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At a time when many people are fed up with the quality of new cars, 9 out of 10 people who buy new Volvos are happy. Having bought five Volvos, the man you see here is ecstatic.

He’s Henry Clemens, an interior designer from Massapequa, New York, and he’s been buying Volvos since 1969. He’s managed to keep all his old Volvos in the family, giving one to his wife, and passing three others down to his sons.

Mr. Clemens estimates he’s put a quarter of a million miles on the Volvos he’s bought. He’s constantly recommending them to friends and business associates. “I’ve probably sold thirty Volvos that way. My local Volvo dealer loves me.”

If you’ve never felt this kind of love for a car you’ve owned, consider a Volvo.

Better to know one-fifth the happiness Mr. Clemens has known than never to know happiness at all.

A car you can believe in.
NEWS & NOTES

In response to many requests, those arriving at a perfor- mance has been asked to wait in the lobby until a suitable break in the action on stage. At that time, ushers will seat latecomers as quickly and quietly as possible.

The "suitable break" is care- fully chosen by the director in each A.C.T. production to create the least possible disturbance to the performers as well as the audience. Since the early scenes of a play are the most vulnerable, the break may not come until after the first twenty or twenty-five minutes.

We respectfully ask your co-operation in arriving on time for A.C.T. performances and, should you be delayed, your patience in awaiting the designated time for late seating. On Monday through Thursday evenings, perfor- mances start promptly at 8. On Friday and Saturday evenings, the time is 8:30. Wednesday matinees begin at 2, Saturday matinees begin at 2:30. We appreciate your help.

Friends of A.C.T. Sponsors

On the heels of their successful London theatre tour, the Friends of A.C.T. have completed plans for a tour to the Oregon Shakespearean Festi- val at Ashland, September 8 through 14, to see As You Like It, a Midsum- mer Night's Dream, Doctor Faustus and a matinee of Richard III. Also on the tour schedule are a backstage tour, spirited discussions of the plays with a Shakespearean scholar, a one-day trip to Crater Lake and dinner at one of Medford's lead- ing restaurants.

Rooms have been booked at Ash- land Hills Inn, a relaxing resort near the theatre. Brochures have been mailed to all subscribers and contrib- utors, and are available at the Geary Theatre box office. Participants must be— or become— members of the California Association for A.C.T. and space is limited to the first 35 ap- plicants.

For further information call Abby Johnson, Tour Arts, a division of Sud- ter Travel Service, 450 Sutter Street, San Francisco 94108; (415) 421-6976.

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(415) 999-3337

New Items at The TransACTion
The Friends of A.C.T. gift shop, located in the Geary Theatre lobby and open one hour prior to curtain as well as during intermission, has some exciting new merchandise in stock. Traveling make-up kits, new notepaper and aprons and paper- backs of this season's plays are among the many items available. Russell Redmond's dramatic illustra- tions for 5th of July and The Visit are also now available. Proceeds from the TransACTion benefit the A.C.T. scholarship fund.

A.C.T.'s Traditional 'Walkway' Curtain Call Set for June 2

The last repertory performance of A.C.T.'s 1978-79 season will be The Winter's Tale on Saturday, June 2. It will be followed immediately by the company's traditional 'Walkway Curtain Call,' the spectacular sea- son finale that unites the entire A.C.T. company in a dazzling farewell to all the plays in the season's repertory. At this writing, seats are still avail- able for this 8:30 performance.

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VINTAGE COWARD

The idea for Hay Fever came to Coward after spending several weekends at the home of Hartley Manners and his American wife, Laurette Taylor, the famous actress for whom Tennessee Williams would later write the part of Amanda Wingfield in The Glass Menagerie. As hosts, the Manners invariably created a world of chaos for their guests while remaining perfectly cool themselves, and after a weekend or two with them, Coward sat down and wrote Hay Fever in three days.

Hay Fever is a droll farce and droll farce demands one thing: style. That word is somewhat overused nowadays, but in reference to Coward, it is certainly applicable. A lightness of mood, quickness of repartee, and above all elegance of manner are the keystones of the play. With these ingredients Coward fashioned his fictional veneer that camouflages the underlying satire.

It starts with the arrival of four guests invited independently by different members of the eccentric Bliss family for a refreshment at the family’s country manor.

Coward being Coward, it is mandatory that the guests represent the greatest possible conflicts of romantic, intellectual and social interests. Individually and collectively they possess all the prerequisites of superbly tailored ripostes and elaborately constructed defenses, eyebrows that strive easily and with telling intent, and that attractive, faintly decadent charm of the Coward Beautiful People.

As buzzed in the thirties to introduce his favorite play for a publisher’s anthology, Coward unhesitatingly said Hay Fever. The play’s technical symmetry always appealed to him.

“It’s quite extraordinarily well constructed,” he commented at the time. “And as I did the whole thing in three days I didn’t even rewrite. I enjoyed writing it and producing it, and I have frequently enjoyed watching it.”

—Blake A. Samson

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INTERNATIONAL
309 Sutter/2124 Union Street, San Francisco
THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER
(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by DIRK EPPERSON
Sound by TIMOTHY ANNAN

the cast
Simon Bliss  ROBERTSON SMITH
Sorel Bliss  SUSAN E. PELLEGRINO
Clara  PENFLORE COURT
Judith Bliss  MARRIAN WALTERS
David Bliss  WILLIAM PATERSON
Sandy Tyrell  RANDALL SMITH
Myra Arundel  BARBARA DIRICKSON
Richard Greatham  DANIEL DAVIS
Jackie Coryton  LIBBY BOONE

The action of the play takes place in the Bliss's house in Cookham in June.

ACT I  Saturday afternoon.
ACT II, Sc. 1  Saturday evening.
ACT II, Sc. 2  Sunday morning.

There will be one fifteen-minute intermission.

 understudies
Simon Bliss—Thomas M. Nahwold; Sorel Bliss—Cynthia Sikors; Clara—Delores Y Mitchell; Judith Bliss—Candace Barrett; David Bliss—Michael O'Guinle; Sandy Tyrell—Bruce Williams; Myra Arundel—Heidi Helen Davis; Richard Greatham—Daniel Kern; Jackie Coryton—Janice Garcia.

Stage Manager: SUZANNE FRY

VINTAGE COWARD

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It starts with the arrival of four guests invited independently by different members of the eccentric Bliss family for a restful weekend at the family's country manor. Coward being Coward, it is mandatory that the guests represent the greatest possible conflicts of romantic, intellectual and social interests. Individually and collectively, they possess all the prerequisites of superficially tailored rapiers and elaborately constructed defenses, eyebrows that rise easily and with falling comfort, and that attractive, faintly decadent charm of the Coward Beautiful People.

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With the flair of a new world, Orpheus brings you Sidi of Italy: good taste of the old world.

The Orpheus look.

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THE ULTIMATE DRIVING MACHINE.

BMW Bavarian Motor Works, Munich, Germany.
THE BMW 528i. WHAT MAKES IT SO RARE AMONG LUXURY CARS IS THE CAR UNDER ALL THE LUXURY.

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THE ULTIMATE DRIVING MACHINE.
Bavarian Motor Works, Munich, Germany.

THE AMERICAN CONSERVATORY THEATRE
presents
THE VISIT
A play by FRIEDRICH DURRENMATT
Adapted by MAURICE VALENCE
Directed by LAIRD WILLIAMSON
Associate Director: JAMES HAIER
Scenic by RICHARD SEGER
Costumes by ROBERT BLACKMAN
Lighting by MEL GALLA
Music by LARRY DELINGER

By TIMOTHY LANFAN

The Visit
1995

The story of Friedrich Durren- matt’s The Visit unfolds in a small and impoverished provincial town—somewhere in Europe—where an old woman returns after an absence of many years. Now the wealthiest woman in the world, she has come back to get revenge on the man who had deserted her many years before and left her and her child in the lurch. Everyone else buys into the town’s economic boom, even the most respected citizens.

With these threads Durren- matt weaving his web of influence, power, betrayal and murder.

The appeal of the play lies in Durren- matts’s immense and ves- timentary concept of theatre, how rich he in- vites it with indignation at society’s moral bankruptcy.

“I think we live in a time when the arts have gone further and further in the realm of surrealism, or at least a new examination of realism,” A. D. Director Laird Williamson says of his staging. “We have seen more and more tendency in the arts to explore reality in unusual ways.”

Realism and naturalism, Durren- matt believes, through their ten- dency to emphasize the locale, detract from the universal or world view. Thus, in The Visit as in many of his paint- ings, Durren- matt consciously mixes styles, a strong intermingling of realism, symbolism and expres- sionism.

The theater is a totality of the world and has many faces. The play- right’s job is to show these facets no matter how depressing they may be, for they do exist and are real,” Durren- matt believes.

The themes of The Visit are diffi- cult to pinpoint. Some have seen it as a strange parable reminding us that the love of money is the root of evil. Others have seen it as a statement of the mercilessness of revenge; and still others as showing the brutalizing effect of grinding poverty, the dire results of frustrated love, of a ruthless drive for power, the fruitless search for justice, the importance of human dignity.

If all of these and, like life much more, is that to see Friedrich Durren- matts’s The Visit to understand why it lingers so powerfully in the memory. It is one of the most tran- scendent and moving plays of our times.

—Blake A. Samson

AN AVENGING VISIT

Text Preparation by TOM MOORE
Stage Manager: RAYMOND S. GIN

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American Conservatory Theatre
1978-79 Season

THE WINTER'S TALE
Left to right: William Paterson, Michael H. Martin, Daniel Kern, Renée Smith

A CHRISTMAS CAROL
Sydney Walker, David Strain

A MONTH IN THE COUNTRY
Helen Davis, Thomas Oglesby

HAY FEVER
Left to right: Robertson Smith, Marian Kelsers, Susan E. Pellegro

THE CIRCLE
Renée Smith, Barbara Erickson

THE VISIT
Laurence Hefelt, Elizabeth Huddleson

5TH OF JULY
Ishai Whitlock, Jr., Joy Carlin

AM, WILDERNESS!
Libby Bruce, Michael Winters, Anne Lawler

HEARTBREAK HOUSE
Clockwise from left: Elizabeth Huddleson, Helen Davis, William Petersen, Ann Lawler, Michael Winters, Peter Donett, Daniel Davis
American Conservatory Theatre
1978-79 Season

THE WINTER'S TALE
Left to Right: William Paterson, Michael N. Martin, Daniel Kern, Rendell Smith

A MONTH IN THE COUNTRY
Head: Helen Davis, Thomas Oglesby

A CHRISTMAS CAROL
Sydney Walker, David Stan tin

THE CIRCLE
Rendell Smith, Barbara Dickson

AM, WILDERNESS!
Libby Boorse, Michael Winters, Anne Lader

THE VISIT
Laurence Hheit, Elizabeth Hulldo

HOTEL PARADISO
Pats Birk, Sydney Walker

HAY FEVER
Left to Right: Robertson Smith, Marian Kallans, Susan E. Pellegro

5TH OF JULY
Nathan Whittlock, Jr., Joy Carlin

HEARTBREAK HOUSE
Clockwise from left: Elizabeth Hulldo, Helen Davis, William Petersen, Anne Lader, Michael Winters, Peter Donell, Daniel Davis
THE RUSSIAN LANDMARK: 
Ivan Turgenev (1818-83) wrote A Month in the Country at a time of great political and cultural ferment in Russia, signs of which may be seen under the beautiful latticework of his lyrical comedy.

