THE AMERICAN CONSERVATORY THEATRE

In Repertory through June 10:
HOTEL PARADISO
ABSRUD PERSON SINGULAR
THE NATIONAL HEALTH

June 11–24:
ABSRUD PERSON SINGULAR

June 27–July 9:
Vincent Price
as
Oscar Wilde
in
DIVERIONS & DELIGHTS
Now.
It's a satisfying decision.

Like many people you may recently have switched to a lower tar cigarette, with milder flavor.
But as your tastes have changed, you may have found yourself reaching for a cigarette even lower in tar. An ultra low tar alternative that satisfies your new tastes in smoking.

Then the decision is Now.
Now has only 2 mg. tar. And bear this in mind: today's Now has the most satisfying taste in any cigarette so low in tar.

Only 2 mg tar. Significantly lower than 98% of all cigarettes sold.

Warning - The Surgeon General Has Determined That Cigarette Smoking Is Dangerous To Your Health.
Now.
It's a satisfying decision.

Like many people you may recently have switched to a lower tar cigarette, with milder flavor.
But as your tastes have changed, you may have found yourself reaching for a cigarette even lower in tar. An ultra-low tar alternative that satisfies your new tastes in smoking.

Then the decision is Now.

Now has only 2 mg. tar. And bear this in mind: today's Now has the most satisfying taste in any cigarette so low in tar.

Only 2 mg tar. Significantly lower than 98% of all cigarettes sold.


FILTER MENTHOL 2 mg. "tar", 2 mg. nicotine per cigarette by FTC method.
**SEASON EXTENSION THROUGH JUNE 24th!**
Phone A.C.T. & Charge It! Mastercharge & Visa Accepted
Phone Today 673-6440

**ABSORBTION PERSON SINGULAR**
by Alan Ayckbourn

Alan Ayckbourn takes a wry look at life in British suburbia where adultery rates only a yawn but ring-around-the-collar is a sin! This fast moving comedy features three couples—a social-climbing land developer and his compulsively-lidy spouse; a blue-blooded banker whose wife drinks too much; and a young architect, married to a charmingly clumsy neurotic. This playful British import has delighted audiences in London, New York and San Francisco, and will most undoubtedly delight you!

**HOTEL PARADISO**
by Georges Feydeau and Maurice Desvallieres

Paris at the turn of the century was the most exciting city in the world, and no one knew it better than Georges Feydeau! The most popular playwright of his day, Feydeau captures the essence of Paris in this definitive French farce. HOTEL PARADISO bombards our senses with its masterful blend of razor sharp wit, comic characters, mistaken identities, improbable cover stories, disguises, prattfalls, and of course, the classic chase scene!

**THE NATIONAL HEALTH**
by Peter Nichols

THE NATIONAL HEALTH will astonish and delight you with its biting and humorous satire of Britain’s socialized health care program. Peter Nichols’ forked tongue takes a stab at everything including British society itself! An award-winning and audience favorite in both London and New York, THE NATIONAL HEALTH is a most effective prescription for whatever ails you!

<table>
<thead>
<tr>
<th>Sunday*</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>am pm</td>
<td>am pm</td>
<td>am pm</td>
<td>am pm</td>
<td>am pm</td>
<td>am pm</td>
<td>am pm</td>
</tr>
<tr>
<td>11:00</td>
<td>11:30</td>
<td>12:00</td>
<td>12:30</td>
<td>1:00</td>
<td>1:30</td>
<td>2:00</td>
</tr>
<tr>
<td>2:00</td>
<td>2:30</td>
<td>3:00</td>
<td>3:30</td>
<td>4:00</td>
<td>4:30</td>
<td>5:00</td>
</tr>
<tr>
<td>5:00</td>
<td>5:30</td>
<td>6:00</td>
<td>6:30</td>
<td>7:00</td>
<td>7:30</td>
<td>8:00</td>
</tr>
<tr>
<td>8:00</td>
<td>8:30</td>
<td>9:00</td>
<td>9:30</td>
<td>10:00</td>
<td>10:30</td>
<td>11:00</td>
</tr>
<tr>
<td>11:00</td>
<td>11:30</td>
<td>12:00</td>
<td>12:30</td>
<td>1:00</td>
<td>1:30</td>
<td>2:00</td>
</tr>
<tr>
<td>2:00</td>
<td>2:30</td>
<td>3:00</td>
<td>3:30</td>
<td>4:00</td>
<td>4:30</td>
<td>5:00</td>
</tr>
<tr>
<td>5:00</td>
<td>5:30</td>
<td>6:00</td>
<td>6:30</td>
<td>7:00</td>
<td>7:30</td>
<td>8:00</td>
</tr>
<tr>
<td>8:00</td>
<td>8:30</td>
<td>9:00</td>
<td>9:30</td>
<td>10:00</td>
<td>10:30</td>
<td>11:00</td>
</tr>
</tbody>
</table>

