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

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VOLVO. A CAR YOU CAN BELIEVE IN.
I am a fairly frivolous person who enjoys the thinking side of life. My ambition has always been to combine a play of ideas with art."

"Our movement is contained within a larger one that carries us along as inexorably as the wind and current."

— Tom Stoppard

Factualy, Vladimir Ilyich Lenin, James Joyce and the Dadaist Tristan Tzara did live coincidentally in Zurich around 1917. They never met all, although several historians indicate that Lenin knew other Dadaists and possibly once met Joyce. This notion, however, in Tom Stoppard’s opinion, that such exponents of revolution, art, and “anti-art” could have rubbed shoulders provides a starting point of inquiry for Travesties, as it is told by Stoppard’s narrator, Henry Carr, a minor British diplomat at the time.

Carr, we soon find, only knew these people, if at all, in a second-hand way.

Now, years later, grown sly and slyly, Carr scuffles about his flat in a heavy woollen barbour coat slid sloppily at the waist, a battered hat pulled down over his brow, sucking at cigarette after cigarette. His leaky mind can’t hold more than two thoughts at a time and he continually talks out loud to himself. He’s trying to find a place for himself in the chronicle of events when Lenin planned the revolution. Joyce wrote Ulysses and the Dadaists set off to find modern art.

That he had been in the middle of it and missed it completely is perfectly true of probably 95% of the people living at that time. Like Stoppard’s other famous minor functionaries, Rosenzweig and Guildenstern, Carr is the common man observing uncommon events, tangentially involved in them, but helpless to either understand or really participate in them.

“My plays tend to be ‘about’ solipsism: the feeling that one is the center of things, that self-knowledge is the only knowledge,” Stoppard comments. “It takes an enormous effort of will to exist at all from one’s own situation and see it whole, for what it is.”

“Travesties asks,” Stoppard says, “whether the words ‘revolutionary’ and ‘artist’ are capable of being synonymous, or whether they are mutually exclusive or something in between. Furthermore, whether an artist has to justify himself in political terms at all.

Lenin wields a weapon: “Literature must be partisan, and under party control,” he says in Stoppard’s caustic spoof of the Communist rationale for censorship. Shuffling between evangelism and browbeating, he says as did the real Lenin, “Beethoven’s music makes me want to say nice stupid things and pat the heads of those people who while living in this vile hell can create such beauty. Nowadays…we’ve got to HIT heads. Hit them without mercy.”

Tzara’s rhetoric is similar. “It is too late for geniuses,” he shouts to Joyce: “Now we need vandals and desecrators.” He symbolizes a kind of purging, presaging the whole revolt of non-establishmentarian art. He wants to wipe away the illusion of usefulness: Art is whatever it says it is, a glory of irrelevance.

Carr is caught in the center, the quintessential Philistine: “For every thousand people there’s 900 doing the work, 90 doing well, 8 doing good, and one lucky bastard who’s the artist.” The crux of the battle is reached when Carr asks Joyce, “What did you do during the Great War?” and Joyce says, “I wrote Ulysses.”

When asked about this argument between Joyce and Tzara, Stoppard answers quickly: “I’m on Joyce’s side. I’m not impressed by art because it’s political. I believe in art being good art or bad art, not relevant art or irrelevant art. I prefer to side with Joyce when he proclaims the importance of what he himself is writing and adds that he leaves the world precisely as he finds it. Some may argue that ideas do the best toppling, but I don’t think change has to be an objective for the artist.”

It is no accident that the timing of the play is that of World War I and that Stoppard uses The Importance of Being Earnest as a skeleton for his play much as he used Hamlet as a skeleton for Rosenzweig and Guildenstern. Its portrait of a society obsessed with style is very much to Stoppard’s purposes.

The sallent thing about WWI is that it was the last of the aristocratic wars, fought by common men for kings and queens. Stoppard is quite to the point when he says, “It was a meaningless war, almost Dadaist. No one still knows exactly why it was fought. It produced nothing good of consequence and much evil.”

Carr belongs to the old order, being about as conserva
tive and traditional as one can be. In his values, style is in itself an absolute way of seeing things: as long as everything looks OK, then it must be all right underneath. The war shattered that kind of perspective. The drawing room dandy, whose status and authority rested on his accoutemments and sense of style, would no longer play a significant role. Society was being undermined. It was blatantly obvious on the battlefield—to the delight of revolutionaries like Lenin—and it was also happening in the arts—to the delight of the Dadaists, and to some extent even to Joyce, who was busy breaking down old forms himself.

What was that famous last line in Portrait of the Artist—“forge from my soul the consciousness of my race”—something like that. It’s very important: Joyce’s prediction of exactly what he was going to do. He is quietly engaged in reconstruction ON HIS OWN TERMS. Joyce succeeds in giving civilization another way of looking at itself, through thought processes in which the accidental becomes as important as the selective. As his heir, as well as the heir of Wilde, Beckett and Pinter, Stoppard is also giving us another way of looking at ourselves, through a carefully orchestrated travesty of history.

— Blake Samson

Director, Fine Arts News Service

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Factualy, Vladimir Ilyich Lenin, James Joyce and the Dadaist Tristan Tzara all lived coincidentally in Zurich around 1917. They never met, although several historians indicate that Lenin knew other Dadaists and possibly once met Joyce. This notion, however, in Tom Stoppard’s play is poetically used, that such exponents of revolution, art, and “anti-art” could have rubbed shoulders provides a starting point of inquiry for Travesties, as it is told by Stoppard’s narrator, Henry Carr, a minor British diplomat at the time.

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present:

TRAVESTIES

(1974)

by TOM STOPPARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by JOHN JENSEN
Costumes by ROBERT MORGAN
Lighting by DIRK EPPERSON
Music by LARRY DELINGER
Sound by BARTHOLOMEW RAGO
Choreography by TONY TEAGUE

the cast

Henry Carr
Tristan Trana
James Joyce
Lenin
Bennett
Gwendolen
Cecily
Nadya

RAYE BIRK
JAMES R. WINKLER
SYDNEY WALKER
MICHAEL WINTERS
JOSEPH BIRD
SUSAN E. PELLEGRINO
BARBARA DIRKSON
FRANChELLE STEWART DORN

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

There will be one 13-minute intermission.

understudies

Henry Carr—Wayne Alexander; Tristan Trana—David Hudson; James Joyce—Bruce Williams; Lenin—Lawrence Reich; Bennett—Bennett Gollory; Gwendolen—Diane Balingir; Cecily—Herdi Helen Davis; Nadya—Doreen Y. Mitchell

Stage Manager: MICHEL CHOBAN

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Cellarmaster
The Christian Brothers
Napa Valley, California 94558

The Christian Brothers Tinta Cream Port.

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United States

TINTA
CREAM PORT
A NOTE ON 'HOTEL PARADISO'

Georges Feydeau was France's leading writer of popular farces at the turn of the 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.

A Feydeau 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 indolently 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 portrayal of Boniface's shrewish wife, Angélique.

Hotel Paradiso is the second Feydeau farce to enter the A.C.T. repertoire, joining A Flea in Her Ear, directed by Graver 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 Opsahl

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HOTEL PARADISO

by GEORGES FEYDEAU 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 DEVIN

Music by LARRY DELINGER

Sound by BARTHOLOMEO RAGO

---

the cast

Boniface FAYE BIRK

Angélique JILL TANNER

Marcelle ELIZABETH HUDDLE

Coq MICHAEL WINTERS

Maxime MARK MURPHEY

Victoire DIANE SALINER

Martin SYDNEY WALKER

1st Porter PETER DAVIES

2nd Porter RANDY HOLLAND

3rd Porter ALEXANDER NIBLEY

4th Porter TIM MONTGOMERY

Paquerette BONNIE CARPENTER

Marguerite SIG-BRIT COX

Violette CLAIRE CONTENT

Perrencher SANDRA BELLEVUE

Amihoel WILLIAM MCKEEREHAN

Georges BRUCE WILLIAMS

A Lady HEIDI HELEN DAVIS

A Duke PETER DAVIES

Fundish BENNET GUILORY

Police Inspector GERALD LANCASTER

Policemen PETER DAVIES, RANDY HOLLAND, TIM MONTGOMERY, ALEXANDER NIBLEY, MICHAEL O'GUINNE, DONNA SNOW, WENDY WOOLERY

Hotel Guests

Period: 1919

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 ten-minute intermissions.

undersudies

Boniface—Gerald Lancaster, Angelique—Penelope Court; Marcelle—Katie Frollic; Coq—Jay O. Sanders; Maxime—Randall Smith; Victoire—Libby Boone; Martin—Daniel Devlin; Paquerette/Marguerite—Amy Rea; Perrencher—Bridget Bass; A Lady—Delores V. Michelle; A Duke—Lawrence Henne; Police Inspector—Peter Davies

Stage Manager: JAMES L. BURKE
A NOTE ON 'HOTEL PARADISO'

Georges Feydeau was France's leading writer of popular farces at the turn of the 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.