With news of the French Revolution, Russia entered a period of intense re-evaluation of society and the position of the aristocracy. Turgenev was among the first playwrights to probe the superficiality that had long characterized Russian aristocratic life.

Before this period, the prevailing wind had been romanticism—opulent, unreal, overladen Russian romanticism. Romanticism did not die out completely in Russia; instead it transformed into the gentle, intimate, impressionistic form of realism that Turgenev's comedy epitomizes.

This change toward a Russian realism did not suddenly sprout full grown. Its seeds are found in the literature of Gogol, Ostrovsky (one of the first dramatists to copy the speech of everyday life), Lermontov, Pushkin and Rasputin.

A similar progression could be seen in the visual arts as well: in the rise of genre painting, of outdoor scenes and of melancholic portraits of commoners, and lyrical landscapes. The best would come with Repin, the unquestioned master of profoundly perceptive likenesses. But it was in the theatre that the greatest impact would be felt.

The procession had formed, with Turgenev towards the front, later to come Chekhov, Ibsen, Strindberg and Shaw. When the Russian common man began to break the quiet, the sound was heard around the world.

The resounding defeat on Russian soil of the Crimean War shattered the complacency of Nicholasian Russia. It left a legacy of gloom, as well as the incentive for innovation and reform. Russia gingerly began to redefine its social structures reflected in the perceptive dramas and novels by Turgenev and the even more wistful dramas of Anton Chekhov—his dead sea gull symbolizing the slow, graceful drifting out to sea of old, aristocratic Russia.

A Month in the Country represents far more than a minor anticipation of this silent revolution. It is one of theatre's landmark achievements.

—Blake A. Samson
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THE AMERICAN CONSERVATORY THEATRE

A MONTH IN THE COUNTRY

by IVAN TURGENEV

Adaptation by WILLIS BELL

Directed by LAIRD WILLIAMSON

The members of A.C.T. respectfully dedicate this production to Dr. and Mrs. H. Harrison Sadler in recognition of their steadfast friendship and support

Associate Director: EUGENE BARONE

Scenery by HENRY MAY

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Sound by TIMOTHY LANNAN

the cast

Natalya LIZABETH HUDDLE (May 12, 16)
(DeANNE MEARS (May 19, 23)
Rakitin PETER DONAT
Anna MARRIAN WALTERS
Lizaveta BARBARA DIRKSON
Schaaf WILLIAM PATERSON
Kolya DAVID NYBERG
Belayev THOMAS OGLEBY
Shipigelsky RAYE BIRK
Vera HEIDI HOLEN DAVIS
Arkady WILLIAM MCKEREGHAN
Bolshintsov GERALD LANCASER
Katy SUSAN E. PELLEGRINO
Matvey DANIEL KERN
Gregory RANDALL SMITH

Place: The grounds of a large Russian estate in the mid-nineteenth century

There will be one ten-minute intermission.

understudies

Rakitin/Schaaf—Gerald Lancerst; Bolshintsov—Sydney Walker; Shipigelsky; Arkady—Daniel Kern; Belayev/Matvey—Randall Smith; Anna/Lizaveta/Vera—Susan E. Pellegrino; Natalya—Barbara Dirkson; Katy—Heidi Helen Davis

Stage Manager: RAYMOND S. GIN
A.C.T. WINS NATIONAL AWARD FOR THEATRE TECHNOLOGY

The Board of Directors of the United States Institute for Theatre Technology—the national professional society of scenographers, designers and technicians for theatre, opera, dance, television, movies, educators, manufacturers and producers—awarded its 1979 USITT Award this March at its National Conference in Seattle to the American Conservatory Theatre "in recognition of their creation of high ideals for repertory theatre, their dedication to overcome all obstacles to these ideals, and their triumphs which bear witness to the realization of these ideals."

On accepting the award, which honors the efforts of the whole company, Benjamin Moore, A.C.T.'s production director, stressed some of the basic tenets on which A.C.T. is founded. "William Ball," he said, "began the American Conservatory Theatre 15 years ago with the intention of creating a kind of sanctuary for a group of artists who shared a common contract, a binding commitment to develop the individual, as well as the collective talent."

Its rotating repertory would afford the stimulating challenge of different roles, styles and periods, which would serve to stretch developing talent. The Conservatory would demand the discipline of sustained training—endless practice—and sharing the theatre community with students of the theatre would sharpen everyone's perspective and make the commitment to practice more significant still.

A.C.T. is grateful for the vote of confidence represented by the award and will continue to strive toward these ideals.

"There are three principles upon which Bill Ball keeps A.C.T. working," Moore told the assembled professionals from all the theatre disciplines—designers of new theatre buildings, educators, playwrights, performers, technicians and fabricators of stage scenery and equipment—"these principles he calls postulation, unity and restraint."

Postulation, Ball defines as the notion that every idea is a creative idea which needs to be encouraged with a positive response. "In a series of, say, seventeen creative ideas, only the seventeenth may be worth its weight," Moore explained. "But it can only be brought to light if those first sixteen are freely encouraged, developed by various degrees, and then passed over or incorporated into the next creative idea."

"Postulation breeds positive energy that accentuates the creative process. The object is to infuse the creative process with energy."

Unity is at the very center of A.C.T.'s philosophy. Ball's words, "Unity is fundamental and ultimate—the only really essential component of a work of art. By defining a principal focus, there comes a singularity of purpose that serves to unify the efforts of all collaborators as they work through the creative process. All participants in our collaborative art, whether they be designers, craftsmen, technicians, administrators, architects—are all ultimately in service to the art of acting, seeing the proper and perfect means of support for every creative moment on stage as a task that touches all of us."

A.C.T.'s third principle, restraint, is complimentary to postulation—rather like the other side of the coin. Postulation and restraint are used in careful combination to help achieve unity through a system of defining limitations, fixing the boundaries, reducing the choices at hand to the true essentials.

"Speaking of all artistic effort, perfectly orchestrated to make a moment of magic on stage, Ball concludes, "Our skill is fullest when we make the members of our audience see a world which they secretly sense they have seen before. A world which is consonant to itself, a world which has rules of its own. They also secretly love the sense that behind all the patterns, there is an arranging hand that reveals itself with wit and warmth, with care and, above all, with love."

DEADLINE FOR YOUNG CONSERVATORY SUMMER PROGRAM SET FOR JUNE 4

Interviews for A.C.T.'s Young Conservatory Summer Program are now in progress with an application deadline of June 4. In its eighth year, the summer session offers new and exciting opportunities to young playwrights, actors, directors, designers, and stage managers. For information, contact the Young Conservatory Program, 450 Geary Street, San Francisco, CA 94102 (415) 771-3880.

Approximately 200 students participate in each session, with many taking classes during both. Some continue in the regular full term program which parallels the academic year. Qualifying students may attend up to three years in the Young Conservatory program, attaining full rehearsal and performing experience.

Summer Program classes meet for six hours weekly two or three hours each class. Students may enroll in as many classes as desired.

The application interview is conducted by Young Conservatory staff and lasts about ten minutes. For more information, contact:

Young Conservatory Program
American Conservatory Theatre
450 Geary Street
San Francisco, CA 94102
(415) 771-3880

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A.C.T. WINS NATIONAL AWARD FOR THEATRE TECHNOLOGY

The Board of Directors of the United States Institute for Theatre Technology—the national professional society of scenographers, designers and technicians for theatre, opera, dance, television, movies, educators, manufacturers and producers—awarded its 1979 USITT Award this March at its National Conference in Seattle to the American Conservatory Theatre "in recognition of their creation of high ideals for repertory theatre, their dedication to overcome all obstacles to these ideals, and their triumphs which bear witness to the realization of these ideals."

On accepting the award, which honors the efforts of the whole company, Benjamin Moore, A.C.T.'s production director, stressed some of the basic tenets on which A.C.T. is founded. "William Ball," he said, "began the American Conservatory Theatre 15 years ago with the intention of creating a kind of sanctuary for a group of artists who shared a common contract, a binding commitment to develop the individual, as well as the collective talent."

Its rotating repertory would afford the stimulating challenge of different roles, styles and periods, which would serve to stretch developing talent. The Conservatory would demand the discipline of sustained training—endless practice—and sharing the theatre community with students of the theatre would sharpen everyone's perspective and make the commitment to practice more significant still.

A.C.T. is grateful for the vote of confidence represented by the award and will continue to strive toward these ideals.

"There are three principles upon which Bill Ball keeps A.C.T. working," Moore told the assembled professionals from all the theatre disciplines—designers of new theatre buildings, educators, playwrights, performers, technicians and fabricators of stage scenery and equipment; "these principles he calls postulation, unity and restraint."

Postulation, Ball defines as the notion that every idea is a creative idea which needs to be encouraged with a positive response. In a series of key, seventeen creative ideas, only the seventeenth may be worth its weight," Moore explained, "but it can only be brought to light if those first sixteen are freely encouraged, developed by various degrees, and then passed over or incorporated into the next creative idea.

"Postulation breeds positive energy that accentuates the creative process. The object is to infuse the creative process with energy."

Unity is at the very center of A.C.T.'s philosophy. Ball's words: "Unity is fundamental and ultimate—the only really essential component of a work of art. By defining a principal focus, there comes a singularity of purpose that serves to unify the efforts of all collaborators as they work through the creative process. All participants in our collaborative theatre, whether they be designers, craftsmen, technicians, administrators, architects—are all ultimately in service to the art of acting, the proper and perfect means of organizing for every creative moment on stage in a task that touches all of us."

A.C.T.'s third principle, restraint, is complimentary to postulation—rather like the other side of the coin. Postulation and restraint are used in careful combination to help achieve unity through a system of defining limitations, fixing the boundaries, reducing the choices at hand to the true essentials.

Speaking of all artistic effort, perfectly orchestrated to make a moment of magic on stage, Ball concludes, "Our skill is fullest when we make the members of our audience see a world which they secretly sense they have seen before, a world which is consonant to itself, a world that has rules of its own. They also secretly love the sense that behind all the patterns, there is an arranging hand that reveals itself with wit and warmth, with care and, above all, with love."
THE AMERICAN CONSERVATORY THEATRE
presents

THE CIRCLE

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER
Associate Director: EUGENE BARONE
Scenery by ROBERT BLACKMAN
Costumes by ROBERT FLETCHER
Original Lighting by P. MITCHELL DANA
Lighting revived for the repertory by DIRK EPPERSON

the cast
Arnold Champion-Cheney, M.P. — DANIEL KERN
Foolman — THOMAS OGLESBY
Mrs. Shenstone — DIANNA MEARS
Elizabeth — BARBARA DIRICKSON
Edward luton — RANDALL SMITH
Clive Champion-Cheney — WILLIAM PATERSO.N
Butler — GERALD LANCASTER
Lady Catherine Champion-Cheney — MARRI AN WALTERS
Lord Porteous — SYDNEY WALKER

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

The Time: 1920
There will be two ten-minute intermissions.

understudies
Clive Champion-Cheney — Raye Bhik; Lord Porteous/Butler/Foolman
— William McKereghan; Arnold/Edward Luton — Thomas Oglesby; Mrs.
Shenstone — Heidi Helen Davis; Lady Catherine Champion-Cheney —
DeAnn Mears, Elizabeth — Susan E. Pellegrino

Stage Manager: JAMES L. BURKE

A NOTE ON THE CIRCLE

Since his death at 91 in 1965, W. Somersett Maugham, who has been
called “the English de Maupassant,” has enjoyed as much popularity as
during his long and creative life. His
many well-known plays are continu-
ously produced here and abroad and
countless biographies seem to ap-
pear periodically.
The Circle, one of the prolific
author’s most famous stage works
and a popular hit in A.C.T.’s repertory
under the direction of Stephen
Porter, returns for a full week run in
June.

