theatre showing the play so honored, provides the journalist and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

All the Way Home is the tenth Pulitzer Prize-winning play to join A.C.T.’s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer: The Children’s Hour, Of Mice and Men, Awake and Sing, The Glass Menagerie and Who’s Afraid of Virginia Woolf?, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.’s repertory, include Cat on a Hot Tin Roof, The Diary of Anne Frank, Of Thee I Sing, Strange Interlude, Look Homeward, Angel and The Subject Was Roses.

The Championship Season is directed by Joseph Miller (left) and staged by Ed Flanders, Norman Beim, Paul Shearer, Roy Schmidt, Olla Elmer.

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Year Pulitzer Prize Awarded

| 1922 | Street Scene |
| 1937 | You Can’t Take It With You |
| 1938 | Our Town |
| 1940 | The Time of Your Life |
| 1948 | A Streetcar Named Desire |
| 1949 | Death of a Salesman |
| 1957 | Long Day’s Journey Into Night |
| 1961 | All the Way Home |
| 1967 | A Delicate Balance |
| 1973 | That Championship Season |

For A.C.T. Season(s) Presented

- 1974-75 season
- 1972-73 & 1973-74
- 1967-68
- 1970-71
- 1967-68
- 1966-67
- 1966-67 & 1966-68
- 1967-68 & 1966-69
- 1972-73

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'ALL THE WAY HOME'
Barbara Dickson and David Bransden

AT A.C.T.
(Lefl to right): White, Joseph Biro, Candace Barrett, Andy Turner, and Marion Warner.

William Peterson

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'ALL THE WAY HOME'

Barbara Dickson and David Branspan

AT A.C.T.

(Left to right) White, Joseph Brand, Candace Barrett, Andy Turner and Martin Weathers.

Daniel Kerr

William Peterson

Left to right: Joshua W. Polack, Esteban O. Bautista, III, David Branspan and Vincent Rubio.
THE AMERICAN CONSERVATORY THEATRE

THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARZONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Sound by BARThOLOMEW RAGO

THE CIRCLe

The cast

Arnold Champion-Cheney, M.P.

Footman

Mrs. Shensone

Elizabeth

Edward Luton

Clive Champion-Cheney

Butler

Lady Catherine Champion-Cheney

Lord Porteous

JAMES R. WINNER

RANDALL SMITH

ELIZABETH HUDDLE

SUSAN E. PELLEGRINO

DAVID HUSON

WILLIAM PATerson

MICHAEL WINTERS

MARIAN WALTERS

SYDNEY WALKER

The action of the play takes place in the drawing room at Aston-Adey, Arnold Champion-Cheney’s house in Dorset.

The Time: 1920.

There will be two ten-minute intermissions.

understudies

Clive Champion-Cheney—Paye Birn; Lord Porteous—William McKeehgan; Butler—Peter Darlens; Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Barnet Gillory; Mrs. Shensone—Paul Heiner Davis; Lady Catherine Champion-Cheney—Penelope Courl

Stage Manager: JAMES L. BURKE

From left: Marian Walters, James R. Winner, William Patterson, Sydney Walker
A NOTE ON 'THE CIRCLE'

"Considering how foolishly people act and how pleasantly they pretend, perhaps it would be better for the world if they talked more and did less," said W. Somerset Maugham in 1929. The Circle is a superbly entertaining exposition of this thought.

The Circle made its debut in 1921, with Maugham's artistic and commercial success firmly established. His novel Of Human Bondage was published in 1915, but the author was already well recognized as a playwright. In 1907, he had four plays running simultaneously in London's West End. Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

The nucleus of the story told in The Circle is expressed in this statement made by Maugham in his notebook: "For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation." The Circle tells a tale of people made ridiculous by their extremities of behavior, or misbehavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry, but he was hardly fond of the gentry themselves, even though this was the class to which he belonged. His biographer Karl Pfluffer says of him: "He always played the part of the reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly."

None of the characters in The Circle is painted in a particularly flattering light. Even the elder Champion-Cheney, who seems closest to the author himself, is found to be grossly in error as the curtain falls. But whatever his attitude towards his characters may be in his novels and dramas, an author's contempt for his characters does not make for good comedy. Maugham is too much the showman to allow any such contempt to interfere with the Circle.

On the subject of humor, he says: "The laugh must be sought for its own sake. The audience should not be allowed to ask, do such things happen? They should be content to laugh. In comedy more than ever must the playwright exact a willing suspension of disbelief."

Maugham saw a play as an active collaboration between playwright, actors, director, and audience. "The emotions of the audience," he said, "is its interest, its laughter, are part of the action of the play." Join in. Enjoy.

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Sound by BARTOLOMEO RAGO

the cast

Arnold Champion-Cheney, M.P. — JAMES R. WINKER

Footman — RANDALL SMITH

Mrs. Shenstone — ELIZABETH HADDLE

Elizabeth — SUSAN E. PELLEGRINO

Edward Luton — DAVID HUDSON

Clive Champion-Cheney — WILLIAM PATERSON

Butler — MICHAEL WINTERS

Lady Catherine Champion-Cheney — MARRIANN WALTERS

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From left: Marrian Walters, James R. Winker, William Patterson, Sydney Walker

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A NEW MUSICAL CELEBRATION OF LOVE SET FOR APRIL AT A.C.T.'S MARINES' THEATRE

There still are happy endings—at least there will be at A.C.T.'s Marines' Memorial Theatre next month with the world premiere of Festival, a new musical celebration of love by composer-playwright Stephen Downs.

A magical fantasy, the family entertainment traces the escapades of a pair of star-crossed lovers from the 14th century, romping through kingdoms, forests and oceans. A cast of nine gives the impression of 49 as they're variously transformed into kings, shepherds and pirates. Since everything's fair in love, war and satire, there's fun and frolic in the show's outrageousness.