A Feydeau 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 Desavaliers, 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 the 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 Opsata

THE AMERICAN CONSERVATORY THEATRE

presents

HOTEL PARADISO

by GEORGES FEYDEAU and MAURICE DESAVILLAIRES

English Translation by PETER GLENVILLE

Directed by TOM MOORE

Associate Director: DOLORES FERRARO
Scenery by RICHARD SEGER
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN
Music by LARRY DELINGER
Sound by BARTHOLOMEO RAGO

the cast

Boniface \(\text{Faye Birk}\)
Angelique \(\text{Jill Tanner}\)
Marcelle \(\text{Elizabeth Huddle}\)
Coil \(\text{Michael Winters}\)
Maxime \(\text{Mark Murphey}\)
Victoire \(\text{Diane Salinger}\)
Martin \(\text{Sydney Walker}\)
1st Porter \(\text{Peter Davies}\)
2nd Porter \(\text{Randy Holland}\)
3rd Porter \(\text{Alexander Nibley}\)
4th Porter \(\text{Tim Montgomery}\)
Paquette \(\text{Bonné Carpenter}\)
Marguerite \(\text{Sug Brt Cox}\)
Violette \(\text{Claire Content}\)
Pernenche \(\text{Sandra Belleveue}\)
Amiello \(\text{William McKereghan}\)
Georges \(\text{Bruce Williams}\)
A Lady \(\text{Heidi Helen Davis}\)
A Duke \(\text{Peter Davies}\)
Fundisha \(\text{Benet Guillory}\)
Police Inspector \(\text{Gerald Lancaster}\)
Policemen \(\text{Peter Davies, Randy Holland,}\)
Tim Montgomery, Alexander Nibley
Michael O'Quinse, 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.

understudies

Boniface—Gerald Lancaster, Angelique—Penelope Court; Marcelle—Kate Fillyavers; Coil—Jay O. Sanders; Maxime—Randall Smith; Victoire—Libby Boone; Martin—David Davis; Paquette/Marguerite—Amy Resnick; Violette/Pernenche—Brigit Bass; Amiello—Portia Policeman—Thomas Ogoresky; Georges—Fred Bagwell; A Lady—Delores; A Duke—Lawrence Horton; Police Inspector—Peter Davies

Stage Manager: JAMES L. BURKE
'FESTIVAL': A MAGICAL MUSICAL CELEBRATION OF LOVE

Festival, a musical celebration of love, is a new family entertainment which is making its world premiere debut at A.C.T.'s Marines Memorial Theatre. The high-spirited, light-hearted show blends fairy tale fantasy, hair-raising adventures, magical happenings and a melodic, folk-rock score with elements of contemporary humor and satire. The result is a very special theatre experience which leaves audiences of all ages in a thoroughly positive frame of mind.

Festival is based on the thirteenth century story, "Aucassin and Nicolette," now considered to be one of the finest works of Medieval literature. Many believe that Shakespeare used it as a source for his pastoral comedies, as well as for parts of Romeo and Juliet. "Aucassin and Nicolette" may also have influenced Voltaire's Candide and Fielding's Tom Jones and Joseph Andrews.

"Aucassin and Nicolette" is a charming tale written in alternating sections of spoken prose and musical verses which were chanted or sung. Following in this tradition, the story of Festival is told through a combination of spoken dialogue and songs, both of which advance the fast-paced plot. A Troubadour (Gregory Harrison) serves as singing narrator (as in the original) while playing catalyst and foil.

A Troubadour (Gregory Harrison) serves as singing narrator while playing catalyst and foil.

Six other performers (Tim Bowman, Pamela Cordova, Leslie Easterbrook, Kenneth Henley, Randal Alan Martin and Roxann Parker) are variously transformed into shepherds, kings, queens and pirates through the magic of stagecraft (Russell Pyle is production and lighting designer) and imaginative costuming (by Madeline Ann Granato).

Jack Rowe and Michael Shawn are directing Festival, with the latter also serving as choreographer. A.C.T. is presenting the San Francisco engagement of the Roger Berlind, Franklin R. Levy and Mike Wise production, in association with Kip Richard Krones. The show will play the Huntington Hartford Theatre in Los Angeles after its limited run here.

For a magical musical theatre experience, take a chance on enchantment—come fantasize with Festival!

TO THE AUDIENCE

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

Please—while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments.

Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (City/Pedestrian/Muni/Police officers will give assistance.)

For your convenience: DOCTORS may leave the auditorium and the number 929-9903 with their call service. 

Credits: WILLIAM GANSLENS, DENNIS ANDERSON and HANK KRAZELER for A.C.T. PHOTOGRAPHY.

SPECIAL THANKS to Herbert's Furs, 2130 Fillmore, for fur pieces; for Hotel Paradise: Eleanor and Ralph Goffman for the use of their kitchen for location shooting of publicity photographs of Absurd Person Singular; Sam's Furniture of San Francisco for their help with kitchen appliances for Absurd Person Singular; and for medical advice and properties for the National Health from the University of California, San Francisco: A. David Barradas, MD (School of Public Health), Dr. Seymour M. Farber (Nurse-Chancellor Emeritus), Public Programs, Anthony Wagner (Assistant Director of Hospitals and Clinics), Martha Haas (Acting Director of Nursing Administration) and Janet Norton (Assistant to the Director of News Services/Publications).

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 8 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 information regarding attractions at the Marines, telephone (415) 673-6443; for additional information call 973-6443.

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.

We are the "Mercedes-Benz" of Mercedes-Benz dealers.

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Finally we tie it all together with an European Motors, Ltd., exclusive courteous, comprehensive service that continues as long as the customer owns a Mercedes-Benz.

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See why we're considered the "Mercedes-Benz" of Mercedes-Benz dealers. Bay Area Mercedes owners won't settle for less. And neither should you.

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950 Van Ness at O'Farrell St., San Francisco 673-9109
2915 Broadway Oakland 932-6000
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Festival: A Magical Musical Celebration of Love

Six other performers (Tim Bowman, Pamela Cordova, Leslie Easterbrook, Kenneth Henley, Randal Alan Martin and Roxann Parker) are variously transformed into shepherds, kings, queens and pirates through the magic of stagecraft (Russell Pyle is production and lighting designer) and imaginative costuming (by Madeline Ann Granato).

A Troubadour (Gregory Harrison) serves as singing narrator while playing catalyst and foil.

Nicollay (Lois Young) and Aucaisin (Bill Hutton) are star-crossed lovers, he is the son of a French count and she the god-daughter of the count's greatest rival.

TO THE AUDIENCE

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■ Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. By order of Mayor and city's Board of Supervisors.

■ For your convenience: DOCTORS may leave the premises and the number 992-9903 with their call service.

Credits: William Gansilen, Dennis Anderson and Hank Krantzler for A.C.T. photography.

SPECIAL THANKS to Herbert's Fur, Inn, San Francisco for Hotel Paradise: Eleanor and Ralph Goffman for the use of their kitchen fo
gen shooting of publicity photographs of Absurd Person Singular; Sam's Furniture of San Francisco for their help with kitchen appli
cances for Absurd Person Singular; and for medical advice and properties for the National Health from the University of California, San Fran
cisco.

A. David Barnea, M.D. (School of Public Health, Dr. Seymour M. Farber (Vice-Chancellor, Emeritus, Public Program), Anthony Wagner (Assis
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News & Notes

A.C.T.'s Traditional Walkdown
Curtain Call Set for June 10

The last repertory performance of A.C.T.'s 1977-78 season will be The National Health on Saturday, June 10. It will be followed immediately by the company's traditional "Walkdown Curtain Call," the spectacular season finale that unites the entire A.C.T. company in a dazzling farewell to all the players in the season's repertory. At this writing, seats are still available for this 8:30 p.m. performance.

Geary Theatre Backstage Tour

If you're a member of the California Association for A.C.T., A.C.T.'s annual Backstage Tour of the Geary Theatre is a special event you won't want to miss. (If you're not a member, you can sign up at the door that day!) This year's behind-the-scenes visit to the historic and magical area where illusion is created will be held on Sunday, May 15, from 12 noon until 5 p.m. Costumers, designers, wigmakers, stage technicians, staff and crew will host this unique tour presenting displays and demonstrations.

The Friends of A.C.T. with the C.A.A.C.T. are again jointly sponsoring the Backstage Tour, in cooperation with A.C.T.'s Production Department.

The Transaction

Would you like to entertain your dinner guests in a chic French apron decorated with the titles of all the A.C.T. repertory productions done to date?...or go on a shopping spree carrying a smart A.C.T. canvas tote bag?...do your exercises in an A.C.T. t-shirt...how about a brass belt buckle, special newspaper or a paperback copy of the next A.C.T. play you are seeing? All of these items are now available in the new Friends of A.C.T. gift shop, The Transaction, located in the Geary lobby, staffed entirely by volunteers and open one hour prior to curtain time and during the first intermission of all performances.

Attention A.C.T. Subscribers & Patrons:

If you are moving or have moved, please don't forget to send a change of address card to A.C.T. Mailing List Coordinator, P.O. Box 450 Geary St., San Francisco 94102.

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 before the performance takes place. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

Sandy Wheeler: Stage Doorman Par Excellence

Sanford (Sandy) Wheeler, Doorman for A.C.T. at the Marines' Memorial Theatre for the past nine years, retired from his post at age 75 on April 14, much to the dismay of patrons and company members alike who have found his cheery greetings and invaluable help imperative to the successful operation of the company's second theatre.

The large, boisterous man with a friendly personality is remembered by ushers and audiences for the efficiency in which he ran the house; many performers, also, who visited A.C.T. to play the Marines', have only fond memories of his enthusiasm and willingness to be of service in the slightest manner.

Wheeler actually began working at the Geary Theatre ten and one-half years ago, on December 1, 1966, before A.C.T. opened its first San Francisco season in January of 1967. At a card table set up in the lobby, he single-handedly located apartments for the newly arriving company and headed a 50-man volunteer cleaning crew to scrub down the Geary in readiness for its new occupants.

Soon thereafter, the retired drama and speech professor began work at the Marines' Theatre, giving volunteer ushers an introduction each evening prior to the play's performance which helped them talk about the show to members of the audience as they led them to their seats. As doorman, Wheeler has continued in charge of answering door positions, dealing with all seating problems and serving as liaison between the Marines' staff, the company involved in the show and A.C.T.'s staff.

Raised in Oakland, he became interested in theatre in high school and later attended Cornell, where he received his Masters of Arts degree in Speech and Drama. He then taught at Marshall University in Huntington, West Virginia, at Montana University and at Reed College in Portland, Oregon.

During his retirement, Wheeler has no intention of sitting idle—"going to sleep" as he puts it. He has many options for the future—perhaps teaching again, privately—and, in any case, with his natural and seemingly innate ability to deal with people and enjoy them and the theatre, he will probably devote his time to an endeavor which encompasses both talents. In any case, everyone at A.C.T. will miss him sorely.
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Foods and wines from the four corners of the world as well as the city's famed prime ribs of beef served from the London Simpsons. Dinner until 11 P.M. Redwood Room coffee and bar open until 1 a.m. Next to the theaters near Union Square. Reservations 775-4700. At Geary and Taylor in the Four Seasons—Cfitt Hotel.

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A.C.T.'s Traditional "Walkdown" Curtain Call Set for June 10

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SALMAGUNDI

Gourmet Soups and Quiche served in the company of the Great and Near Great of our theatre world.

DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN

COCKTAIL DUET, PIANO ACCOMP.
THE AMERICAN CONSERVATORY THEATRE

PRESENTS

ABSORB PERSON SINGULAR

(1976)

by ALAN AYCKBOURN

Directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Sound by BARTOLOMEO RAGO

the cast

Jane: SUSAN E. PELLEGRINO
Sidney: DANIEL DAVIS
Ronald: WILLIAM PATRICK
Marion: MARRIAN WALTERS
Eve: BARBARA DIRICKSON
Geoffrey: JAY O. SANDERS

Offstage Voices:

Lottie: LIBBY BOONE
Heidi Helen Davis: HEIDI HELEN DAVIS
Dicky: DAVID HUDSON

Thomas Oglesby: 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.

There will be two ten-minute intermissions.

 understudies

Jane—Francelle Stewart Dorn; Sidney—William McKenagh; Ronald—Gerald Lancaster;
Marion—Joy Carlin; Eva—Libby Boone; Geoffrey—Mark Murphy

A NOTE ON ‘ABSORB PERSON SINGULAR’

Playwright Alan Ayckbourn has been called “the thinking man’s Fey-deau” for his ability to blend hilarious farce with biting social commentary and satire, and “the British Neil Simon” for his prolific string of hits, including Relatively Speaking, How the Other Half Loves, The Norman Conquests, Absent Friends and the award-winning Absurd Person Singular.

This particular genius lies in his ability to create characters whose behavior is totally credible but more than a little bizarre. Each person in Ayckbourn’s play is driven by a motivation completely out of sync with the motivations of the others. When these different logics collide, as they frequently do, the results are inevitably hilarious.

In Absurd Person Singular, the play opens with a body that has been killed. The play is set on three successive Christmas Eves, once in each of the three principal characters’ homes—or, more precisely, in their kitchens, the room in which Ayckbourn believes that the pulse of modern life can be most accurately measured.

Each couple may represent a social class. In this light, Ayckbourn gives a thought-provoking picture of England today: working people enjoy rapid up-mobility while the middle and upper classes plummet off the top of the social pyramid and into a sea of debt.

Ayckbourn takes a very humorous but ultimately cynical look at marriage, an institution he considers nearly devoid of any redeeming social value. Director Allen Fletcher believes the word “singular” in the title is meant to be a negative comment on the marriages within the play. “Absurd” may refer either to the Theatre of the Absurd or to the original derivation of the word—from the Latin for “deaf,” pointing up the communications gap which exists between most of the characters. But in the final analysis, however, the best way to interpret Absurd Person Singular is to observe the joy and pleasure on the faces of its audiences.

—Margaret Ospota

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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

ABSURD PERSON SINGULAR

(1979)

BY ALAN ACKBOURN

DIRECTED BY ALLEN FLETCHER

SCENERY BY RALPH FUNICELLO

COSTUMES BY ROBERT MORGAN

LIGHTING BY P. MITCHELL DANA

SOUND BY BARTHOLOMEW RAGO

THE CAST

JANE - SUSAN E. PELLEGRINO

SIDNEY - DANIEL DAVIS

RONALD - WILLIAM PATIERSON

MARION - MARRIAN WALTERS

EVA - BARBARA DIRKSON

GEOFFREY - JAY O. SANDERS

OFFSTAGE VOICES:

LOTTIE - LIBBY BOONE

HEIDI HELEN DAVIS

THOMAS OGLESBY - DAVE HUDSON

ACT I

LAST CHRISTMAS. - Sidsy and Jane's Kitchen.

ACT II

THIS CHRISTMAS. - Geoffrey and Eva's Kitchen.

ACT III

NEXT CHRISTMAS. - Ronald and Marion's Kitchen.

THERE WILL BE TWO TEN-MINUTE INTERMISSIONS.

UNDERSTUDIES

JANE - FRANCHETTE WARE, DOROTHY CLARK

SPECIAL THANKS TO TODD WELLS, BILL MCKENZIE, JERRY FELDSTEIN, JOHN E. KELLEY, LINDA HESS, JERRY KLOCK, AND THE STAFF OF "THE AMERICAN CONSERVATORY THEATRE"

A NOTE ON 'ABSURD PERSON SINGULAR'

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In Absurd Person Singular, he looks wryly at life in British suburbia, where adultery is jounced at but ring-around-the-collar is a sin. The play is set on three successive Christmas Eves, once in each of the three principal couples' homes—or, more precisely, in their kitchens, the room in which Ackbourn believes that the pulse of modern life can be most accurately measured.

Each couple may represent a social class. In this light, Ackbourn gives a thought-provoking picture of England today: working people enjoy rapid upward mobility while the middle and upper classes plummet off the top of the social pyramid and into a sea of debt.

Ackbourn takes a very humorous but ultimately cynical look at marriage, an institution he considers nearly devoid of any redeeming social value. Director Allen Fletcher believes the word "singular" in the title is meant to be a negative comment on the marriages within the play. "Absurd" may refer either to the Theatre of the Absurd or to the original derivation of the word—from the Latin for "deaf," pointing out the communica
tions gap which exists between most of the characters. But in the final analysis, however, the best way to interpret Absurd Person Singular is to observe the joy and pleasure on the faces of its audience.

—Margaret Opsata

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Unravel Travel invites all balletomanes to AN EVENING WITH LONDON’S ROYAL BALLET featuring Dame Margot Fonteyn at Los Angeles’s Shrine Auditorium

TOUR PROGRAM #1 Saturday, May 27, 1978
HAMLET AND OPHELIA American Premiere with Dame Margot Fonteyn Music: Franz Liszt Choreography: Frederick Ashton Design: Carl Toms In this pas de deux, to Franz Liszt’s Symphonic Poem, Frederick Ashton depicts encounters between Hamlet and Ophelia who is shown as a tenderly loving girl, then distraught and finally as the drowned figure drifting downstream to her watery grave.
The work was first performed at the Gala Performance, in honor of Her Majesty Queen Elizabeth II Silver Jubilee, on May 30, 1977 at the Royal Opera House, London.

**Fonteyn’s radiant pure Ophelia.” David Gillard, Daily Mail.

**“Fonteyn’s Ophelia was the revelation of the gala. Her movements were so sweetly young, I’m bound to say she threw me for a loop.” Clive James, The Observer.

MONOTONES West Coast Premiere Music: Erik Satie Choreography: Frederick Ashton Costumes: Frederick Ashton

Monotones is recognized as one of Frederick Ashton’s purest creations; a masterpiece in its own way. The two pairs of dancers wear patterns of simple beauty to the Trois Gymnopéodies and Trois Gymnopedies of Erik Satie.

**“Ashton had written nothing else, he would have earned his place among the immortals.” Mary Clarke, Dancing Times.

LES SYLPHIDES Music: Frederick Chopin Choreography: Mikhail Fokine Design: Alexander Benois

Although it looks back in style to the great ballets of the Romantic era, Les Sylphides in fact introduced a new genre, the ballet of mood with no narrative structure. The choreographer, Mikhail Fokine, himself described it as “the personification of a poetic dream” and in the seventy years since its creation it has established itself as one of the most famous and popular of all ballets.

“... wonderful ... some of the most beautifully composed groups and floor patterns ever fashioned by man.” Dance and Dancers.

TOUR PROGRAM #2 Saturday, June 3, 1978
SWAN LAKE West Coast Premiere

Music: Pyotr Ilyich Tchaikovsky Choreography: Marius Petipa, Lev Ivanov Design: Leslie Horry

It is difficult to believe today that Swan Lake was a failure on its first production in 1877 and was not a success until the Petipa-Ivanov version of 1895. Today it is regarded as one of the greatest works in the set of ballet. The magic of Tchaikovsky’s music, embodying the love of Prince Siegfried for the enchanting Swan Queen, has greatly contributed to making this the best loved of all classical ballets.

**“... probably the best and most authentically traditional Swan Lake in the world.” John Perich, The Times.

Unravel Travel presents a rare opportunity to witness the excitement of London’s Royal Ballet. For the first time in ten years, the Royal Ballet is visiting the United States. And a limited number of San Franciscans will be able to experience this dance spectacular.

Unravel Travel has made arrangements with the Royal Ballet, Western Airlines and the Bonaventure Hotel to provide a unique, two-tour package for ballet enthusiasts. Each tour departs San Francisco at 10:10 a.m. on Saturday and returns the next day at 3:00 p.m. The price of each tour includes air fare, meals, Los Angeles ground transportation, orchestra seats, and all gratuities and taxes.

Only a limited number of tickets are available, so reserve early. For further information, write or call:

- Unravel Travel, Inc.
- 24 California Street — San Francisco, 94114 — (415) 398-8330
AN EVENING WITH LONDON’S ROYAL BALLET
featuring Dame Margot Fonteyn at Los Angeles’ Shrine Auditorium

TOUR PROGRAM #1
Saturday, May 27, 1978

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• Unravel Travel, Inc.
24 California Street — San Francisco, 94114 — (415) 398-8830
THE NATIONAL HEALTH

by PETER NICHOLS

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by CHRISTOPHER BOONE
Costumes by ELIZABETH COVEY
Lighting by DINKER EPPSON
Music by P.A. McNALLY
Sound by BARTOLOMEO RAGO

The cast

Rees JOSEPH BIRD
Tyler WAYNE ALEXANDER
Ash SYDNEY WALKER
Foster LAWRENCE HECHT
Ken MARK MURPHY
Flagg RAYE BIRK
Loach BRUCE WILLIAMS
Mackie WILLIAM MCKENZIE
Staff Nurse Norton FRANCHELLE STEWART DORN
Nurse SWEET LILLY BOONE
Nurse Lake DELORES Y. MITCHELL
Sister McPhie DIANE SALINGER
Matron JILL TANNER
Barnet JAMES R. WINKER
Michael DAVID HUDSON
Prince MELVIN SUSTER FLOOD
Mr. Boyd MICHAEL WINTERS
Neill, his son DANIEL KERN
Dr. Bird CANDACE BARRETT
Indian Student RANDALL SMITH
Chaplain GERARD LANCaster
Woman with Perambulators JOY CARLIN
Nurse JULIE ANN NUMBERS
Visitors KERRY LEE KOF
BONNIE TARWATER

Place: A hospital in North London

There will be one fifteen-minute intermission

understudies


Stage Manager: RAYMOND S. GIN

A NOTE ON ‘THE NATIONAL HEALTH’

When British playwright Peter Nichols’ first play, A Day in the Death of Joe Egg, opened in London in 1967, audiences and critics alike realized that a major new talent had arrived on the international theatre scene. This smash hit comedy looked at what might seem to be a thoroughly sobering subject: a family’s efforts to cope with its brain-damaged daughter. Nichols (whose own child had been born with a similar affliction) blended compassion, honesty, humor and truth into a heartbreaking but ultimately hilarious work.