Maugham was one of the most
successful writers who ever lived
even though he had trained to be a
doctor before he began his regular
output of novels and plays. He wrote,
however, for some 10 years before
recognition and fame rewarded his
toll.

He never stopped writing, in fact,
and became the wealthiest writer of
his time. At one time, he had four suc-
cessful plays running concurrently
in London, a record held by only two
other playwrights, Avery Hopwood
and Neil Simon (in New York). Punch
published a cartoon depicting
Shakespeare biting his nails before a
poster advertising one of
Maugham’s plays.

Among his most famous novels
are Of Human Bondage and Cakes and
Ale. His plays were thought
superficial by some critics who dis-
missed him as a serious writer but
his somewhat light social comedies
were immensely popular with the
public. The casts included such
famous stage personalities as Ethel
Barrymore, Ira Dyer and John Giel-
gud, who played the lead in the 1944
revival of The Circle at London’s Hay
market where it had been originally
produced.

Maugham tosses out pleasant,
frolicsome banter—laced with social
satire of trivial, wealthy, upper-class
life—while cynically commenting on
people who make sacrifices for love,
only to find that love doesn’t last.

“...For an English audience,” he wrote
in his notebook, “the extremity of
love is always somewhat ridiculous.
To love more than moderately is to
find oneself in a farcical situation.”
A NOTE ON THE CIRCLE

Since his death at 91 in 1965, W. Somerset Maugham, who has been called "the English de Maupassant," has enjoyed as much popularity as during his long and creative life. His many well-known plays are continuously produced here and abroad and countless biographies seem to appear periodically.

The Circle, one of the prolific author's most famous stage works and a popular hit in A.C.T.'s repertoire under the direction of Stephen Porter, returns for a full week run in June.

Maugham was one of the most successful writers who ever lived, even though he had trained to be a doctor before he began his regular output of novels and plays. He wrote, however, for some 10 years before recognition and fame rewarded his toil.

He never stopped writing, in fact, and became the wealthiest writer of his time. At one time, he had four successful plays running concurrently in London, a record held by but two other playwrights, Avery Hopwood and Neil Simon (in New York). Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham's plays.

Among his most famous novels are Of Human Bondage and Cakes and Ale. His plays were thought superficial by some critics who dismissed him as a serious writer but his somewhat light social comedies were immensely popular with the public. The casts included such famous stage personalities as Ethel Barrymore, Ira Claire and John Gilgud, who played the lead in the 1944 revival of The Circle at London's Hay market where it had been originally produced.

Maugham tosses out pleasant, frolicksome banter—laced with social satire of trivial, wealthy, upper-class life—while cynically commenting on people who make sacrifices for love, only to find that love doesn't last. "For an English audience," he wrote in his notebook, "the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation."

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NATURAL LEAVE
A SAD 'WINTER'S TALE'

Shakespeare's 'The Winter's Tale', with its convoluted plot and seemingly disparate mood, is unquestionably tricky to stage, but given a lucid and magical production, it reveals the mystical, transcendental philosophy of Shakespeare's later years.

One can well imagine the elderly playmate one wittily spell writing his complex but spontaneous "sad winter's tale" primarily to stimulate his own intellect and imagination. It was to become an intensely personal play for Shakespeare, and, as such, a work of philosophy. It was to be written in an archoic style, combining both classical comedic and dramatic types with unusual allegorical themes and situations.

As with Pericles and Cymbeline, the theme of the play becomes reconcilable. As in Othello, the jealous husband (often the butt of Roman comedy) is treated tragically, and as with 'The Tempest' and 'A Midsummer Night's Dream', the means of telling the tale were to be fantastic.

The first half of the play is dark and mysterious, about the manifestation of an evil spirit, Unos, who possesses the king of Sicilia and unreasonably accuses his wife of adultery. The second half is light and transcendental, about purity and mutual trust. The wrongs committed by the first generation are reconciled by the second.

Symbolic of William's metaphoric treatment, the celestial tribunal judges Leontes before a center-stage medallion, a starburst through which flies the mysterious, distant lights of the universe, while act two moves in the human realm of a pastoral comedy set before a mammoth sunflower.

The challenges of the roles are enormous; one must have a believable rate but ever sympathetic Leontes; an angelic, suffering but real Hermione; a courageous Paulina; two idealistic and ideally handsome young lovers, Florizel and Perdita; a court of dignified but cowardly courtiers; a thoroughly enchanting chorus of bucolic maidens and goddesses. Auto- lycus, Clowen, Mopsa and Dorcas, not to forget the allegorical Father Time and the voice of the oracle (not the actual physical presence) of the oracle Apollo. It's a quite a shopping list.

Perhaps one can see why 'The Winter's Tale' is not produced often. A.G.T. thought it was time to rise to the challenge.

— Blake A. Samson

THE WINTER'S TALE

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

This production is made possible by a grant from the San Francisco Foundation

Associate Director: LAWRENCE HECHT
Scenery by RICHARD SEGGER
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOBY
Sound by TIMOTHY LANNAN
Dramaturge: DENNIE POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERF LACHAPELLE

the cast

Leontes, King of Sicilia
Mammillus, Prince of Sicilia, his son
Lords of Sicilia
Polixenes, King of Bohemia
Florizel, Prince of Bohemia, his son
Old Shepherd, reputed father of Perdita
Cleon, his son
Autolycus, a rogue
Servants to Leontes
Hermione, Queen to Leontes
Perdita, daughter to Leontes and Hermione
Paulina, Wife to Antigonus
Ladies attending on Hermione
Ladies of the Board
Servantesses
Other Lords, Ladies, Guards, Officers, Shepherds and Shepherdesses

DAVID ZOFFOLI, JEANNE REYNOLDS, KATHERINE ROWLAND, JOEL SWEETOW, BOB WESTENBERG, DANE WITHERSPOON

TIME AND PLACE: once upon a time in the mythical kingdoms of Sicilia and Bohemia.

There will be one ten-minute intermission.

understudies

Leontes—Peter Davies; Mammillus—Matthew Thompson; Polixenes—Michael O’Guine; Florizel—Tobias O cylar; Old Shepherd—Richard Danson; Clowen—Bruce Williams; Autolycus—Mark Murphy; Hermione—Heidi Helen Davis; Dorcas—Libby Boone; Emilia—Kate Fitzmaurice

Stage Managers: JAMES HAIRE and JAMES L. BURKE
A SAD 'WINTER'S TALE'

Shakespeare's "The Winter's Tale," with its convoluted plot and seemingly disparate mood, is unquestionably tricky to stage, but given a lucid and magical production, it reveals the mystical, transcendent philosophy of Shakespeare's later years.

One can well imagine the elderly playwright one wistfully spelling writing his complex but spontaneous "sad winter's tale" primarily to stimulate his own intellect and imagination. It was to become an intensely personal play for Shakespeare, and, as such, it fits the work of philosophy. It was to be written in an archaic style, combining both classical comedic and dramatic types with unusual allegorical themes and situations.

As with Pericles and Cymbeline, the theme of the play became reconciled. As in Otelo, the jealous husband (so often the butt of Roman comedy) is treated tragically, and as with The Tempest and A Midsummer Night's Dream, the means of telling his tale were to be fantastic.

The first half of the play is dark and mysterious, about impurity of the soul; now Leonato unjustly and cruelly accuses his wife of adultery. The second half is light and transcendental, about purity and mutual trust. The wrongs committed by the first generation are reconciled in the second.

Symbolic of William Ball's metaphoric treatment, the celestial tribunal judges Leontes before a center stage medallion, a starburst through which floats the mysterious, distant light of the universe, while act two moves in the human realm of a pastoral comedy set before a mammoth sunflower.

The challenges of the roles are enormous. Each must have a believable rate but ever sympathetic Leonato; an angelic, suffering but real Hermione; a courageous, courageous Paulina; two idealistic and ideally handsome young lovers, Florizel and Perdita; a court of dignified but cowardly courtiers; a thoroughly enchanting circus of bawdy maidens and gallants; Autolycus, Clown, Mopsa and Donctus, not to forget the allegorical Father Time and the voice (if not the actual physical presence) of the oracle Apollo. It's quite a complexing.

Perhaps one can see why The Winter's Tale is not produced often. A.G.T. thought it was time to rise to the challenge. — Blake A. Samuelson

THE WINTER'S TALE

(L. 1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

This production is made possible by a grant from the San Francisco Foundation.

Associate Director: LAWRENCE HECHT
Scenery by RICHARD SEGER
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOBY
Sound by TIMOTHY LANNAN
Dramaturge: DENNIS POWERS
Speech Consultant: EDITH SKINNER
Dance Consultant: DERF LECHAPELLE

THE CAST

Leontes, King of Sicilia — DANIEL KERN

Mamillius, Prince of Sicilia, his son — NEAL FREELAND

Antigonus — WILLIAM PATSIVOS

Archidamus — RANDALL SMITH

Lords of Sicilia — MICHAEL WINTERS

Camillo — PETER DAVIES

Dion — MICHAEL X. MARTIN

Polixenes, King of Bohemia — MARK MURPHY

Florizel — ROBERTSON SMITH

Olid Shepherd, reputed father of Perdita — SYDNEY WALKER

Oliva, his son — THOMAS M. NAHRWOLD

Aautolycus, a rogue — DANIEL DAVIS

A Gardener — IBIAH WHITLOCK JR.

Servants to Leontes — RICHARD DENSLEY, MICHAEL O'GUINNE

Seventy Years — JOSEPH BIRD

Hermione, Queen to Leontes — JYNTHA SIKES

Perdita, daughter to Leontes and Hermione — JANICE GARCIA

Paulina, Wife to Antigonus — MARIAN WALTERS

Solemnly attending on Hermione — DELORIES Y. MITCHELL

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Donctus — DAVID ZOFFOLI, JEANNE REYNOLDS, KATHERINE ROWLAND

Joel Swetow — BOB WESTENBERG, DANE WITHERSPOON

TIME AND PLACE: Once upon a time
in the mythical kingdoms of Sicilia and Bohemia.

There will be one ten-minute intermission.

understudies

Leontes — Peter Davies; Mamillius — Matthew Thompson;

Antigonus — Michael O'Guinne; Archidamus — Sabin Epstein;

Camillo — Lawrence Hecht; Cleomenes — Benet Guilfoyle;

Dion — Gerald Lancaster; Polixenes — Michael X. Martin.

Florizel — Thomas O'Gleed; Olid Shepherd — Richard Danison;

Clown — Bruce Williams; Autolycus — Mark Murphy;

Time — Peter Donah; Hermione — Heidi Helen Davis;

Perdita — Mopsa — Bonnie Tarwater; Paulina — Delores Y. Mitchell;

Donctus — Libby Boone; Emilia — Kate Fitzmaurice.