Based on the medieval chivalry tale that is sung in Aucassin and Nicolette, which Downs read on a trip from London to this country 13 years ago, Festival immediately began germinating. Two years ago, he put it on paper and started composing the 20 songs included in the show. Historians and men of letters believe that the original chivalry served as the basis for Shakespeare's Romeo and Juliet, Voltaire's Candide and Fielding's Tom Jones and Joseph Andrews.

The three main performers include Bill Hutton as Aucassin, Lora Young as Nicolette, and Greg Harrison as The Troubadour, chief storyteller, who serves as a catalyst and obstacle for the lovers. In keeping with the form of the original medieval fable, the actors both narrate and perform the action of the play simultaneously, with the music propelling the entire production.

The memorable music includes some lyrical pieces, some that seem to echo Tommy and Jesus Christ Superstar, and some which are great fun and musical theatre at its best. Although contemporary "pop" basically, the rhythm and percussion suggests a medieval flavor.

Jack Rowe and Michael Shaen are directing Festival, with the latter also serving as choreographer. Russell Pyle is production and lighting designer, costume design is by Madeline Ann Granato, A.C.T. is presenting the San Francisco premiere with Roger Berling, Franklin R. Levy and Mike Wise, the producing team that brought Vincent Price as Oscar Wilde in Divorcions and Delights here, in association with Kip Richard Krone.

As always, A.C.T. subscribers and patrons will receive advance order forms prior to ticket sale to the general public. Take a chance on enchantment—and a happy ending—come fantasize with Festival!
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ABSORB PERSON SINGULAR

(1971)

by ALAN AYCKBOURN

Directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Sound by BARTHOLOMEY RAGO

The cast

Jane	SUSAN E. PELLEGRINO
Sidney	DANIEL DAVIS
Ronald	WILLIAM PATRSON
Marion	MARRIAN WALTERS
Eva	BARBARA DIRICKSON
Geoffrey	JAY O. SANDERS

Offstage Voices:

Lottie	LIBBY BOONE
Heidi	HEIDI HELEN DAVIS
David	DAVID HUDSON
Dick	THOMAS OGLESBY

ACT I

Last Christmas. Sidney and Jane's Kitchen.

ACT II

This Christmas. Geoffrey and Eva's Kitchen.

ACT III

Next Christmas. Ronald and Marion's Kitchen.

understudies

Jane—Franceline Stewart Don; Sidney—Bruce Williams; Ronald—Gerald Lancaster; Marion—Joy Cariin; Eva—Libby Boone; Geoffrey—Mark Murphy

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Sidney DANIEL DAVIS
Ronald WILLIAM PATerson
Marion MARRIAN WALTERS
Eva BARBARA DIRICKSON
Geoffrey JAY O. SANDERS

Offstage Voices:

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David HUDSON
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THE AMERICAN CONSERVATORY THEATRE

The American Conservatory Theatre is the largest and most active of the nation’s resident professional companies, and unique among them. One of a mere handful of playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 33-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marines’ Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 150 productions in its two theatres. They have been seen by more than 4 million players of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 85 acting students take part in the company’s three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year.

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Daring, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions, for Ball has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy everywhere!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

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A Repertory Actor . . .

must have many faces and A.C.T. is the most versatile in the country, William Paterson is no exception.

In addition to his one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes (which was presented for Association members last year), the range of characters Paterson has played in his eleven seasons with A.C.T. is vast.

Among his many roles are . . .

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The American Conservatory Theatre is the largest and most active of the nation's resident professional companies, and unique among them. One of a mere handful playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 35-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Maritime's Memorial Theatre and at the Geary when the company itself is not performing there.

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NEWS & NOTES

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Don’t Throw Away an Unused Ticket!
- Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

Public Prologue Set for Mar. 30
The Friends of A.C.T. and the Junior League of San Francisco, Inc., invite you to attend a PROLOGUE of Peter Nichols’ The National Health at which Martin Esslin, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is free and open to the public, will be held in the Geary Theatre from 6 to 7 p.m.

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The deadline for renewing subscribers to receive their priority is May 26.
If you are a current subscriber and do not receive your renewal brochure by about the end of March, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880.
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If I met a molecule
If I were an atom

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# AMERICAN CONSERVATORY THEATRE

## PERFORMANCE SCHEDULE

**GEARY THEATRE**/Geary & Mason Sits.

### THE CIRCLE by W. Somerset Maugham
- The comedy-drama of an upper-class scandal unfolds with wit and elegance in Maugham's best play.

### ALL THE WAY HOME by Tod Mosel
- In this Pulitzer Prize-winning American classic, a sudden tragedy unleashes five generations of a Southern family.

### HOTEL PARADISO by Georges Feydeau and Maurice Desvilliers
- A notorious Paris rendezvous plays host to a gallery of comic characters in what has been called the definitive French farce.

### ABSURD PERSON SINGULAR by Alan Ayckbourn
- Modern suburbia and marriage are playfully satirized in this hilarious British import also lauded on Broadway.

### THE NATIONAL HEALTH by Peter Nichols
- Englund's award-winning comedy-drama of gallon and staff life — funny, exotic, fantastic and human — in a shabby London hospital.

### TRAVESTIES by Tom Stoppard
- Last season's hilarious hit repopulates the repertory with its brilliant sketches of the famous seen through the eyes of a fussy bureaucrat. 1976 Tony Award winning play, best of Broadway.

## Performance Schedule

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<th>MARCH</th>
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**A.C.T. GIFT CERTIFICATES**

Gift certificates in any denomination — redeemable for tickets — are now available at the Geary Theatre Box office or by mail: A.C.T., 450 Geary St., San Francisco 94102

Give A.C.T. a very special gift for every special occasion.
BEHIND THE SCENES IN THE COSTUME SHOP

When a designer brings his sketches for the next A.C.T. production to the costume shop, everyone crowds around to look at their next four to six weeks of work, including Erica Young, supervisor, and Walter Watson, costumer.