Four years later, in 1971, Nichols chose an equally unlikely subject for comedy—a hospital ward for the seriously ill—and created The National Health. During its successful London run, and again when it reached Broadway in 1974, The National Health astonished and delighted people. “No one in contemporary theatre orchestrates mordant laughter with a surer hand than Peter Nichols,” one reviewer wrote. “His forked tongue darts at everything but his compassion is deep and pure.”

The National Health satirizes Britain’s sweeping program of free “cradle to grave” medical care which began in 1948 by a newly-elected Labor government trying to soften the economic impact of World War II on the English people. In Nichols’ view, the system has become a morass of red tape and illogical regulations which has turned the Hippocratic oath into bureaucratic hypocrisy.

Doctors and nurses go about their duties with complete lack of feeling, concerned only with their off-duty lives and loves (which are presented in soap-opera format for the vicarious enjoyment of the patients). Whether changing bedpans or disposing of a corpse, they move like robots and express empathy in the manner of Simon Legree.

Some people believe that Nichols has also used the play to diagnose England’s own “national health” as needing intensive care. He provides no cure either for that country or for the patients in the play, but he does give us laughter—a most effective prescription for pain.

—Margaret Opstaha

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A NOTE ON 
'THE NATIONAL HEALTH'

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—Margaret Opsas
'FESTIVAL'
At A.C.T.'s Marines' Memorial Theatre

[Image of people performing]

[Image of people sitting]

A.C.T.'S SUMMER TRAINING CONGRESS

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 June 26-Sept. 1.

"People go away from the Summer Congress doing things that they never thought they could do before," says registrar Jane Armilage. "And, with a healthy respect for the things actors must do to practice their art."

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 who compete for the limited enrolment.

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 Music, Doug Russell from Stanford University and Howey 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, scanning and dynamics, mime, theatre games, dance and stage movement.

"People who plan to be serious actors often are amazed that they're expected to learn gymnastics," Armilage says. "But this skill typifies the A.C.T. philosophy that an actor must be able to use the entire body as an instrument on stage."

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:
Summer Training Congress, Jane Armilage, Registrar, A.C.T., 450 Geary St., San Francisco, CA 94102; (415) 771-5800.

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FESTIVAL
At A.C.T.'s Marines' Memorial Theatre

(Left to right) Kaye Frakeley, Pamela Cordova, and Tim Bowman

(Above) Bill Hutton and Lois Young, (bottom) Gregory Harrison

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LESLIE EASTERTHROOK 
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RANDALL ALAN MARTIN
ROXANNE PARKER

STEPHEN DOWNS

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Music and Lyrics by
RUSSELL PYKE

Music is composed and arranged by
MADALENE ANN CRANETO

Choreography by
EDDIE SAUER

DANIEL TROOB

THEATRE NOW

Directed by
MICHAEL SHAWN

Produced by
JACK ROWE & MICHAEL SHAWN

MUSICAL NUMBERS

PRELUDE .................................................. Orchestra
OUR SONG .................................................. Troubadour
RIBBONS SONG ......................................... Ensemble
BEAT, BAX (BEAUTIFUL, BEAUTIFUL) ............. Aucassin
SHE .......................................................... Troubadour
THE CONFRONTATION ................................. Aucassin, Beaucaire, Ensemble
SPECIAL DAY .............................................. Nicolette
THE TIME IS COME ...................................... Watchman, Nicolette, Aucassin
FAIRLIGHT GLEN ........................................ Nicolette, Ensemble
WHEN THE LADY PASSES ............................. Aucassin, Shepherds
GIFTS TO YOU .............................................. Aucassin, Nicolette
THE ESCAPE (QUINTET) ............................... Aucassin, Nicolette, Beaucaire, Viscountess, Troubadour
TIOLOORE .................................................. Queen & Ensemble
PIRATES SONG ........................................... Troubadour & Ensemble
I CAN'T REMEMBER ..................................... King, Sons, Nicolette
ONE STEP FURTHER ..................................... Nicolette & The Sirens
OH DEAR! .................................................... Old Lady, Nicolette
LET HIM LOVE YOU ..................................... Viscountess, Nicolette
FINALE ...................................................... Ensemble
UNFINISHED SONG ..................................... Troubadour
OUR SONG (reprise) ..................................... Company

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MUSICIANS

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### MUSICIANS

- Daniel Troob
- Susan Calfio
- Robert Claire
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FESTIVAL

DRAMATIS PERSONAE

Prologue

Troubadour  GREGORY HARRISON

Provence

Aucassin  BILL HUTTON

Nicolete  LOIS YOUNG

Count Garin de Beaucaria  RANDAL ALAN MARTIN

Count Bougars de Valence  TIM BOWMAN

Viscountess  ROXANNA PARKER

Lady of Beaucaria  LESLIE EASTERTOOK

Young Girl  PAMELA CORDOVA

Young Boy  KENNETH HENLEY

The War

Soldiers of Death  LESLIE EASTERTOOK

KENNETH HENLEY

RANDAL ALAN MARTIN

ROXANNA PARKER

The Prison

Watchman  GREGORY HARRISON

The Forest

Shepherdess  PAMELA CORDOVA

Shepherds  TIM BOWMAN, KENNETH HENLEY

Torello!

Queen  LESLIE EASTERTOOK

King  KENNETH HENLEY

Son  GREGORY HARRISON

Queen's Soldiers  PAMELA CORDOVA

ROXANNA PARKER

King's Entourage  TIM BOWMAN

RANDAL ALAN MARTIN

Pirates

Captain  GREGORY HARRISON

TIM BOWMAN

PAMELA CORDOVA

LESLEI EASTERTOOK

KENNETH HENLEY

RANDAL ALAN MARTIN

ROXANNA PARKER

Carthage

King of Carthage  RANDAL ALAN MARTIN

TIM BOWMAN

Sons of King  GREGORY HARRISON

KENNETH HENLEY

PAMELA CORDOVA

Widow  LESLIE EASTERTOOK

ROXANNA PARKER

Old Woman  GREGORY HARRISON

THE TIME:  THEN

THE PLACE:  THERE

FESTIVAL IS PERFORMED WITHOUT AN INTERMISSION

The entire creative staff of Festival wishes to acknowledge the Los Angeles Company Theatre for its total support in permitting Festival to begin there.

understudies

The Troubadour—Randall Alan Martin; Nicolete—Pamela Cordova; Aucassin—All other men—Roger Case; For Roxanna Parker—Leslie Easterbrook; All other women—Alison Reed

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The entire creative staff of Festival wishes to acknowledge the Los Angeles Civic Theatre for its total support in permitting Festival to begin there.

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A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

After several years of negotiations which began in 1973, the American Conservatory Theatre is set to play a two-week engagement in Tokyo June 30-July 9 under partial government sponsorship. The newly-formed Japan-United States Friendship Commission has awarded its first professional theatre tour grant of $100,000 to the San Francisco-based repertory company, which is being matched by Asahi Shimbun of Tokyo, the leading Japanese newspaper. Established by Congress in 1975, the Japan-U.S. Friendship Commission's stated purpose is to "aid education and culture at the highest level in order to enhance reciprocal people-to-people understanding and to support the close friendship and mutuality of interest between the United States and Japan." Members of the Japan-United States Friendship Commission include Senators Jacob K. Javits and Daniel K. Inouye. Problems of play selection, due to language and traditional concepts, were resolved by mutual agreement and both repertory companies will be simulcast during performance with each audience member receiving in advance a script printed in both languages. Ted Mosel's All the Way Home, currently in A.C.T.'s Geary Theatre repertory, is new to Japan but based on a strong family feeling of love and respect which is very familiar to Japanese audiences. Eugene O'Neill's Ah, Wilderness! planned for the 1978-79 San Francisco season in addition to the Tokyo and Hawaii engagements, is a recognized classic in Japan.

The company's sixth annual Hawaii tour, scheduled for June 13-25, immediately precedes the Tokyo run and both will include the same plays. This year, the Friends of Lee- ward Theatre, who have sponsored the company's residency on the Pearl City campus of Leeward Community College since 1975, will be assisted by the Japanese Chamber of Commerce of Honolulu. The Chamber will aid the Friends in fund-raising and in organizing training sessions in Japanese customs for A.C.T. during its Hawaii engagement.

Although A.C.T. has toured internationally in the past, this will be its first trip to the Orient and represents the first appearance in Japan of an American professional theatre company under government auspices. A.C.T. played to capacity audiences in three Soviet cities during four summer weeks of 1976 under the joint sponsorship of the U.S. Dept. of State and the U.S.S.R. Ministry of Culture. A.C.T. will be the first professional theatre company to play the new Sogetsu Kaikan Theatre. The 520-seat house is located in downtown Tokyo and was designed by Japan's most prominent modern architect, Kenzo Tange, to celebrate the 50th anniversary of the Sogetsu Flower Arrangement School, the country's leading educational institution, which is also housed in the new structure.

The lobby of the new Sogetsu Kaikan Theatre
A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

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The lobby of the new Sogetsu Kikan Theatre.

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The lobby of the new Sogetsu Kikan Theatre.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theater in 1965. Beginning in the early 1950s, Ball began teaching acting at the 42nd Street Playhouse and Shakespearean festivals across the country. His first New York directorial debut with Chekhov's Little Little Man in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1956. His directing career continued at a steady pace, with substantial success at the Arena Stage, New York City Opera, and the American Shakespeare Festival. In 1976, he directed the Broadway play of the same name, winning the Tony Award for Best Director of a Play. Ball has also directed at the San Francisco Opera, the Seattle Repertory Theatre, and the Arena Stage. He has directed numerous productions at the American Conservatory Theater, where he has served as artistic director since 1965.