Stage Managers: JAMES HAIRE and JAMES L. BURKE

THE AMERICAN CONSERVATORY THEATRE

presents

THE WINTER'S TALE

(1611)

by WILLIAM SHAKESPEARE

Directed by WILLIAM BALL

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Speech Consultant: EDITH SKINNER
Dance Consultant: DERF LECHAPELLE
PLUS ÇA CHANGE

During the intermissions in Hot Paradiso, an event takes place in the Geary stage that keeps audiences on their seats and earns an ovation nearly every performance. It’s almost like watching an intricate play with a play.

A scene change is not just a scene change when George Mauricio ACT’s master carpenter, and crew, go through their paces, L. Director Tom Moore and designer Richard Bishop have devised a game plan as madcap as any of George Feydeau’s traffic patterns on stage.

Benedict Boniface’s well-appointed home on the outskirts of Paris all aglow in “belle époque” staidness, is magically transformed into the two-story Hotel Paradiso lobby with its rather decadent, overwrought woodwork and furnishings, and is then reassembled as the Bonifaces’ fashionable salon.

Choreographers Gaetano Mauricio makes a last-minute check on the prop.

It is a kind of choreography. Mauricio adds. “There are certain things that have to happen with the scenery before any of the furniture can be moved on. The property man and his assistant, Steve Candelini and Brad Jerrell, basically take care of the furniture, and the assistant carpenter, Gary Brisko, with the help of three of our electricians—James Dickson, Hugh Byrne, George Zimm Gina and James Wise—bounces between, helping with the carpentry and scenery.”

All the while, Maurice Beasley, ACT’s stage manager, lowers and raises the various doorways and stage drops.

“In setting the sequence, we basically work backwards. We figure what it’s going to look like when it’s completed and then decide in what order each thing should move to get to that point. Each person works out his own set of moves, with each of the pieces he deals with, in his own order. If it’s not the same every time, you have chaos as people run into each other with pieces of furniture.”

A crew member rolls a sofa on stage in place.

“We have seven minutes to do the change,” Mauricio explains. “The fastest it took was four minutes and 30 seconds. Everyone was up and running when we were through, all looked at each other and wondered what we had forgotten.”

The actors.

“A fireman’s room and bathroom is the essence of M. and Mme. Boniface. Passy, a suburb of Paris. That morning.”

ACT II

The Hotel Paradiso, Paris. Later that night.

ACT III

The lobby, the bar, the men’s room. The morning after!!!

There will be two ten-minute intermissions.

understudies

Boniface—Gerald Lancer
Angelicque—Penelope Court
Marcelle—Kathryn Crosby; Col—Lawrence Hecht
Maxime—Randal Smith; Victoria—Libby Boone
Martine—Daniel Davis; Pege par Pege—Anne Gilmle
Violette/Pervenche—Katharine Stewart
Annette/Porter/Duke—Duke Polenske
Basil—Robertson Smith; Fundisa—Isaac Whitlock; Jc
Lady—Susan E. Pellegrino; Police Inspector—Peter Davis
Stage Manager: James L. Burke

Volta!...the two story Hotel Paradiso lobby is in place and ready for the second act to begin.
PLUS ÇA CHANGE

During the intermissions in Hot Paradiso, an event takes place on a busy stage that keeps audiences on their seats and earns an ovation nearly every performance. It’s almost like watching an intimate play with a play.

A scene change is not just a scene change when George Maurici, A.C.T.’s master carpenter, and his crew, go through their paces. Under the direction of Tom Moore, who designed the show, Brad Jerrell and the rest of the crew have devised a game plan as madcap as any of George Feydeau’s traffic patterns on stage.

Benedict Boniface’s well-appointed home on the outskirts of Perpignan, all aglow in “belle époque” stained-glass, is miraculously transformed into the two-story Hotel Paradiso lobby with its rather decadent, overwrought woodwork and furnishings, and is then reassembled as the Bonifices’ fashionable salon.

“I’ve never seen a setup quite like this,” said an audience member. “We have seven minutes to do the change,” Maurici explained. “The fastest I’ve ever done was four minutes and 30 seconds. Everyone was up and running and when we were through, we all looked at each other and wondered what we had forgotten.”

The lobby is in place in just minutes.

“We have seven minutes to do the change,” Maurici explained. “The fastest I’ve ever done was four minutes and 30 seconds. Everyone was up and running and when we were through, we all looked at each other and wondered what we had forgotten.”

The lobby is in place in just minutes.

“There will be two ten-minute intermissions.

understudies
Boniface—Gerald Larcaster, Andreque—Penelope Court; Marcelle—Kathryn Crosby; Cot—Lawrence Hecht; Maxime—Randal Smith; Victor—Libby Boone; Martin—Daniel Davis; Pequeno/Alberto—Tina Cilimada; Violette/Pervenchel—Katharine Stewart; Anjelena/Porter—a Duke/Polaczenko—Thomas Gossby; George—Roberson Smith; Gundula—Isaiah Whitlock, Jr.; A Lady—Susan E. Pellegrino; Police Inspector—Peter Davies

Stage Manager: J. L. Burke

Volta! — the two story Hotel Paradiso lobby is in place and ready for the second act to begin.

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A GREAT THRILLER-COMEDY 'DEATHTRAP' AT THE GEARY
JUNE 11 - JULY 15

(Betty Miller) tells him that her money, on which they have been living, is running out. Bruhl invites the fledgling playwright to his secluded Connecticut home to discuss the work, but he is also possessed with the idea of getting rid of the young man and claiming the play for himself.

It would be unfair to reveal more of the plot, in which Levin keeps the audience guessing right up to the final curtain, except to say that "Deathtrap" abounds in plot twists that leave the audience alternately gasping and laughing. The cast also includes Halina Rebol (Kathleen Freeman), a Dutch psychic who is staying in the neighborhood, and Bruhl's suply lawyer (George Ede).

Ira Levin is best known as a master of suspense novels, including Rosemary's Baby, The Boys from Brazil, The Stepford Wives and his new classic first novel A Kiss Before Dying, all of which became motion pictures. His stage productions, prior to "Deathtrap," include the hit adaptation of Mac Hyman's No Time for Sergeants, Critic's Choice, and Veronica's Room. A new comedy, Break A Leg, starring Julie Harris and Jack Weston, directed by Charles Nelson Reilly, is scheduled for a Broadway opening this year.

For director Robert Moore, "Deathtrap" marks a return to the stage after an absence of several seasons, during which he directed such films as Murder by Death and The Cheap Detective. His stage credits include The Boys in the Band, The Last of the Red Hot Lovers, Promises, Promises, and the new Neil Simon musical They're Playing Our Song.

Betty Miller

Brian Bedford, Betty Miller, David James Carroll

Ira Levin's comedy thriller, Deathtrap, starring Brian Bedford, will play a limited engagement at the Geary Theatre June 11 through July 15. A runaway hit in London and New York, "Deathtrap," directed by Robert Moore, will be presented here by the American Conservatory Theatre in association with Alfred de Liagre, Jr. and Robert L Stevens, following a highly successful 16-week run in Chicago, where the show broke the Blackstone Theatre's house record, and an equally successful current run at Los Angeles' Huntington Hartford Theatre.

"Deathtrap," described by Variety as "destined to take its place with the great stage mysteries and thrillers of all time," revolves around a Broadway playwright, Sidney Bruhl, who has not had a hit play for many years, and will stop at nothing, including murder, to have another one.

He receives a script in the mail from a former student (David James Carroll) that he feels is a sure-fire winner. At the same time, his wife Kaitlin Freeman

George Ede, Brian Bedford, seated

"Deathtrap" brings Brian Bedford to San Francisco following successful tours in Equus and The Guardsman and two seasons at the Stratford, Ontario, Festival. He is remembered here for his Tony Award performance in School for Wives which played at the Geary during the summer of 1970. Kathleen Freeman, a veteran of more than 150 films and television shows, co-starred with Don DeLuise in Lotso Luck, and in the Topper series as well as numerous Jerry Lewis films. Betty Miller shared top billing with Bedford in last year's Los Angeles performances of Equus. David James Carroll made his Broadway debut in Rodgers and Hart and George Ede, a former member of A.C.T., was last seen in the critically acclaimed New York production of A Touch of the Poet.

—Blake A. Samson

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A GREAT THRILLER-COMEDY
‘DEATHTRAP’ AT THE GEARY
JUNE 11 - JULY 15

Brian Bedford

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Deathtrap, described by Variety as “destined to take its place with the great stage mysteries and/or thrillers of all time,” revolves around a Broadway playwright, Sidney Bruhl, who has not had a hit play for many years, and will stop at nothing, including murder, to have another one.

He receives a script in the mail from a former student (David-James Carroll) that he feels is a sure-fire winner. At the same time, his wife (Betty Miller) tells him that her money, on which they have been living, is running out. Bruhl invites the fledgling playwright to his secluded Connecticut home to discuss the work, but he is also possessed with the idea of getting rid of the young man and claiming the play for himself.

It would be unfair to reveal more of the plot, in which Levin keeps the audience guessing right up to the final curtain, except to say that Deathtrap abounds in plot twists that leave the audience alternately gasping and laughing. The cast also includes Halga ten Dorp (Kathleen Freeman), a Dutch psychic who is staying in the neighborhood, and Bruhl’s stuffy lawyer (George Edes).

Ira Levin is best known as a master of suspense novels, including Rosemary’s Baby, The Boys from Brazil, The Stepford Wives and his now-classic first novel A Kiss Before Dying, all of which became motion pictures. His stage productions, prior to Deathtrap, include the hit adaptation of Mac Hyman’s No Time for Sergeants, Critic’s Choice, and Vernon’s Room. A new comedy, Break A Leg, starring Julie Harris and Jack Weston, directed by Charles Nelson Reilly, is scheduled for a Broadway opening this year.

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Betty Miller as Ilona

Kathleen Freeman (Ilona), Betty Miller as Roberta

Brian Bedford in 'Deathtrap'

George Ede, Brian Bedford, Betsey Miller, David-James Carroll

Deathtrap brings Brian Bedford to San Francisco following successful tours in Equus and The Guardsman and two seasons at the Stratford, Ontario, Festival. He is remembered here for his Tony Award performance in School for Wives which played at the Geary during the summer of 1970.

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— Blake A. Samson

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the garage of his home, he served as its artistic director, designer, and actor. He later turned to acting and appeared with regional companies and Shakespearean festivals across the country. In 1965, he became the first director of A.C.T., a position he held for 29 years. Through his leadership, A.C.T. has become one of the leading regional theaters in the United States.

JAMES B. MCKENZIE (Executive Producer) is a recipient of the American Academy of Dramatic Arts Award. He has been associated with A.C.T. throughout its history, serving as the company’s artistic director, producer, and president. Under his leadership, A.C.T. has produced more than 100 productions, including many world premieres and revivals of classic works.

Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Shakespeare’s People and directed the Australian premiere of THE HOTEL in Baltimore. He directed the American premieres of the multi-lingual Shakespearean festival in San Diego and the Shakespearean Festival in Santa Fe. He has also directed many of the Executive Committee of the Theatre Communications Group (TCG) and on the Theatre Advisory Board of the National Endowment for the Arts, to which he also served as a special consultant. In addition, Mrs. Markson has been a consultant to the Ford Foundation in its Programs for the Arts and Humanities. She has been an active participant in the International Theatre Institute, a forum for the exchange of ideas and the promotion of artistic collaboration. Her interest and involvement in the International Theatre Institute have been supported by her participation in its annual meetings and conferences. Mrs. Markson has also contributed to the growth and development of the institute through her active participation in its programming and advisory committees. She has served as a board member and as a member of the Executive Committee of the Theatre Communications Group (TCG), and on the Theatre Advisory Panel of the National Endowment for the Arts.