**American Conservatory Theatre**

**SEE THE FULL LINE OF GOOD LOOKING '78 VOLVOS AT:**

- **BERKELEY**
  35 W. McKevitt, Inc.
  2811 Shattuck Avenue
  (415) 541-2208

- **FREMONT**
  Parenti Fremont Imports
  5005 Fremont Blvd.
  (415) 779-0000

- **HAYWARD**
  Hayward Volvo Imports
  2095 Mission Blvd.
  (415) 778-0000

- **LOS GATOS**
  Lou Giato, Datsun--Volvo
  13501 Los Gatos Blvd.
  (408) 354-1941

- **OAKLAND**
  Ray Cates
  3000 Broadway
  (415) 539-2515

- **OAKLAND**
  Continental Volvo, Inc.
  4050 East 14th Street
  (415) 332-3778

- **PALO ALTO**
  Palo Alto Chrysler Plymouth--Volvo
  4490 El Camino Real
  (415) 497-7160

- **SAN CARLOS**
  Preston Volvo
  2250 El Camino Real
  (415) 795-1111

- **SAN FRANCISCO**
  Retail Motor Sales
  280 S. Van Ness
  (415) 628-2771

- **SANTA CRUZ**
  Santa Cruz Motor Company
  5000 Monterey Creek Blvd.
  (408) 544-0985

- **SAN MATEO**
  Burlingame Volvo
  825 S. Sand Hill Drive
  (415) 548-5432

- **SAN RAFAEL**
  Amici Motors
  555 Francisco Blvd.
  (415) 437-8181

- **SUNNYVALE**
  Royal Volvo
  805 E. El Camino Real
  (408) 735-3000

- **WALNUT CREEK**
  Larry G. Lennox
  1839 N. Main Street
  (415) 539-3333

**DID YOU HEAR THE ONE ABOUT THE TRAVELING SALESMAN WHO HAS 774,000 MILES ON HIS VOLVO?**

It's no joke.
Back in 1965, Norbert G. Lyssy, a traveling salesman from Texas bought a Volvo 1800 S for his work. Since then, he's driven it through deserts and over mountains an average of 70,000 miles a year.

When Mr. Lyssy isn't working, he uses his Volvo for fun. On weekends, it lugs a 16-foot power boat through the mountains to the Lyssy's favorite lake.

In all this time, Mr. Lyssy says, "Old Red (as he affectionately calls his Volvo) has never failed to get me to my destination." He adds, "I think she'll reach a million miles with ease. After all, I only have 226,000 more miles to go."

It's fair to say Mr. Lyssy is happy with that old Volvo of his. But that's an old Volvo. What about people who buy new Volvos?

According to an independent nationwide survey, they're happy too. Happier than the owners of 48 new models from G.M., Ford, Chrysler and AMC.*

Can't guarantee that their Volvos will last 774,000 miles. But if Mr. Lyssy's experience is any indication, these new Volvo owners have a lot of happiness to look forward to.

*Survey conducted among owners of new cars bought in May, 1977.
SEASON EXTENSION
THROUGH JUNE 24th!
Phone A.C.T. & Charge It!
Mastercharge & Visa Accepted
Phone Today 673-6440

ABSORB PERSON SINGULAR
by Alan Ayckbourn
Alan Ayckbourn takes a wry look at life in British suburbia where adultery rates only a yawn but ring-around-the-collar is a sin! This fast moving comedy features three couples—a social-climbing land developer and his compulsively-lidy spouse, a blue-blooded banker whose wife drinks too much; and a young architect, married to a charmingly clumsy neurotic. This playful British import has delighted audiences in London, New York and San Francisco, and will most undoubtedly delight you!

HOTEL PARADISO
by Georges Feydeau and Maurice Desvallieres
Paris at the turn of the century was the most exciting city in the world, and no one knew it better than Georges Feydeau! The most popular playwright of his day, Feydeau captures the essence of Paris in this definitive French farce. HOTEL PARADISO bombards our senses with its masterful blend of razor sharp wit, comic characters, mistaken identities, improbable cover stories, disguises, pratfalls, and of course, the classic chase scene!