Young, who has been with A.C.T. for four years, begins her season in July while the shop is empty, ordering supplies, planning a budget and projecting the labor force for each show. The basic staff is nine, but she may hire as many as 25, especially at the beginning of the season when two shows open back-to-back. The staff is highly specialized in such areas as millinery, cutting, finishing work and accessories.

Watson is a cutter, making all the patterns (except men's suits, handled by another shop veteran, and is responsible for design execution and construction. A veteran of 26 years in theatre, he is now in his 12th A.C.T. season.

Once the designs are in, usually just as the previous show is entering the Geary Theatre for dress rehearsals, Young makes yardage and labor estimates, does a fabric and accessory breakdown and assembles the designer in buying fabric while Watson begins making patterns. Young must dye as much as 20% of all fabric, and for a show such as Hotel Paradiso, most of it is dyed.

Once cut, Watson gives the costumes to Sonja Tchakadjian who distributes them to the operators. While one person may be working on a sleeve, another will be sewing the skirt, so each finished product reflects the effort of many people. Not all costumes are made from scratch, as many as possible are pulled from the huge storage room where all A.C.T. costumes eventually end up. They are occasionally rented and bought ready-made, as with some of the men's suits in Absurd Person Singular.

Sometime during the building of the costumes the designer and director check in to observe the progress. By the week of dress rehearsals, the costume shop is starting its next show, and by opening night the wardrobe department has taken over the responsibility for costume maintenance.

Costume shop hours are usually nine to five thirty, five days a week, except on heavy shows when Saturdays are included. Young, however, works from 12 to 15 hours a day, as her job as overseer involves attending meetings, bookkeeping duties and coping with all problems that arise in the shop.

There is not one period or style that is easier than another to build, as all costume construction for the heavy long-term wear on stage must be very durable and often a simple dress will have three or four layers of fabric in the bodice under a filmy-looking exterior. A great deal more work goes into a costume than meets the eye.

The costume shop is always looking for donations in the form of old laces, buttons and other accessories, as they strive to be as authentic in their renderings as possible.

The finished costumes on the Geary stage reflect a tremendous amount of commitment and love on the part of our often unheralded but much appreciated costume shop.

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WHOM'S WHO

JAMES B. MCKENZIE (Executive Producer) has been associated with The Shakespeare Festival throughout its history as a member of the Board of Trustees. In 1969 he became the first Festival Producer, and in that capacity, has directed the company on its first tour to Broadway and has remained a 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 productions. 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 a director of the League of Resident Theatres, the Council of Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is working a member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors Equity Association, is a member of FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Independent Legitimate Theatres of North America. His theatre career thus comprises more than 1,000 productions, and includes work in every state of the union. This year he has produced a 3-play series at the Kennedy Center, Washington, D.C., for which he has been re-appointed for his sixth season to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director, a founder) is a prominent figure whose productions of Charles Dickens and Of Our Town were seen at A.C.T.'s first production, has staged numerous productions for the company since 1965 and also heads the Play in Progress program, devoted to the promotion of new writing. Off Broadway, he co-produced The Saltinsness of Margery Kempe, Epitaph for George Diller and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for the summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. In addition, he produced a special production of Sir Michael Redgrave in Shakespeare's People this summer and directed The Crucible. Mrs. Markson currently serves on the executive board of The Theatre Communications Group of which she is Vice-President and on the Advisory Panel of the National Endowment for the Arts, for which she is a consultant. She has been a theatre consultant and has produced the Scotland Festival in 1967 and in 1971, her film Journey won two major international film awards. As artistic director of the Young Conservatory in New Hampshire, he directed Can't Take It With You. For A.P.A. in New York, he directed a critical acclaimed Ford's Theatre play, His son, Stephen Porter, is a graduate of the Yale School of Drama.

first directed Charley's Aunt and Six Characters in Search of an Author, as well as his own production of A.C.T.'s West Coast premiere of Julius Caesar's Knock Knees. Moore has directed The Crucible. Mrs. Markson currently serves on the executive board of The Theatre Communications Group of which she is Vice-President and on the Advisory Panel of the National Endowment for the Arts, for which she is a consultant. She has been a theatre consultant and has produced the Scotland Festival in 1967 and in 1971, her film Journey won two major international film awards. As artistic director of the Young Conservatory in New Hampshire, he directed Can't Take It With You. For A.P.A. in New York, he directed a critical acclaimed Ford's Theatre play, His son, Stephen Porter, is a graduate of the Yale School of Drama.

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THE ACTING COMPANY

WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program. He earned his B.F.A. at Los Angeles City College, appeared as sailer in the Old Globe Theatre in Odessa, Tex. and 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, facade, Nell Gwyn, Othello, Equus, Man and Super- man A Christmas Carol, The Bourgeois Gentlemen and The Master Builder and Dr. Franklinest. In Skills for the Game, A Touch of the Poet and End of Summer.

CANDACE BARRATT directs the Young Conservatory in addition to performing with the company. At A.C.T. she has directed The Secret Rhapsody of Olive and was responsible for bringing the APA Repertory Company there for a season. She has served as a guest director in colleges and regional theatres and for the summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. In addition, she produced a special production of Sir Michael Redgrave in Shakespeare’s People this summer and directed The Crucible. Mrs. Markson currently serves on the executive board of The Theatre Communications Group of which she is Vice-President and on the Advisory Panel of the National Endowment for the Arts, for which she is a consultant. She has been a theatre consultant and has produced the Scotland Festival in 1967 and in 1971, her film Journey won two major international film awards. As artistic director of the Young Conservatory in New Hampshire, he directed Can’t Take It With You. For A.P.A. in New York, he directed a critical acclaimed Ford’s Theatre play, His son, Stephen Porter, is a graduate of the Yale School of Drama.