ALLEN FLETCHER (Conservatory Director) is a former artistic director of the Seattle Repertory Theatre. Among the many theatre companies he has directed for are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., and the Pacific Conservatory of Performing Arts in Santa Barbara. He has also directed the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the festival. Fletcher has directed the A.C.T. production of Death of a Salesman, A Midsummer Night’s Dream, and A Midsummer Night’s Dream at the New York Shakespeare Festival. He has also directed the A.C.T. opening night performances of The Winter’s Tale.

NAGLE JACKSON (Guest Director) is a former Artistic Director of the Milwaukee Repertory Theatre for six seasons. He staged the American production of A.C.T. to direct Hay Fever. As a resident director at A.C.T. from 1967 to 1970, he staged productions of The Importance of Being Earnest with Philip and Malvolio and His Against the World in 1972. He then directed the next productions of Travesties and The National Health. After studying in Paris with a Fulbright, he returned to New York in 1974. He has directed numerous productions of Shakespeare, both in the United States and Europe, and has received several awards for his contributions to the theatre.

EDITH MACKSON (Director of Development) is a founding member of the American Conservatory Theatre and has served as A.C.T’s President since 1965. Her leadership and vision have been invaluable to the growth and success of A.C.T. She has also been a leader in the arts community, serving on numerous boards and committees. She has received numerous awards for her contributions to the arts and has been recognized for her dedication to the theatre.

STEWART PORTER (Guest Director) is a graduate of the American Conservatory Theatre, where he directed several productions on Broadway. He is currently the Artistic Director of the Circle in the Square and has directed such plays as THE LADY’S MAN, A STREETCAR NAMED DESIRE, and LILITH. He has also directed several productions on Broadway, and his productions have received critical acclaim. He has received numerous awards for his contributions to the theatre, including the Tony Award for Best Direction of a Play in 1989 for his production of THE LADY’S MAN.

SQUAW VALLEY COMMUNITY OF WRITERS. He staged the American production of Sir Michael Redgrave in Shakespeare’s People and directed the Australian premiere of THE HOTEL in Baltimore. He directed the American premieres of the multi-lingual Shakespearean festival in San Diego and the Shakespearean Festival in Santa Fe. He has also directed many of the Executive Committee of the Theatre Communications Group (TCG) and on the Theatre Advisory Board of the National Endowment for the Arts, to which he also served as a special consultant. In addition, Mrs. Markson has been a consultant to the Ford Foundation in its Programs for the Arts and Humanities. Her interest and involvement in the International Theatre Institute have been supported by her participation in its annual meetings and conferences. Mrs. Markson has also contributed to the growth and development of the institute through her active participation in its programming and advisory committees. She has served as a board member and as a member of the Executive Committee of the Theatre Communications Group (TCG), and on the Theatre Advisory Panel of the National Endowment for the Arts.
WHO'S WHO AT A.C.T.

William Ball (General Director) founded the American Conservatory Theatre in 1965. Beginning in the back of a bookshop, Ball was the first designer, and soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. He made his New York directorial debut with Chekhov's Uncle Vanya, a little-known knockoff in an off-Broadway production that won the Obie and Career Achievement Award for design.

James B. McKenzie (Executive Producer) has been associated with the theatre throughout its history as a member of its Board of Trustees. In 1966 he became Executive Producer, took over the company on its first tour to Broadway, and remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. He is also a member of the Board of Trustees of the Shakespeare Theatre, Inc., of the American Shakespeare Festival, of San Diego's Old Globe Theatre, of the New York City Opera, the J.P. Morgan and the Pacific Conservatory of the Performing Arts in Santa Maria. Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Shakespeare's People and directed the Australian premieres of THE HOTEL, NEW YORK, BOSTON, and BOSTON, LEEDS, at the Shakespeare Theatre, and last season saw a new version of a play on which toured to Hawaii and Japan this summer.

Allen Fletcher (Conservatory Director) is the artistic director of the Seattle Repertory Theatre. Among the many important companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the J.P. Morgan and the Pacific Conservatory of the Performing Arts in Santa Maria. Allen attended the American Shakespearean Festival in Stratford, Conn., of these as resident director and director of the summer training program, and director at the New York Shakespeare Festival. Fletcher has directed the A.C.T. production of Death of a Salesman, and Old Lace, The Hostage, Antony and Cleopatra, Of Mice and Men, The Misanthrope, The Ruling Class, Absurd Person Singular, and the world premiere of Tennessee Williams' This Is an Entertainment and Inside the Elms, which was one of the plays selected for the Soviet Union as part of the U.S.S.R. Cultural Exchange Program as well as A.H. Wilder's, which toured Hawaii and Japan this summer. In the last 12 months he has directed and/or translated and directed numerous Russian plays for A.C.T., including As Chekhov as 's Seven- Sevile House, Villains of the Community, Pygmy and The Master Builder.

Eith Markson (Director of Development) is a founding member of the American Conservatory Theatre and has served a Vice President of the A.C.T. Board of Directors. His career includes work with Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with The Christmas Tree in Pittsburgh in 1965. Muskingum was also instrumental in the creation and growth of the Milwaukee Repertory Theatre, and has been a member of the Executive Committee of Theatre Communications Group (TCG), and on the Theatre Advisory Board of the National Endowment for the Arts, to which he also served as a special consultant. In addition, Ms. Markson has been a consultant to the Ford Foundation for its Programs for the Arts and Humanities. Her interest and involvement in the International Theatre Institute, coupled with her commitment to international cultural exchange, resulted in her acting as liaison for A.C.T.'s landmark tours to the Soviet Union and Japan. Last year she received the invitation of the Ministry of Culture she conducted a tour of American theatre directors to the U.S.S.R. With her assistance, the State Department sponsored a reciprocal tour of Soviet theatre directors to the United States and the group attended a series of seminars on both coasts with leading American directors and playwrights and performed with the International Theatre Institute. The group also attended the opening night performance of The Winter's Tale.

Nagle Jackson (Guest Director) is a renowned actor and director of the Milwaukee Repertory Theatre for three seasons as a resident director and A.C.T. to direct Hay Fever. As a resident director at A.C.T. from 1967 to 1970, he staged productions of A Midsummer Night's Dream, Romeo and Juliet, and Our Town in New York, Los Angeles, and Portland, among other productions in New York and Chicago. His production of the classic by Shakespeare, which he directed at A.C.T. in 1967, made the New York Times list of the best of the season. Jackson is currently the artistic director of the Circle in the Square Theatre in New York City.

Stephen Porter (Guest Director) is the artistic director of the Circle Theatre in Milwaukee. He was a regular on the National Public Radio series, On Stage At Circle, for three years, directing 30 productions for the Circle Theatre. Porter is also the founder of the Milwaukee Repertory Theatre and was its first artistic director. He is currently the executive director of the Milwaukee Repertory Theatre and the artistic director of Circle Theatre in Milwaukee. Porter is also the founder of the Milwaukee Repertory Theatre and was its first artistic director. He is currently the executive director of the Milwaukee Repertory Theatre and the artistic director of Circle Theatre in Milwaukee. Portal is also the founder of the Milwaukee Repertory Theatre and was its first artistic director. He is currently the executive director of the Milwaukee Repertory Theatre and the artistic director of Circle Theatre in Milwaukee. Portal is also the founder of the Milwaukee Repertory Theatre and was its first artistic director. He is currently the executive director of the Milwaukee Repertory Theatre and the artistic director of Circle Theatre in Milwaukee. Portal is also the founder of the Milwaukee Repertory Theatre and was its first artistic director. He is currently the executive director of the Milwaukee Repertory Theatre and the artistic director of Circle Theatre in Milwaukee.
THE ACTING COMPANY

CANDACE BARRETT directs the Young Conserva-tory in addition to performing with the company. At A.C.T., she appeared in The Comedy of Errors, The Pillow of the Community, Horizons, Street Scene, This Is (An Entertainment), Equus, Val-entin and Valentina, All the Way Home, The National Health and Peep, an original musical. With her students, she directed The House of Blue Leaves by David Mamet in a 1984-85 production. For her efforts, she received a 1986-87 Drama Desk Award. Currently, she is working on a new production of A Christmas Carol, as Nurse Sweets in The National Healthcare Institute’s Great, Great, Great-Grammar in All the Way Home, as well as in the West Coast production of An Inspector Calls in Memphis. She has appeared in two films and is the Playhouse in Memphis, where she was seen in The Glass Menagerie. When You Comin’ Back Red Ryder?, and Orpheus Descending.

LIBBY BOONE, who studied at the Front St. Theatre in Memphis, joined the company last season after studying in the Advanced Training Program. She appeared in A Christmas Carol, as Nurse Sweets in The National Healthcare Institute’s Great, Great, Great-Grammar in All the Way Home, as well as in the West Coast production of An Inspector Calls in Memphis. She has appeared in two films and is the Playhouse in Memphis, where she was seen in The Glass Menagerie. When You Comin’ Back Red Ryder?, and Orpheus Descending.

JOY CARLING graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playhouse Theatre, she has appeared on Broadway with The Second City in off-Broadway productions, with resident and summer theatre and in television and film. Her latest role was in The House of Bernarda Alba and has performed in several productions. Other directing credits include Sally, by Barbara Keller, Shoe Palace Murders by Tony Holland and Bill Hoffman and The Hunter Graecus by John Robinson for A.C.T.’s Plays in Progress, and Israel Horovitz’s Mackerel for the Berkeley Stage Company.

RAYE BIRK came to A.C.T. five sea-sons ago from the Milwaukee Repertory Theatre. He studied at North-western and the University of Min-nesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespeare Festival he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet at the Stratford Festival. In Chicago, he was a founding member of David Mamet’s St. Nicholas Theatre Co., and appeared in the Ensemble’s Production of Beyond the Horizon, Jumpers and Sylvia Plath: A Dramatic Portrait. In which he also played the role of Sylvia Plath. He trained at the Academy of Dramatic Art and with David Mamet, and has an M.F.A. from the Goodman School of Drama.

KATHRYN CROSBY, who joined the company in 1972 after two years in the Advanced Training Program and appeared in Cyrano de Bergerac, The House of Blue Leaves, Broadway and Family Album, returns to A.C.T. after a successful tour of 83 cities in Same Time, Next Year. A Texas native and the mother of three, she is the widow of the late entertainment legend Bing Crosby. Her professional career has embraced not only film, stage and television appearances, but also directing as a civic worker, teacher, registered nurse and television talk show hostess.

PETER DAVIS, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While attending U.C. Santa Barbara, where he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea at the Noyle Cycle at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davis has been seen in Hamlet, The Taming of the Shrew and Tilton of the Warsaw, and The Cabinet of Dr. Caligari. In 1977 season, A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol and A Hotel Pasticcio and the N.E.T. production of The Taming of the Shrew.

