“HOOT STARS”

Manny Grape
Amanda Panza
Jackie-Jackie
Glacia Val
Cherry Stone
Johnny-Johnny
Peaches Luscious
Woody Grape-Vine
Mickey Warbucks
Roland De Pantages
Molly Muffin
Roberto Gigioni
Gus Gauche
Nefertitti
Randolph Fox
Buck Power
Miss Breen
Nicholas De Taco
Mai Oui
Polo
The Mad Marquis
Indispensable Extra
Stage Manager
Administrative Assistant

KERRY STEIN
DONNA BRUCE
JEFF ANDERSON
MARI MATTEIS
BARBARA DOUGLAS
PAUL HINCKLEY
LAURIE WOODS
BOB POND
BAYRA HUMPEL
DAVE FURGUILE
MARY REDICK
ROB DAWSON
CHRISTOPHER SILAGYI
ANDREA COTINELLI
LYNN HOLLMAN
HOWARD MCPHERSON
SAMANTHA HARRIS
MICHAEL TRAVEN
DILANA HAYASHI
GER ASHTON
JIM ALBRIGHT
JIM THARP
GRAIG DAVIS
NEMEIL SANDERS

Produced by:
Michael P. Kellerman
Written & Directed by:
James Albright
Composed & Conducted by:
Gerald Ashton
Conceived as a salon review in New York City in 1973, the original Objets Trouves was made up of ten who sang, danced, acted and played musical instruments in a bizarre evening of mingling with the guests at private parties and intimate clubs.

Michael P. Kellerman urged and finally convinced us to move to Los Angeles and expand our objectives to include an academy. It was then that he incorporated us as a non-profit organization dedicated to the preservation of beauty.

Since September 1975 we have been working in the former executive office building of The Columbia Studios assembling a staff and performing company whose talents we have been developing with free classes in acting, singing and dancing.

Our first Los Angeles performance on Halloween, October 31, 1975 was little more than a series of class exercises, which developed into a cohesive show by the end of November. We called it the Ramshackle Review, an apt name for a show that was never the same one week to another.

In January, 1976 we began to develop the wrap-around theater aspect in which the audience from the moment of entrance is involved in The Haunted Studios (Hoot Productions) with scenes set in the lobbies and corridors as well as on the sound stages.

To date we have never presented exactly the same show more than two consecutive performances. Some roles get larger others smaller, many disappear. People who have shared in the evolvement tell us it is not only the first live movie, but the first live soap opera. The situations and characters seen by the audience are an amalgamation of Hollywood legends living and dead, the actual personalities of the performers and the perhaps overactive imagination of the author-director.

Does art imitate life? Or vicea versa? Are the aspiring Hoot stars and starlettes destined for the greater world or will they be gobbled up by the rival Titan Studios?

Will Manny Grape some day marry Amanza Panza? Will Jackie Jackie, Cherry Stone, Johnny Johnny and Peaches Luscious get their marital and extra-marital affairs unentangled? What power does columnist Mickey Warbucks exercise over the Haunted Studios? Will Hoot Productions ever finish Studio Girl for release? We hope you care enough to come back.

James Albright
Artistic Director