Helga House toasts the sparkling performance of the American Conservatory Theatre.

CONTENTS

Dürrenmatt's Avenging Angel The Visit ........................................... 4
Old Affection and Fresh Admiration for Coward's Hay Fever .................. 6
The Visit Cast List ........................................................................... 9
Heartbreak House Cast List .............................................................. 9
A Note on Heartbreak House ............................................................ 11
News & Notes .................................................................................. 12
5th of July Cast List ......................................................................... 14
For Colored Girls.............................................................................. 15
Hay Fever Cast List ......................................................................... 16
James Joyce's Women Encores .......................................................... 17
The California Association for A.C.T. To the Audience ....................... 18
Who's Who: "Directors" .................................................................. 26
Who's Who: The Acting Company A Repertory Actor......................... 29
Who's Who: Designers..................................................................... 32
The A.C.T. Company ........................................................................ 46

Cover Design by Russell Rodmnd
Helga House toasts the sparkling performance of the American Conservatory Theatre

CONTENTS

Dürrenmatt’s Avenging Angel The Visit ........................................ 4
Old Affection and Fresh Admiration for The Visit Cast List ........................ 9
Coward’s Hay Fever ................................................................. 6
Heartbreak House Cast List ................................................... 9
A Note on Heartbreak House .................................................. 10
News & Notes ........................................................................ 12
5th of July Cast List ............................................................... 14
For Colored Girls ................................................................. 15
Hay Fever Cast List ............................................................... 16
James Joyce’s Women Encores ............................................... 17
The California Association for A.C.T. ..................................... 18
To the Audience ................................................................. 22
Prince Street Players’ Alice in Wonderland .............................. 23
Lanford Wilson Brings his Insight to A.C.T.’s 5th of July ......... 24
Who’s Who: “Directors” ....................................................... 26
Who’s Who: The Acting Company ........................................ 29
A Repertory Actor ............................................................... 42
Who’s Who: Designers ......................................................... 32
The A.C.T. Company ......................................................... 46

Cover Design by Russell Richmond

733 Madison Avenue, New York, 140 Maiden Lane, San Francisco.
DÜRRENMATT'S AVENGING ANGEL
THE VISIT

The story of Friedrich Dürrenmatt's mighty expressionist play The Visit unfolds in a small and impoverished provincial town "somewhere in Europe," to which an old woman returns after an absence of many years. Now the wealthiest woman in the world (her name is a contraction of the famous millionaires Zacharie, Onassis and Dulles), Claire Zachanassian has come back to get revenge on the man who had seduced her many years before and left her and her baby to be vilified.

A complex figure of sin, Claire combines both good and evil impulses in strange and unpredictable ways. She is a brilliant portrait of malice, She hovers over the play like a dazzling, impersonal beauty, casting a mythical aura about her. She is great and powerful, and everything she does—buying, selling, changing and molding the world and its people—stems from her frustrated and perverted love.

Her visit has all the earmarks of religious symbolism: a temptation, a pervasively distorted visitation and last judgment. In contrast, Alfred III starts out as a small, insignificant man who gains a strong and heroic character. He is an unsuspecting victim—guilty of course—but certain that life has canceled the debt. He is the image of the simple, thoughtless man upon whom its slowly dawns, through heat, horror and personal suffering, that justice is being meted out and that he will be called to account. Recognizing and accepting his fate, he embodies a personal and redeeming justice for mankind.

"These are haunting figures—she the sexually fascinating, power-driven, malevolent woman, and he the once young suitor witnessing his slow destruction. Dürrenmatt says the play is a tragic-comedy," director Laird Williamson comments. "There is a conflict immediately in those terms, a clash there and I think that is the basis from which we have gone."

Realism and naturalism, the playwright believes, through their tendency to emphasize a local ambience, detracts from the universal or world view, thus in The Visit, as in many of his paintings, Dürrenmatt consciously mixes styles, a strong intermingling of realism, symbolism and expressionism. "I think what Dürrenmatt says, or implies," Williamson continues, "is that this reality is maybe only a symbol for what is going on inside, what really happens to us, and what our lives are really all about."

"One of our tendencies as human beings," Williamson adds, "is to be seduced by material and physical well-being. If you drive people far enough, which is the given circumstances at the start of the play, if you deprive them long enough, they can be seduced totally."

He finds the text at Claire's wedding (it has been her childhood dream to be married in this cathedral) very significant. It is from First Corinthians, chapter 13 and is about charity. I paraphrase: 'If I have not charity, I am nothing.' "Now, what is charity?" A.C.T.'s director asks. "We have two groups of people in this play talking about two kinds of charity. The Bible enumerates all the virtues; Charity is patient; it is kind. Charity does not envy, is not pretentious, is not put out. It is not ambitious, is not self-seeking, is not provoked. This is frightening to us. We realize how quick we forget. We get lost in our concrete reality."

"We may as well be on the steps of Thebes saying, There's a pestilence in our land, someone is guilty, but we don't know who it is. In she comes, an avenging fury. She will find out the guilty one and the guilty one will be destroyed and she will go away and the society will be purified. That is the way it is in a classic Greek tragedy, but not in a tragic-comedy. Each step of a tragic comedy is filled with irony."

That is why to see Friedrich Dürrenmatt's The Visit is to understand why it lingers so powerfully in the memory as one of the most trenchant and mordant plays of our times.

-- Blake A Samson

Mellowed In Aged Oak.

Makes a rich man pour.

E & J Brandy.
DÜRRENMATT'S AVENGING ANGEL
THE VISIT

The story of Friedrich Dürrenmatt's mighty expressionist play The Visit unfolds in a small and impoverished provincial town "somewhere in Europe," to which an old woman returns after an absence of many years. Now the wealthiest woman in the world (her name is a contraction of the famous millionaires Zacharoff, Onassis and Guibebak), Claire Zachariana has come back to get revenge on the man who had seduced her many years before and left her and her baby to be villified.

A complex figure of sin, Claire combines both good and evil impulses in strange and unpredictable ways. She is a brilliant portrait of malice.

The visit has all the earmarks of religious symbolism: a temptation, a perversely distorted visitation and last judgment.

In contrast, Alfred III starts out as a small, insignificant man who gains a strong and heroic character. He is an unsuspecting victim—guilty of course—but certain that life has canceled the debt. He is the image of the simple, thoughtless man upon whom its slowly dawns, through heat, horror, and personal suffering, that justice is being meted out and that he will be called to account. Recognizing and accepting his fate, he embodies a personal and redeeming justice for mankind.

"Dürrenmatt says the play is a tragedy," director Laird Williamson comments. "There is a conflict immediately in those terms, a clash there and I think that is the basis from which we have gone."

"Realism and naturalism, the playwright believes, through their tendency to emphasize a local ambience, extracts from the universal or world view, thus in The Visit, as in many of his paintings, Dürrenmatt consciously mixes styles, a strong intermingling of realistic symbolism and expressionism.

"I think what Dürrenmatt says, or implies," Williamson continues, "is that this reality is maybe only a symbol for what is going on inside, what really happens to us, and what our lives are really all about."

"One of our tendencies as human beings," Williamson adds, "is to be seduced by material and physical well-being. If you drive people far enough, which is the given circumstances at the start of the play, if you deprive them long enough, they can be seduced totally."

He finds the text at Claire's wedding (it has been her childhood dream to be married in this cathedral) very significant. It is from First Corinthians, chapter 13 and he is about charity. I paraphrase: "If I have not charity, I am nothing."

"Now, what is charity?" A.C.T. director asks. "We have two groups of people in this play talking about two kinds of charity. The Bible enumerates all the virtues; Charity is patient; it is kind. Charity does not envy, is not pretentious, is not puffed up. It is not ambitious, is not self-seeking, is not provoked. This is frightening to us. We realize how quickly we forget. We get lost in our concrete reality."

"We may as well be on the steps of Thebes saying, "There's a pestilence in our land, someone is guilty. They don't know who it is." In she comes, an avenging fury. She will find out the guilty one and the guilty one will be destroyed and she will go away and the society will be purged. That is the way it is in a classic Greek tragedy, but not in a tragic comedy. Each step of a tragic comedy is filled with irony."

That is why to see Friedrich Dürrenmatt's The Visit is to understand why it lingers so powerfully in the memory as one of the most trenchant and mordant plays of our times.

—Blake A Samson
OLD AFFECTION AND FRESH ADMIRATION FOR COWARD’S “HAY FEVER”

Noel Coward never seems more than a breath away. He’s performed constantly and sung constantly, and the legendary Coward will continue to effervesce like a rare vintage of champagne, surrounded by laughter, joy and conviviality.

His comedy of bad manners, “Hay Fever,” starts with the arrival of four guests, invited independently by different members of the eccentric Bliss family for a restful weekend at their country manor. In memorably funny scenes, the visitors are alternately ignored, embraced, embarrassed, humiliated, and finally abandoned to sink away by themselves during a blazing family row.

The mad romp gives Coward the opportunity to write some of his most archetypal cameos on love, wooling, and romancing, and the heart’s eternal elusiveness. He “sends up” the family and guests hilariously, but does it with such a genteel and pungent twist, with such tender and undisguised sentiment, that the play remains entirely affectionate and kind.

The ultimate sophisticate, Coward personified popular comedy at its best in the British stage tradition. He entered the arena almost at birth, which came nine days before Christmas, 1900, and six decades later, left it on March 26, 1973, much better and more merrier than he found it.

His contributions were to put it mildly, stupendous: more than 50 plays and musicals, 281 popular songs, three volumes of short stories, a best-selling novel and two autobiographies—not to overlook his achievements as an actor, director, cabaret entertainer, raconteur, host and collier of epigrams.

His great talent, which encompassed all manner of the more trivial virtues, also included some of a more substantial variety. He was the great professional, a masterful and true craftsman. He had an ability (which was not mere agility, as is so often thought) that was the product of an innate sense of rightness combined with an entirely uninhibited gift for words. He created language with explicit musicality. Each word was unerring placed, and his scripts were, as he once remarked, “a sort of an inch of their lives.” One of the most persistent anecdotes concerning Hay Fever illustrates this to perfection.

During rehearsals for the memorable 1928 National Theater production which Coward directed, Dame Edith Evans repeatedly gave a line as “On a very clear day, you can see Marjorie.” Finally, when the extra word had come into it once too often, he said, “No, Edith. ‘On a clear day, you can see Marlowe.’”

Any writer worthy of his salt is only naturally compulsive about details of that kind,” he later said, “To my way of thinking, it’s only part and parcel of the job.”

He wrote about aristocrats who drank too much, had passionate affairs, went to marvelous parties, stayed out too late, were mad about girls and boys, were blithe in spirit and often grew gently potty. He was the implacable enemy of slavines and snobbery, dullness, pomposity and boredom.

His dialogue was light but never careless. He always knew with pinpoint accuracy the most vulnerable spot of any hypocritical situation. He is remembered as a playwright not only for his brilliant, lively dialogue, but for his accurate representation of the mood of the era and portraits of endearing Edwardians delivered with love and compassion.

His particularly oblique method of delineating character through the unexpected comment and his economy of language in shaping a laugh have rarely been equalled. He produced instant repartee, in which conversion became a blindingly fast game of ineffective one-upmanship, as well as declarations of intent and displays of emotion, and he vastly speeded up the tempo of comedy in the world’s theatres.

Even within individual lines, he could insert a word or phrase that heightened the emotion it expressed, as in Private Lives when Evett says, “You’re looking very lovely in this damned moonlight, Amanda.” Repeated time and time again, this approach made Coward a master of style.

He had great fun with the English language. English character and English manners and mores, never quite managing to hide his underlying devotion to all of them. He had great fun with life, with love, with the world, but never in the wilds of his days, did he have a whit more fun than did (and still do) his audiences.

To Coward fans, Hay Fever is a delightful old love. For new initiates (it’s hard to imagine anyone who has not already been converted), it’s a warm-must new friend.

BLAKE A. SAMSON

When you demand excellence in performance.

Excellence in performance requires training and practice. And Bank of America has had years of it. As excellence develops, so does versatility. And we can offer just about any banking service you could ever need. From checking accounts to charge cards. From time deposits to Travelers Checks. And with almost twice as many branches as any other bank or savings and loan, we make it all easily available. You can usually catch our act right in your own community.

Judging performance may be subjective. But you can depend on us for excellence and versatility. More Californians do.

BANK OF AMERICA
OLD AFFECTION AND FRESH ADMIRATION
FOR COWARD’S “HAY FEVER”

Noel Coward never seems more than a breath away. He’s performed constantly and sung constantly, and the legendary Coward will continue to effervesce like a rare vintage of champagne, surrounded by laughter, joy and conviviality.

His comedy of bad manners, “Hay Fever,” starts with the arrival of four guests, invited independently by different members of the eccentric Bliss family for a restful weekend at their country manor.

In memorably funny scenes, the visitors are alternately ignored, embraced, embarrassed, humiliated, and finally abandoned to slink away by themselves during a blazing family row.

The mad romp gives Coward the opportunity to write some of his most archetypal cameos on love, wooling, and romancing, and the heart’s eternal elusiveness. He “sends up” the family and guests hilariously, but does it with such a genteel and pungent twist, with such tender and undignified sentiment, that the play remains entirely affectionate and kind.

The ultimate sophisticate, Coward personified popular comedy at its best in the British stage tradition. He entered the arena almost at birth, which came nine days before Christmas, 1903, and by the end of 1973, much better and much merrier than he found it.

His contributions were to put it mildly, stupendous: more than 50 plays and musicals, 281 popular songs, three volumes of short stories, a best-selling novel and two autobiographies—not to overlook his achievements as an actor, director, cabaret entertainer, raconteur, host and collector of epigrams.