LAIRD WILLIAMSON (Resident Director), who staged and co-directed the Elephant’s Play-Theater, for a season. In 1986, he co-directed Carrie at A.C.T., and in 1987, he directed Grapes of Wrath. In 1988, he directed The Dreaming at the West Coast Theatre, and in 1989, he directed the world premiere of Valley of the Gods, by Robert Pat-rick’s play, Judas. He directed Don Pasquale and The Portuguese in Macbeth, The Winter’s Tale and played the role of Portius Pilate in the world premiere production of John Patrick’s The Member of the Wedding, a musical (a ritual theatre piece based on a Macbeth, The Winter’s Tale and played the role of Portius Pilate in the world premiere production of John Patrick’s The Member of the Wedding, a musical (a ritual theatre piece based on a Macbeth, The Winter’s Tale and played the role of Portius Pilate in the world premiere production of John Patrick’s The Member of the Wedding, a musical (a ritual theatre piece based on

JOSEPH BIRD, now in his 8th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in The Second City in off-Broadway productions. A featured actor in 17 APA Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis. For the APA Phoenix Eastern University Tour of The Misanthrope and Exit the King. He appeared for three summers with San Diego’s Old Globe Theatre and was seen as Dr. Campbell in the CBS serial Love is a Many Splendored Thing.

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PETER DAVIS, a native of Walnut Creek, joined the company last 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 Medieval and Nose Cycle at the Kennedy Center for the Performing Arts. At the Old Globe Theatre, San Diego, Davis has seen in Hamlet, The Taming of the Shrew and Titon of Athens, and in the 1977 season, A.C.T. credits include Julius Caesar, The Master Builder, A Christmas Carol and In the Next 3 days. A.C.T. credits also include生产 of The Taming of the Shrew.

DANIEL DAVIS celebrates several theatrical anniversaries this season—his fifth with A.C.T., his 20th as an actor, and, with The Winter's Tale, his 25th as an experienced role. He has appeared in many productions on and off Broadway. Davis played opposite Kathryn Horgan in the national touring company of Coca Cola, and in Sydney, Australia, in ABSURD PERSON Singular and the title role in Peer Gynt, among others.
HEIDI HELEN DAVIS joined the company last season after two years in the Advanced Training Program. She also studied for three years at San Francisco Actor's Ensemble and in The Lady's Not For Burning, Summer and Smoke, Salome, Lucifer and the Good Lord and taught movement and folk dance. Davis has appeared in A.C.T.'s productions of Peer Gynt, Othello, last season's Julius Caesar, Hotel Paradiso, A Christmas Carol, and as Eva in Absurd Person Singular.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, Best Featured Actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in Medea, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder and Equus among others. Donat's films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., and an upcoming feature with Jane Fonda.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in the local high school student union and in local theater groups, Denison's early roles included in The Glass Menagerie, Jesus and Judas in Good Friday, and in The Zoo Story and in seafood in the Arms of the Angel. Recently an actor with the Oregon Shakespeare Festival, Denison has been a guest director and actor with the Los Angeles Valley Writers Conference, the Utah Shakespearean Festival, the Café La Mama in New York, the Traverse Theatre in Scotland and the Mckay Theatre in Holland. He is a graduate of the A.C.T. company, A.I.A. teacher, and director of the A.C.T. Advanced Training Program.

SABIN EPPSTEIN directed The Cherry Orchard for the New Zealand Drama Company, Taunui for the Oregon Shakespeare Festival, and Guys and Dolls at U.C. Berkeley. He has been a guest director and actor with the Oregon Shakespeare Festival, the Café La Mama in New York, the Traverse Theatre in Scotland and the Mckay Theatre in Holland. He is an associate director with the A.C.T. company, A.I.A. teacher, and director of the A.C.T. Advanced Training Program.

BARBARA DIRICKSON joined A.C.T. as a member of the training program seven years ago and has appeared in Cyrano de Bergerac, THE HOT L, BOSTON, House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Equus, and Superman. She also starred in theasts of the A.C.T. training program. She has worked in television and film, and in As You Like It with the Marin Shakespeare Festival. She also appeared with Sada Thompson at the Westport Country Playhouse in Shay.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, Best Featured Actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV. He has been seen here in Medea, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder and Equus among others. Donat's films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., and an upcoming feature with Jane Fonda.

BENNETT GUILLOT joined the A.C.T. acting company last season after two years with the Advanced Training Program and will continue to teach acting with the Evening Extension Program and direct the Black Actors Workshop where he has directed Sirloin Steak and last season's To Be or Not to Be. At the Little Fox Theater he played several roles, most recently in The View From the Corner. He has appeared in various productions of the Oregon Shakespeare Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mckay Theatre in Holland. He is an associate director with the A.C.T. company, A.I.A. teacher, and director of the A.C.T. Advanced Training Program.

KATE FITZMAURICE, who joined the acting company last season, continued her third season as company voice coach and voice instructor for A.C.T.'s Advanced Training Program and the A.T.P. summer program. She is a graduate of the Central School of Speech and Drama in London, where she was an instructor in drama and at the Julliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Willy in All My Sons, Rosalind in As You Like It and Regan in King Lear and has appeared in productions of Peer Gynt, Julius Caesar, All the Way Home, and in two plays in Progress productions.

LAWRENCE HECHT is now in his fifth season with the company after two years with the Advanced Training Program. He has appeared in Summer Repertory Theatre in Santa Rosa, Xeroes Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An associate director with the company, he continues to teach acting and also directed and acted for the Conservatory. He has been seen at A.C.T. as Lysander in A Midsummer Night's Dream, Taming of the Shrew, Peer Gynt, Equus, Other People's Christmas, Julius Caesar, and The National Health.
HEIDI HELEN DAVIS joined the company last season, after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor’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. Davis has appeared in A.C.T.’s productions of Peer Gynt. Othello, last season’s Julius Caesar, Hotel Paradoxe, A Christmas Carol, and as Eva in Absurd Person Singular.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1976. Active in the theatre while still a high school student, Denison’s early roles included Tom in The Diary of Anne, Hamlet, Merchant of Venice, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Sydney in The Anti-Christ of the Anti-Christ. Recently an actor with the Oregon Shakespeare Festival, Denison performed as King Lear at the Ashland, his assignments ranged from the Sophocles in Antigone and Clytemnestra to Lucullus in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three.

BARBARA DIRICKSON joined A.C.T. as a member of the training program seven years ago and has appeared in Cyrano de Bergerac, THE HOT L Baltimore, House of Bernarda Alba, The Cherry Orchard, Picnic of the Community, Street Scene, The Matchmaker, General Gorge, Peer Gynt, Equus, Man and Superman, The Merry Wives of Windsor, Goya in the World, and as a director the University of California, Berkeley, School of the Arts, and in the Advanced Training Program.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer, and The First Gentleman (Theatre World Award, Best Featured Actor). Spent six seasons with the Stratford Shakespearean Festival and has made many guest appearances on American TV. He has been seen here in Medea, She, The Merchant of Venice, A Midsummer Night’s Dream, A Christmas Carol, and in the University of San Francisco. He is also a member of A.C.T.’s Young Conservatory.

JANICE GARCIA, who returned to A.C.T. this summer after a season’s absence, has appeared in A.C.T.’s production of The Diary of Anne. She has been seen here in Medea, She, A Christmas Carol and in the University of San Francisco. She is also a member of A.C.T.’s Young Conservatory.

BENNET GUILLOT, one of the A.C.T. acting company last season, has appeared in two years with all the A.C.T. Training Program and will continue to teach acting with the Evening Extension Program and to direct the Black Actors’ Workshop. He has directed等多种 directors, including the University of California, Berkeley’s production of Julius Caesar and in the University of San Francisco. He is also a member of A.C.T.’s Young Conservatory.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tuttelfuf for the Oregon Shakespeare Festival and Guys and Dolls at U.C. Berkeley in San Diego during the 1977-78 season. He has been seen here in the New York Shakespeare Festival, the Cafe La Mama in New York, the Theatre of the Environment, and the Minsky Theatre in London. He is an associate director with the A.C.T. company, serves as A.C.T. company manager, and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joined the company last season, has appeared in the University of California, Berkeley’s production of Julius Caesar, All the Way Home, and in two plays in Progress productions. She is also a member of A.C.T.’s Young Conservatory.

LAWRENCE HECHT is now in his fifth season with the company after two years with the Advanced Training Program. He has performed in the American Repertory Theatre in Santa Rosa, Xerox Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival, and the Theatre in New York. He is also a member of the University of California, Berkeley’s School of the Arts, and in the Advanced Training Program. He has directed in the Shakespeare Festival, the Company Theatre, the Manitou Theatre, and in the University of California, Berkeley’s School of the Arts, and in the Advanced Training Program.
GERALD LANCASTER came to the company last season from the Pacific Conserva-
tory of the Performing Arts. He re-
cived a B.F.A. in Acting from Sou-
thern Methodist University and an M.A. in Directing from Humboldt State University. Lan-
caster has also appeared at the Grand Comedy Festival at Guau-
awo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso and The National Heath. This season he will also be teaching the techniques of stage combat for the conservative.

ANNE LAWDER, an original member of the Actor’s Workshop, graduated from Stanford Uni-
versity. In New York she studied move-
ment with Kaye De-
lakova and pho-
netics with Alice H. Horne. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep. and was a Resident Artist at A.C.T. She has also appeared in San Francisco seasons, returning after an absence of several years. Her early A.C.T. roles included Miss Alice in Tiny Alice, Cordelia in King Lear, Anne in Mar and Superman, Polly Gentry in Under Milkwood, Victoria in Twelfth Night and Blanche DuBois in A Streetcar Named Desire. In New York, she was again seen in Tiny Alice as well as in Abelard and Heloise, Too True to Be Good, One Flew over the Cuckoo’s Nest and A Sound of Silence. She recently co-
starred with Jerome Kilty in the New York production of his Dear Liz. In Los Angeles, she was seen in Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Witber’s translation of Molier’s The Learned Ladies. A guest artist at leading American regional theatres, Lawder has also made many television appearances including the P.B.S. production of Under Milkwood, such series as Beacon Hill, Barella, Kaz and Testimony to Two Men and the highly acclaimed TV movie, The Loneliest Runner.

WILLIAM MCKEEREYGH joined the company last season after nine seasons at the Milwaukee Repertory Theatre, where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, Sandor Turi in The Play’s the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. as Caliban in Julius Caesar, Sidney in Absurd Person Singular and in Hotel Paradiso and The National Heath.

DEANN MEARS, a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles included Miss Alice in Tiny Alice, Cordelia in King Lear, Anne in Man and Superman, Polly Gentry in Under Milkwood, Victoria in Twelfth Night and Blanche DuBois in A Streetcar Named Desire. In New York, she was again seen in Tiny Alice as well as in Abelard and Heloise, Too True to Be Good, One Flew over the Cuckoo’s Nest and A Sound of Silence. She recently co-starred with Jerome Kilty in the New York production of his Dear Liz. In Los Angeles, she was seen in Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Witber’s translation of Molière’s The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of Under Milkwood, such series as Beacon Hill, Barella, Kaz and Testimony to Two Men and the highly acclaimed TV movie, The Loneliest Runner.

THOMAS NAHRWOLD has recently completed A.C.T.’s two-year Advanced Training Program and joins the company after appearing in A Christmas Carol and The National Heath during A.C.T.’s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candid, The Madwoman of Chaillot, The Utter Glory of Morrissey Hall and Allen Fletcher’s A Christmas Carol. In San Diego, Nahrowd attended the United States International University and appeared for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Hercules in the Pacific Conserva-
tory for the Performing Arts’ U.S. premiere of Tho-
ton Wilder’s The Matchmaker, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and in earlier P.C.P.A. productions of A Christmas Carol and Showboat (both di-
rected by Allen Fletcher as well as The Madwoman of Chaillot. At the California Actor’s Theatre in Los Gatos, Martin acted in the premieres of William Hamilton’s Save Grand Central, directed by Edward Hastings, Wild Oats and Henry V. He is a graduate of the University of Santa Clara, where he appeared in num-
erosous student productions.