THE NATIONAL HEALTH
by Peter Nichols
THE NATIONAL HEALTH will astonish and delight you with its biting and humorous satire of Britain’s socialized health care program. Peter Nichols’ forked tongue takes a stab at everything including British society itself! An award-winning and audience favorite in both London and New York, THE NATIONAL HEALTH is a most effective prescription for whatever ails you!

American Conservatory Theatre

SEE THE FULL LINE OF GOOD LOOKING '78 VOLVOS AT:

BERKELEY
36 W. McKenzie, Inc.
2811 Shattuck Avenue
(415) 541-220

FREMONT
Parroti Fremont Imports
8001 Fremont Blvd.
(415) 97-4100

HAYWARD
Hayward Auto Imports
2095 Mission Blvd.
(415) 97-4100

LOS GATOS
Los Gatos-De Anza Volvo
15160 Los Gatos Blvd.
(408) 334-1814

OAKLAND
Bay Calais
3000 Broadway
(415) 333-2515

OAKLAND
Continental Volvo, Inc.
4050 E. 14th Street
(415) 334-2774

PALO ALTO
Palo Alto Chrysler Plymouth-Volvo
4100 El Camino Real
(415) 254-260

SAN CARLOS
Prestige Volvo
599 El Camino Real
(415) 392-211

SAN FRANCISCO
Retail Motor Sales
3813 S Van Ness
(415) 969-3271

SAN JOSE
Sanche European Motors
500 S Sunnyvale Blvd.
(408) 244-0985

SAN MATEO
Burlingame Volvo
825 S. San Mateo Drive
(415) 541-5843

SAN RAFAEL
Amaro Motors
535 Francisco Blvd.
(415) 457-3610

SUNNYVALE
Royal Volvo
805 E. El Camino Real
(408) 735-7300

WALNUT CREEK
Leach & Laffine
3839 S. Main Street
(415) 339-3333

It's no joke.
Back in 1965, Norbert G. Lyssy, a traveling salesman from Texas bought a Volvo 1800S for his work. Since then, he's driven it through deserts and over mountains an average of 70,000 miles a year.

When Mr. Lyssy isn't working, he uses his Volvo for fun. On weekends, it lugs a 16-foot power boat through the mountains to the Lyssys' favorite lake.

In all this time, Mr. Lyssy says, "Old Red (as he affectionately calls his Volvo) has never failed to get me to my destination." He adds, "I think she'll reach a million miles with ease. After all, I only have 226,000 more miles to go."

It's fair to say Mr. Lyssy is happy with that old Volvo of his. But that's an old Volvo. What about people who buy new Volvos?

According to an independent nationwide survey, they're happy too. Happier than the owners of 48 new models from G.M., Ford, Chrysler and AMC. We can't guarantee that their Volvos will last 774,000 miles. But if Mr. Lyssy's experience is any indication, these new Volvo owners have a lot of happiness to look forward to.

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

Did you hear the one about the traveling salesman who has 774,000 miles on his Volvo?
COMEDY CONTINUES AT THE GEARY THROUGH JUNE 24

A.C.T.'s 1977-78 season of repertory at the Geary Theatre, originally scheduled to run through May 27, has been extended an additional two weeks and the highly popular production of Absurd Person Singular will play a special engagement by itself for two weeks after that, June 11-24. Included in the rep lineup through June 10 are Hotel Paradiso, Absurd Person Singular and The National Health; one French and two British comedies.

All three are among the most popular shows of the A.C.T. season—from the wildly raucous farce of Hotel Paradiso, to the hilarious black comedy of hospital life, The National Health, to the slyly funny look at modern marriage and suburbia of Absurd Person Singular.

Absurd Person Singular will be re-staged for the extension by David Hammond from the original A.C.T. production directed by Allen Fletcher. Alan Ayckbourn’s contemporary comedy about marriage and the middle-class ethic was also a hit in London and New York.

Continuing at the Geary while other members of the company are presenting All the Way Home and Ah, Wilderness! in Hawaii and Japan, Absurd Person Singular will feature Susan E. Pellegrino and William McKeehan as the upwardly mobile, socially awkward couple. Ray Reinhardt and Jill Tanner as the banker and his alcoholic wife, and Helen Davis and Mark Murphy as the battling neurotic and struggling architect.