His great talent, which encompassed so many of the more frivolous virtues, also included some of a more substantial variety. He was the great professional, a masterful and true craftsman. He had an ability (which was not mere agility, as is so often thought) that was the product of an innate sense of rightness combined with an entirely uninhibited gift for words. He invented language with exploitit musicality. Each word was unerring placed, and his scripts were, as he once remarked, a flower in the meadow of their lives.

One of the most persistent anec-
dotes concerning Hay Fever illus-
trates this to perfection.

During rehearsals for the memorable 1934 National Theater production which Coward directed, Dame Edith Evans repeatedly gave a line as “Oh, a very clear day, you can see far.”

Finally, when the extra word had come into it once too often, he said, “Oh, Edith, on a very clear day, you can see far.”

“Any writer worth his salt is only naturally compulsive about details of that kind,” he later said. “But to my way of thinking, it’s only part and parcel of the job.”

He wrote about aristocrats who drank too much, had passionate affairs, went to marvelous parties, stayed out too late, were mad about girls and boys, were blithe in spirit and often grew gently potty. He was the implacable enemy of stuffiness, stupidity, snobberly, dullness, pomposity and boredom.

His dialogue was light but never careless. He always knew with pinpoint accuracy the most vulnerable spot of any hypocritical situation. He is remembered as a playwright not only for his bright, lively dialogue, but for his accurate representation of the mood of the era and portraits of endearing Edwardians delivered with love and compassion.

His particularly oblique method of delineating character through the unexpected comment and his economy of language in shaping a laugh have rarely been equalled. He produced instant repartee, in which conversation became a brilliantly fast game of effective one-upmanship, as well as declarations of intent and displays of emotion; and he vastly speeded up the tempo of comedy in the world’s theaters.

Even within individual lines, he could insert a word or phrase that heightened the emotion it expressed. As in Private Lives when Evill says, “You’re looking very lovely in this damned moonlight, Amie,” repeated time and time again, this approach made Coward a master of style.

He had great fun with the English language. English character and English manners and mores, never quite managing to hide his underlying devotion to all of them. He had great fun with life, with love, with the world, but never in the wildest of this day, did he have a wittier fun than did (and still does) his audiences.

To Coward fans, Hay Fever is a delightful old joke. For new initiates (it’s hard to imagine anyone who has not already been converted), it’s a wait-must-new friend.

—Blake A. Samson

When you demand excellence in performance.

Excellence in performance requires training and practice. And Bank of America has had years of it. As excellence develops, so does versatility. And we can offer just about any banking service you could ever need. From checking accounts to charge cards. From time deposits to Travelers Checks. And with almost twice as many branches as any other bank or savings and loan, we make it all easily available. You can usually catch our act right in your own community.

Judging performance may be subjective. But you can depend on us for excellence and versatility. More Californians do.

BANK OF AMERICA
THE BMW 528i, AN EXPENSIVE SEDAN THAT AFFORDS YOU THE LUXURY OF EXTRAORDINARY PERFORMANCE.

To the majority of the world’s automobile manufacturers, the concept of luxury seems to begin and end with such superficialities as subtle, matte-brocade upholstery or knee-deep carpeting.

At the Bavarian Motor Works, however, we approach the concept of luxury from an entirely different perspective.

For it is our belief that the rarest and perhaps most satisfying luxury of all is to actually enjoy driving.

And the BMW 528i, a luxury sedan designed by racing engineers, was deliberately built to reflect this point of view.

When you drive the BMW 528i for the first time, you will experience a unique sensation of control, an exhilarating sense of oneness with the car itself.

Its suspension—indeed on all four wheels—is quick and clean through the corners; its steering system sharp and accurate.

And its acceleration comes up smoothly, with the turbine-like whine so characteristic of the renowned BMW 6-cylinder engine.

When all is said and done, the BMW 528i clearly exemplifies our contention that extraordinary performance is the only thing that makes an expensive car worth the money.

A CAR IS ONLY AS GOOD AS THE SERVICE DEPARTMENT BEHIND IT.

The same dedication to automotive excellence so evident in BMW engineering applies to our service departments as well.

Our rigorous technical training program, which every BMW mechanic is required to attend yearly, utilizes some of the most advanced teaching techniques in the automotive business.

And this highly-specialized training, along with computerized equipment, assures rapid routine servicing, accurate engine tuning and diagnosis of any impending problem.

If you’d care to judge the BMW 528i for yourself, simply phone your nearest BMW dealer and he’ll be happy to arrange a thorough test drive for you at your convenience.

THE ULTIMATE DRIVING MACHINE.

Bavarian Motor Works, Munich, Germany.
THE BMW 528i. AN EXPENSIVE SEDAN THAT AFFORDS YOU THE LUXURY OF EXTRAORDINARY PERFORMANCE.

To the majority of the world’s automobile manufacturers, the concept of luxury seems to begin and end with such superficialities as exorbitantly brocaded upholstery or knee-deep carpeting.

At the Bavarian Motor Works, however, we approach the concept of luxury from an entirely different perspective.

For it is our belief that the rarest and perhaps most satisfying luxury of all is to actually enjoy driving.

And the BMW 528i, a luxury sedan designed by racing engineers, was deliberately built to reflect this point of view.

When you drive the BMW 528i for the first time, you will experience a unique sensation of control, an exhilarating sense of oneness with the car itself. Its suspension—indeed independent on all four wheels—is quick and clean through the corners; its steering system sharp and accurate.

And its acceleration comes up smoothly, with the turbine-like whine so characteristic of the renowned BMW 6-cylinder engine. When all is said and done, the BMW 528i clearly exemplifies our contention that extraordinary performance is the only thing that makes an expensive car worth the money.

A CAR IS ONLY AS GOOD AS THE SERVICE DEPARTMENT BEHIND IT. The same dedication to automobile excellence so evident in BMW engineering applies to our service departments as well.

Our rigorous technical training program, which every BMW mechanic is required to attend yearly, utilizes some of the most advanced teaching techniques in the automobile business.

And this highly-specialized training, along with computerized equipment, assures rapid routine servicing, accurate engine tuning and diagnosis of any impending problem.

If you’d care to judge the BMW 528i for yourself, simply phone your nearest BMW dealer and he’ll be happy to arrange a thorough test drive for you at your convenience.

THE ULTIMATE DRIVING MACHINE. Bavarian Motor Works, Munich, Germany.
THE AMERICAN CONSERVATORY THEATRE

presents

HEARTBREAK HOUSE

by BERNARD SHAW

Directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Music Arranged by CONRAD SUSA

Sound by TIMOTHY LANNAN

the cast

Ellie Dunn — HEIDI HELEN DAVIS
Nurse Guinness — MARRIAN WALTERS
Captain Sholtover — WILLIAM PATTERSON
Lady Anadine Utterword — ELIZABETH HUDDE
Hezoline Husherby — ANNE LAVENDER
Mazzini Dunn — WILLIAM MCKREGHER
Hector Husherby — PETER DONAT
Booz Mangan — MICHAEL WINTERS
Randall Utterword — DANIEL DAVIS
A Burgher — PAYE BIRK
Maids — BONNIE BOWERS, KRISTINE HOLT

A country house in Sussex sometime during World War I

Act One

An afternoon in late September

Act Two

Scene One

The dinner

Act Two

Scene Two

Later that evening

There will be one ten-minute intermission

understudies

Ellie Dunn — Bonnie Tarwater
Nurse Guinness — Candace Barrett
Captain Sholtover — Michael O’Guine
Lady Anadine Utterword — Cynthia Silko
Hezoline Husherby — Kathryn Crawford
Mazzini Dunn — Joseph Bird
Hector Husherby — Richard Davidson
Booz Mangan — Ishan Whitlock
Randall Utterword — Peter Davies
A Burgher — Bennet Guilory

Stage Manager: SUZANNE FRY

“I write plays,” Bernard Shaw once said, “with the deliberate object of converting the nation to my opinions.” He had previously used the newspapers, through his reviews of art, music and theatre; various speaker platforms, all related to the Fabian Society’s new socialist cause; and several novels. The more than 50 plays Shaw wrote in his lifetime (1856-1950) established him as one of the giants of the 20th century theatre and one of the great intellectuals of his time. He wrote persuasively and eloquently, directly or indirectly, to achieve his stated purpose of gathering converts to his ideas, and his unique talent was to combine serious thought with sparkling dialogue and lively, devising a special kind of theatre to suit his aims.

That Shavian invention was the “discussion play,” in which the subject and theme take on primary significance, and the plot derives as much from the progression of arguments as from the interaction of character. Indeed, the best action of a play by Shaw is where ideas interact and conflict the most.

“Without a stock of ideas,” he believed, “the mind can not operate and plays can not exist. The quality of a play is the quality of its ideas.”

Shaw often appears to be writing two plays, or a single play with two concurrent actions: one a witty comedy, presenting usual characters and cleverly inverting the standard theatrical cliches; the other a rational argument, sorting and evaluating various ideas and reaching intelligent conclusions.

The six years in which Shaw worked on Heartbreak House were radically changed by the coming of the war, and Shaw, always sensitive to changes in moral climate, was not immune to this growing pessimism.

The theme of Heartbreak House, echoing that of other Shaw plays, can be stated in a few simple questions: how does one man find faith in himself? How is one to live rationally in an irrational world? How is one to live in peace when irresponsible conflict surrounds mankind on every side?

His crusade in Heartbreak House is nothing less than the salvation of the world from its own worst instincts through the wily demolition of all the cant, hypocrisy and out-worn habits of life and thought he saw in British Society.

His aim for the good and the beautiful, for all that is truly vital and instinctive, was rather forbidding: the “life force,” which owes something to Darwin’s doctrine of evolution. Shaw did not, however, believe in man as a product of meaningless “tooth and claw” battle.

Rather, Shaw saw history moving haltingly towards a gradual revelation and concentration of mental and spiritual “vital force.” His concept is perhaps closest to the “creative evolution” of Henri Bergson, whose “vitalist” endowed living organisms with the capability of spiritual growth and development. The chief tenet of Shaw’s similar “life force” is man’s willful (though perhaps unconscious) evolution to a higher being—a superman, if one must—in whom the mind becomes the dominant organ.

Written against the background of the war, Heartbreak House depicted the absence of men of action and moral fiber in the world through the examples of two of his finest heroic (and ironic) figures, Captain Sholtover and Ellie Dunn, sterling examples of men and women who had the “life force” coursing through their veins.

— Blake A. Samson

TWO SHAVIAN INVENTIONS
IN ‘HEARTBREAK HOUSE’
THE AMERICAN CONSERVATORY THEATRE

presents

HEARTBREAK HOUSE

(1919)

by BERNARD SHAW

Directed by ALLEN FLETCHER

Scenery by RALPH FURKICELLO

Costumes by ROBERT BLACKMAN

Lighting by F. MITCHELL DANA

Music Arranged by CONRAD SUSA

Sound by TIMOTHY LANNAN

THE CAST

Ellie Dunn — HEIDI HELEN DAVIS
Nurse Guinnes — MARIAN WALTERS
Captain Sholtover — WILLIAM PATTERSON
Lady Anand Teatter — ELLA WOLFF
Heathcote Hushabye — ANNE LAVERD
Mazzini Dunn — WILLIAM MCKEREGHAN
Hector Hushabye — PETER DONAT
Boss Manigan — MICHAEL WINTERS
Randall Uterword — DANIEL DAVIS
A Burglar — FAYE BIRK
Maids — BONNIE BOWERS, KRISTINE HOLT

A country house in Sussex sometime during World War I

ACT ONE
An afternoon in late September

ACT TWO
Scene One
That evening

ACT TWO
Scene Two
Later that evening

There will be one ten-minute intermission

THE UNDERSTUDIES

Ellie Dunn — Bonnie Tarwater; Nurse Guinnes — Candace Barrett;
Captain Sholtover — Michael O’Guinnes; Lady Anand Uterword — Cynthia Sikels; Heathcote Hushabye — Kathrin Cordby; Mazzini Dunn — Joseph Bird;
Hector Hushabye — Richard Denton; Boss Manigan — Isaiah Whitlock Jr.;
Randall Uterword — Peter Davies; A Burglar — Bennett Guilory.

Stage Manager: SUZANNE FRY

TWO SHAVIAN INVENTIONS
IN ‘HEARTBREAK HOUSE’

“I write plays,” Bernard Shaw once said, “with the deliberate object of converting the nation to my opinions.” He had previously used the newspapers, through his reviews of art, music and theatre; various speaker platforms, all related to the Fabian Society’s new socialist cause; and several novels. The more than 50 plays Shaw wrote in his lifetime (1856-1950) established him as one of the giants of the 20th century theatre and one of the great intellectuals of his time. He wrote persuasively and eloquently, directly or indirectly, to achieve his stated purpose of gathering converts to his ideas, and his unique talent was to combine serious thought with sparkling dialogue and lively, devising a special kind of theatre to suit his aims.

That Shavian invention was the “discussion play,” in which the subject and theme take on primary significance, and the plot derives as much from the progression of arguments as from the interaction of character. Indeed, the best action of a play by Shaw is where ideas interact and conflict the most.

“Without a stock of ideas,” he believed, “the mind can not operate and plays can not exist. The quality of a play is the quality of its ideas.”

Shaw often appears to be writing two plays, or a single play with two concurrent actions: one a witty comedy, presenting unusual characters and cleverly inverting the standard theatrical clichés; the other a rational argument, sorting and evaluating various ideas and reaching intelligent conclusions.

The six years in which Shaw worked on Heartbreak House were radically changed by the coming of the war, and Shaw, always sensitive to changes in morale climate, was not immune to this growing pessimism.

The theme of Heartbreak House, echoing that of other Shavian plays, can be stated in a few simple questions: how does man find faith in himself? How is one to live rationally in an irrational world? How is one to live in peace when irresolvable conflict surrounds mankind on every side?

His crusade in Heartbreak House is nothing less than the salvation of the world from its own worst instincts through the witty demolition of all the cant, hypocrisy and outworn habits of life and thought he saw in British society.