MARK MURPHEY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He has been seen last year as Ken in The National Heath, Geoffrey in Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradiso. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Jude and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman in Me, Myself and Irene.

THOMAS OGLESBY joined the company last season after two years in the Advanced Train-
ing Program and was seen in Julius Caesar, The Master Builder, A Christmas Carol and The National Heath and in Absurd Person Singular. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.
GERALD LANCASTER came to the company last season from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from the Southern Methodist University and a B.F.A. in directing from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Qualawa-Doo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso and The National Health. This season he will also be teaching the techniques of stage combat for the conservatory.

ANNE LAWDER, an original member of the Actor’s Workshop, graduated from Stanford University. In New York she studied movement with Kanyo D’Akova and phonetics with Alice Horne. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at P.G.A. in Santa Maria where she appeared in Ah, Wilderness! and Showboat. In her nine seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, Tonight at 8:30, You Can’t Take It With You, Pillars of the Community, A Year in the Life of Charles Dickens, Peer Gynt, Equus, Man and Superman, Valentin and Valentina, Master Builder and All the Way Home. Her film credits include John Korty’s award-winning The Music School.

WILLIAM McKEREGHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tartleton in Missiology, Vizard Turtel in The Play’s the Thing, The Marquis de Sade in Mauve Glee, Willy Loman in Death of a Salesman as well as five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. as Caliban in The Tempest, Sidney in Amidst Person Singular and in Hotel Paradiso and The National Health.

DEANN MEARS, a charter member of A.C.T. and a leading actress during the company’s first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles included Miss Alice in Tiny Alice, Cozen in King Lear, Anna in Man and Superman, Polly Garry in Under Milkwood, Viola in Twelfth Night and Blanche DuBois in A Streetcar Named Desire. In New York she was again seen in Tiny Alice as well as in Abelard and Heloise, Too True To Be Good, One Flew over the Cuckoo’s Nest and A Sound of Silence. She recently starred with Jerome Kilty in the New York production of his Dear Lillie. In Los Angeles, she was seen in And Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Wilbur’s translation of Molière’s The Learned Ladies. A guest artist at leading American regional theatres. Mears has also made many television appearances including the P.B.S. production of Under Milkwood, such series as Beacon Hill, Barretta, Kaz and Testimony of Two Men; and the highly acclaimed TV movie, The Loneliest Runner.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Hercules in the Pacific Conservatory for the Performing Arts’ U.S. premiere of Thornton Wilder’s The Bridge and How to Succeed in Business Without Really Trying, and in earlier P.C.A. productions of Ah, Wilderness! and Showboat (both directed by Allen Fletcher as well as The Madwoman of Chaillot at the California Actor’s Theatre in Los Gatos. Martin acted in the premiers of William Hamilton’s Save Grand Central, directed by Edward Hastings, Wild Oats and Henry VI. He is a graduate of the University of Santa Clara where he played in numerous student productions.

MARK MURPHY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen here last year as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradiso. He has played major roles at the Oregon Shakespeare Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, June and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD has recently completed A.C.T.’s two-year Advanced Training Program and joins the company after appearing in Ah, Wilderness! during A.C.T.’s tour of Hawaii and Japan this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candida, The Madwoman of Chaillot, The Other Glory of Morrissey Hall and Allen Fletcher’s Ah, Wilderness! In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

THOMAS OGLESBY joined the company last season after two years in the Advanced Training Program and was seen in Julius Caesar, The Master Builder, A Christmas Carol and The Paycock and in Absurd Person Singular. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.
MICHAEL OGUINNE first tasted theatre in an eighth grade production of *The Three Musketeers*. Since then, he has worked in a variety of capacities, including that of a new member and first baseman for the original New York production of *Oh, Calcutta!*. As stage manager for the national tour of *Hair*, Off-Broadway, he was a member of the electrical crew for Joseph Papp's Public Theatre. Oguinne joined the A.C.T. training program in 1976, and his roles in student productions here have run the gamut from Cromwell in *All for All*, Seasons, the title role in Yegor Buryachov and Others, Eugeas in *A Midsummer Night's Dream* to Jacob in *Awake and Sing*.

SUSAN E. PELLEGRINO, now in her third season with A.C.T., was last seen last year as Jane in *Absurd Person Singular*, Gwenestin in *Travesties* and Kaja in *The Master Builder*. Having studied in the Advanced Training Program, she was also seen in *The Taming of the Shrew*, *A Christmas Carol*, *Peer Gynt*, and *Valentini e Valentina*. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in *Gypsi*, creating the role of Miss Terry, Winkle in *The Utter Glory of Montrose Hall* and as Ellie Mae Chipley in *All in the Family*. She has studied with Cal State University (San Francisco) and City College of San Francisco.

RANDALL SMITH, who was seen last year in *Julius Caesar*, *The Circle*, A Christmas Carol, and The National Health, is from the Chicago area where he played such roles as Andy in *The Star-Spangled Girl*, Clayton Stone in *The Mind* with the Matt Leander, Leon in *Scapino* and worked in the Water Tower-Drury Lane's *The Best Man* that starred Jerry Orbach and Goodman productions of *Kaspar* and *Henry IV*.

ROBERTSON SMITH has studied at the London Academy of Music and Dramatic Art and at Northwestern University, where he appeared in *Romeo and Juliet*, *Man and Superman*. His important roles in England are in *Shakespeare's Early Years*, *The Taming of the Shrew*, *A Christmas Carol*, and *The Importance of Being Earnest*. His roles in Seattle include *The Mousetrap*, *The Importance of Being Earnest*, and *Eumenides*. He was last seen as the Fisherman in *A Midsummer Night's Dream* at the Oregon Shakespeare Festival. His credits include *A Streetcar Named Desire*, *The Cemetery Boys*, *The Inbetween Men*, *The Two Gentlemen of Verona*, and *The Importance of Being Earnest*.

JILL TANNER, a veteran performer with many regional theatres throughout the country, most recently appeared in *A Flea in Her Ear* at the Hartford Stage Company. She can be seen as a regular on the PBS poetry series *Strange and True* on PBS, now in its third year, and studied at the Royal Academy of Dramatic Art in London. Tanner made her Broadway debut as a featured performer in the comedy *Godspell* and as a member of the *Penn and Teller* tour. She has appeared in major roles in *The Importance of Being Earnest*, *The Utter Glory of Montrose Hall*, *The Merry Wives of *Chalfont*, and *Juliet, or a New Way of与 the Fair*. Last season she was seen in *A Christmas Carol* at the National Health and Absurd Person Singular.

SYDNEY WALKER, a veteran of 33 years of stage, film and television work, has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker's credits include *Some Like it Hot*, *A Streetcar Named Desire*, *The Importance of Being Earnest*, and *The Importance of Being Earnest*.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in 10 productions including *The Tender Trap* on Broadway with Robert Preston and opposite Sid Caesar in *Pillow Talk* on Broadway. She is also seen in *Private Lives* at the Keen Theater and in *The Fourth Woman* under the Yum Yum Tree for fourteen months at the Or-Broadway Theatre. Her film credits include *Petulia*, *Bob and Carol and Ted and Alice* and with her host, director Michael Ferrar.
MICHAEL O’GUINNE first tasted the theatre in an eighth grade production of The Diary of Anne Frank. Since then, he has worked on a variety of capacities, including that of a member of the New York City-based Calcutta and stage manager for the national tour of Hair. In 1976, he was a member of the original crew of Joseph Papp’s Public Theatre. O’Guinne joined the A.C.T. training program in 1976, and his roles in student productions have included The Gambit from Camelot in 4 Males. For All Seasons, he was the title role in Yegor Busycho and Others, Eugene in A Midsummer Night’s Dream in Awake and Sing.

FRANK OTTWEILL has served the company as its teacher at the Alexander Technique since 1977. He has also served as a Conservatory’s beginning in 1986 in Pittsburgh. He studied at the Canadian Academy of Music in Toronto, the Vera Soloviev Studio of Acting in New York, and has taught at AC in London. His roles have included “Alexanderizing” A.C.T.’s actors. Ottwell has also been involved in such productions as Three Sisters, Oedipus Rex, Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATRICK, now in his second year with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and movie national tours with his original one-man show, Catch Me If You Can. Among his many roles with A.C.T. are Kit Carson, The Time of Your Life, Caesar and Cleopatra, and Julius Caesar. He played William Van Die, who can’t take it with you. He also performed with Eubene Scrooge in A Christmas Carol, Clive Champion-Cheney in The Circle and Ronald Brewster-Wright in Absurd Person Singular.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Euphros Euphor in Desire Under the Elms, is known to San Franciscans as the lead in Cyrena, The Miser, and In a Streetcar Named Tunis, Andrew Wyke in Sleuth and Astrov in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he wrote and directed while living in the city. He is currently in his fourth season with A.C.T., appearing in Shakespeare’s King Lear. His film credits include India, Hawaii 5-0, Nichols, Amos, Gunsunke and several award-winning dramas. He has acted with the San Francisco Opera and has performed in Richard Strauss’ Ariadne auf Naxos.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as Columbo, Police Woman, All That Glisters, and Captains and the Kings (with Richard Jordan and Petty Duke Acton) as well as national commercials. She has studied theatre with Stella Adler and Lee Strasberg. Last year she joined A.C.T. as a member of the Advanced Training Program in which she performed Celia in Henry VIII and Mrs. Whitefield in Man and Superman.

RANDALL SMITH, who was seen last year in Julius Caesar, The Circle, A Christmas Carol and The National Health, is from the Chicago area where he played such roles as Andy in The Star-Spangled Girl. Clayton Stone in The Mind with the Number Matt, Leonard in Scapin and worked in the Water Tower-Drury Lane’s The Best Man that starred Lauren Bacall and Goodman productions of Kaspar and Henry IV.

ROBERTSON SMITH has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet and King Lear. He has also starred in the national tour of A Christmas Carol, and in the world premiere of A Christmas Carol and in the role of Mr. Fezziwig at the Phoenix Theatre in London.

JILL TANNER, a veteran performer with many regional theatres throughout the country, most recently appeared in a production of A Christmas Carol at the Hartford Stage Company. She was seen in a role on the PBS poetry series Americans, now in its third season, and studied at the Royal Academy of Dramatic Art in London. Tanner made her Broadway debut as a featured performer in the comedy, No Sex Please, We’re British, and later appeared in Broadway’s My Fat Friend. She has appeared in major roles in the production of The Utter Glory of Morrissey Hall, Ah, Wilderness! and The Woman in Chagall. She is the played in Henry VIII and Mrs. Whitefield in Man and Superman.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 500 productions including such works as The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1977, for her work in The HOT L BALTIMORE and Bus Stop. She was also seen in Private Lives at the Oregon Shakespeare Festival and Under the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Petulia, Bullitt and Medium Cool. With her husband, director Michael Ferrall,

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THE CIRCLE AND A MONTH IN THE COUNTRY TO TOUR HAWAII AND WESTERN STATES

Following the close of A.C.T.'s 1978-79 repertory season, two of this year's most popular productions—W. Somerset Maugham's The Circle and Ivan Turgenev's A Month in the Country—will assemble in San Francisco for an extended tour beginning June 12 in Hawaii and followed by performances in Western United States ending July 21.