With the exception of Pellegrino, who opened in the original A.C.T. production March 14, other A.C.T. company members are new to the roles. Jill Tanner, a veteran performer with many regional theatres throughout the country, recently joined the company to assume this and other repertory assignments, including Angelique in Hotel Paradiso and a Matron in The National Health.

After the season and the extended run of Absurd Person Singular, both the Geary and Marines’ Memorial Theatre should have a full summer of exciting entertainment for you—as soon as plans are confirmed, you’ll know about them! (P.S. Check the program for late minute inserts announcing new shows.)

If you can taste the difference in water, you can appreciate the difference in Finlandia.

Vodka is a combination of neutral spirits and water. The water is added to bring the vodka to its final proof.

Since neutral spirits are pretty much equally neutral, it’s the water that makes for subtle, yet appreciable differences. And the water that goes into Finlandia Vodka is very different from the water in most other vodkas.

Others use distilled or microscopically filtered water. Which is much less lively than natural water. Finlandia’s water is 100% natural. It comes from a deep well that lies under a 10,000 year old glacial moraine formation in Rajamaki, Finland.

This delicious, natural water gives Finlandia a lively freshness all its own.

That’s why people who know their vodka are loath to mix Finlandia with tomato juice, orange juice and such. They enjoy Finlandia to its fullest: in an exceptionally dry martini, on the rocks, or ice-cold straight from the freezer. The way fine vodka is meant to be served.

If you’ve never experienced vodka this way, try imported Finlandia.

You’ll appreciate the difference.

94 Proof
FINLANDIA
The Lively Vodka of Finland
COMEDY CONTINUES
AT THE GEARY
THROUGH JUNE 24

A.C.T.s 1977-78 season of repertory at the Geary Theatre, originally scheduled to run through May 27, has been extended an additional two weeks and the highly-popular production of Absurd Person Singular will play a special engagement by itself for two weeks after that, June 11-24. Included in the rep lineup through June 10 are Hotel Paradiso, Absurd Person Singular and The National Health, one French and two British comedies.

All three are among the most popular shows of the A.C.T. season—from the wildly raucous farce of Hotel Paradiso, to the hilarious black comedy of hospital life, The National Health, to the cynically funny look at modern marriage and suburbia of Absurd Person Singular.

Absurd Person Singular will be re-staged for the extension by David Hammond from the original A.C.T. production directed by Allen Fletcher. Alan Ayckbourn’s contemporary comedy about marriage and the middle-class ethic was also a hit in London and New York.

Continuing at the Geary while other members of the company are presenting All the Way Home and Ah, Wilderness! in Hawaii and Japan, Absurd Person Singular will feature Susan E. Pellegrino and William McKeraghan as the upwardly mobile, socially awkward couple, Ray Reinhardt and Jill Tanner as the banker and his alcoholic, wife, and Helen Davis and Mark Murphy as the battling neurotic and struggling architect.

With the exception of Pellegrino, who opened in the original A.C.T. production March 14, other A.C.T. company members are new to the roles. Jill Tanner, a veteran performer with many regional theatres throughout the country, recently joined the company to assume this and other repertory assignments, including Angelique in Hotel Paradiso and a Matron in The National Health.

After the season and the extended run of Absurd Person Singular, both the Geary and Marin Shakespeare Memorial Theatre should have a full summer of exciting entertainment for you—as soon as plans are confirmed, you’ll know about them! (P.S. Check the program for late minute inserts announcing new shows.)
June 3, 8, 9 & 10
THE AMERICAN CONSERVATORY THEATRE
presents
ABSRD PERSON SINGULAR
(1973)
by ALAN AyCKBOURN
Directed by ALLEN FLETCHER
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANIEL
Sound by BARTHOLOMEW RAGO

The cast:
Jane — SUSAN E. PELLEGRINO
Sidney — DANIEL DAVIS
Ronald — WILLIAM PATerson
Marion — MARIAN WALTERS
Eva — BARBARA DIRICKSON
Geoffrey — JAY O. SANDERS
Offstage Voices:
Lottie — LIBBY BOONE
Heidi Helen Davis — DAVID HUDSON
Dick — THOMAS OGLESBY

ACT I
Last Christmas: Sidney and Jane’s Kitchen.

ACT II
This Christmas: Geoffrey and Eva’s Kitchen.