His aim for the good and the beautiful, for all that is truly vital and instinctive, was rather forbidding: the “life force,” which owes something to Darwin’s doctrine of evolution. Shaw did not, however, believe in man as a product of meaningless “tooth and claw” battle.

Rather, Shaw saw history moving haltingly towards a gradual revelation and concentration of mental and spiritual virtue. His concept is perhaps closest to the “creative evolution” of Henri Bergson, whose “life force” endowed living organisms with the capability of spiritual growth and development. The chief tenet of Shaw’s similar “life force” is man’s willful (though perhaps unconscious) evolution to a higher being—a superman, if one must—in whom the mind becomes the dominant organ.

Written against the background of the war, Heartbreak House deplored the absence of men of action and moral fiber in the world through the examples of two of his finest heroic (and ironic) figures, Captain Shotover and Ellie Dunn, sterling examples of men and women who had the “life force” coursing through their veins.

—Blake A. Samson
In response to many requests, those arriving after a performance has begun will be asked to wait in the lobby until a suitable break in the action on stage. At that time, usherers will seat latecomers as quickly and quietly as possible.

The "suitable break" is carefully directed by the chief director of 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 will come immediately after the first twenty or twenty-five minutes.

We respectfully ask your cooperation 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, performances 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.

Application Deadline Approaches for London Theatre Tour

Applications for the third London Theatre Tour—scheduled this year for May 23-June 11 under the sponsorship of the Friends of A.C.T.—are due by April 1, 1979. One must be or become a member of the California Association for A.C.T. to be eligible for the exciting travel package. Anyone interested in the London Theatre Tour may call or write Regency Travel Service, 100 Pine Street, Suite 1340, San Francisco 94111 (415) 865-1660.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1979-80 season are now being mailed all current subscribers. Current subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates.

The deadline for renewing subscribers to receive their priority is May 20.

If you are a current subscriber and do not receive your renewal brochure by mid-March, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880.

Lighting Up.

In this scene from Al Whitmore's, Kathryn Crosby is about to light Thomas M. Nutter's cigar. But in line with a new A.C.T. policy, the match will never touch the cigarette and Nutter will still smoke the rest of the scene. Audiences at A.C.T. performances will note that they can buy a combination of cigarettes, matches, and other smoking paraphernalia from a box on the stage. No one is forced to smoke on the job—just as actors who appear to be smoking two-fifths and vials on stage are only giving themselves a lift.

EDWARD EVERETT HORTON COLLECTION AND MECHANIC'S INSTITUTE LIBRARY

Two important steps in expanding A.C.T.'s library resources were completed recently as A.C.T. acquired the theatre collection of noted stage and film actor Edward Everett Horton for its own library, and at the same time entered into an agreement with the Mechanic's Institute Library for use of its facilities by staff and students.

The Mechanic's Institute Library will now share its 170,000 volumes, 500 periodicals and extensive research files and reference services with A.C.T. Both steps move the company closer to fulfilling recommendations made by the Western Association of Schools and Colleges for full scholastic accreditation of its Conservatory program.

Miss Helen Grant, Horton's niece, noted in giving the Horton collection to A.C.T. that her uncle was "extremely fond of A.C.T. and the family felt it most appropriate that the collection be of assistance to San Francisco's outstanding professional theater."

A private membership organization, the Mechanic's Library was founded in 1865 and merged with the 1852 Mercantile Library in 1906. "In its early years," commented president Mrs. Theodore Meyer, "The Mechanic's Institute was an important educational institute in California. Before there were any colleges, it provided what we would call today the only adult education in the state. We're glad to have the opportunity to serve an institution that we feel is an important educational and cultural force in the Bay Area."

Executive Director Edward Hastings commented, "The research and study that goes into a production is often intensive and difficult. The donation of this collection and use of the Mechanic's Institute facilities will be very helpful to our writers, directors, designers and students."
In San Francisco.
Atop the St. Francis on Union Square.
Dinner nightly from 6 p.m. Reservations: (415) 956-7777

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

DIRECTLY ACROSS FROM THE GEARY AND THE CURRAN

For Great Reasons...

1. Extensive luncheon menu...and good, too.
2. Fresh Fish Combinations.
3. Dinners are a complete meal (that means you don't pay for the extras...Soup, Salad, and choice of Pasta, it's all included in the entire price!)
4. It's a nice place to go...See for yourself, there are more than 4 reasons to visit the HUNGRY HUNTER Restaurant near you!

SCOTT'S SEAFOOD GRILL & BAR
2400 Lombard at Scott
San Francisco
Food service 11 a.m. to 11 p.m.
Bar open till 2 a.m.
THE AMERICAN CONSERVATORY THEATRE

presents

5TH OF JULY

by LANFORD WILSON

Directed by EDWARD HASTINGS

Associate Director: SABIN EPSTEIN
Scenery by RICHARD SEGER
Costumes by MARTHA BURKE
Lighting by DIRK EPPERSON
Sound by TIMOTHY LANNAN
Song by ISIAH WHITLOCK, JR.
Lyrics by JONATHAN HOGAN

the cast

Kenneth Talley, Jr. ......................................... MARK MURPHEY
John Landis ............................................ DANIEL KERN
Gwen Landis, John's wife ............................... BARBARA DRICKSON
Jed Jenkins ........................................... PETER DAVIES
Shirley Talley, June's daughter ......................... DANETTE PACHNER
June Talley, Ken's sister ............................... SUSAN E. PELLEGRINO
Sally Friedman, Ken & June's aunt .................. JOY CARLIN
Weston Hurley ........................................ ISIAH WHITLOCK, JR.

The side of the porch of the Talley house in Lebanon, Missouri, July, 1977.

There will be one twelve-minute intermission.

understudies

Kenneth Talley, Jr. — Robertson Smith; John Landis — Bruce Williams; Gwen Landis — Libby Boone; Jed Jenkins — Michael X. Martin; Shirley Talley — Justine Shapiro; June Talley — Leslie Hicks; Sally Friedman — Anne Lawler; Weston Hurley — Thomas M. Nahrwold

Stage Manager: JAMES L. BURKE

Special thanks to Leigh Wilson and Zane Grimm for their assistance and advice regarding prosthetics and therapy for disabled veterans.

FOR COLORED GIRLS

WHO HAVE CONSIDERED
SUICIDE/WHEN THE RAINBOW IS ENUF

Now in its final weeks at the Marine's Memorial Theatre, Nitzaiko Shang's provocative celebration of black womanhood For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf breaks the Geary Theatre attendance record this summer and has been held over by popular demand through March 18 in its current A.G.T. engagement.

A CLASSICAL San Francisco restaurant. The French Room, noted for its food, its wine, its service, its magnificence. Fresh catch of the day, Special dishes prepared at the table. Famed prime ribs of beef served from the London Simpson cart.

Four Seasons — Cliff Hotel, Geary at Taylor, next to the theaters, near Union Square.

THE AMERICAN CONSERVATORY THEATRE

presents

5TH OF JULY

by LANFORD WILSON

Directed by EDWARD HASTINGS

Associate Director: SABIN EPSTEIN
Scenery by RICHARD STEGER
Costumes by MARTHA BURKE
Lighting by DICK EPPERSON
Sound by TIMOTHY LANMAN
Song by ISAM WHITLOCK, JR.
Lyrics by JONATHAN HOGAN

the cast

Kenneth Talley, Jr.
John Landis
Gwen Landis, John’s wife
Jed Jenkins
Shirley Talley, June’s daughter
June Talley, Ken’s sister
Sally Friedman, Ken & June’s aunt
Weston Hurley

MARK MURPHEY
DANIEL KERN
BARBARA DIRICKSON
PETER DAVIES
DANETTE PACHNER
SUSAN E. PELLEGRINO
JOY CARLIN
ISAAC WHITLOCK, JR.

The side of the porch of the Talley house in Lebanon, Missouri, July, 1977.

There will be one twelve-minute intermission.

understudies

Kenneth Talley, Jr.—Robertson Smith; John Landis—Bruce Williams; Gwen Landis—Lilby Boone; Jed Jenkins—Michael X. Martin; Shirley Talley—Justine Shapiro; June Talley—Leslie Hicks; Sally Friedman—Anne Lawler; Weston Hurley—Thomas M. Nahmias

Stage Manager: JAMES L. BURKE

Special thanks to Leigh Wilson and Zane Grimm for their assistance and advice regarding prosthetics and therapy for disabled veterans.

FOR COLORED GIRLS

WHO HAVE CONSIDERED SUICIDE/WHEN THE RAINBOW IS ENUF


Four Seasons—Cliff Hotel. Geary at Taylor, next to the theaters, near Union Square.
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 LANNAN

the cast

Simon Bliss — ROBERTSON SMITH
Sorel Bliss — SUSAN E. PELLEGRINO
Clara — PENelope COURT
Judith Bliss — MARIAN WALTERS
David Bliss — WILLIAM PATerson
Sandy Tyrell — RANDALL SMITH
Myra Arundell — BARBARA DICKSON
Richard Greetam — DANIEL DAViS
Jackie Coryton — LIBBY BOONE

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

ACT I — Saturday afternoon.

ACT II — Saturday evening.

ACT III — Sunday morning.

There will be one fifteen-minute intermission.

understudies

Simon Bliss — Thomas M. NahraUmd; Sorel Bliss — Cynthia Sikes; Clara — Delores Y. Mitchell; Judith Bliss — Candace Barrett; David Bliss — Michael O'Quin; Sandy Tyrell — Bruce WilliamS; Myra Arundell — Heidi Helen Davis; Richard Greetam — Daniel Kem; Jackie Coryton — Janice Garcia.

Stage Manager: SUZANNE FRY

The opportunity to meet the women of James Joyce's life and work in Flannagan's acclaimed portrait, James Joyce's Women, is again offered by the American Conservatory Theatre in a special two-week return engagement beginning March 27 at the Marines' Memorial Theatre.

Through her sensitive, colorful performances and a faithful script smoothly fashioned from a vast store of Joyce's own works, as well as letters and biographies, Flanagan reveals Joyce's pioneering spirit and his extraordinary passion for life.

The Emmy and Tony award-winning actress moves from the illustrious Gerty MacDowell and archetypal Molly Bloom of Ulysses and the lusty washerwoman Anna Livia Plurabelle of Finnegans Wake to the intensely private but sparkling editors, publishers and fellow writers who attracted a great and memorable literary hero—Harriet Shaw Weaver, Sylvia Beach, Ezra Pound and Samuel Beckett. In addition, she gives a deeply poignant portrait of Joyce's staunch defender and inspiration, Nora Barnacle Joyce, his wife.

One soon realizes the enormous perceptive power (as well as memory) that Joyce had, his compassion and humor, his struggles with his art, his family, country and church. Foremost in the telling of his tale is Joyce's own perception of his worth, his steadfast conviction, perseverance and self-respect, signalled in the closing lines of A Portrait of the Artist as a Young Man: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

Joyce's women are highly sensual and pragmatic with deeply felt emotions that challenged the Victorian ways of his age. They may not be as shocking today as they were then, but they are no less striking and revealing. Through them, Joyce irrevocably turned the attention of writers to sexual mores, explored the unconscious as few writers before him had done, and opened doors to literary freedom through which future generations of writers would gratefully follow.

The distillation of his experiences into the inventive styles of his fiction rightfully made history and remains as fascinating today as when Joyce was first published.

Staged by Burgess Meredith, the American Conservatory Theatre presentation of the Repertory Company production also features Garrett O'Connor and will be at the Marines' Memorial Theatre through April 8.

— Blake A. Samson

Flannagan as Harriet Shaw Weaver

Flannagan as Molly Bloom
The American Conservatory Theatre

presents

HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE

Scenery by: RALPH FUMICELLI

Costumes by: ROBERT MORGAN

Lighting by: DIRK EPPERSON

Sound by: TIMOTHY LANNAN

The cast

Simon Bliss — ROBERTSON SMITH

Sorel Bliss — SUSAN E. PELLEGRINO

Clara — PENELIPE COURT

Judith Bliss — MARIAN WALTERS

David Bliss — WILLIAM PATERSON

Sandy Tyrell — RANDALL SMITH

Myra Arundel — BARBARA DIJKSON

Richard Grestham — DANIEL DAVIS

Jackie Coryton — LIBBY BOONE

The action of the play takes place in the Blisses’ house at Gracham July 6th.

ACT I Saturday afternoon

ACT II Saturday evening.

ACT III Sunday morning.

There will be one fifteen-minute intermission.

understudies

Simon Bliss — Thomas M. Naughton; Sorel Bliss — Cynthia Sikes; Clara — Delores Y Mitchell; Judith Bliss — Candace Barrett; David Bliss — Michael O’Quin; Sandy Tyrell — Bruce Williams; Myra Arundel — Heidi Helen Davis; Richard Grestham — Daniel Kim; Jackie Coryton — Janice Garcia.

Stage Manager: SUZANNE FRY

The opportunity to meet the women of James Joyce’s life and work in Flannagan’s ac-

claimed portrait, James Joyce’s Women is again offered by the American Conservatory Theatre in a spe-
cial two-week return engagement beginning March 27 at the Marines’ Memorial Theatre.

Through her sensitive, colorful performances and a faithful script smoothly fashioned from a vast store of Joyce’s own works, as well as letters and biographies, Flanagan reveals Joyce’s pioneering spirit and his extraordinary passion for life.

The Emmy and Tony award-win-

ning actress moves from the illus-
tious Gerty MacDowell and archetyp-
ical Molly Bloom of Ulysses to the

lusty washerwoman Anna Livia Plurabelle of Finnegans Wake to the intensely private but sparkling edi-
tors, publishers and fellow writers who made a great literary hero—Harriet Shaw Weaver, Sylvia Beach, Ezra Pound and Samuel Beckett. In addition, she gives a deep, poignant portrait of Joyce’s staunchest defender and inspiration, Nora Barnacle Joyce, his wife.