JAMES B. MCKENZIE (Executive Director) was named the new Executive Director of A.C.T. in 2000. He has served in various executive positions at arts organizations, including the San Francisco Ballet, the San Francisco Opera, and the San Francisco Symphony. McKenzie has been a leader in the arts community, serving on numerous boards and committees. He is a strong advocate for the arts and has been involved in numerous fundraising and development efforts. McKenzie is a graduate of Harvard University, where he received a degree in economics.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre and artistic director of the Seattle Opera. He also served as artistic director of the Oregon Shakespeare Festival and the San Francisco Opera. Fletcher has directed numerous productions across the country, and his work has been recognized with numerous awards, including the Tony Award for Best Director of a Play.

NAGLE JACKSON (Guest Director), formerly artistic Director of the Miller Theater at the University of Virginia, directed the American Conservatory Theater's 10th anniversary season in 2000. Jackson has directed numerous productions across the country, and his work has been recognized with numerous awards, including the Tony Award for Best Director of a Play.

THE A.C.T. ACTING COMPANY

WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program. He studied at Los Angeles College of the Arts and attended the Goodman School of Drama in Chicago. He has also worked in various capacities in the arts, including as an actor, director, and producer.

JOSEPH BIRD, in his 8th season with A.C.T., made his Broadway debut in "The Visit." He has appeared in numerous Broadway productions, including "The Visit," "The 39 Steps," and "Animal farm." Bird has also appeared in numerous television and film roles.

CANDACE BARRETT directs the Young Conservatory at the American Conservatory Theater. She is a graduate of the University of California, Berkeley, where she studied directing and acting.

RAYE BIRK came to A.C.T. four seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and the University of Illinois, and has also worked as an actor and director in various capacities across the country, including on Broadway.

TOM MOORE (Director) is an alumnus of the American Conservatory Theater's Advanced Training Program and has also worked as a director at various theatres across the country.

BARBARA SULLIVAN (Associate Director) is a graduate of the American Conservatory Theater's Advanced Training Program and has worked in various capacities in the arts, including as an actor, director, and producer.

Entertainment, Equus, Valentine and Princess of the Night. She has also directed at Northwestern University and the University of Wisconsin-Madison. For the Milwaukee Repertory Theatre, she directed "The Cherry Orchard," and at the Oregon Shakespeare Festival, "The Tempest." She has also directed at various theatres across the country, including on Broadway.

JAMES NELSON (Associate Director) is a graduate of the American Conservatory Theater's Advanced Training Program and has worked as an actor, director, and producer in various capacities across the country.
LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie, When You Comin' Back, Red Ryder”, and Orpheus Descending. Boone has earned a Bachelor’s degree from Memphis State University through an independent study of the application of acting techniques in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and studied at the Yale Drama School and with Lee Strasberg. An original member of the Chicago's Straw Hat 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 films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

PENELOPE COURT joins the company this year and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Michigan, and is receiving 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 Playhouse Co. and in the title role of Sylvia Plath; A Dramatic Portrait at the Body Politic.

PETER DAVIES, a native of Walnut Creek, joins 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 Medea: A Noh Cycle at the Kennedy Center for the Performing Arts. This past summer Davies 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 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 Katharine 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, SCPA in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Richard III, Dr. Herder in The Rules Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

HEIDI HELEN DAVIS joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Academy of Dramatic Art’s Ensemble, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Lucifer and the Good Lord and taught movement and folk dance. Last season Davis appeared in A.C.T.’s productions of Peer Gynt and Othello.

BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in Cyrano de Bergerac, THE HOTE 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, The taming of the Drschein, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and was seen as Rosaline in As You Like It with the Marin Shakespeare Festival. She performed with Sadie Thompson at the Westport Country Playhouse in Shy.

PETER DONAT has appeared at A.C.T. for nine 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 Medusa V, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac and Equus, among others. Donat’s films include Godfather II, The Hinterland, Billy Jack Goes to Washington and I.F.I.T.

FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after a tenure with the Yale Repertory Company in New Haven. She received a B.A. St. Thomas College 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 and most recently at the Folger Theatre Group in Washington, D.C. in Two Gentlemen of Verona. She has been seen in The Matchmaker, General Gorgeous, A Christmas Carol (Warner Bros. Entertainment), Peer Gynt, Othello, A Christmas Carol, The Bourgeois Gentleman and Travesties.

SABIN EPSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Tanglefoot for 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 Drschein, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and co-directed the Black Actor’s Workshop where he made his directing debut last year with Strictly Mabmony. At The Lillie Fox Theatre he played several roles in One Flew ‘Over the Cuckoo’s Nest, was seen as Morrie in The Wool Chest Black Repertory Theatre production of The Blood Knot which was later televised in the United States segment of HBO’s Open Studio and appeared in the annual Edinburgh Theatre Festival’s production of The Ballad of Dangerous George.

Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joins the company this season, continues her second season as company voice coach and voice instructor in A.C.T.’s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor at the Julliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love’s Lost Labor 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 season and will be an instructor and co-director of the Black Actor’s Workshop, is a graduate of the College of the Arts of Carrie Mellon University, where he received a B.F.A. in Acting and also directed his first show, Ain’t Supposed to Die A Natural Death, which moved to the Pittsburgh Playwrights. A recipient of the British Columbia Stage Fighting Award, Flood has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national tour company of Lenny Bruce and Carrie Mellon University.

BENNET GUILORY joins the A.C.T. company as acting company this season after two years in the Advanced Training Program and will continue to teach as part of the Emerging Director’s Extension Program and co-direct the Black Actor’s Workshop where he made his directing debut last year with Strictly Mabmony. At The Lillie Fox Theatre he played several roles in One Flew Over the Cuckoo’s Nest, was seen as Morrie in The Wool Chest Black Repertory Theatre production of The Blood Knot which was later televised in the United States segment of HBO’s Open Studio and appeared in the annual Edinburgh Theatre Festival’s production of The Ballad of Dangerous George.
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PETER DAVIES, a native of Walnut Creek, joins the company this season after two years in the Advanced Training Program. While in New York he studied at U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea: A Noh Cycle at the Kennedy Center for the Performing Arts. This past summer Davies 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 DAVIS has numerous stage credits in addition to two N.E.T.P. productions and a film. Appearing in many productions on and off Broadway, he played opposite Kathleen Heger 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, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Three Birds, Dr. Herder in The Rule Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

HEIDI HELEN DAVIS joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Academy of Dramatic Art. She trained in the Lady's Not for Burning, Summer and Smoke, Salome, Lucifer and the Good Lord and taught movement and folk dance. Last season Davis appeared in A.C.T.'s productions of Peer Gynt and Othello.

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 BALTIMORE, The House of Bernards 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. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Baldi Thompson at the Weston Country Playhouse in Shaye.

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FRANCHELLE STEWART DORIN came to A.C.T. two seasons ago after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Acting 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 and most recently at the Fringe Theatre Group in Washington, D.C., in Two Gentlemen of Verona. She has been seen in The Matchmaker, General Gorgeous and (An Entertainment). Peer Gynt, Othello, A Christmas Carol, The Bourgeois Gentleman and Travesties.

SABIN EPSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Tantuffe for 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. She has also worked in television and co-directed the Black Actor's Workshop for the national tour of the Arts of Car nege Mellon University, where she received a B.F.A. in Acting and also directed his first show, Ain't Supposed to Die A Natural Death, which moved to the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of Lynn Nottage and Carnegie Mellon University.

KATE FITZMAURICE, who joins the company this season, continues her second season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor 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 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 season and will be an instructor and co-director of the Black Actor's Workshop, is a graduate of the College of Fine and Performing Arts of Carnegie Mellon University, where he received a B.F.A. in Acting and also directed his first show, Ain't Supposed to Die A Natural Death, which moved to the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of Lynn Nottage and Carnegie Mellon University.

BENNET GULLORY 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 Extension Program and co-direct the Black Actor's Workshop where he made his directing debut last year with Strictly Matrimony. At The Little Fox Theatre he played several roles in One Flew Over the Cuckoo's Nest, seen as Morris in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in the American Black Entertainment Television's Open Studio and appeared in the Pittsburgh Playhouse production of The Ballad of Dangereous George.

Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.
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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 Berkeley Repertory 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 program director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, the Taming of the Shrew, Peer Gynt, The Merry Wives of Windsor, Peer Gynt, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol and The Bourgeois Gentleman. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Giselle in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Don Quichote, Suzy in The Hot L. Baltimore, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess 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.

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 Berlin, Beethoven and Berthold, directed by Selji Otsawa for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, Titus Andronicus, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, 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 by 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 comic roles in musicals as A Funny Thing 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 “Vesves, 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 Enrico IV, Return to Normalcy, Ah Wilderness! Much Ado About Nothing, Romeo 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 Lyricist Lancaster in roles in such musicals as the GrandComedy Festival at Qual-e-a-Loa In The Comedy of Errors, Boys From Syracuse and The Boy Friend.