ACT III
Next Christmas: Ronald and Marion’s Kitchen.
There will be two ten-minute intermissions.

understudies:
Jane — Franchette Stewart (born); Sidney — William McIntosh; Ronald — Gerald Lancaster; Marion — Jay Carson; Eva — Libby Boone; Geoffrey — Mark Murphey

Left to right: William Paterson, Daniel Davis, and Jay O. Sanders.

Reflections is a nightlife with a look and sound that are refreshingly new to San Francisco. With its thousand ceiling lights and mirrors walls, Reflections is like dancing — not under the stars — but among the stars. Take the time, see the magic, on the top of the Hyatt on Union Square for cocktails, live entertainment and hot closeouts until eight. Dancing begins at nine Tuesday through Saturday.

The Hyatt on Union Square - 338-1084

WILLIAMS-SONOMA
San Francisco
570 Sutter Street
Patio Alto
36 Town & Country Village
San Francisco, Calif. 94123
(a cook’s score)
(a cook’s score)
(a cook’s score)
June 3, 8, 9 & 10
THE AMERICAN CONSERVATORY THEATRE
presents
ABSRUD PERSON SINGULAR
(1970)
by ALAN AyKBOURN
Directed by ALLEN FLETCHER
Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Sound by BARTHOLOMEO RAGO

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

Offstage Voices
Lottie — LIBBY BOONE
Heidi — HEIDI HELEN DAVIS
Dick — DAVID HUDSON
Thom — THOMAS OGLESBY

ACT I
Last Christmas. — Sidney and Jane’s Kitchen.

ACT II
This Christmas. — Geoffrey and Eva’s Kitchen.

ACT III
Next Christmas. — Ronald and Marion’s Kitchen.
There will be two ten-minute intermissions.

understudies
Jane — Francine Stewart-born, Sidney — William McLoughlin, Ronald — Gerald Lancaster,
Marion — Jay Carter, Eva — Libby Boone, Geoffrey — Mark Murphy

Left to right: William Patterson, Daniel Davis and Jay O. Sanders.
FOG Covers the Bay Area!

KFOG 104.5 fm

A NOTE ON ‘HOTEL PARADISO’

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

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

Hotel Paradiso contains some of Feydeau’s most wildly funny characters and most hilarious dramatic moments. He wrote it in 1896 in collaboration with Maurice Desvallières, a lesser playwright whose contributions to the joint project were not major.

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

Hotel Paradiso is the second Feydeau farce to enter the A.C.T. repertory, joining A Flea in Her Ear, directed by Gower Champion, which opened the 1966-1969 season. A.C.T. ’s production of A Flea in Her Ear later played a limited engagement on Broadway in 1969. —Margaret Ossana

THE AMERICAN CONSERVATORY THEATRE presents

HOTEL PARADISO

by GEORGES FEYDEAU and MAURICE DESVALLIERES

English Translation by PETER GLENVILLE

Directed by TOM MOORE

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

the cast

Boniface: RAYE BIRK
Angelique: JILL TANNER
Marcelle: ELIZABETH HUBBLE
Coq: MICHAEL WINTERS
Maxime: MARK MURPHY
Victoire: DIANE SALINGER
Martin: SYDNEY WALKER
1st Porter: PETER DAVIES
2nd Porter: RANDY HOLLAND
3rd Porter: ALEXANDER NIBLEY
4th Porter: TIM MONTGOMERY
Paugette: BONNIE CARPENTER
Marguerite: SIGRID COX
Violette: CLAIRE CONTENT
Pervenche: SANDRA GELLIER
Anna: WILLIAM MCKEREGHAN
Georges: BRUCE WILLIAMS
A lady: HEIDI HELEN DAVIS
A Duke: PETER DAVIES
Funderish: BENNET GUILLOUY
Police Inspector: GERALD LANCASTER
Policemen: TIM MONTGOMERY, ALEXANDER NIBLEY

Hotel Guests:

M. O’Guinne, Donna Snow, Wendy Woolley

Period: 1910

ACT I
A builder’s room and balcony in the home of M. and Mme. Boniface.
This morning...

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

ACT III
The builder’s room and balcony.
The morning after...

understudies


A. Ossana—Lawrence Heath; Police Inspector—Peter Davies

Stage Manager: JAMES L. BURKE

TRADER VIC’S

This is the only town you’ll see at TRADER VIC’S.