One soon realizes the enormous

perceptive power of the role (as so evi-
dently) that Joyce had, his compassion and humor, his struggles with his art, his family, country and church. Foremost in the telling of his tale is Joyce’s own perception of his worth, his steadfast conviction, perseverance and self-respect, signalled in the closing lines of A Portrait of the Artist as a Young Man: “Welcome, 0 life, I go to encounter for the mil-
tions time the reality of experience and to forge in the smithy of my soul the unconquered conscience of my race.

Joyce’s women are highly sensual and pragmatic with deeply felt emotions that challenged the Victorian ways of his age. They may not be as shocking today as they were then, but they are no less striking and revealing. Through them, Joyce irre-
versibly turned the attention of writers to sexual mores, explored the unconscious as few writers before him had done, and opened doors to literary freedom through which future generations of writers would gratefully follow.

The distillation of his experiences into the inventive styles of his fiction

rightfully made history and remains as fascinating today as when Joyce was first published.

Staged by Burgess Meredith, the American Conservatory Theatre pre-
sentation of the Replying Company production also features Garrett O’Connor and will be at the Marines’ Memorial Theatre through April 8.

—Blake A. Samson

FINES STATIONERS

AND

ACCESSORIES

FOR THE HOME, OFFICE.

3352 SACRAMENTO STREET

SAN FRANCISCO 94115

415/921-9575

Black Tie or Jeans
THE CALIFORNIA ASSOCIATION FOR A.C.T.

OFFICERS AND DIRECTORS

CYRIL MAGNIN
President

ALBERT J. MOORMAN
Vice President

MRS. H. HARRISON SADLER
Vice President

WOODWARD KINGMAN
Treasurer

MRS. CHARLES DE LEMUR
Secretary

RICHARD J. BRADLEY
CARLETON F. BRYAN
WILLIAM H. GRIPPER III
MRS. SEYMOUR R. FABER
DAVID TESKIN
TULLY M. FREDMAN
MRS. EDWARD L. GRIZZET
A. ADRIAN GRUHN
GEORGE GUNNO
WILLIAM R. HAMBRIGHT
MRS. ROBERT E. HUNTER JR.
MRS. FRANKLIN P. JOHNSON, JR.
MRS. MARYON DAVIS LEWIS
MRS. NANCY MAGUIRE
MRS. JOHN W. MALLUM III
RODERICK A. MCMANUS
MRS. ALEXANDER MEHRAN
MRS. MAURICE OPPENHEIMER
MANARD E. PONT, M.D.
MRS. CECIL POOLE
DR. RICHARD M. SAX
J. CLAY SHANGEY
MRS. MELVIN M. SWIG
A. ALFRED TAUBMAN
MRS. JOHN A. VICTOR

Staff

PHILIP A. MALLEY, Development Director
M. MELANIE BEENE, Assistant Director
DRETHA CERRAIN, Director, Special Projects
PATRICIA EGAN, Office Manager
LISA GONZALES, Foundation/Corporation Relations
ROZ JOHNSON, Administrative Assistant
LANNY BAGNI GLET, Bookkeeper
LINDA COHEN, Typist

NORELCO

UltraSlim Executive Notebook

How thin is it? It weighs a bit more than 8 ounces and measures only 5 1/4 x 2 7/16 x 3/4 inches. Wherever space is at a premium, it's easy to take your Ultra Slim along to capture whatever you want to see.

The NORELCO WARRANTY is only available through authorized sales.

NORELCO

UltraSlim Executive Notebook

How thin is it? It weighs a bit more than 8 ounces and measures only 5 1/4 x 2 7/16 x 3/4 inches. Wherever space is at a premium, it's easy to take your Ultra Slim along to capture whatever you want to see.

The NORELCO WARRANTY is only available through authorized sales.

OUT OF HAYASTAN TO YOU . . .

Come the rarest of foods and delicacies

Meza of

Conventional Good Food

Lunch & Dinner

Cocktails in the Rustic Lounge

Take-out, Styro Sat. 11:30 A.M.—10:30 P.M.

George Mardikian’s

OMAR KHAYYAM’S

O’Farrell Street at Powell

Sunday 12:30 P.M.—3:30 P.M.

Support Organizations

Young Conservatory Parents

Association: MRS. ADOLPHO BRAGA, Co-Chairperson

MRS. JANICE BIANCHI, Co-Chairperson

Addison-Sterneman, Inc.

MRS. ADOLPHO BRAGA, III

MRS. GRAY ATKINSON

MRS. RUTH GARTON

MRS. LATHAM FEITZ

MRS. JOHN BOYES

MRS. MONTGOMERY CARTER

MRS. GRETCHEN CERRAN

MRS. LOUIS CERRAN

MRS. EMILY CHAPMAN

MRS. BILL CHERN

MRS. AUDREY COHEN

MRS. CHRISTIAN KNOXON III

MRS. CHARLES CLIMBER

MRS. HARRY CLEVEL

ROBERT DIOOGIO

MRS. RUTH DOHANES

MRS. EDWINA EVERS

MRS. JACQ. FAULK

MRS. CHARLES FAY

MRS. DONALD FISCHER

MRS. ALBERT FISHER

MRS. CHARLES GENTRY

MRS. B.F. FORD

MRS. SARAH FREDERICK

MRS. GEORGE GEORGE

MRS. RICHARD GONSLES

MRS. SCHWANER

MRS. T. A. GRIMM

MRS. EDWARD GROFF

MRS. GERHOLD WEGESKI

MRS. GORDON GGERSON

MRS. PRENTISS COBB HALE

MRS. J. A. HAMPTON

MRS. ROBERT E. HUNTER JR.

MRS. RON HUTCHINSON

MRS. PROCTOR JONES

MRS. RAYMOND JONES

MRS. JOSEPH KNOWLAND

MRS. ROSSIE KONG

MRS. RICHARD KUNIN

MRS. ROBERT LANDIS

MRS. MARYON DAVIS LEWIS

MRS. CRYSTAL MAGNAN

MRS. JOHN WARD MALOY III

MRS. LEWIS MCDONALD

MRS. FRANKS A. MARTIN, JR.

MRS. RONALD MERRIAM

MRS. ALEXANDER MEHRAN

MRS. JOHN MENDES

MRS. MERCEDES MILLER

MRS. WADE MOLETON

MRS. MAURICE OPPENHEIMER

MRS. PAUL POELO

MRS. GEORGE PUGMILL

MRS. JOHN ROSEKRANS

MRS. ROX SCALFORD

MRS. ALBERT SCHRELINGER

MRS. MARYAM SHER

MRS. HOUVER SLATER

MRS. BEATRICE TASS

MRS. RICHARD THEROT

MRS. JOHN A. TURCK, JR.

MRS. WILLIAM TURNBULL

MRS. JOHN W. VICTOR

MRS. EDWARD WILKES

MRS. FREDERICK WITRIDGE

MRS. CHARLES WILES

MRS. RAY WILLIS

MRS. MARY B. WILSON

MRS. CYNTHIA WOODS

MRS. ADELE ZIELER

You’ll come to us for our waterfall.
But you’ll remember us for our mints.

Walking through our door, you’ll see a grand lobby with tropical plants; a waterfall and a lounge overlooking it all. Three restaurants, including Tufflies, with award-winning cuisine. The Wild Onion, our popular show-lounge. And an 110-car garage.

Stay just one night with us, you’ll also see that we very quietly turn your bed down. Place a mint on your pillow. And provide you with extras that include your own AM/FM clock radio.

All the kinds of personal touches you wouldn’t necessarily expect, but the ones you’ll remember most.

Hyatt Regency Chicago
151 E. Wacker Drive, just east of Michigan Avenue.
(800) 228-9000
gets you Hyatt worldwide and toll-free.

(formerly Castro Drama Books)

DRAMABOOKS

FILM, THEATRE, DANCE

new location: 511 Georgy
new phone: 414-5341
new hours: 11-8, Mon.-Sat.

visit before the show...

Alta Plaza

Great American Cuisine

Cocktail Bar

Saturday & Sunday brunch

Serving 11:30 P.M.

Serving continuously during the week

For Reservations Call: 414-4649
GET
INSIDE
SAN FRANCISCO

A parody of Steinberg’s New Yorker cover, it’s our interpretation of San Francisco’s view of the rest of the world.

Ideal for office or home, and a great gift for out-of-town friends or foes.

To order, send $20 (California residents add 6% sales tax). Price includes free delivery by UPS to:

Arts & Leisure Publications
950 Battery Street
San Francisco, CA 94111

Please rush ____________ posters at $20 each (plus tax) to:

Name ____________________________________________________________
Address _________________________________________________________________________________
City __________ State Zip

TO THE AUDIENCE

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

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

Credits: WILLIAM GANSLEN, DENNIS ANDERSON and HANK KRAUSSLER for A.C.T., PHOTOGRAPHY, ILLUSTRATIONS BY RUSSELL REDMUND.

Special Thanks: To Laurel Meigs; to The New Leaf Florist on California at Hyde Sts. (771-1006) for opening night flowers; to The Porch Point, 2638 Ashby Ave., Berkeley, Score for The Winter’s Tale recorded at Filmways/Reder Recording, San Francisco; A very special thanks to The Good Guys, 2055 Chestnut St., San Francisco, David Branstine as the voice of Johnny Young.

■ TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 10 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 Marinis’ Memorial Theatre shows are available 90 minutes prior to curtain at the Marinis’ 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 Marinis’ Memorial Theatre. Special student matinees (not listed on regular schedule) 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.

PRINCE STREET PLAYERS’ MUSICAL ‘ALICE IN WONDERLAND’ AT MARINIS’ APRIL 10-15

When was the last time you followed a White Rabbit to meet a Cheshire Cat and qualified tea with a Mad Hatter? Parents and kids alike have been skipping through Lewis Carroll’s magical looking glass at theatres across the country, from New York’s Helen Hayes Theatre to Washington’s Kennedy Center to Los Angeles’ Mark Taper Forum.

The Prince Street Players are the leading American professional adult performing company for children. They began adapting fairy tales for musical theatre productions in 1960 and since then have gone on to produce 13 hits and four award-winning television specials. Besides imaginative costumes and sets, they bring their audiences into the play through participatory theatre games and clever information and performance activities.

Revisit Wonderland with the Emmy-winning Prince Street Players. Don’t be late to an important date: Alice in Wonderland one week only at A.C.T.’s Marinis’ Memorial Theatre.
GET INSIDE SAN FRANCISCO

INSIDE

Atlantic Ocean

Now finally available, a full size color (28" x 40") high-quality poster taken from the cover of the Spring issue of Inside.

A parody of Steinberg’s New Yorker cover, 'tis our interpretation of San Francisco’s view of the rest of the world.

Ideal for office or home, and a great gift for out-of-town friends or foes.

To order, send $20 (California residents add 6% sales tax). Price includes free delivery by UPS to:

Arts & Leisure Publications
950 Battery Street
San Francisco, CA 94111

Please rush ________ posters at $20 each (plus tax) to:

Name ____________________________

Address ___________________________

City ________ State ________ Zip ________

TO THE AUDIENCE

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

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

Credits: WILLIAM GANSLER, DENNIS ANDERSON and HANK KRAZLER for A.C.T. PHOTOGRAPHY. ILLUSTRATIONS BY RUSSELL REDMOND.

Special Thanks: To Laurel Meats, to A New Leaf Florist on California at Hyde Sts. (771-1005) for opening night flowers, The Parcel Point, 2638 Ashby Ave., Berkeley, Score for The Winter’s Tale recorded at Filmways-Heistering, San Francisco; A very special thanks to The Good Guys, 2685 Chestnut St., San Francisco, David Bransen as the voice of Johnny Young.

■ 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 10 a.m. to 5 p.m. for Sunday performances. Tickets to Marin’s Memorial Theatre shows are available 90 minutes prior to curtain at the Marin’s Memorial Theatre Box Office. For additional information call 773-5440.

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

PRINCE STREET PLAYERS’ MUSICAL ‘ALICE IN WONDERLAND’ AT MARINES’ APRIL 10-15

When was the last time you followed a White Rabbit to meet a Cheshire Cat and a qualified tea with a Mad Hatter? Parents and kids alike have been stumbling through Lewis Carroll’s magical looking glass at theatres across the country, from New York to Helen Hayes Theatre to Washington’s Kennedy Center to Los Angeles’ Mark Taper Forum.

The Prince Street Players are the leading American professional adult performing company for children. They began adapting fairy tales for musical theatre productions in 1965 and since then have gone on to produce 13 hits and four award-winning television specials. Besides imaginative costumes and sets, they bring their audiences into the plays through participatory theatre games and clever information and performance activities.

Revisit Wonderland with the Emmy-winning Prince Street Players. Don’t be late to an important date: Alice in Wonderland one week only at A.C.T.’s Marin’s Memorial Theatre.
LANFORD WILSON BRINGS HIS INSIGHT TO A.C.T.'S '5TH OF JULY'

Lanford Wilson, author of 5th of July and The HOT L BALTIMORE as well as 32 one-act and seven other full-length plays produced on and off-Broadway, came to the American Conservatory Theatre last month to assist in the West Coast premiere of his play.

5th of July, he explained in his soft Missouri accent, is part of a projected five-play cycle that will look at the Talley family.

Kenneth Talley, the inheritor of the Missouri farmhouse where the play is set, is based on a personal friend of Wilson's, "an English teacher who was a student of mine at South Hampton College. He was in Vietnam and both his legs were shot off above his knees."

"Through long, long conversations with him and his three friends, I was trying to get him to write about Vietnam. He wanted to write about the war, but he kept writing about boot camp and all those things that we already know. He didn't want to face the actual Vietnam experience. His problem, and four Berkeley friends of mine combined to form the nucleus of the play."

Other playwrights might have dealt with Talley's period in the hospital coming to grips with his disability, but in 5th of July Ken is past that. What he and the others find in Wilson's word, is "a second wind."