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MARIAN WALTERS, in her fourth season with A.C.T. and its Senior Adult Program, has been in the title rôle of Madame Butterfly, in a new production of Puccini's opera, at the Civic Center Stage. She has been a member of the A.C.T. orchestra for several seasons and has directed and conducted several performances of American music, including Bernstein's Mass and Copland's Symphony No. 3. She is presently the music director of the San Francisco Symphony Youth Orchestra and the San Francisco Chamber Orchestra. She received her B.A. in Music from the University of California at Los Angeles. She is married to the noted conductor, David Atherton, and they have three children. Their home is in the hills above San Francisco, where they raise their family. Marian's free time is spent reading, hiking, and gardening. She especially enjoys spending time with her grandchildren, Allie, Sam, and Jack. Her favorite hobby is cooking, and she is an avid fan of classical music and opera. She is a member of the San Francisco Symphony Society and is a subscriber to the San Francisco Opera. She is also a member of the San Francisco Music Club and participates in its monthly concerts. She is a member of the San Francisco Symphony Society and is a subscriber to the San Francisco Opera. She is also a member of the San Francisco Music Club and participates in its monthly concerts.
DEBORAH M. NAY, now in her sixth season with A.C.T., studied in the Ad- astra Training Pro- gram. She has been a student in the summer program of the Pacific Conservatory of the California Shakespeare Festival, where she was seen in The Mikado, The Most Happy Fellow and Show- boat. She has appeared in The Odd Couple, A Midsummer Night’s Dream, Alcina in Man of La Mancha and Consuelo in In He Who Gets Sapped. At A.C.T. Nay’s role was as Rosaline in Cyranee de Bergerac, Alice in You Can’t Take It With You, Irene Malloy in The Match, Deadmona in Othello and appeared in Forgotten Son at 8:30, Broadway, The Misery, The Threepenny Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

WILLIAM MCKEENEGAN joined the company this season after nine sea- sons at the Milwau- kee Repertory The- atre where he was seen in Twelfth Night, Delicate Balance, John Tarleton in Misalliance, Sancha in The Play’s the Thing, the Marquis de Sabo in Manchakontak! most re- cently, as Willy Loman in Death of a Salesman. In addition, McKeenegan appeared in five seasons at the Baltimore Center Stage where he played major roles in Hamlet, The Seagull, 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. as a company last season after two years in the Advanced Train- ing Program and ap- peared in The Secret Life of Walter Mitty, Superior, Valentine, Lina and Superwoman, with Alice Boxer and Alice Gynt, Equus and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahas- see and has been seen at the Fox Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Fes- tival. An instructor this past year in A.C.T.’s Black Actor’s Workshop and Summer Training program, Mitchell co-directs the Black Actor’s Work- shop.

WILLIAM PATERNON, now in his eleventh season with A.C.T., has been a professional 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 on TV and made five national tours with his original show, Jov on Jesus. He directed one man show, Dr. 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 Tambourine Man, The Sea Gull, The Cherry Orchard and other productions.

MARK MURPHY, who joins the company this season, is a graduate of Bay- lor University, Tex. He has played major roles at the Oregon Shakes- pearean Festival in Romeo and Juliet, The Time of Your Life and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indiana, June and the Paycock and Last Month Play- ing of the Knights of the White Mag- nolia. In Seattle he was seen in The Intiman Theatre in Bus Stop, The Im- portance of Being Earnest and Ghosts and at A Contemporary Theatre in As You Like It.

SUSAN E. PELLEGROIN, who joined the company this season after two years in the Advanced Train- ing Program, was seen as Rosaline in Cyranee de Bergerac, Alice in You Can’t Take It With You, Irene Malloy in The Match, Deadmona in Othello and appeared in Forgotten Son at 8:30, Broad- way, The Misery, The Threepenny Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

THOMAS OGLESBY joined the company this season after two years in the Advanced Training Pro- gram. At the Nebraska Repertory Theatre he was seen as Bobby in Company, Lucentio in The Taming of the Shrew and Nick in What the Butler Saw and also ap- peared as Romeo in Romeo and Juliet at the Pacific Conservatory of the Performing Arts. His off-Broad- way credits include The Robber Bridegroom at the New York St. Clements Theatre.

RANKND SMITH returns to the company after a two-year absence during which he has played such roles as Andy in The Star-Spangled Girl, The Big Knife, In the Mind with the Dirty Man, Leandro in Scapino and was in the Good Friday production of Kaspar and Water Tower-Drury Lane’s The Best Man that starred James Farentino. During A.C.T.’s 7A- 75 cultural season, Smith appeared in Richard III as well as being in Cyrano de Bergerac, The Taming of the Shrew and The Ruling Class.

ROBERT SMITH, who joins the company this fall, has studied at the London Academy of Music and Drama- tic Art and at Northwestern Uni- versity. His television credits include Hawaii 5-0, Nichols, Annie, Gunsmoke and several award-winning N.E.T. dramas.

DIANE SALINGER has played in rep- ertory at the Wil- liamstown Theatre and the Oregon Shakespearean Fes- tival. In New York she has performed oth- erwise in roles ranging from the avant-garde, such as a hyena, to those of the classic Rus- sian theatre. She most recently appeared in Tony Randall in Stage Door and is a former student of Austin Pendleton, Utta Hagen and Eva Le Gallienne.

JAY O. SANDERS, a graduate of the State University of New York at Pots- cizin, joins the company this season. He appeared at the Delacort Theatre in Center Park, New York in Measure for Measure as Bar- nardino and in Henry IV, Westmore- land. At the Arena Stage he seen in The Matchmaker, the role of Bulbul in their world prem- iere of Scoping which he repeated in N.Y. for the Phoenix Theatre. Sanders has also appeared at the Academy Festival Theatre in Illinois in the world premieres of The Landscape of the Body.

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SANDY WEBER, a veteran performer with many regional theater companies, has appeared in his second season with A.C.T. He is scheduled to appear in A Flea In Her Ear at the Hart- ford Stage Compa- ny. He is currently in his third season as a regular on the PBS poetry series Anytime For Tenny- son and studied at the Royal Academy of Dramatic Arts in London. Tan- ner made her Broadway debut as a featured performer in the company of No Sex Please, We’re British, and later appeared in Broadway’s My Fat Friend. Last season she starred in the World Premiere of PCPA in The Utter Glory of Morrissey Hall, An Auditorium! and The Woman of Chaliot.

SYDNEY WALKER, a veteran of 32 years of stage, film and television work, has been seen on off-Broadway in me- morious roles. As a leading actor with the APA Repertory Theatre he appeared in 22 productions and on Broadway in the Follies of Paddy Chayefsky, The Great White Hope and the Ruling Class, Tiny Alice, The Matchmaker, This Is An Enter- tainment, Peer Gynt, Goya, Knocks and Travesties.

MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap on Broadway, The Fall of the Romanov, and Gentleman caller. She is married to Michael Presto and appears as Todd Carver in Plaza Suite at Drake’s Lane Play- house. Winner of two Chicago Jeffer- son 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 Petulla, Bullitt and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacturers their daughte's Gina's San Francisco tote bags.

J. STEVEN WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past six A.C.T. seasons in seven P.I.P. and 24 Geary productions, including Valentine in Valentine and Valentine, as Ronnie 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 Huddles, as well as in Henry VI, Part II (Warwick) and Sweeney Todd in previous seasons.

Micheal Winters comes to A.C.T. this season after four years with the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in Al, Wilderness!, Ragpicker in The Maid of the Mist and Chatterer, 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.

WHO'S WHO IN 'FESTIVAL'

GREGORY HARRISON (The Trouble—don't) began his acting career in high school, later joining a community theatre in Catalina Island where he played Petruchio in The Taming of the Shrew. Ralph in All the Way Home and El Gallo in The Fantasticks. In Los Angeles, Harrison studied with the Estelle Harmon Actor's Workshop and appeared in The Promise at the Callboard Theatre and The Subject Was Roses at the Playhouse Theatre. Movie credits include the title role in Jim, The World's Greatest for Universal Studios and Fraternity Row for Paramount. On television, Harrison has been seen on Code R, M*A*S*H, Barnaby Jones, Trilogy of Terror, Wonder Woman, The Gathering, a movie of the week, and starred this past season in the CBS-MGM series Logon's Run.

JAMES R. WINNER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Miser, Pillars of the Community, The Ruling Class, Broadway, The Matchmaker (Cornelius Hack), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight and a musical revisal 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 Sawyerin Vin- ey in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

LOIS YOUNG (Nicole) has most recently toured the East with a revival of Oklahoma! She has toured as lead singer with a musical show and dance bands and has performed at a cabaret night in clubs throughout Manhattan. Her television credits include Inez in No Exit and Lola in The Fantasticks, among others. Young has also recorded for Sesame Street, provided accompaniment for the Los Angeles Dance Co., and has made numerous television commercials. Young received her training at the Neighborhood Playhouse under Sanford Meisner and was an opera major at the Manhattan School of Music. She currently studies acting with Mira Rostova.

BILL HUTTON (Aucassin) came to the West Coast with a B.A. in Economics from the University of Evansville and joined A.C.T.'s advanced training program in the Music Theatre Workshop of the Los Angeles Civic Light Opera. After completing the program, he appeared in the 20th Century Fox production of Manhattan and starred in a revue aboard the Sirimat Lines Carib- bean Cruise. Since then, Hutton has appeared in over 15 stage productions, including several operas at the Brevard Music Center in North Carolina. At the St. Louis Civic Light Opera last season he played John Truitt in Meet Me in St. Louis. Film credits include Rio Off with Henry Fonda and Great屐, due out from Para- mount this spring.

TIM BOWMAN (Valence) made his professional stage debut in the Los Angeles musical Suite America, sub- sequently taking over the lead role of Casey O'Brien in the national pro- duction of Boy Meets Boy. His next role, written for him by Bill Soery and Donald Ward, was Johnny Biplush in The Great American Backstage Musical which he performed in Los Angeles and San Francisco. He appeared in a revival for the Confes- sion, a Mark Taper Forum Leeds project and played the title role in George M! in the Los Angeles and San Diego areas.

PAMELA CORDOVA (Shepherdess) most recently appeared in Annie Get Your Gun with Debbie Reynolds. At UCLA, where she received a B.A. in Theatre Arts, she won the Frank Sinatra Scholarship Award. She has performed in a USO show that toured the Orient, singing and hosting a variety show and singing 'Anytime Goes. In summer stock at the Sacramento Music Circus, Cordova had leading roles in Hair, Camelot and George M!. Other roles include Ruby in Dalma, Lo Lo in Carnival and Sarah in Guys and Dolls. She is also a graduate of the Los Angeles Civic Light Opera Workshop.
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 Petula, Bullitt and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina’s San Francisco tote bags.

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JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Miser, Pilgrims of the Community, The Ruling Class, Broadway, The Matchmaker (Cornelius Haskell), 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 Souvenir Win- ey in their highly praised revues Songs We Want to Sing. Winker 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 All, Wildness!, Raggpicker 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.

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LOIS YOUNG (Nichole) has most recently toured the East with a revival of Oklahoma! She has toured as lead singer with Woody’s Supper Club and has performed cabaret acts in clubs throughout Manhattan. Her Broadway credits include Inez in No Exit and Luisa in The Fantasticks, among others. Young has also performed in the WCSW revue Coney Island at Sierra Street, provided accompaniment for the Los Angeles Dance Co. and has made numerous television commercials. Young received her training at the Neighborhood Playhouse under Sanford Meisner and was an opera major at the Manhattan College of Music. She currently studies acting with Mira Rostova.