A.C.T.'s seventh annual Hawaii engagement will again be presented at Leward Community College in Pearl City, sponsored by the Hawaii State Foundation on Culture and the Arts and the Friends of Leward Theatre.

The two-week engagement will be followed by a brief rest before the company flies back to the mainland for a June 25 tour of the West which begins July 2 at Bridges Auditorium in Claremont, California, under the sponsorship of the Pacific Conservatory of the Performing Arts Council and Claremont Colleges.

The romantic Russian comedy-drama and the British portrait of upper-class morals will also be seen at the Fox Theatre in Billings, Montana; the Central City Opera House in Central City, Colorado; the University of Arizona at Tempe's Grady Gammage Auditorium in Phoenix; and the Lencs Theatre in Santa Fe, New Mexico.

The Western States tour is made possible by grants from the Western States Foundation, the National Endowment for the Arts, and the Ohio Arts Council and local sponsorship in each city.

Funding the tour, the famous Westport County Playhouse in Westport, Connecticut—home of A.C.T.'s early homes prior to its residence in San Francisco—will host an extended East Coast engagement of The Circle.

Members of the company will then have a short rest prior to beginning rehearsals in September for the 1979-80 San Francisco season.

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spreads his summer designs and teaching duties at the Pacific Conservatory of Performing Arts in Newport, California. In the past seven seasons at A.C.T., Blackman's designs have included scenery for The Circle, Cyrano de Bergerac, Private Lives, Jumpers, King Richard II, Equus, All My Sons, and Oh What a Lovely War. He Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for Hotel Paradiso, A Doll's House. You Can't Take It With You, The Miser, The Threepenny Opera, and Peer Gynt.

MARTHA BURKE (Costume Designer) comes to A.C.T. having designed HMG Pinrose and Romeo and Juliet for the Santa Barbara Repertory Theatre and Cabaret; Play It Again, Sam; Sherlock Holmes and Promises, Promises for San Francisco State University; winning the American College Theatre Festival Award for Costume Design in 1977 for The Lion in Winter; and a special award from the Fifth Annual George Devine Award for Best Production of the West, Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California Institute of the Arts, Pasadena, in California, Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

RICHARD DEVIN (Lighting Designer) designed last season's Hotel Paradiso, The Master Builder, and Julius Caesar, as well as The Bourgeois Gentilhomme the season before. He toured with the company last summer, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of The Connoisseur, last seen on PBS television. At the Williams Town Theatre Festival his more than 35 productions as both lighting designer and general manager include Cyrano de Bergerac, Arsenic and Old Lace and After the Fall. He currently works as a designer with the Seattle Repertory Theatre, and teaches design and technical production at the University of Washington School of Drama.

F. MITCHELL DANA (Lighting Designer) has created lighting for over 250 productions in the last 10 years, including The Circle. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera's, Canada's Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep, the Ahmanson, the BAM Theatre Company, Alvin Alley Dance Company as well as many on and off Broadway productions including Once in a Lifetime directed by Tom Moore, featuring Deborah May and the current tour of The Last of Mrs. Cheyney with Deborah Kerr.

DIRK EPPERSON, (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed lighting for Wembley Classics at the Yale Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epper has also spent eight seasons with P.C.P.A. in Santa Maria and designed 10 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

ROBERT FLETCHER (Costume Designer), has designed scenery and/or costumes for over 25 Broadway shows as well as the Stratford, Conn. and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the NYC, Boston, and Chicago Opera companies as well as the NYC and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew, Don Juan de la Encarnacion de Berlanga. His current major assignment is the creation of a wide range of intergalactic costumes for Paramount's forthcoming movie version of Star Trek.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for five seasons, designing 15 productions including All the Way Home, The Master Builder, Person Singular, Peer Gynt, and The Taming of the Shrew. Funicello has also been resident scenic designer of the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Romeo and Juliet, and
THE CIRCLE AND A MONTH IN THE COUNTRY TO TOUR HAWAII AND WESTERN STATES

Following the close of A.C.T.'s 1978-79 repertory season, two of this year's most popular productions—W. Somerset Maugham's The Circle and Ivan Turgenev's A Month in the Country—will leave San Francisco for an extended tour beginning June 12 in Hawaii and followed by performances in Western United States ending July 21.

A.C.T.'s seventh annual Hawaii engagement will again be presented at Leonard Community College in Pearl City, sponsored by the Hawaii State Foundation on Culture and the Arts and the Friends of Leeward Theatre.

The two-week engagement will be followed by a brief rest before the company flies back to the mainland for a four-week tour of the West which begins July 22 at Bridges Auditorium in Claremont, California, under the sponsorship of Pianos and the Los Angeles State College and Claremont Colleges.

The romantic Russian comedy-drama and the British portrait of upperclass morals will also be seen at the Fox Theatre in Billings, Montana; the Central City Opera House in Central City, Colorado; the University of Arizona at Tempe's Grady Hall Auditorium in Phoenix; and the Lensic Theatre in Santa Fe, New Mexico.

The Western States tour is made possible by grants from the Western States Arts Federation, Capitol Records, and the Lencic Theatre in Santa Fe, New Mexico.

A.C.T.'s early homes prior to its residence in San Francisco—will host an extensive Western Coast engagement of "The Circle."

Members of the company will then have a short rest prior to beginning rehearsals in September for the 1979-80 San Francisco season.

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching for the Pacific Conservatory of Performing Arts, which produces A.C.T.'s New York City seasons. In seven seasons at A.C.T., Blackman's designs have included scenery for The Circle, Cyracone, Cyracone, Cyracone, Cyracone, Cyracone, Cyracone and Cyracone. He also designed costumes for Hotel Paradiso, A Doll's House, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for Hotel Paradiso, A Doll's House, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home and The National Health. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Eppler also spent eight seasons with P.C.P.A. in Santa Maria and designed 10 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

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Guy's and Dolls. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dus, Fish, Sex and V at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer) makes this Geary stage debut although he served as art director for the A.C.T. PBS television production of Osroeno de Bergerac. In addition to his theatrical work, May is an architectural and interior designer whose credits include acoustical design for Arthurio Toscannini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright's Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guthenric fellowship.

ROBERT MORGAN (Costume Designer) is now in his seventh season with A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, General Gourgeous, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet and A Midsummer Night's Dream. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. While in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGGER (Set Designer) returns for a fourth season at the Geary. Last year he designed Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentlemen, Othello, and Something Afoot which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Seger also created sets for the Broadway production of Butterflies are Free and several off-Broadway productions; his other credits include numerous productions at the City College of New York, C.W. Post College, also in New York; the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.

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Ballet Nacional de Cuba
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Mon., May 21
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Stars of the Royal Danish Ballet
War Memorial Opera House, S.F.
The Bournonville Festival
WEDNESDAY, MAY 23
8:00 p.m.

The Royal Ballet
Berkeley Community Theatre
Sat., July 14
7:30 p.m.

Sat., July 14
6:00 p.m.

Sun., July 15
7:30 p.m.

Sat., July 21
8:00 p.m.

Sun., July 22
7:30 p.m.

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Guy and Dolls. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dus, Fish, Slas and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer) makes his Geary stage debut although he served as set director for the A.C.T./PBS television production of Cyrano de Bergerac. In addition to his theatrical work, May is an architectural and interior designer whose credits include acoustical design for Arturo Toscanini and the NBC Symphony Orchestra and consultation for Frank Lloyd Wright’s Hartford Theatre Project. He has designed both scenery and costumes for theatre, film and television, and his design affiliations have included the Metropolitan Opera, The San Francisco Opera, ABC, NBC and CBS. He remains the first and only practicing scenic artist to receive a Guggenheim fellowship.

ROBERT MORGAN (Costume Designer) is now in his seventh season as a member of A.C.T., having created costumes for 29 productions here, including The Master Builder, Tennyson’s Alice, Equus, General Gorseous, This Is (An Entertainment), Street Scene, Jumprers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. While in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGAR (Set Designer) returns for a fourth season as a member of A.C.T., last year having designed Julius Caesar and Hotel Paradise, as well as The Matchmaker, The Bourgeois Gentleman, Othello, and Something’s Afoot which premiered at the Marin’s Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Segar also created sets for the Broadway production of Butterflies are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.

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Ballet Nacional de Cuba
Berkeley Community Theatre
Mon., May 21
8:00 pm
Salle Whitney
Cortez (full length)

Ballet Nacional de Cuba - Salle Whitney - Cortez (full length)

War Memorial Opera House
Sat., May 26
6:00 pm
Salle Whitney
Cortez (full length)

Stars of the Royal Danish Ballet
War Memorial Opera House, S.F.
Sat., May 26
8:00 pm
Salle Whitney
Cortez (full length)

The Royal Ballet
Berkeley Community Theatre
Sat., July 14
7:30 pm
Salle Whitney
Cortez (full length)

The Royal Ballet - Berkeley Community Theatre - Salle Whitney - Cortez (full length)

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Credits: WILLIAM GANSLEN, DENNIS ANDERSON, HANK KRAMZER AND MICHAEL PORTER for A.C.T. PHOTOGRAPHY, ILLUSTRATIONS BY RUSSEL REDMOND.

Special Thanks: To Laurel Meats; to A New Leaf Florist on California at Hyde Sts. (771-1066) for opening night flowers; The Focal Point, 2938 Ashby Ave., Berkeley. Score for The Winter's Tale recorded at Filmways/Melder Recording, San Francisco; A very special thanks to The Good Guys, 2085 Chestnut St., San Francisco; David Bransen as the voice of Johnny Young.

Special thanks to Rachel Thompson, photographer, and Edward Franklin, Producer of Cheyron School Broadcast Public Affairs, for use of Note! Parades set change photographs.

■ 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. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to the Geary Theatre are also available 90 minutes prior to curtain at the Geary's Memorial Theatre Box Office. For additional information call 673-6440.

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

■ 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.
TO THE AUDIENCE

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Special Thanks: To Laurel Meats; to A New Leaf Florist on California at Hyde Sts. (771-1069) for opening night flowers; The Focal Point, 2039 Ashby Ave., Berkeley. Score for The Winter's Tale recorded at Filmways/Melder Recording, San Francisco; A very special thanks to The Good Guys, 2085 Chestnut St., San Francisco, David Brannsten as the voice of Johnny Young.

Special thanks to Rachel Thompson, photographer, and Edward Franklin, Producer of Chevron School Broadcast Public Affairs, for use of Hotel Paradiso set change photographs.

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. The Geary Box Office is also open 11:30 to 9 p.m. for Sunday performances. Tickets to Marin's Memorial Theatre shows are also available 80 minutes prior to curtain. For additional information call 673-6440.

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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 94110.
Because of probate considerations relating to the estate of my late wife Stephanie, I have been forced to make a sad decision. I am selling the building at 41 Van Ness Avenue which houses our beautiful collection of Far Eastern treasures.

Because the building must go—so must go the thousands of objects, oils, antiques and treasures which was the inventory of my exciting new business. Everything must go— even the entrance temple dogs, the handcrafted showcases and fixtures. I am sacrificing this extraordinary collection at one-half the listed prices.

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I know that my sadness in sacrificing this trove of treasures, will be tempered by the joy I will have in knowing that my friends and acquaintances and certain special people who love fine things, had the opportunity to acquire them.

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