"I knew I was writing about re-dedication. What I was interested in were the people who had lived through the 60s and the kind of disaffirmation and disenchantment that so many of these people feel now. I was trying to express something hopeful."

In the profoundest sense, 5th of July is about dependence and interdependence, the intrinsic connections that form this extended family. It presents a remarkable portrait of courage, personal courage on a small scale and yet so full of vision that it becomes an inspiration for the contemporary world. The play is, as Wilson believes, "the basis for a re-investment in literature before we reach a point of crisis on the 4th of July and come to new realizations on the 8th."

It is very much a play for and of its time and reaffirms Wilson's position as one of America's outstanding contemporary playwrights. Born in 1938 in Lebanon, Missouri, the setting of 5th of July, Wilson grew up primarily in nearby Ozark. He attended San Diego College, then the University of Chicago where he began writing plays.

So Long at the Fair (1963), his first produced play, led to ten additional productions at the off-off-Broadway Cafe Cino and another six at Cafe La Mama Experimental Theatre Club, among them Home Free (1964), Balm in Gilead (1964) and The Rime of the Dustbin (1967).


Having the playwright here proved inspirational for everyone at A.C.T. As Barbara Drickson said, It’s exciting to do a play that you love. Then, to have the man who created it around, that is a fantastic experience. "He’s a very approachable playwright, very encouraging," she continued, "very interested in the performance and the ideas you have in mind."

Director Edward Hastings concurs, adding, "He was an immeasurably helpful man. He told us when we were right and when we were off; he steered us, and he loved it when we surprised him."

5th of July which opened at New York’s Circle Repertory Company in May, 1978, is the fourth play by Wilson that Hastings has directed. It joins a distinguished list of A.C.T. firsts during the company’s 13 seasons in San Francisco: nine world premieres by American playwrights, two American premieres of works in translation, and nine West Coast premieres of American and British plays. Some thirty other plays have been given their first productions through the Plays in Progress program, and another 30 through the Monday Evening Writer’s Theatre.

—Blake A. Samson

American Conservatory Theatre
IN REPERTORY 78-79 SEASON
THE WINTER’S TALE
by William Shakespeare
A MONTH IN THE COUNTRY
by Ivan Turgeniev
AH, WILDERNESS!
by Eugene O’Neill
THE CIRCLE
by Hubert Lampson
A CHRISTMAS CAROL
by Charles Dickens
HEARTBREAK HOUSE
by Bernard Shaw
5TH OF JULY
by Lanford Wilson
THE VISIT
by Friedrich Durrenmatt
HAY FEVER
by Noel Coward
HOTEL PARADISO
by Georges Feydeau and Maurice Desfosses

INDIVIDUAL BENEFICIARIES
($500 - $999)
Mr. & Mrs. Richard J. Bradley
Mr. & Mrs. Richard J. Breslow
Dr. & Mrs. Seymour Farber
Mr. & Mrs. Jon Fitch
Dr. & Mrs. Henry Grauel
Mr. & Mrs. Henry Hippe
Mr. & Mrs. Donald S. Lord
Mr. & Mrs. Irwin G. Rubenstein
Mr. & Mrs. Henry A. Selak
Ms. Jean Marie Tail
Ms. Mary Braatz
Mr. Charles C. Trendell
Dr. & Mrs. B. W. Timmermans
Ms. Georgia Warringholl
Mr. & Mrs. Nicholas Wasiloff

INDIVIDUAL SPONSORS
($1000 and above)
Mr. & Mrs. Larry Aiken Adams
Mr. & Mrs. David S. Allen
Mr. & Mrs. Carleton F. Bryan
Mr. & Mrs. L. Blumberg
Mr. & Mrs. Robert J. Cohn
Mr. & Mrs. Ronald J. Evans
Mr. & Mrs. Melanie F. Galbe
Mr. & Mrs. Douglas W. Ghial
Mr. & Mrs. G. V. Gilbert
Mr. & Mrs. T. A. Green Jr.
Mr. & Mrs. William H. Griffith
Mr. & Mrs. Edith Graham
Mr. & Mrs. A. B. Hart
Mr. & Mrs. Alvin Miller
Mr. & Mrs. Robert W. Miller
Mr. & Mrs. Irwin H. Milner
Mr. & Mrs. Albert J. Moon
Mr. & Mrs. Ben R. Netter
Mr. & Mrs. Brian N. Potter
Mr. & Mrs. David M. Reineke
Mr. & Mrs. Claude N. Rosenberg Jr.
Mr. & Mrs. James S. Ruben
Ms. Ann Russo
Dr. & Mrs. A. H. Sabott Cooper
Ms. Harriet Schott
Mr. & Mrs. William S. Scott
Mr. & Mrs. David S. Seliger
Mr. & Mrs. Ovid Seminar
Mr. & Mrs. William Thompson
Mr. & Mrs. Gary J. Tompkins

NORCAL BEAUTY TREATMENTS
GIVE YOUR CAR A

WITH all the pride and convenience of a holding, and thanks to the new-generation convertible, no umbrellas are yours. With the panels removed, you’ll enjoy the warm evening breezes of summer. Replace them and with the beauty of the first artwork, as well.

A convertible Norcal Top is all beauty any of these models:

• Chevrolet Monte Carlo
• Chrysler Concorde
• Pontiac Firebird
• Pontiac Grand Prix
• Oldsmobile Cutlass Supreme
• Oldsmobile Cutlass Brougham
• Buick Century
• Buick Regal
• Dodge Diplomat
• Chrysler LeBaron

WHAT ARE YOU WAITING FOR?
The fresh air and sunshine of a convertible can be yours today.

"Sunroofs,Electric & Manual—Vinyl Tops Customizing your own"

1090 SAN MATEO AVENUE
SOUTH SAN FRANCISCO
Open Saturday by Appointment

Ask for KEN HARDER
Customer Service
(415) 952-4676 or Toll free (800)615-2582
Northern Calif. Only

NORCAL TOPS, INC.
LANFORD WILSON BRINGS HIS INSIGHT TO A.C.T.'S '5TH OF JULY'

Lanford Wilson, author of 5th of July and The HOT L BALTIMORE as well as 33 one-act and seven other full-length plays produced on and off-Broadway, came to the American Conservatory Theatre last month to assist in the West Coast premiere of his play.

5th of July, he explained in his soft Missouri accent, is part of a projected five-play cycle that will look at the Talley family.

Kenneth Talley, the inheritor of the Missouri farmhouse where the play is set, is based on a personal friend of Wilson's; an "English teacher who was a student of mine at South Hampton College. He was in Vietnam and both his legs were shot off above his knees."

"Through long, long conversations with him and his three friends, I was going to get him to write about Vietnam. He wanted to write about the war, but he kept writing about bootcamp and all those things that we already knew. He didn't want to face the actual Vietnam experience. His problem and four Berkeley friends of mine combined to form the nucleus of the play."

Other playwrights might have dealt with Talley's period in the hospital coming to grips with his disability, but in 5th of July, Ken is past that. What he and the others find in Wilson's words, is "a second wind."

"I knew I was writing about a re-dedication. What I was interested in were the people who had lived through the 60s and the kind of disenfranchisement and disenchanted that so many of those people feel now. I was trying to express something hopeful."

In the profoundest sense, 5th of July is about dependence and interdependence, the intrinsic connections that form this extended family. It presents a remarkable portrait of courage, personal courage on a small scale and yet so full of vision that it becomes an inspiration for the contemporary world. The play is, as Wilson believes, "the basis for a re-investment in life that will reach a point of crisis on the 4th of July and come to new realizations on the 5th."

It is very much a play for and of its time and reaffirms Wilson's position as one of America's outstanding contemporary playwrights.

Born in 1918 in Lebanon, Missouri, the setting of 5th of July, Wilson grew up primarily in nearby Ozark. He attended San Diego College, then the University of Chicago where he began writing plays.

So Long at the Fair (1963), his first produced play, led to ten additional productions at the off-off-Broadway Cafe Cino and another six at Cafe La Mama Experimental Theatre Club, among them Home Free (1964), Balm in Gilead (1964) and The Rimes of Edithron (1967).


Having the playwright here proved inspirational for everyone at A.C.T. As Barbara Dirickson said, "It's exciting to do a play that you love. Then, to have the man who created it around, that's a fantastic experience."

"He's a very approachable playwright, very encouraging," she continued, "very interested in the performance and the ideas you have in mind."

Director Ed Hastings concurs. "He's an immeasurable help of all of us. He told us when we were right and when we were off; he steered us, and he loved it when we surprised him."

5th of July which opened at New York's Circle Repertory Company in May, 1978, is the fourth play by Wilson that Hastings has directed. It joins a distinguished list of A.C.T. firsts during the company's 13 seasons in San Francisco: nine world premieres by American playwrights, two American premieres of works in translation, and nine West Coast premieres of American and British plays. Some thirty other plays have been given their first productions through the Plays in Progress program, and another 30 through the Monday Evening Writer's Theatre. -Blaké A. Samson

American Conservatory Theatre
IN REPERTORY 78-79 SEASON

THE WINTER'S TALE
by William Shakespeare

A MONTH IN THE COUNTRY
by Ivan Turgenev

AH, WILDERNESS!
by Eugene O'Neill

THE CIRCLE
by Herman Wouk

A CHRISTMAS CAROL
by Charles Dickens

HEARTBREAK HOUSE
by Bernard Shaw

5TH OF JULY
by Lanford Wilson

THE VISIT
by Friedrich Durrenmatt

HAY FEVER
by Noel Coward

HOTEL PARADISO
by Georges Feydeau and Maurice Desfavières

IN REPERTORY 78-79 SEASON

THE WINTER'S TALE
by William Shakespeare

A MONTH IN THE COUNTRY
by Ivan Turgenev

AH, WILDERNESS!
by Eugene O'Neill

THE CIRCLE
by Herman Wouk

A CHRISTMAS CAROL
by Charles Dickens

HEARTBREAK HOUSE
by Bernard Shaw

5TH OF JULY
by Lanford Wilson

THE VISIT
by Friedrich Durrenmatt

HAY FEVER
by Noel Coward

HOTEL PARADISO
by Georges Feydeau and Maurice Desfavières

GIVE YOUR CAR A
NORCAL BEAUTY TREATMENT

With all the privacy and convenience of a beauty salon. It's a home service. With the panels removed, you'll enjoy the warm evening breezes of summer. Replace them and win the beauty of the first week, as well!

A convertible Norcal Top will beauty any of these models.

- Chevrolet Monte Carlo
- Chrysler Concorde
- Pontiac Firebird
- Pontiac Grand Prix
- Oldsmobile Cutlass Supreme
- Oldsmobile Cutlass Brougham
- Ford Capri
- Buick Regal
- Dodge Diplomat
- Chrysler LeBaron

WHAT ARE YOU WAITING FOR?
The fresh air and sunshine of a convertible can be yours today. It's the season...electric & manual...Vinyl Tops...Customizing yours.

1090 SAN MATEO AVENUE
SOUTH SAN FRANCISCO
Open Saturday by Appointment

Ask for KEN HARDER
Customer Service
(415) 952-4767 or
Toll free (800) 652-2582
Northern Cal. Only

NORCAL TOPS, INC.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the television business as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekov's little-known romance in an off-Broadway production that won the Obie and Village Voice Drama Desk Awards for 1985. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actors Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1989 Off Broadway production of Under Milkwood won the Lola D'Ammunzio for Outstanding Director Critics Awards. In 1982, his production of Six Characters in Search of an Author posthumously won a Turtletroph - a winner and an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, The White Petrona, with composer Lee Holby, based on A Month in the Country. In 1984, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to Canada to recreate his staging of Six Characters. A graduate of the Carnegie Institute of Technology, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Timon of Athens, The Tempest, Rosenkranz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cynara de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Equus and The Bourgeois Gentleman. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s conservatory programs.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer; took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport County Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres and an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, a consultant for FEDAPT and was recently appointed a member of the Board of Directors of UTNA, the legitimate independent theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre and among the many companies he has directed are Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.R.A., and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., as well as at two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, As You Like It, The Hasty, Antony and Cleopatra, Othello, Paradise Lost, Houdini, The Laramie Project, THE HOT L BATHMORE, THE Miser, The Ruling Class, A Revered Person, Singular, the world premiere of Tennessee Williams' This Is An Entertainment... and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness!, which toured Hawaii and Japan this summer. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt and The Master Builder.

EDWARD HASTINGS (Executive Director) is a founding producer of A.C.T. whose productions of Chekhov's The Cherry Orchard, Our Town and The Taming of the Shrew received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s conservatory programs.
WHO'S WHO AT A.C.T.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Penitentia Players in Fish Creek, Wisconsin, since 1960. McKenzie is director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Resident Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association, is a consultant for FEDART and was recently appointed a member of the Board of Directors of LITNA, the legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He has been re-appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Along with the many companies he has directed, Fletcher was the recently appointed executive director of the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.R.A. and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespearean Festival in Stratford, Connecticut, as well as at two of those as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, As You Like It, Goin’ Down, The Hostage, Antony and Cleopatra, Othello, Paradise Lost, MacBeth, The Birth of Venus, THE HOT L BALTIC, The Miser, The Ruling Class, Absurd Person Singular, the world premiere of Tennessee Williams’ This Is (An Entertainment) and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.U.S.S.R. Cultural Exchange Program, as well as A.H. WilderNESS!, which toured Hawaii and Japan this summer. Fletcher has also translated and directed numerous Israeli plays for A.C.T., including An Enemy of the People; A Doll’s House; Pillars of the Community; Peer Gynt and The Master Builder.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., whose productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Saintliness of Margaret Kemp, Epiphany for George Dillon and directed the national touring company of Olivier’s He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O’Neill Playwrights Conference in Connecticut and the Eugene O’Neill Theatre Center. He has directed the Australian premieres of ‘The Hot L’ in Melbourne, and ‘The English Language’ premieres of the hit Soviet play ‘Valeriy and Volovyra’ and last season’s ‘All the Way Home’, which toured to Hawaii and Japan this summer.