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WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program. He earned his B.F.A. at Los Angeles City College, appeared as sailer in the Old Globe Theatre in Odessa, Tex. and 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, facade, Nell Gwyn, Othello, Equus, Man and Super- man A Christmas Carol, The Bourgeois Gentlemen and The Master Builder and Dr. Franklinest. In Skills for the Game, A Touch of the Poet and End of Summer.

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PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in several plays, including The China Clipper, The Entertainer and The First Gentleman. For his role in The First Gentleman, he won the Tony Award as Best Featured Actor. He has spent the last six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV networks. He has been seen here in Midsummer Night’s Dream, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac and others. Among others, Donat’s films include Godfather II, The Hindenburg, Billy Jack Goes to Washington and F.I.S.T.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago Playwrights’ Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

PENELOPE COURT joins the acting company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Chicago and is also now working on an M.F.A. from the Goodman School of Drama. In Chicago, she was a founding member of David Mamet’s St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She also appeared as a Jumper in Jumpers at the Evanston Theatre Co., and in the title role of Sylvia Plath: A Dramatic Portrait by the Politic-Te.

HEIDI HELEN DAVIS joins the company after two years in the Advanced Training Program. She studied for three years at the San Francisco Actor’s Ensemble and for two years at the Conservatory Department of The Yale University Repertory Company, where she received her B.A. in Theatre Arts from the University of California in Kyoto, Japan, and graduated from the College of Fine Arts in Carnegie Mellon University, where she received her B.F.A. in Acting and has directed her own plays. She has been seen here in Die A Natural Death, which moved to the Portland Playhouse. A recipient of an Oregon Shakespeare Festival’s Stage Fight Award, Flood has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of Lenny Bruce and Carnegie Mellon University.

BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in Cyrano de Bergerac, THE HOT L BALTII- MORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgeousthis is (An Entertainment), Peer Gynt, Eutropia, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She received her B.A. from the University of California and the University of California at Berkeley.

SAVIN EPSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Tennessee for the Oregon Shakespeare Festival during the 1979 season, has been a Guest Director and actor with the Square Valley Writers’ Conference and Utah Shakespearean Festival, the Cafe La Mama in New York, The Theater on the West Coast Scotland and the Mickey Theatre in San Francisco.

KATE FITZMAURICE, who joins the company this fall, has spent the past eight seasons with the Shakespeare Festival in Ontario, Canada. She was an instructor there and at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love’s Labor’s Lost and Regan in King Lear and appeared in last season’s A.C.T. production of Peer Gynt.

MELVIN BUSTER FLOOD, who joins the company this fall, has appeared in the Yale Repertory Company and New Haven. He received his B.F.A. in Acting and also directed his first play Am I Supposed to Die A Natural Death, which moved to the Portland Playhouse. A recipient of the Columbia Stage Fight Award, Flood has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of Lenny Bruce and Carnegie Mellon University.

SAN FRANCISCO WRITERS GROUP

The San Francisco Writers’ Group is a writing group that meets on the second Monday of each month at 7:30 p.m. at The Writers’ Club, 888 Market St. (between 9th and 10th). The group is open to all writers over 18, regardless of their level of experience. For more information, call 415-292-0248 or visit our website at www.sfwritersgroup.org.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

PENELOPE COURT joins the acting company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan, and was a founding member of the Yale Repertory Co. in New Haven. She was a Trainee in the Phoenix and Portland Shakespeare Festival, and has appeared in The Merry Wives of Windsor, The Taming of the Shrew, and Twelfth Night. She was also a Trainee at the St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She also appeared as a Jumper in Jumblers at the Excelsior Theatre Co. and in the title role of Sylvia Plath: A Dramatic Portrait by the Ballad Poet.

HEIDI HELEN DAVIS joined the company after two years in the Advanced Training Program. She studied for three years at the San Francisco Actors' Workshop, where she was named an M.F.A. from the Goodman School of Drama. In Chicago, she was a founding member of David Mamet's St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She also appeared as a Jumper in Jumblers at the Excelsior Theatre Co. and in the title role of Sylvia Plath: A Dramatic Portrait by the Ballad Poet.

OFF YES has a new director this season, PETER DAVIES, a native of Walnut Creek, who joined the company this season after two years in the Advanced Training Program. While studying at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Media: A Nut Cyclie at the Kennedy Center for the Performing Arts. This past summer, Davis was seen at the Old Globe Theatre, San Diego in Hamlet and Timon of Athens and has appeared in the television series Streets of San Francisco and the film Bound for Glory.

DANIEL HAVAS has numerous stage credits in addition to two N.E.T. production credits and films. Appearing in many productions on and off-Broadway, he played opposite Kathleen Hepburn in the national touring company of The Odd Couple. Havas has led playing roles with the Stratford National Theatre of Canada, the American Shakespeare Festival, Milwaukee Repertory Theatre, Actors' Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Richard III, Dr. Herder in The Ruling Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

BARBARA DIRICKSON joined A.C.T. six years ago and has appeared in Cyrano de Bergerac, The Hot L BALLE- MORE, 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, The Taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman and Traveless.

SABIN EPSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Tigris for the Oregon Shakespearean Festival during the 1986 season, has been a Guest Direct- or and actor with the Square Valley Writers Conference in Utah Shakes- spearean Festival, the Cafe La Mama in New York, the Santa Cruz Theatre, Scotland and the Mickey Rooney in Holland. He is a co-producer with the Marin Shakespeare Festival and directs student projects for the Advanced Training Program.

PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in Richard III and A Midsummer Night's Dream. He will be appearing in the new production of A.C.T.'s A Midsummer Night's Dream this season. He has appeared in a number of roles in a number of productions, including the title role in the San Francisco Shakespeare Festival and in the national tour of the Shakespearean Festival of Great Britain. He has also appeared in a number of television series, including The Odd Couple, The Odd Couple, The Odd Couple, and The Odd Couple.