BILLY HUTTON (Auscus) came to the West Coast with a B.A. from the University of Evansville and joined A.C.T.’s musical training program of the Music Theatre Workshop of the Los Angeles Civic Light Opera. After completing the program, he appeared in the 20th Century Fox production of Manilah and starred in a revue aboard the Slinmar Lines Carribean Cruise. Since then, Hutton has appeared in over 15 stage productions, including several operas at the Brevard Music Center in North Carolina. At the St. Louis Civic Light Opera last season he played John Tracy in Meet Me in St. Louis. Film credits include Rip Off! with Henry Fonda and Gene Wilder, which was filmed in the summer of this season.

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ROXANN PARKER (Viscountess) has performed with the California Actor’s Theatre in such shows as Comedy of Errors and Lady and the Secret Admirer. With the L.A. Civic Light Opera she appeared in The King and I, Kiss me and Salute to Broadway. She played Sally Brown in the original musical You’re a Good Man, Charlie Brown and also recorded on the original cast album. Other musical comedy credits include Godspell and Bye, Bye Birdie at the Sacramento Music Circus. Opera credits include Love of Three Oranges and The Marriage of Figaro among others. Most recently Parker appeared in Barbary Coast at the Bay Area’s Orpheum Theatre. A graduate of USC, Parker was in The Company Theatre production of Acausint and Nicolete in Los Angeles along with Jack Rowe and Stephen Downs.

ROGER CASE (Understudy), whose Broadway and regional credits include a stage manager for John Houseman’s Acting Company, working with such directors as Arthur Miller, James Lapine and Jack O’Brien. In New York Bennett appeared in “Moby Dick” in The Mutiny. Enter A Free Man and Going Up on Broadway. He toured the country Coast with Shaw. He was a part of Grimes and George Rose, Guys and Dolls. Bennett is a graduate of the University of California, the New York School of the Arts and the American Dance Studios.

ALISON REED (Understudy), a native of Corpus Christi, Texas, has been active in civic and cultural activities since age 5 and ballet since age 4. Reed was a soloist member of the Orange County Dance Theatre from 1971-1974 and her theatre experience includes Oliver!, The Sound of Music, Fiddler on the Roof, Hello, Dolly and the recent Bay Area production of Barbery Coast. She recently completed a dance major in the upcoming NBC special The Women on Broadway. In addition to her work on the dance world, Reed was also the author of a book about the dance world. She is a member of the Dance Theatre of Harlem and has performed with the company in the United States and abroad.

DANI ALNIE (Assistant to the director) has appeared in roles in musicals such as Contem. Delilah in Marriage and Go-Go-Round, Pigs in the Pork and Kansas City in the American Televising of The Apple Tree among others. Ainslie has danced with the National Ballet of Canada and The Royal Winnipeg Ballet. She has also performed in the St. Louis Symphony and The Osmond Brothers. Listed in Who’s Who of American Women, is the recipient of the Grammy for Best Spoken Word Album. Her credits include the TV’s The Donny and Marie Osmond Show, The Brady Bunch Variety Hour, The Kroft Comedy Hour, People’s Command Performance, The Stars, The People’s Choice Awards, and the Las Vegas specia.

ROBERT BENNETT (Production Stage Manager), a graduate from the University of Michigan and Manager in Theatre Management, was managing director of Wonderland and Acausint and Nicolete in Los Angeles along with Jack Rowe and Stephen Downs.

RUSSELL PYLE (Set & Lighting Director) has designed and executed his designs on Broadway and in the West End. His recent credits include Gun Show, The Addams Family, The Golden Rainbow and Promises, Promises. He was the associate choreographer for On the Town and choreographer for Smith on Broadway. On the West Coast, Pyle has been the associate choreographer for the Shafton on Broadway and the Academy Awards, and conceived and staged the Cyndi Lauper show as well as club acts for Liz Torres, Michael, Johnny Mathis and others. Pyle has also designed for The Mark Tap Forum and The Dayton Ballet. Pyle has also designed for L.A. and several TV productions. Pyle has also been the recipient of the Tony Award for his “continuing contribution in the field of scenic design.”

DANIEL TROUB (Director) a graduate of Harvard, made his professional debut at Carnegie Hall at age 12, performing a composition of his own for piano and orchestra. He continued his education under Leonid Stokowski, was the recipient of an award for the best of the year, and was also the recipient of the Proposicii in Cambridge and New York, and has performed at the Royal Opera House in Birge in Greece and for A Little Night Music, later from the orchestra conductor on Broadway and with the national company. He composed the dance for the show and arranged the dance music for Comic Opera and The Baker’s Wife. He comes to Festival from the New York show, Side By Side By Somethin and is currently composing a new original musical.

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DANI ALNIE (Assistant to the director) has appeared in roles in musicals such as Contem. Delilah in Marriage and Go-Go-Round, Pigs in the Pork and Kansas City in the American Televising of The Apple Tree among others. Ainslie has danced with the National Ballet of Canada and The Royal Winnipeg Ballet. She has also performed in the St. Louis Symphony and The Osmond Brothers. Listed in Who’s Who of American Women, is the recipient of the Grammy for Best Spoken Word Album. Her credits include the TV’s The Donny and Marie Osmond Show, The Brady Bunch Variety Hour, The Kroft Comedy Hour, People’s Command Performance, The Stars, The People’s Choice Awards, and the Las Vegas specia.

ROBERT BENNETT (Production Stage Manager), a graduate from the University of Michigan and Manager in Theatre Management, was managing director of Wonderland and Acausint and Nicolete in Los Angeles along with Jack Rowe and Stephen Downs.

RUSSELL PYLE (Set & Lighting Director) has designed and executed his designs on Broadway and in the West End. His recent credits include Gun Show, The Addams Family, The Golden Rainbow and Promises, Promises. He was the associate choreographer for On the Town and choreographer for Smith on Broadway. On the West Coast, Pyle has been the associate choreographer for the Shafton on Broadway and the Academy Awards, and conceived and staged the Cyndi Lauper show as well as club acts for Liz Torres, Michael, Johnny Mathis and others. Pyle has also designed for The Mark Tap Forum and The Dayton Ballet. Pyle has also designed for L.A. and several TV productions. Pyle has also been the recipient of the Tony Award for his “continuing contribution in the field of scenic design.”

DANIEL TROUB (Director) a graduate of Harvard, made his professional debut at Carnegie Hall at age 12, performing a composition of his own for piano and orchestra. He continued his education under Leonid Stokowski, was the recipient of an award for the best of the year, and was also the recipient of the Proposicii in Cambridge and New York, and has performed at the Royal Opera House in Birge in Greece and for A Little Night Music, later from the orchestra conductor on Broadway and with the national company. He composed the dance for the show and arranged the dance music for Comic Opera and The Baker’s Wife. He comes to Festival from the New York show, Side By Side By Somethin and is currently composing a new original musical.
MIKE WISE, FRANKLIN R. LEVY & ROGER BERLIND, Producers. Mike Wise is a USC graduate who spent his post-college years in public relations before becoming one of Hollywood’s finer literary agents. He served as an aide for five years as head of the Literary Department for Creative Management Associates (recently ICM) where he was responsible along with his colleagues for packaging some of the finer motion pictures of the last decade. Upcoming Kings include Mr. Wise, his wife, Patricia, and their two daughters, Alison and Jennifer, currently reside in the San Fernando Valley.

Mr. Levy is a New Yorker who during his tenure as a Californian has performed as associate producer for a West Coast musical, as an agent for CMA (recently ICM) for four years, as an associate producer for Twentieth Century Fox and Norman Rosemont Enterprises (A Tree Grows in Brooklyn), as a creative consultant to Tomorrow Entertainment. Over the last decade Mr. Levy has served as personal manager for such talents as Robert Fryer, Sarah Miles, Joseph Hardy, Blake Edwards, Leslie Bricusse, Michael Murphy, and the Hudson Brothers. He produced I'll Buy A Musical, a tribute to the music and lyrics of Leslie Bricusse and Anthony Newley and acted as special consultant to managing director Robert Fryer in programming his first five seasons at the Los Angeles Ambassador Theatre. Leaving management and totally moving into production, Mr. Levy packaged the film remake of Great Expectations (NBC), starring James Mason, Michael York and Sarah Miles, and provided a similar function in addition to associate producing the recent film Voyage of the Damned.

Masters, Wise and Levy produced last season’s Hallmark Hall of Fame production of The Last Hurrah and are currently in production for Hallmark on Return Engagement starring Elizabeth Taylor and will begin preparation this summer on a Paramount/NBC production of the bestseller Enid Gay. Partnered with Joseph Hardy in The Production Company, Masters, Wise and Levy currently are developing projects for all three media. In recognition of Allen Drury’s new novel Capitol Hill, Stephen King’s Nightshift, The Day America Died (the story of the Crash of 29), The Love God and November, December.

Roger Berlind (Producer), wrote for and acted in Triangle Club productions, and directed and acted in Theater in the Round productions, including Macbeth and The Marriage of Figaro. Mr. Berlind was a founding partner in an investment banking and brokerage firm which acquired Hayden Stone Inc., Hayden Stone & Co., and is now known as Hayden Stone. He served as Chairman of the Executive Committee, Chief Executive Officer, and Vice Chairman of the Board of that company. Mr. Berlind’s Broadway productions include Richard Rodgers-Sheldon Hamnick musical Rex as well as last season’s Music Man, is written by George Abbott, Richard Adler and Ira Belle. He was an associate producer of the Columbia picture release Aaron Loves Angele. Berlind was co-producer of last season’s Arnold Wesker play The Merchants and will provide a similar function in the forthcoming revival of Broadway. Berlind will be joining Wise and Levy on several of their forthcoming ventures such as David Rintels’ (Clarence Darrow) play The World Of War which directed by John Houseman in the next season 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 Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Alhambra, the BAM Theatre Company in New York, the Alvin Alley and 5 by 2 Dance Companies as well as on many and off Broadway productions.