Attention business fliers: When you travel on American Airlines, you get full fare passenger service. Including a special Coach section for full fare passengers only.

Business fliers are entitled to full fare economy class service. But if they want to use our full fare sections, they don’t always get full fare treatment.

So beginning on October 15 American Airlines will create a special Coach section for full fare passengers only. That way you automatically get full fare passenger service. And when we have empty seats, we’ll sell them to you in your section.

Effective now, you won’t wait until October 15 to get what you pay for. Now you can choose your seat when you make your full fare trip as you deserve.

On American Airlines, you get what you pay for.

We’re American Airlines. Doing what we do best.

American Airlines
EDITH MARKSON (Director of Development) is a founding member of the American Conservatoire Theatre and has served a Vice President of the A.C.T. Board of Trustees since its inception in Pittsburgh in 1963. Mrs. Markson was also instrumental in the creation and growth of the Milwaukee Repertory Theatre, and has participated on many national arts boards. She served as Vice President and as a member of the Executive Committee of Theatre Communications Group (TCG), and on the Theatre Advisory Panel of the National Endowment for the Arts, to which she also served as a special consultant. In addition, Mrs. Markson has been a consultant to the Ford Foundation in its Program 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 active role as liaison for A.C.T.'s landmark tours to the Soviet Union and Japan. Last year at 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 arranged by Mrs. Markson and the International Theatre Institute. The group also attended A.C.T.'s opening night performance of The Winter's Tale.

DEE LACIE JESSE, formerly Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct Nay Fyer. As a resident director at A.C.T. from 1987 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1972 to direct The Mystery Cycle, which had originated in London. He also staged the recent productions of Travesties and The National Health. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with Oregon Shakespeare Festival appearing in 22 productions, where he began his directing career. Productions of Volpone, Pellichi and Richard II. Jackson recently directed Romeo and Juliet for A.C.T. and Jules Nydahl's A Midsummer Night's Dream. Most recently he has directed The Member of the Wedding, Warrior (a ritual theatre piece based on Macbeth), The White Tie and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, Justes. He directed Don Pasquale and The Portuguese Inn, two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego. Moore has been seen on Broadway in such productions as Cyrano de Bergerac, King Richard II, and The Rules of the Game and staged A.C.T.'s plays in Progress program productions of The Heaters and Animals Are Passing from Our Lives.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pillars of the Community, Howards Street Scene, This is (An Entertainment), Equus, Valentin and Valentina, All the Way Home, The National Health and Peter Gynt. She has studied at Northwestern University and attended children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen in early in its history and at the Oregon Shakespeare Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pillars of the Community, Howards Street Scene, This is (An Entertainment), Equus, Valentin and Valentina, All the Way Home, The National Health and Peter Gynt. She has studied at Northwestern University and attended children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen in early in its history and at the Oregon Shakespeare Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 18th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 16-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, in The Misanthrope and Exit the King. He appeared for three summers with San Diego Old Globe Theatre and was seen as Dr. Campbell on the CBS Serial Love is a Many Splendored Thing.

RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Chicago, 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 and Macbeth. Shylock in The Merchant of Venice and Thomas Moore in A Man For All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Cab in Travesties, Grisom in The Taming of the Shrew, Rodrigo in Othello and Boniface in Hotel Paradiso.

LARRY WILLIAMSON (Resident Director), who staged and co-adapted A Christmas Carol, also directed The Matchmaker which toured to Russia and Hawaii and An Evening with Gershwin. For the Oregon Shakespeare Festival he played Verona, Titus Andronicus, Henry V. Love's Labours Lost, The Alchemist and Room Service as well as appearing in many other roles. At the Pacific Conservatory of the Performing Arts he played the title role in Pirandello's Enrico IV and staged The Madwoman of Chaillot, Cabaret, Hotel Paradiso and A Midsummer Night's Dream. Most recently he has directed The Member of the Wedding, Warrior (a ritual theatre piece based on Macbeth), The White Tie and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, Justes. He directed Don Pasquale and The Portuguese Inn, two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego.

LARRY WILLIAMSON (Resident Director), who staged and co-adapted A Christmas Carol, also directed The Matchmaker which toured to Russia and Hawaii and An Evening with Gershwin. For the Oregon Shakespeare Festival he played Verona, Titus Andronicus, Henry V. Love's Labours Lost, The Alchemist and Room Service as well as appearing in many other roles. At the Pacific Conservatory of the Performing Arts he played the title role in Pirandello's Enrico IV and staged The Madwoman of Chaillot, Cabaret, Hotel Paradiso and A Midsummer Night's Dream. Most recently he has directed The Member of the Wedding, Warrior (a ritual theatre piece based on Macbeth), The White Tie and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, Justes. He directed Don Pasquale and The Portuguese Inn, two seasons ago for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre in San Diego.
with Oregon Shakespeare Festival appearing in 22 productions, where he began his directing career. Productions of Volpone, Pericles and Richard II. Jackson recently directed Romeo and Juliet for the A.C.T. and was nominated for the Labat Award. At This Evening's Performance, which is being presented as part of this season's Plays in Progress series.

TOM MOORE (Resident Director) is bestknown as the director of Grease, which is now in its fourth year. Moore also directed the West Coast premiere of Julius Caesar's Knack Knack, and last year directed the Fordyce farce, Hotel Paradiso. Other productions include The 14th Street Theatre in New York, the Oregon Shakespeare Festival in Oregon, the Williamstown Theatre Festival in Massachusetts, Once in a Lifetime at the Arena Stage in Washington, D.C., and Lost in the Tycoon - a Guthrie Theatre in Minneapolis. Moore also directed Welcome to Amrodia off-Broadway, and his film Journey won two international film awards. As an artistic director of the Peterborough Players in New Hampshire, he directed You Can Take It With You and The Hostage. Moore has taught at the Tamiment Institute in New York, the American Film Institute, and New York University. His most recent production was the critically acclaimed musical version of Once Upon a Christmas Carol. Moore is a graduate of the Yale School of Drama.

CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T., she appeared in Pillow of the Community, Horizon Street Scene, This Is (An Entertainment), Equestrian, and Valentine, All the Way Home, The National Health and Peter Grimes. She has studied at Northwestern University and taught children at the University of Minnesota. For the Milwaukee Repertory Theatre, she directed A Christmas Carol, which was performed at the University of Minnesota and at the Oregon Shakespeare Festival. She also directed A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

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 10 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. He has appeared in The Show Off with George Grizzard and Jesse White in The APA Phoenix Eastern University tour of The MISANTHROPE and Exile the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. five seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Chicago. He taught acting at Southern Methodist University. 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 and Macbeth. Shylock in The Merchant of Venice and Thomas More in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equis, Henry Cary in Travesties, Gnomio in The Taming of the Shrew, Rodrigo in Othello and Boniface in Hotel Paradiso.

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 as Nurse in A Christmas Carol, as Nurse Sweet in The National Health and Great Gramman in All the Way Home, as well as in the Plays in Progress production of Afternoon at 3:15. She has appeared in two films and at the Circuit Playhouse in Memphis, where she was seen in The Glass Menagerie. When You Comin' Back Red Ryder? and Orpheus Descending.

THE ACTING COMPANY
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T., she directed The House of Bernarda Alba and has performed in over 22 productions. Other directing credits include Billy by Barbara Keller, She Shot Pallas by Tony Holland and Bill Hoffman and The Hunter Gracchus by John Robinson for A.C.T.’s Plays in Progress, and Israel Horovitz’s Mackerel for the Berkeley Stage Company.

PETER DAVIES, a native of Walnut Creek, joined the company last season after two years in the Advanced Training Program. While studying at U.C. Santa Cruz, he also appeared with the Bay Area Stage and in the National College Theatre Festival, appearing in Medea: A Non Cycle at the Kennedy Center for the Performing Arts, Theatricals, and the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Scottish in Antony and Cleopatra to Lucienio in The Taming of the Shrew to First Murdarger in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three.

RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1971. Active in theatre while still a high school student, he directed all of his early roles included Tom in The Glass Menagerie, Old Man in The Glass Menagerie, Jerry in The Zoo Story, and Sakini in The House of the August Moon. Recently, he directed a production of The Oregon Shakespearean Festival in Ashland, his assignments ranged from the Scottish in Antony and Cleopatra to Lucienio in The Taming of the Shrew to First Murdarger in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three.

Inside this old biscuit factory, rare antiques await discovery.

What’s Cooking?
Where do you go in San Francisco? The Cazadero, Ghirardelli Square, The Ice House? Add to your list Heritage Place on Gough Street and Mission. If you were in San Francisco in 1867, you would know us as the Mutual Biscuit Company. We were then a factory delivering wholesome biscuits in our horse drawn wagons throughout the city. Mutual Biscuit Company is hard to beat.

Search Through 50 Different Attics
Those delicious Mutual Biscuits with their tantalizing just baked fragrances are gone. Today, this old biscuit factory has come to life as Heritage Place. More than 50 of California’s most prestigious antique dealers call this home and each has its own showcase. Whether you are Irish, English and French and other Continental furnishings, object d’art and oriental treasures fill to overflowing this once huge factory. Two and a half million dollars worth of rare and exotic antiques now stand where once old fashion hand operated machinery ground out San Francisco’s favorite biscuit. Yes, the biscuits are gone but you can find a desk that could have been used by the head book keeper, or a Victorian see through from the President’s office.

Finder’s Keepers
Tiffany lamps, a Chinese dragon chair, marble top bureaus, an early Newell teak service and literally thousands of antiques from around the world are here and sold daily. A 125 car parking lot is right behind us for your convenience. Visit us and discover some of your own heritage. We are 50 antique dealers under one roof. We might be 50 times better than any antique shop you have ever seen. Come in today. Not every city has a San Francisco Heritage.

GREAT MEXICAN FOOD
619 Taylor near Post, S.F.
441-5444
1/2 blocks from Curran

What is it you’re waiting for? Why not take a look around?
RICHARD DENISON, born and raised in Toronto, joined the A.C.T. professional training program in the fall of 1970. Active in theatre while still a high school student, he made his early roles include Tom in The Glass Menagerie, a singing prop in Sleuth, Jerry in The Zoo Story, and Sakini in Teahouse of the August Moon. Recently, he was among 60 actors affectionately called "the Oregon Shakespeare Festival in Ashland, his assignments ranged from the Scottish for Antony and Cleopatra to Lucretia in The Taming of the Shrew to First Murther in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three.

Inside this old biscuit factory, rare antiques await discovery.

What’s Cooking?
Where do you go in San Francisco? The Cammer, Ghirardelli Square, The Ice House? Add to your list Heritage Place on Gough Street between Market and Mission. If you were in San Francisco in 1867 you would know us as the Mutual Biscuit Company, we were then a factory delivering wholesome biscuits in ours horse drawn wagons throughout the city. Mutual Biscuit is proud to be.

Search Through 50 Different Attics
Those delicious Mutual Biscuits with their tantalizing just baked fragrances are gone. Today, this old biscuit factory has come to life as Heritage Place. More than 50 of California’s most prestigious antique dealers call this home and have made it their own. Whether you are English, French and other continental furnishings, objects d’art and nautical treasures fill the overflowing once biscuit factory. Two and a half million dollars worth of rare and exotic antiques now stand where once old fashioned hand operated machinery ground out San Francisco’s favorite biscuit. Yes, the biscuits are gone but you may find a desk that could have been used by the head bookkeeper, or a Victorian seat from the President’s office.

Finder’s Keepers
Tasty lamps, a Chinese dragon chair, marble top bureaus, an early Newhall tea service and literally thousands of items from around the world are here and sold daily. A $125 car parking lot is right behind us for your convenience. Visit us and discover some of your own heritage. We are 50 antique dealers under one roof. We might be 50 times better than any antique shop you have ever seen. Come in today. Not every city has a San Francisco Heritage.

PETER DONAT has appeared at A.C.T. for ten seasons. His Broadway appearances include The Chinese Prince, The Entertainer and The First Gentleman (Theatre World Award for best featured actor). He spent six seasons with the Stratford Canadian Shakespeare Festival and has made many guest appearances on American TV. He was born here in Hastings Vih, The Merchant of Venice, An Enemy of the People, and The Broad American, Cyrano de Bergerac, The Master Builder and Equus among others. Donat’s films

GREAT MEXICAN FOOD

Lunch Mon-Sat Dinner Saturday-Everyday till midnight

619 Taylor near Post, S.F.
11 blocks from Curran

open Daily 10-5- Sundays 12-5
44 Gough Street (Between Market and Mission)
San Francisco, CA 94103 (415) 431-8900
HELP FILL EMPTY THEATRE SEATS

You can assist the area's nonprofit performing groups in filling their empty seats by helping to sell PAS Jetknot vouchers. A contribution to Performing Arts Services, Inc., will qualify as admission for those who cannot regularly afford to attend live performances by over 50 Bay Area performing groups. The jetknot also offers which accept jetknot vouchers is a gift of paid admissions redeem their collected vouchers to PAS for $25 each. Therefore, your contribution not only subsidizes the ability of a nonprofit to continue its work, but it also helps the local performing groups to fill their empty seats and increase their box office revenue.

With each $25 contribution, you will receive a Jetknot subscription to the PAS monthly arts calendar. C'mon, give the arts a hand.

Send your tax deductible contribution to: Performing Arts Services, Inc., 306 Capp Street, San Francisco, CA 94110. PAE, INC. IS A NON-PROFIT TAX-EXEMPT SERVICE ORGANIZATION SET UP BY THE PERFORMING ARTS COMMUNITY IN SAN FRANCISCO. ALAMEDA AND CONTRA COSTA COUNTIES. FOR MORE INFORMATION CALL (415) 255-5262.