KATE FITZMAURICE, who joins the company this season, has played a number of roles in a number of productions, including the title role in the San Francisco Shakespeare Festival and in the national tour of the Shakespearean Festival of Great Britain. She has also appeared in a number of television series, including The Odd Couple, The Odd Couple, The Odd Couple, and The Odd Couple.

MELVIN BUSTER FLOOD, who joins the company this season will be appearing in a number of productions, including the title role in the San Francisco Shakespeare Festival and in the national tour of the Shakespearean Festival of Great Britain. He has also appeared in a number of television series, including The Odd Couple, The Odd Couple, The Odd Couple, and The Odd Couple.

FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after a career 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. She is a founding member of the Yale Summer Cabaret and Children's Theatre Company. She performed for two years in Europe at the Frankfurt Playhouse and most recently at the Fringe Theatre Group in Washington, D.C. In Two Gentlemen of Verona. At A.C.T. she has been seen in The Matchmaker, General Gorgeous. This is an (Entertainment), Peer Gynt, Othello, A Christmas Carol and The Bourgeois Gentleman and Traveless.

BENNETT GILLIQUIN joins the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to teach acting with the Evening Extension Program and co-direct the Black Actor's Workshop when he made his directing debut last year with Strictly Matri- mony. At the Little Fox Theatre he played several roles in One Flew Over the Cuckoo's Nest, was seen as Mr. Jones in West Coast Black Repertory Theatre's production of The Blood Knot which was later televised in two episodes on KQED's Front Page Theatre's Open Studio and appeared in

I'm looking for 15 people who want to write.

KATE FITZMAURICE, who joins the company this season, continues her second season at A.C.T. as voice, coach and voice in the A.C.T. Advanced Training Program. Gradu- ate of the Center for the Development of Speech and Drama in London, she was an in- structor there and at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love's Labour's Lost and Regan in King Lear and appeared in last season's A.C.T. production of Peer Gynt.

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LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Xerogens Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as an Associate Director with the company and continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol and Valentine and Valentina.

ELIZABETH HUDDE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grushe in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Cyano de Roimundo, Suite in The HOT BALTIMORE, Mrs. Mmeurt in Street Scene, Dolly in The Matchmaker, the Follies in This is (An Entertainment) and Joan in Knock Knock, among others. Last summer she appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire. This coming summer she will return to Oregon to direct Strindberg’s Miss Julie.

DAVID HUDSON joins the company this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of The Master Builder, The Crucible and Centralia 1919. He also acted with the Southbury Playhouse in Connecticut, appearing in Tea and Sympathy and One Flew Over the Cuckoo’s Nest last fall. He was seen in Antony and Cleopatra and Henry VI, Part III at the Oregon Shakespearean Festival.

DANIEL KERN joined the company after study in the Advanced Training Program, where 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’ Beethoven 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, Cyano de Roimundo, Street Scene, Jumpers, Othello, Equus, A Christmas Carol and The Bourgeois Gentleman. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

RUTH KOBART, returning for her fifth season with A.C.T., will be remembered from many earlier productions including Tartuffe, Street Scene and The Threepenny Opera.

Coming to San Francisco with New York credits that included opera and Broadway, Kobart increased her range from roles in such musicals as A Funny Thing Happened and How to Succeed (Broadway, film and C.L.O. revival casts), to encompass the demands of One Flew Over the Cuckoo’s Nest. S.F. film appearances include the school bus driver in Dirty Harry and the award-winning commercial for the Chronicle, controversial for her exclamation “Vassar, why that’s a girl’s school.”

GERALD LANCASTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Equus IV, Return to Normalcy, Ah, Wilderness!, Much Ado About Nothing, Rosmo and Juliet and The Ballad of the Sad Cafe. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Program and an M.A. in directing from Humboldt State University where he directed Cat on a Hot Tin Roof, The Marriage Proposal, and Lystrata. Lancaster has also appeared at the Grand Canyon Festival at Qual-a-wa-oo in The Comedy of Errors, Boys from Syracuse and The Boy Friend.

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ANNE LAWDER, who graduated from Stanford Uni
was an original member
of the Actor’s Work
She studied move
ment with Katya
Dekelova and pho
nethics with Alice
Hermes. She has sung with
the N.Y.C. Opera chorus, appear
with the San Francisco Repertory Theatre. This past
summer was a Resident Artist at P.C.P.A. in Santa
Maria, where she appeared in, “Widow, Wilderness”
and Showboat. A.C.T. has been seen in “The Tragedy of
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 Entertain
ment!, Peer Gynt, Equus, Man and Superman and
Vaudeville.

DEBORAH MAY, now in her fifth season with A.C.T.,
studied in the Ad
anced Training Pro
gram. She has been
an artist in resi
dance at the Peace
Consortium of the Performing Arts where she was seen in “The Mikado,
The Most Happy Fool and Show
boat” as well as Helena in A Mid
summer Night’s Dream. Aldonza in Man of La Mancha and Consuelo
in The Who Gets Slapped? A.C.T. May was seen as Roxane in Cyndi
car of Bergerac, Alice in You Can’t Take
It With You, Irene Malloy in The Match
maker, Desdemona in Othello and appeared in Tonight at 8:30.

THOMAS OGLEBY joins the company this season
after two years in the Advance
ing Program. At the Nebraska Reper
atory Theatre he was seen as Jobby
in Company, Lucien in The Taming of the Shrew and Nick in What the Butler Saw and also
appeared as Romeo in Romeo and Juliet at the Pacific Conservatory of the Perform
ing Arts in California. His off-Broad
way credits include The Robber Bridegroom at the New York St. Clements Theatre.

LAWRENCE HICKMAN, joins the company this season after one sea
season at the Milwaukee Repertory Thea
tre where he was seen as Tobias in Delicate Balance, John Tarleton in Misalliance, Sandor Turai in The Play’s the Thing, The Marquis of De Sade in Marat/Sade and most re cently, as Willy Loman in Death of a Salesman. In addition, McKereghan spent five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.