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in Theatre arts from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers as Director Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T., Mr. Blackman’s designs have included scenery for Cyrano de Bergerac, Private Lives, Jumpers, King II, 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 Three Penny Opera and Peer Gynt.

JOHN CONKLIN (Costume Designer), who joins A.C.T. this season to design Julius Caesar, has many Broadway credits including productions of Cat On A Hot Tin Roof, The Roar Pair Man and Rex. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year’s San Francisco Opera Masked Ball. He has designed costumes for the Joffrey Ballet, Pennsylvania Ballet and London’s Royal Ballet and his recent productions include the Long Wharf, Arena Stage Company, Mark Taper Forum, Tyrone Guthrie Theatre and the Hartford Stage Company.

ELIZABETH COVEY (Costume Designer), a native of New York and England, came to this country in 1967 as resident designer for the Meadow Brook Theatre in Michigan. She was last season’s costume designer for the Old Globe Shakespeare Festival in San Diego, the McCarter Theatre in New Jersey, the Wilimotte Repertory Theatre, the Cincinnati Playhouse and the Arena Repertory Theatre. Currently resident designer at the Julliard School, she returns to A.C.T. to design costumes for The National Health. Her past productions include the The Tavern, The Time of Your Life and Little Malcolm.

F. MITCHELL DANA (Lighting Designer), creates the lighting for The Circle this season, which marks his 17th production at A.C.T. His set designs have included lighting for the productions of Playwrights, the Goodman, the Taming of the Shrew. A graduate of San Francisco 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.

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The Ohio Valley Summer Theatre, Ohio University, the Alley Festival Theatre, Milwaukee’s Summer Theater, and the Milwaukee Symphony Orchestra. His most recent credits include scenery for An American Tragedy directed by Ty Miller and set design for P.C.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre’s Mad Our. He is a graduate of Brandeis University.

ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T. with the design for 18 company productions including Tiny Dancer, 1989; The Outside, 1988; This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman at the Geffen Playhouse and Matthew Mars Hall. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet. Morgan has taught the Art of the Actor at the University of California at Santa Barbara, has a B.F. from Dartmouth College and an M.F.A. from Yale Drama. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD SEGGER (Set Designer) returns for his third season at A.C.T. After having designed The Matchmaker, The Bourgeois Gentleman, Othello and Something’s Alot, which began 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.

CHRISTOPHER M. IDOINE (Scene Designer) comes to A.C.T. from the Milwaukee Repertory Theatre for his third season there. Mr. Iodine was recently the resident scenic designer for the Opera Colorado and is currently working on the opera in Amsterdam. He has designed sets for productions of Richard III and Macbeth at the University of California, Santa Barbara. He has a B.F.A. from the University of Wisconsin and an M.F.A. from the University of California at Berkeley. His most recent credits include set design for the Alley Festival Theatre’s production of the Steadfast Tin Soldier, and a set designed for the Milwaukee Repertory Theatre’s production of the Steadfast Tin Soldier.

A.C.T.’S PROPERTIES DEPARTMENT: A TRIBUTE TO DETAIL

On the fifth floor of A.C.T.’s office building is a space jam packed with shelves of foam rubber, bins of colored fabric, boxes of tea pots and decanters, clay molds of animal heads, glue and leather tools, known as the prop shop, or more formally, the A.C.T. Properties Department. Headed by Property Director Glenn Lloyd, the prop shop is the source of all items used by the actors on the Geary stage, from tea sets to swords, as well as all set paraphernalia such as planters, wall hangings and, depending on the show, furniture. It is a highly organized operation involving at times over 300 separate items per show to be built or bought by the five skilled persons in the department.

The ordering of props for a show begins when the director and set designer determine their prop needs, usually soon after rehearsals get underway. This gives the prop crew about two months to work, weeks of work well over the usual 40, as all props must be ready when technical rehearsals begin on the Geary stage.

When the list of props is defined, they are divided among the crew, usually according to their areas of expertise: Assistant Property Director Chuck Olsen, for example, supervises all tripod props and the furniture frames are pulled from A.C.T.’s prop warehouse (where all props are eventually stored, newly made in the scene shop or commisioned on the outside). Michele Souza, Buyer, is in charge of purchasing props. Economic feas- ibility most often determines whether a prop is bought or made. In Absurd Person Singular about 75%—kitchen utensils, crockery and boxes of foodstuffs—were found or purchased. Patricia Shi and Frank Molina, Artisans, are skilled in such tasks as painting, drawing, carpentry and sewing. The crew is flexible and often interchange jobs as the prop demands of each play continuously gives them new things to do which they might not have done before.

Lloyd himself, a design major during his undergraduate years at the University of Washington, is Property Director at A.C.T. for three years, does much of the sculpting jobs such as the busts in last sea- son’s Man and Superman. His position as organizer and supervisor often prevents him from taking on major property tasks however.

The prop shop has connections far and wide for finding props, ranging from stock pieces in New York to Los Angeles and involving such sources as the California Highway Department (for material for shields in Julius Caesar). This season items were purchased from England for both Absurd Person Singular and The National Health—the 50 lb. dog food bag for the former (actually made by the prop shop, but duplicating an authentic English dog food label), and the Old English tapstirrup and Kendis cigars in the latter.

The prop crew strives for great accuracy and authenticity in building props. If a letter is opened on stage, a new envelope addressed to the receiver is used such as for the letter opened in All The Way Home, a very rare and expensive model, was duplicated to perfection. Food, however, is simply lamb- lated unless of course it is eaten on stage. For instance, there are both real and fake potato chips in Absurd Person Singular—the fake ones are used when Sidney Morgan spills them on the floor during the act. During the run of a show, prop maintenance except for major artis- tic repairs, is handled by the stage crew at the Geary Theatre. After the show closes, inventory is taken and the props are cataloged stored in the warehouse. If a show is to be re- vived, such as Travesties, all props are stored back stage and are reused until the show is reopened.

In addition to building props for the Geary shows, the prop shop services Young Conservatory and Advanced Drama classes as well as Plays-in-Progress produc- tions, including the 26 show season alone. This dedicated crew, coming from various backgrounds and experiences, work from the beginning of August to approximately the begin- ning of June. Some are working toward eventual careers as set design- ers, others prefer the technical side of theater and the diverse craft of building props, but the quality of the finished product is the result of a tremendous skill, organization and high regard for their craft and for the theatre itself.
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Elms, Street Scene, Knock Knock and Travesties. In New York he was an associate designer for the by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent seven seasons with P.C.P.A. in Santa Maria and designed 13 productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dein Martin music specials, has designed scenery and costumes for over 20 Broadway shows as well as Stanford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera theaters as well as the NYC ballets in the latter. Jo Jo Blythe, 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, Cymbeline, Oedipus the King and Richard III for The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentlemen.

RALPH FUNCIONO (Scenic Designer) has been a resident of 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. Funciono has also been seen as a scenic designer at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including The Heiress, He Who Gets Slapped, Romeo and Juliet and Dolls. This past season he designed sets for Doctor Faustus. She designed sets for 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.

CHRISTOPHER M. IDONE (Scenic Designer) comes to A.C.T. from the Milwaukee Repertory Theatre where he was resident scenic and lighting designer for the past seven years. Iodone has designed sets and designs for major productions at Cafe La Mama, the Cambridge Dance Theatre, Brandeis University, the Ohio Valley Summer Theatre, O.H. University, the Atlantic Festival Theatre, Milwaukee’s Summerfest and the Milwaukee Pops Orchestra. His most recent credits include scenery for The Wilderness (directed by Michael Ignatieff) at P.C.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre’s Bad Medicine. He is a graduate of Brandeis University.

JOHN JENSEN (Scenic Designer) is represented for a fourth season at A.C.T. with the current revivals of Travesties, having designed this Is An Entertainment, Street Scene and The Ruling Class in past years. He created scenery and costumes for The Cherry Orchard at The Center Stage Theatre in Baltimore, Uncle Vanya at the New Puerto Rican Theatre, Richard III at Chicago’s Goodman Theatre and The Taming of the Shrew at the University of the City of Mahagonny at the Minnesota Opera Company and scenery for The Millionaires at the Shaw Festival in Canada.

ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T. and, as is customary, is in charge of 18 company productions including Tiny Professor, Sex, Gender, Genus, Man and Superman. This is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman, Midsomman Mas Carol. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet. Morgan has taught theatrical design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Yale. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD SEGGER (Set Designer) returns for a third season at A.C.T. having designed The Matchmaker, The Bourgeois Gentlemen, Othello and something’s Afoot, which began at the Marines’ and went on to Broadway. He is 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 two national tours and productions at the City College of New York, C.W. Post College in New York, and at their house in Westport, Conn., and the Coconut Grove Playhouse in Miami.

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Michelle Sauz, Buyer, is in charge of purchasing props. Economic feasability most often determines whether a prop is bought or made. In Absurd Person Singular about 75% – kitchen utensils, crockery and boxes of foodstuffs – were purchased; Patricia Sihl and Frank Molina, Artisans, are skilled in such tasks as painting, drawing, carpentry and sewing. The crew is flexible and often interchange jobs as the prop demands of each play continuously give them new things to do with which they might not have done before.

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The prop crew strive for great accuracy and authenticity in building props. If a letter is opened on stage, a new envelo, addressed and stamped, is used for each performance and the written contents are always included. The car trumpet in All The Way Home, a very rare and expensive model, was duplicated to perfection. Food, however, is simply duplicated unless of course it is eaten on stage. For instance, there are both real and fake potato chips in Absurd Person Singular – the fake ones are used when Sidney Hoppniett throws them on the floor during the act.

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In addition to the props for the Geary shows, the prop shop services Young Conservatory and Advanced Trainees as well as Plays-In-Progress productions, to bring 25 to 30 shows of varied projecst this season alone. This dedicated crew, coming from various backgrounds and experience, work from the beginning of August to approximately the begining of June. Some are working toward eventual careers as designers, others prefer the environment and the diversified craft of building props, but the quality of the finished product is due to their tremendous skill, organization and high regard for their craft and for the theatre itself.

The dog food label for the 50 lb. bag in Absurd Person Singular was found by a theatre goer (no authentic English label by artist Patricia Sihl).
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