Best Value white in San Francisco...

include Godfather II, The Hidingburg, A Different Story, F.I.S.T., and an upcoming feature with Jane Fonda.

SARIN EPESTIN directed The Cherry Orchard for the New Zealand Drama School, Tartuffe for the Oregon Shakespeare Festival and Boys and Dolls at U.C. San Diego during the 1977-78 season. He has been a guest director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Meksic Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juilliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Exorcist, Rosaline in Love's Labor's Lost and Regan in King Lear and has appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

Raising The Standard
Of Hotel Living

A SUITE FOR A ROOM

BENNET GUILLORY 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 Strictly Married Matrimony and last year's To Be Young, Gifted and Black. At the little white Fox Theater he played several roles in One Flew Over the Cuckoo's Nest, was seen as Morrie in West Coast Black Rep Theatre production of The Blood Knot which was later televised in two separate segments on KCED TV's Open Studio and appeared in the Artistic Enterprise production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradise.

LAWRENCE HEGTH is now in his fifth season with the company after two years with the Advanced Training Program. He has continued to direct the Summer Repertory Theatre in Santa Rosa, Xerogias Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkley. As Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Teming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, Valentia and Valentia, Julius Caesar, and The National Health.

LESLEI HICKS, who hailed from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View From the Bridge, Model in A Fiddler on the Roof, Helen Laffure in How to Succeed in Business Without Really Trying, June in Gypsy, Eileen O'Neal in The Utter Glory of Morrissey Hall and Sarah Brown in Guys and Dolls. While member of the A.C.T. training program, she took roles in conservatory productions of Awake and Sing, The Trojan Women, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

Amenities Include:
- Rooftop Sundeck • Heated Pool
- Lighted Tennis Court • Whirlpool Spa • Gym
- American Breakfast • Daily Cocktail Party • Sauna
- Free Parking

HELP FILL  
EMPTY THEATRE  
SEATS

You can assist the area's nonprofit performing groups in filling their empty seats by purchasing PAS  
billet vouchers. A contribution to Performing Arts Services, Inc. will subsidize admission for those who cannot regularly afford to attend live performances by over 80 Bay Area performing  
groups. For groups which accept billet vouchers in lieu of paid admissions redeem their collected vouchers to PAS for $2.50 each. Therefore, your contribution not only subsidizes the admission of a patron but also helps the local theatre keep their empty seats and increase their box office revenue.

With each $25 contribution, you will receive a personalized subscription for the PAS monthly arts calendar.  
C'mon, Give the arts a hand.

Send your tax-deductible contribution to: Performing Arts Services, Inc.  
P.O. Box 21614, San Francisco, CA 94121

PAS, INC. IS A NON-PROFIT TAX  
EXEMPT SERVICE ORGANIZATION  
SET UP BY THE PERFORMING ARTS  
COMMUNITY IN THE SAN FRANCISCO  
ALAMEDA AND CONTRA COSTA  
COUNTIES. FOR MORE INFORMATION CALL 415-933-9555.

Best Value while staying in San Francisco...

Raising The Standard  
Of Hotel Living

A SUITE FOR A ROOM

BENNET GUILLORY 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 Strictly Wedlock and last year's To Be Young, Gifted, and Black. At the Little Fox Theater he played several roles in One Flew Over the Cuckoo's Nest, was seen as Morrie in the West Coast Black Repertory Theatre production of The Blood Knot which was later televised in two separate segments on KQED TV's Open Studio and appeared in the Artist Enterprise Theatre production of The Ballad of Dangerous George. He was seen last season in Julius Caesar and Hotel Paradiso.

KATE FITZMAURICE, who joined the acting company last season, continues her third season as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juilliard School in New York. At the University of Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Rose in Love's Labor's Lost and Regan in King Lear and has appeared in A.C.T.'s productions of Peer Gynt, Julius Caesar, All the Way Home, and in two Plays in Progress productions.

JANICE GARCIA returned to A.C.T. this summer after a season's absence to appear in Act, Wilderness! during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, and as Juliet. At San Jose State University she received her Master of Arts degree in Theatre Arts and has spent this past year teaching voice and diction at the University of San Francisco. She also teaches in A.C.T.'s Young Conservatory.

SABIN EPSTEIN directed The Cherry Orchard for the New Zealand Drama School, Tatuffle for the Oregon Shakespeare Festival, and Days and Dolls at U.C. San Diego during the 1977-78 season. He has been a guest director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Muckery Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program.

LAWRENCE HEIGHTS is now in his fifth season with the company after two years with the Advanced Training Program. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xeregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. As Associate Director with the company, he continues to serve as an acting instructor and production director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol, and Romeo and Juliet, and as Caeser in Julius Caesar, and The National Health.

LESLIE HICKS, who hails from Providence, R.I., has worked extensively at the Pacific Conservatory for the Performing Arts where her roles have included Catherine in A View From The Bridge, Model in A Pillbox on the Roof, Hedy Lamarr in How to Succeed in Business Without Really Trying, June in Gypsy, Eileen Dale in The Utter Glory of Morrissey Hall and Sarah Brown in Guys and Dolls. While a member of the A.C.T. training program, she took roles in conservatory productions of Awake and Sing, The Trojan Women, A Midsummer Night's Dream, A Servant of Two Masters, and others. Hicks is also an alumnus of Cal State, Northridge.

AMENITIES INCLUDE:
- Rooftop Sundeck
- Heated Pool
- Lighted Tennis Court
- Whirlpool Spa
- Gym
- American Breakfast
- Daily Cocktails/Party
- Spa
- Free Parking

733 N. West Knoll, West Hollywood, California 90069  
213-655-9886

call free: U.S. 800-421-4306, Ca. 800-225-4618

Café de Juete
ELIZABETH HUDDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Gussie in The Caucasian Chalk Circle. This is her seventh season at A.C.T. where her roles have included the Daumier in Cyrano de Bergerac, Sultce in THE HOT L. BALTMore, Mrs. Munson in Street Scene, Doris in The Matchmaker, the Countess In Thieves Is (An Entertainment), Joan in Knock Knock and Marcelle in Hotel Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie, the later to be revised this Spring. She also directed the Plays in Progress production of Jack Gilholley's Afternoon in Vegas.

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Katsuyuki Totsuka and photo- nastics with Alla Harms. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in All's Wellness 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, This Is (An Entertainment), Peer Gynt, Equus, Man and Superman, Valentin and Valentine, The Master Builder and All the Way Home. Her film credits include John Korty's award-winning The Music School.

DANIEL KERN joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Berliner's Beatrix of Benedict, directed by Seiji Ozawa for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene, Jumpers, Othello, Equus, A Christmas Carol, The Bohemian Gentleman, Julius Caesar, All the Way Home and The National Health.

MICHAEL X. MARTIN, a San Jose native, was seen this past summer as Heracles in the Pacific Consor- tium for the Performing Arts' U.S. premiere of Thompson's The Midas Night of the Greco-Nabazzad, 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 All's Wellness, and Showboat (both di- rected by Allen Fletcher) as well as The Mistress of Chalfont, At the California Actor's Theatre in Los Gatos. Martin acted in the premiere 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 appeared in numerous student productions.

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 Southern Methodist University and an M.A. in directing from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Qussa- wlo. 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.

WILLIAM MCKEREHAN joined the company last year after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance. John Tarleton in Misalliance, Sandor Tula in The Play's the Thing, the Marquis de Sade in Metamata, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in Hamlet, Birthday Party, Waiting for Godot and The Country Wife. He also received B.A. and M.A.'s in Theatre Arts from the University of Minnesota. He has been
ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Guzsha in The Caucasian Chalk Circle. This is her seventh season at A.C.T., where her roles have included: Despina in Cynara de Bergerac, Sude in THE HOT I, BALTIMORE, Mrs. Man chatt in Street Scene, Dolly in The Matchmaker, the Countess In Thieves (An Entertainment), Joan in Knock Knock and Marcella in Hotel Paradiso, among others. She has recently appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie, the latter to be revived this spring. She also directed the Plays in Progress production of Jack Gilhooley's Afternoon in Vegas.

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Kalya DeLakova and phonetics with Alice Harms. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep, and was a Resident Artist at F.C.P.A. in Santa Fe where she appeared in A.R. Winder ness 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, This Is (An Entertainment), Peer Gynt, Equus, Man and Superman, Valentin and Valentine, The Master Builder and All the Way Home. Her film credits include John Korty's award-winning The Music School.

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 Alabaster, as well as A View from the Bridge and How to Succeed in Business Without Really Trying, and in earlier F.C.P.A. productions of All, Wilderness and Showboat (both directed by Allen Fletcher) as well as A Midsummer Night's Dream, The Visit, and The Taming of the Shrew. He is a graduate of the University of Santa Clara, where he appeared in numerous student productions.

DANIEL KERN 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 Miss Whistle, Colonel Tullio in The Play's the Thing, the Marquis de Sade in Marquis de 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, Birthday Party, Waiting for Godot and The Country Wife. He also received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been the Flair of a new world, Orpheus brings you Sidi of Italy: good taste of the old world.

The Orpheus look.
DELORES Y. MITCHELL joined the A.C.T. acting company two seasons ago after two years in the Advanced Training Program and has appeared in Man and Superman, Valentina, Peer Gynt, Equus, All the Way Home, The National Health and 88 Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Program.

MARK MURPHEY, 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, Godfrey in, Absurd Person Singular and in Julius Caesar. A Christmas Carol and Hotel Paradise. 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 Injus, 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 OGLEBRY 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 heard 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 O'QUINN first tasted theatre in an eight grade production of The Panama Game. Since then, he has worked in theatre in a variety of capacities, including that of running crew member and first baseman for the original New York production of Oh, Calcutta! and stage manager for the national tour of Hair. Off-Broadway he was a member of the electrical crew for Joseph Papp's Public Theatre. O'Quinn joined the A.C.T. training program in 1978, and his roles in student productions here have run the gamut from Cromwell in A Man For All Seasons, the title role in Viger Vudochov and Others, Equus in Midsummer Night's Dream to Jacob in Awake and Sing.

THOMAS M. NAHRWOLD has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after appearing in A.C.T.'s production of Wildness during A.C.T.'s tour of Japan and Hawaii this summer. He previously worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Diamond, The Midwives of Chios, The Utter Glory of Morrissey Hall and Frank O'Tiwell has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He was also studied at the Canadian Art Theatre in Montreal, the Vera Solarovitch Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, O'Tiwell has appeared as an actor in such productions as Three

TRAVEL SPECIALS '79
- People's Republic of China
- Big Band Cruising
- Groups
- Conventions/Meetings
- Commercial Ticketing
- Free Delivery in S.F. Financial District
- Consultations
- You name it, we have it

MIDTOWN TRAVEL II
2 Embarcadero Center, Suite 1670
San Francisco 94111 (415) 956-0701
Mon.-Fri. 8:30-5:00PM

THOMAS OGLEBRY 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 "Equus" at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco, and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Program.

MARK MURPHEY, now in his second season at A.C.T., is a graduate of Baylor University, Texas. He was seen here last season as Ken in "The National Health," "Godfrey in Absurd Person Singular," and in "Julius Caesar," "A Christmas Carol," and "Hotel Paradise.

MICHAEL O'QUINN first tasted theatre in an eight grade production of "The Pajama Game." Since then, he has worked in theatre in a variety of capacities, including those of running crew member and first baseman for the original New York production of "Of Mice and Men." He has managed the theatre tour of "Har" Off-Broadway, he was a member of the electrical crew for Joseph Papp's Public Theatre.

THOMAS M. NAHRWOLD has recently completed A.C.T.'s two-year Advanced Training Program and joins the company after appearing in "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 "Cat on a Hot Tin Roof," "The Odd Woman Out," and "Death of a Salesman.

FRANK OTTISWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1985 in Pittsburgh. He has also studied at the Canadian Art Theatre in Montreal, the Vera Sokolov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, Ottiswell has appeared as an actor in such productions as "Three Days of Rain."
Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATerson, now in his twelfth session with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are Kit Carson in The Time of Your Life, Caesar in both Caesars and Cleopatra and Julius Caesar, Grandpa Vanderhof in You Can't Take It With You, George Moore in Jumpers, Ebenzer Scrooge in A Christmas Carol, Olivel Champion-Cheney in The Circle and Ronald Brewster-Wright in Absurd Person Singular.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as Columbo, Police Woman, All That Glitters, and Capitains and the Kings (with Richard Jordan and Patty Duke Astin) as well as national commercials. She 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 Hatful of Rain and Mrs. Whitefield in Man and Superman.

SUSAN E. PELLEGRINO, now in her third session with A.C.T., was seen last year as Jane in Absurd Person Singular, Gwendolen in Travesties and Kaja in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Peer Gynt, and Valentines and Valentines. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in Gypsy, creating the role of Miss Terese Winning in The Utter Glory of Morrissey Hall and as Ellie Mae Chipley in Allen Fletcher's production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in Desre Under the Elms, is known to San Francisco as the lead in Cyrano, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Asnor in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Geary Stage, he has performed Shakespeare's King Lear, Dan Bennigman in The Catonsville Nine, and An Evening of Comedy at Souvenir Winery. His television credits include Hawaii 5-0, Nichols, Anne, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' Ariadne auf Naxos.

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. The Importance of Being Earnest and Edward II. He was seen at the Oregon Shakespeare Festival in Timon of Athens and A Midsummer Night's Dream. He is now in his second season with A.C.T. He has been seen in Julius Caesar, A Christmas Carol and Hotel Paradiso.

Stage door Johnny's they're not... but KGO NewsTalk hosts can put you in touch with the stars.

Stars like: Beverly Sills, Rock Hudson, Mary Martin, Clint Eastwood, Lily Tomlin, Cleo Laine, Phyllis Diller, George Shearing and many, many more. You can call KGO and talk with them, or you can just tune in and enjoy the bright, witty, and often unhibited conversation.