DELORES Y. MITCHELL joined the A.C.T. selling company last season as a part of the Advanced Train
ning Program and appeared in Superjewel and Superjewel, Mr. O’Toole has acted as an agent in such pro
ductions as A Chorus Line, Aida, and Thriller in the Agnew Theater and is director of A.C.T.’s actors. Mr. O’Toole was appointed as an actor in such productions as A Chorus Line, Aida, and Thriller in the Agnew Theater and is director of A.C.T.’s actors.

WILLIAM PATRICK, now in his eleventh season with A.C.T.,
has been a full time actor for over 30 years and has played almost 300 roles in stock and vaudeville, thirty of them at the Cleveland Playhouse. He has appeared frequently on TV and in five national tours with his own original one man show, one on Justice Oliver Wendell Holmes and another on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruined Classroom, Jumpers, The Tam
ning of the Shrew, Caesar and Cleop
a. The Time of Your Life, Three Sisters, Dandy Dick, Man and Super
man, as Grandpa Vanderholt in You Can’t Get a Man in New York, and The Green Door in Scrooge in A Christmas Carol.

SUSAN E. PELLEGRINO, who joined the company for the last season after two years in the Ad
anced Training Program, was seen in The Lower Depths and under the Elms, The Taming of the Shrew, A Christmas Carol, Valenti
na and Peer Gynt. For two summers she has traded with the Pacific Conservatory of the Perform
ing Arts as Louise in Gypsy, The Utter Glory of Morrissey Hall, creating the role of Miss Teresa Winkle and as Eline Mae Cheplin in Allen Fletcher’s production of Showboat! She also studied at California State University, Fullerton and the University of San Francisco and with the Pacific Academy of Ballet.

RAY RINHARDT, who celebrated A.C.T.’s tenth anniversary as Ephraim in Desire
Under the Elms, is known to San Fran
isco as the lead in O.C.T.’s production of 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. half an hour from the Geary Big Stage, he has performed Shakespeare’s King Lear, San Bert
os in The Orson Welles production of The Merchant of Venice, Cyran of Bergerac and The Cherry Orchard.

DIANE SALINGER has played in re
portary at the Wil
liamstown Theatre and the Oregon Shakespearean Fes
tival in Ashland. She has performed over 100 Broadway roles ranging from the avant-garde, such as a hyena, to those of the classic Rus
sian theatre. She most recently played Terry Randall in Stage Door and is a former student of Austin Pendleton, Uta Hagen and Eva LeGallienne.

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ANNE LAWDER, who graduated from Stanford Univer-
sity, was an original member of the Actor’s Work-
shop. In New York she studied move-
manship with Kava Delakova and pho-
netics with Alice German. She has sung with the N.Y.C. Opera chorus, appeared with the San Francisco Repertory Theatre and this past summer was a Resident Artist of P.S.C.A. in Santa Maria where she appeared in Ali, Wilderness! and Showboat. At A.C.T. she has been seen in The Tavern, A Don’t House, The House of Bernarda Alba, Tonight at 8:30, Can’t Take it with You, Pillars of the Community, Desire Under the Elms, This Is An Entertainment! Peer Gynt, Equus, Man and Superman and Valenti-


DEBORAH MAY, now in her sixth season with A.C.T., studied in the Ad-
anced Training Program. She has been an artist in resi-
dence at the Pacific Conservatory of the Performing Arts where she was seen in The Mikado, The Most Happy Fella and Showboat as well as Helena in A Mid-
summer Night’s Dream, Alzosta in Man of La Mancha and Conseulo in He Who Gets Slapped. At A.C.T. May was seen as Roxanne in Cyrano de Bergerac, Alice in You Can’t Take it With You, Irene Malloy in The Match-


THOMAS OGLEBY joins the com-
pny this season after two years in the Ad-
anced Training Program. At the Nebraska Reper-
atory Theatre he was seen as Bobby in Company, Lucentio in The Taming of the Shrek and Nick in What the Butler Saw and also ap-


WILLIAM MCKEREGHAN joins the com-
pny this season after nine sea-
ses at the Milwaukee Repertory Thea-
atre where he was seen as Tobias in Delicate Balance, John Tarleton in Misalliance, Sinder Tarui in The Play’s the Thing, the Marquis de Sade in Marat/Sade and most recent-
ly, as Willy Loman in Death of a Salesman. In addition, McKereghan spent five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.

DELORIS Y. MITCHELL joined the A.C.T. acting company last season of the Advanced Training Program and appeared in Man and Superman, Superbar, Valenti-


MARC MURPHY, who joins the com-
pny this season, is a graduate of Tru-


SUSAN P. PELLEGRINO, who joined the company late this season, last year after two seasons in the Ad-


FRANK OTTWEILL has served the company as its teacher of Stage and Stan-


RAY RINEHART, who celebrated A.C.T.’s memorable season as Russian as Ephraim in Desire Under the Elms, is known to San Fran-
cisco as the lead CO in the Musical Comedy Company’s musicals. The Miser, Stanley in a Streetcar Named Desire, Andrew Wyke in Sleuth and Astron in Uncle


VINNY. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. At the American Geary Stage, he has performed Shakespeare’s King Lear. San Ber-
gan in The Trial of the Catasina Nine, and An Evening of Comedy at Louise Minnelli’s. His television credits include Hawaii 5-0, Nichols, Amie, Quentin and several award-


WILLIAM PATERSON, now in his eleventh season with A.C.T., has been the company’s principal actor for over 30 years and has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and many radio shows with his original one-man show, one on Justice Oliver Wendell Holmes, and others on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Tam-


DIANE SALINGER has played in re-
pertory at the Wil-


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Robert Smith, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University, where he appeared in Romeo and Juliet, Man and Superman, The Importance of Being Earnest and Edward II. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

Sydney Walker, a veteran of 32 years of stage, film and television work, has been seen on 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, This Is (An Entertainment), Peer Gynt, Othello, Knock Knock and Travesties.