KGO NEWS TALK RADIO 81 WE HEAR YOU TALKING!
Sisters, Oedipus Rex, The Merchant of Venice, Cynara de Bergerac, The Cherry Orchard and Julius Caesar.

WILLIAM PATerson, now in his twelfth session with A.C.T., has been a professional actor for over 30 years. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. Among his many roles with A.C.T. are: Kit Carson in The Time of Your Life, Caesar in both Caesar and Cleopatra and Julius Caesar, Grandpa Vanderlip in You Can’t Take It With You, George Moore in Jumpers, Ebenizer Scrooge in A Christmas Carol, Olave Champion-Cheney and Ronald Brewster-Wright in Absurd Person Singular.

Susan E. Pellegrino, now in her third session with A.C.T., was seen last year as Jane in Absurd Person Singular, Gwendolen in Travesties and Kaja in The Master Builder. Having studied in the Advanced Training Program, she was also seen in Desire Under the Elms, The Taming of the Shrew, A Christmas Carol, Peer Gynt, and Valentin and Valentina. For two summers she has acted with the Pacific Conservatory of the Performing Arts playing the title role in Gypsy, creating the role of Miss Teresa Wilke in The Utter Glory of Morrissey Hall and as Ellen Mac Chipley in Allen Fletcher’s production of Showboat. She also studied at Cal State University (San Francisco) and City College of San Francisco.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Cyranos, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Asmiov in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the

Geary Stage, he has performed Shakespeare’s King Lear, Dan Benigni in The Catskills Nine, and And Evening of Comedy at Souvenir Winery. His television credits include Hawaii 5-0, Nichols, Amex, Gunsmoke and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss’ Aisadine auf Naxos.

CYNTHIA SIKES will be recognized from her frequent network television appearances on such programs as Columbo, Police Woman, All that Glitters, and Captains and the Kings (with Richard Jordan and Patty Duke Atnin) as well as national commercials. She 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 Hatful of Rain 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 Dirty Mind, Leandro in Scaligo and worked in the Water Tower-Down Lane’s The Best Man that starred James Farentino and the 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 Superman. The Importance of Being Earnest and Edward II. He has been at the Oregon Shakespeare Festival in Timon of Athens, And the Prophets, Henry VI, Part III and A Moon for the Misbegotten. Now in his second season with A.C.T. he has been seen in Julius Caesar, A Christmas Carol and Hotel Paradiso.

Stage door Johnnies they’re not... but KGO NewsTalk hosts can put you in touch with the stars.

Stars like: Beverly Sills, Rock Hudson, Mary Martin, Clint Eastwood, Lily Tomlin, Cleo Laine, Phyllis Diller, George Shearing and many, many more. You can call KGO and talk with them, or you can just tune

in and enjoy the bright, witty and, often unhurried conversation.

KGO NEWSTALK RADIO 81 WE HEAR YOU TALKING!
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions, including Enemies, The Trojan Women and I Remember Mama. Ms. Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

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 Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and The National Health. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick and Sweet Eros).

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and The National Health. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick and Sweet Eros).

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 50 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of the Chicago Jefferson Awards in 1973, for her work in THE HOG BACON, she was also seen in Private Lives at the Little Fox Theatre and in She Loves Me at the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Parade, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

ISIAH WHITLOCK, Jr. was recently seen as Autolycus in the Pacific Conservatory for the Performing Arts production of The Winter's Tale. His other roles for P.C.P.A. over the past two summers have included Gintow in Purkinje, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over The Cuckoo's Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State College, and is a graduate of the A.C.T. advanced training program.

MICHAEL WINTERS came to A.C.T. last season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he was taught and directed as well as appearing as Nat Miller in An, Wildness, Rag picker in The Midwife of Chisadak, Bottom in A Midsummer Night's Dream and The Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director last year in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health and Travesties.

IS IT WORTH RISKING YOUR LIFE FOR 45 MILES PER GALLON?

Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they're not particularly safe. A Volvo, on the other hand, gets a very respectable 29 m.p.g. highway – 19 m.p.g. city. But ultimately, we put a much higher premium on life than we do on gasoline.

The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car. Crumple zones, front and rear are designed to absorb the impact of a collision, rather than passing it on to the passengers.

As a matter of fact, the federal government is so impressed with Volvo's crash worthiness they've become one of our most coveted customers. They bought more than 60 Volvos, many of which have been crashed into each other at closing speeds of up to 90 m.p.h. in an effort to establish safety standards for cars of the future.

So before you buy your next car, weigh carefully what you gain and lose. A big substantial Volvo can't only save gas. It could end up conserving something much more precious.

*With average torque to 5000 rpm with manual transmissions. Motor may vary by model or option.*

VOLVO. A CAR YOU CAN BELIEVE IN.
BONNIE TARWATER joins the A.C.T. company after two years in its advanced training program. She was seen last year on the Geary stage as a citizen in Julius Caesar and as a visitor in The National Health, and has played numerous roles in Conservatory productions, including Enemies, The Trojan Women, and I Remember Mama. Miss Tarwater was seen as Juliet in the Santa Barbara Repertory Theatre production of Romeo and Juliet. She also spent two seasons with the Pacific Conservatory for the Performing Arts in Santa Maria. Born in Glendale and raised in California and Asia, Tarwater is an alumna of San Francisco State University and Lone Mountain College.

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 Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.'s production of Enemies, and for A.C.T. in Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, Julius Caesar, The Circle, Hotel Paradiso, The National Health and A Christmas Carol.

MARRIAN WALTERS, in her fifth season with A.C.T., has appeared in over 50 productions including The Tender Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in THE HAT, BOSTON and Bells Are Ringing, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for four months at the On Broadway Theatre. Her film credits include Party Time, Bullitt and Medium Cool. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

ISIAH WHITLOCK, JR., was recently seen as Autolycus in the Pacific Conservatory for the Performing Arts production of The Winter's Tale. His other roles for P.C.P.A. over the past two summers have included Gratios in Pericles, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over the Cuckoo's Nest. Last year, Whitlock was seen as a citizen in the A.C.T. production of Julius Caesar. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State College, and is a graduate of the A.C.T. advanced training program.

BRUCE WILLIAMS, who studied at the University of Texas, joined the company last season after two years in the Advanced Training Program and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso and The National Health. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddell, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

MICHAEL WINTERS came to A.C.T. last season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he was taught and directed as well as appearing as Nat Miller in An, Wilderness, Rig picker in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director last year in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health and Travesties.

See the full list of Good Looking '78 Volvos at:

BERKELEY
M.W. McGrew, Inc.
2611 Shattuck Avenue
(415) 984-2206

FREMONT
Paulson's Fremont Imports
3510B Fremont Blvd.
(415) 797-4110

HAYWARD
Hayward Auto Imports
2009 Mission Blvd.
(415) 278-6600

LOS GATOS
Los Gatos Daewoo Volvo
1566 Los Gatos Blvd.
(408) 378-1481

OAKLAND
Ray Cokerly
3910 Broadway
(415) 883-1655

PALO ALTO
Palo Alto Chrysler-Plymouth-Volvo
4310 El Camino Real
(415) 493-1760

SAN CARLOS
Volvo
285 El Camino Real
(415) 591-1111

SAN FRANCISCO
Royal Motor Sales
2811 Polk Street
(415) 438-2171

SAN JOSE
Signature Scion-Scion Motors
5005 Senter Road
(408) 244-0995

SAN MATEO
Mazda
825 N. San Mateo Drive
(650) 346-5412

SAN RAFAEL
Astra Motors
535 Francisco Blvd.
(415) 457-3810

SUNNYVALE
Bargain Volvo
805 E. El Camino Real
(408) 773-7000

WALNUT CREEK
Folino's
1639 S. Main Street
(415) 938-3233

So before you buy your next car, weigh carefully what you want and lose. A big substantial Volvo can not only save gas. It could end up conserving something much more precious.

 Tiny little subcompact cars may be great for saving gas. But as accident statistics show, they're not particularly safe. A Volvo, on the other hand, gets a very respectable 29 m.p.g. highway — 19 m.p.g. city. But ultimately, we put a much higher premium on life than we do on gasoline.

 The roomy passenger compartment of a Volvo is surrounded by six steel pillars, each one strong enough to support the weight of the entire car. Crumple zones, front and rear are designed to absorb the impact of a collision, rather than passing it on to the passengers.

 As a matter of fact, the federal government is so impressed with Volvo's crash worthiness they've become one of our most important customers. They bought more than 60 Volvos, many of which have been crashed into each other at closing speeds of up to 90 m.p.h., in an effort to establish safety standards for cars of the future.

 VOLVO. A CAR YOU CAN BELIEVE IN.
A Repertory Actor . . .

. . . must have many faces and A.C.T.'s are among the most versatile in the country. Daniel Davis is no exception. During his five seasons with A.C.T., Davis' many roles have included...

DESIGNERS

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 at the Pacific Conservatory of Performing Arts in Santa Maria, Cal. During his seven seasons at A.C.T., Blackman's designs have included scenery for The Circle, Cyriaco de Bergezio, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for 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 HMS Pinator and Romeo and Juliet for the Santa Barbara Repertory Theater 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. She has also designed Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in 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 Gentleman the season before. He toured with the company last summer, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin's the New York Chelsea Theatre production of The Contractor, later seen on PBS television. At the Williams- tawo Theatre Festival his more than 36 productions as both lighting designer and general manager include Cyriaco de Bergezio, Arturo Ui 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 180 productions, including 44 for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Opera. He is currently designing the lighting for the San Francisco Opera's production of La Boheme.

European Motors, Ltd.
950 Van Ness at O'Farrell St. San Francisco 673-9109
2915 Broadway Oakland 832-6000
Exclusive concessionaire for Mercedes-Benz automobiles.
A Gentleman’s Challenge from European Motors

Some of our showroom Mercedes-Benz are previously owned; can you tell which are new and which are used?

After considerable searching and some very careful trading, we now have in stock some 50 previously-owned Mercedes-Benz. Unlike most dealers who keep their used cars on an outdoor lot, well apart from their new cars, we keep our late Mercedes-Benz indoors. Right alongside the new models.

Hence, the challenge. Drop by our showroom and look critically at all of the cars. Can you really tell which is the Mercedes-Benz fresh from Stuttgart and which is fresh from our exciting service department?

Can you actually determine the difference between the factory’s high-gloss paint and the mirror-like finish we obtain when we repaint a car?

Examine the seat leather. Which was installed in Germany? Which was flown direct to us from Germany for a restoration project?

The point is—we do everything humanly possible to offer you the finest previously-owned Mercedes-Benz. So much so, in fact, that our excellent selection of SLs and SLCs comes remarkably close to achieving the perfection of the new models.

We hope you’ll see for yourself soon.

European Motors, Ltd.

950 Van Ness at O’Farrell St., San Francisco 673-9109
2158 Broadway Oakland 832-6000
Exclusive concessionaire for Mercedes-Benz automobiles.

A Repertory Actor...

...must have many faces and A.C.T. Davis is among the most versatile in the country. Daniel Davis is no exception. During his five seasons with A.C.T., Davis’ many roles have included...

DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer) has, 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 at the Pacific Conservatory of Performing Arts in Santa Maria, Cal. During his seven seasons at A.C.T., Blackman’s designs have included scenery for The Circle, Cyanato de Bergerac, Private Lives, Jumpers, King Richard II, Equus, The Cherry Orchard, You Can’t Take It With You, the Merry Wives of Windsor, Desire Under the Elms, and costumes for Hotel Paradise, 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 HMS Pinatubo and Romeo and Juliet for the Santa Barbara Repertory Theatre and Cabaret: Play II 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. She has also designed Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in 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 Gentleman this 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 Contractor, later 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, Arturo Ui 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 160 productions, including 44 for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic...
Light Operas, 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 Watergate 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 son also spent eight seasons with P.C.A. in Santa Maria and designed 18 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 20 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, Los Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Crib, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. 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, Abord Person Singular, Peer Gynt, and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter’s Tale, The Visit, Romeo and Juliet, and Guys 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, Du, Fish, Stas 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 art 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 at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, General Gorgeous, This Is (an Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed three major productions 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. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGER (Set Designer), returns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentilhomme, Othello, and Something’s Afoot, which premiered at the Marines’ Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of 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 County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fl.

One of the world’s few grand hotels has opened in Beverly Hills

L’ERMITAGE
hôtel de grande classe

(2355 Burton Way, Beverly Hills, California 90210) • (213) 279-2341
All File in California (213) 279-2385, or nationwide (800) 676-4200

Costume renderings for The Visit by Robert Blackman
Light Operas, 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 EPPELSON, Lighting Designer, received his M.F.A. from the Yale School of Drama and designed lighting for Watergate 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. Eppelson also spent eight seasons with P.C.P.A. in Santa Maria and designed 18 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 20 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, Ios Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Grotto, Hamlet, The Tempest, The Taming of the Shrew and Cyrano de Bergerac. 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, Absurd Person Singular, Peer Gynt, and The Taming of the Shrew. Funicello also has been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Romeo and Juliet, and Guys 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, Dusk, Fish, Slas and VI at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

HENRY MAY (Set Designer), makes his Gersy stage debut although he served as art 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 at A.C.T., having created costumes for 19 productions here, including The Master Builder, Tiny Alice, Equus, General Gorgeous, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed three seasons for 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. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGER (Set Designer), returns for a fourth season at A.C.T., last year having designed Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentilhomme, Othello, and Something’s Afoot, which premiered at the Marines’ Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of 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 County Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fl.

One of the world’s few grand hotels has opened in Beverly Hills

L’ERMITAGE
hôtel de grande classe

1224 Robertson Blvd, Beverly Hills, CA 90211 • (310) 278-2000
6th Floor in California (800) 222-4689, internationally (818) 414-1200
There may still be places on earth where Grand Marnier isn't offered after dinner.