Marian WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago-Jefferson Awards in 1973, for her work in The Odd couple in 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 Orna Broadway Theatre. Her film credits include Petulia, Bullitt and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef Robe seen in many stores and manufacture their daughter Gina's San Francisco tote bags.

J. STEVEN WHITE, who began his career as the Oregon Shakespearean Festival, has appeared during the last six A.C.T. seasons in seven P.L.P. and 24 Geary productions, including

Valentin in Valentin and Valentina, as Romeo in The House of Blue Leaves and as Paul Granger in The Hot L Baltimore. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

Bruce Williams, who studied at the University of Texas, joins the company this season after two years in the Advanced Training Program. This past summer he appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

James R. Winkler, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Tamer, The Taming of the Shrew, The Miller, Pillars of the Community, The Ruling Class, Broadway, The Matchmaker, Coriolanus, Falstaff, Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight (a musical revue), made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souverain Winery in their highly praised revue Songs We Want to Sing. Winkler holds an M.F.A. in Graphics from the University of Wisconsin.

Michael Winters comes to A.C.T. this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in An American Tragedy, Ragg woven in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.
ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in painting from the University of Texas at Austin and a M.F.A. degree from the Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and painting. During his six 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 Widow, Desire Under the Elms, and costumes for A Doll's House. You Can't Take It With You, The Merry Widow, Desire Under the Elms, and Peer Gynt.

CATHY EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.P. program (15 productions total). Her first mainstage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.'s cultural exchange tour to Russia, retelling to design the American premiere of Viarente by Valentine last season. Other A.C.T. assignments include wardrobe supervision for the P.B.S. filming of Cyrano de Bergerac and The Taming of the Shrew. A graduate of San Diego State with a B.A. in Theatre Arts, she spent three summer seasons with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

DIRK EPPERNER (Lighting designer), received his M.F.A. from the Yale School of Drama and designed lighting for Westerly 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, Street Scene, Equus, Knock Knock and Tavester's. In New York he was associate designer for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperner also spent four seasons with P.C.P.A. in Santa Monica and designed thirteen productions for the Oregon Shakespearean Festival in Ashtabula.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and costumes for over 20 Broadway shows as well as 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 NYC and Joffrey Ballets, Los Capadell, Holiday Continental and Maggini Ballet and his regional theatre credits include the Long Wharf, Arena Stage Company, Mark Taper Forum, Tyron Guthrie Theatre and the Hartford Stage Company.

F. MITCHELL DANA (Lighting Designer), creates the lighting for The Circle this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, the Los Angeles Philharmonic, Canada's Stratford Festival, the Toronto Festival Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the American Rep, the BAM Theatre Company in New York, the Alvin Alley and B with 2 Dance Companies as well as major shows on and off Broadway productions.

RICHARD DEVIN (Lighting Designer), who designed The Bourgeois Gentil- man last year at A.C.T., is resident lighting designer at Trinity Square Repertory for the first repertory season in their two new theatres. Among his lighting assignments for the Chelsea Theatre Complex was The Contractor, later seen on PBS. At the Williamstown Theatre Festival his more than 35 productions include Cyrano de Bergerac, Amour, L'Elisir d'Amore and Hedda Gabler as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and, currently, at the University of Washington School of Drama.


RALPH FUNICELLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre for four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernarda Alba and The Taming of the Shrew. Mr. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including The Visit, He Who Gets Slapped, Romeo and Juliet and Guys and Dolls. This past season he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.

ROBERT MORGAN (Costume Designer) is not new to his role at A.C.T., having created costumes for 18 company productions including Tiny Alice in Costumes for Christmas, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for Contemporary Theatre's Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from the University of College and a M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

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ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in Theatre and a M.F.A. degree from the University of Texas and Santa Fe University, respectively, has designed lighting for productions in Timur and Ul, and Hedda Gabler as Lighting Designer and General Manager of the Festival, and he has worked as a designer with the Seattle Repertory Theatre. Darnell has taught in the design program at Temple University and, currently, at the University of Washington School of Drama.

CATHE WARDROBE SUPREME (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.J.P. program (15 productions to date). Her first mainstage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.'s cultural exchange tour to Russia, returning to design the American premiere of Valentin and Valentina last season. Other A.C.T. assignments include wardrobe supervision for the P.B.S. filming of Cyndro de Bergerac and The Taming of the Shrew. A graduate of San Diego State with a B.A. in Theatre Arts, she spent three summers with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

DIRK EPPENDORF, Lighting designed for Absurd Person Singular by Robert Morgan

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music specials, has designed scenery and/or costumes for over 20 Broadway shows as well as 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 NYC and Joffrey Ballets, Ice Capades, Holiday on Ice, and the USO. He has designed costumes for two World Tours. He has designed the costumes for seasons with P.C.P.A. in Santa Barbara and designed 13 productions for the Oregon Shakespearean Festival in Ashland.

ROBERT MORGAN (Costume Designer) is not only his first season at A.C.T., having created costumes for 18 company productions including Tiny Alice, Hathaway, The Matchmaker, The Bourgeois Gentleman, Othello and Somebody’s Fool, and his recent work on This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Garrick Theatre’s Door for Faustus and for the San Diego Old Globe Theatre’s Hamlet. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from the University of Chicago and a M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD SEGER (Set Designer) returns for a third season at A.C.T., having designed The Matchmaker, The Bourgeois Gentleman, Othello and Somebody’s fool, which began its run at the Mark Taper Forum in Los Angeles and moved to Broadway. A graduate of the School of the Art Institute of Chicago, he also created sets for the Broadway productions of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York. W. Post College in New York, the Westport Country Playhouse in Westport, Conn. and the Coconut Grove Playhouse in Miami.


RALPH FUNICELLO (Sculptor Designer) has been a resident scenic designer at the American Conservatory Theatre four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernarda Alba and The Taming of the Shrew. Mr. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including The Visit. He who Gets Stopped, Romeo and Juliet and Guys and Dolls. This past season he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.

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SPECIAL THANKS to Herbert’s Furs, 275 Post St., San Francisco, for furs for Hotel Paradiso, Joan Hitchcock for the use of her home for location shooting of publicity photographs of The Circle, and Sam's Furniture of San Francisco for their help with kitchen appliances for Absurd Person Singular.

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

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines’ Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines’ Memorial Theatre Box Office. For additional information call (415) 673-6440.

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

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

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'HOTEL PARADISO' ON STAGE & FILM

Enjoying a posthumous revival of his fanatical comedies during the 1950's, Feydeau's Hotel Paradiso opened in London on May 2, 1956 with Sir Alec Guinness in the leading role and a cast including Irene Worth and Martita Hunt.

A subsequent New York opening (April 11, 1957) found Bert Lahr as the indomitable Boniface and Angela Lansbury, making her Broadway debut, in the role Worth originated in London. The virtual walk-on part (although he had two lines to speak) of the Turkish schoolmaster was played by the then unknown James Coco.

Guinness repeated his role in the 1966 film of Hotel Paradiso, produced and directed by Peter Glenville. Although its first-run showing was extremely brief, it seems to have attracted its own "underground" audience via late-night TV and movie houses featuring special "vintage" offerings. Gina Lollobrigida and Robert Morley also starred in the cinema version, photos from which are included here.
BIG & LITTLE DOLLARS TALK FOR A.C.T.

San Francisco’s A.C.T. is the largest resident theatre in the country, with an annual budget of over $4 million. For comparison, the Tyone Guthrie Theatre that serves the Minneapolis-St. Paul audience has a total annual budget of about $2.5 million.

Yet because of the marvelous support it gets at the box office, playing to near-capacity houses night after night, and with the nation’s largest subscriber audience (over 21,000), plus A.C.T.’s additional earned income from tuition paid by students in its internationally renowned Conservatory, your theatre asks its community for a smaller percentage of support funding than any other resident theatre among the nation’s top five: around 25% of A.C.T.’s budget comes from contributed dollars.

This year A.C.T. and its California Association (C.A.A.C.T.) must raise a total of $1.3 million in support income—money from corporations, foundations, from local, state, and national public funds, and the invaluable private donations from theatre-lovers—people like you—who believe that A.C.T. is a very special cultural resource deserving an annual endorsement in the shape of a dollar contribution.

So far this year, over half of the total required has been raised—and, an impressive amount of money comes to help your theatre from people like yourself. The membership of the California Association for A.C.T. now stands at 4,000 and the average individual gift is a healthy $45.00!

If every person attending the theatre tonight gave just $2.78 in addition to his ticket price—that’s $25 a year—it would cover the course of a nine-play subscription (and every member of the C.A.A.C.T. gives at least that much a year)—tonight’s audience alone would add $3,213 to our necessary contributed income. Because of the first of March and the end of May, when all money must be in hand for 77-78, there are 99 performances at the Geary. At $3.213 a night, we’d have $318,087 by the end of May. And with pledges in hand we’d be over the top, with a healthy start on next year’s fund-raising goal!

The big push for big dollars doesn’t stop. But with every one of us sharing the load, at just $2.78 a night, look how easy it would be.

We’re going to make our goal by May 31st. We hope you’ll help.

COUNT ME IN!

Here’s my contribution to help reach the goal.

☑ $50  ☐ $100  ☐ $250
☐ Other

Name
Address
City Zip

Please make your check payable to CALIFORNIA ASSOCIATION FOR
A.C.T. and mail to the Association at 450 Geary Street, San Francisco 94102.

Put your money to work for A.C.T. tonight!

A.C.T.’S SUMMER TRAINING CONGRESS

Yoga Instructor Bonita Bradley (right).

Applications are now being accepted for the American Conservatory Theatre’s Summer Training Congress. Instruction in subjects regularly provided the A.C.T. professional company runs from mid-June through August.

Actors aspiring to A.C.T.’s regular full-time Advanced Training Program, high school students considering an acting career, drama instructors and members of community theatres are among the hundreds of applicants from all over the nation the A.C.T. receives each year. Limited enrollment.

Individual attention through limited class size is emphasized, with students participating in all aspects of the curriculum at a rate commensurate with their age, experience and level of achievement.

Students are submerged in a professional atmosphere provided by A.C.T. trainers, company members and other distinguished faculty members which last summer included Edith Skinner from the Juilliard School of Drama, Doug Russell from Stanford University and Hovey Burgess, on leave from Ringling Brothers. From 10 a.m. to 6 p.m., Monday through Friday, with special programs on Saturday mornings, they practice and exercise their way through acting, voice, speech, yoga, scansion and dynamics, mime, theatre games, dance and stage movement.

The deadline to apply for the Summer Training Congress is May 15. All applicants must provide a recent photograph and two letters of recommendation from teachers or directors. Auditions are required for California residents.

For additional information and applications, write or call:

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BIG & LITTLE DOLLARS TALK FOR A.C.T.

San Francisco's A.C.T. is the largest resident theatre in the country, with an annual budget of over $4 million. For comparison, the Shubert Theatre's annual budget is $8 million. Yet because of the marvelous support it gets at the box office, playing to near-capacity houses night after night, and with the nation's largest subscriber audience (over 21,000), plus A.C.T.'s additional earned income from tuition paid by students in its internationally renowned Conservatory, your theatre asks its community for a smaller percentage of support funding than any other resident theatre among the nation's top five: around 25% of A.C.T.'s budget comes from contributed dollars.

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For additional information and applications, write or call the Summer Training Congress, Jane Armitage, Registrar, A.C.T., 450 Geary St., San Francisco, CA 94102, (415) 771-3880.
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