Restaurant Hours:

Corner of Van Buren & Octavia
For reservations: 941-4300
Breakfast: 5:30-10:00
Supper 10:00-2:00

Vintage FOG
It’s always a good year.

KFOG 104.5 fm
A NOTE ON ‘HOTEL PARADISO’

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

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

Hotel Paradiso contains some of Feydeau’s most wildly funny characters and most hilarious comic moments. He wrote it in 1894 in collaboration with Maurice Desvallières, a lesser playwright whose contributions to the joint project were minimal.

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

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

—Margaret O’Pake
A COMEDY AND TRAGEDY OF GENIUS

Victorian English spawned a number of famous figures during the late 19th century, including Bernard Shaw, Aubrey Beardsley, Whistler, and Max Beerbohm. Such was his popularity that Wilde was also one of the most controversial figures of many eras. As most theatrical eccentric, stylish, and prejudiced contemporaries, his career was both colorful and catastrophic, sweeping from extravagance to contempt and disfigurement. Honor and fame followed his death, but the years before reflected the boisterous comedy and profound tragedy of his genius.

Having presented the world premiere of *Vivace* of Oscar Wilde in Diversions & Delights, A.C.T. is delighted to host its return on June 30 through July 9 at Geary Theatre. The popular one-man show has since been produced in Broadway with critical acclaim, broke the Russian film for a dozen. Marquess Benning, the brother of the Marquess of Queensbury, incensed by what he saw as a homosexual relationship between the queen and the Queersby's son, Lord Alfred Douglas, who was a pupil of A.C.T.'s high school, last year, there was a change in the policy of the school, and Wilde was at the height of his professional career.

He was also near the end of it. The Marquess of Queensbury, incensed by what he saw as a homosexual relationship between the queen and the Queersby's son, Lord Alfred Douglas, who was a pupil of A.C.T.'s high school, last year, there was a change in the policy of the school, and Wilde was at the height of his professional career. Wilde was arrested and convicted of homosexual offences and sentenced to two years of hard labor in Reading Prison.

Upon his release, he moved immediately to France, where he lived on an allowance from his wife. He later divorced her and pursued a sporadic income from lectures. The portrait by the one John Gay has envisioned for this one. Wilde's last years were not kind to the actor. A master of eccentric character roles, and one of the most gifted performers of the stage and screen. His career, like that of many others, was marked by the prospect of portraying Oscar Wilde. As much a sought-after lecturer as a performer, the idea of holding the stage alone was as much a dream as a reality. And, his total adoration for the genius of the man certainly contributes to his enthusiastic attitude toward this part.
TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATE SEATINGS WILL NOT BE SEATED—after the opening or intermission curtain. We believe your audience may see a suitable break in the performance.

Please—while in the auditorium:
- Observe the "NO SMOKING" regulations; do not use cigarettes, cigars, or smokeless tobacco items.
- Do not eat or drink while seated in the auditorium. If you wish to have refreshments, please do so in the lobby or outside, but please do not consume them in the auditorium. Popcorn and fried foods are not permitted.

For your convenience: DOCTORS may leave the auditorium and may use the emergency exit. DOCTORS will notify the Lobby office at the audience level to alert the administration of their departure from the auditorium. A/Lobby 800-9003 with their call services.

Credits: WILLIAM GANSEL, DENNIS ANDERSON and RANK FLANZER for A.C.T. PHOTOGRAPHY.

SPECIAL THANKS to Lion's Den—Big and Small (music) and Marco E. Pera for a suit for Absurd Person Singular; Herbert F. Karp for a suit for Absurd Person Singular; San Francisco, for suits for Hotel Paradiso; and Ralph Cohen for the use of their kitchen for location shooting of publicity photographs of Absurd Person Singular. San Francisco's Family of San Francisco for their help with kitchen appliance and their services. The San Francisco Public Library for the use of their kitchen for location shooting of publicity photographs of Absurd Person Singular. San Francisco's Family of San Francisco for their help with kitchen appliance and their services. The San Francisco Public Library for the use of their kitchen for location shooting of publicity photographs of Absurd Person Singular. San Francisco's Family of San Francisco for their help with kitchen appliance and their services.

Finally, we tie it all together with an European Motors, Ltd., exclusive, continental, or European service that is continuous as long as the customer owns a Mercedes-Benz. Please consider this when thinking about purchasing a Mercedes-Benz or another vehicle. We have many options available, such as leasing or buying. Our European Motors, Ltd., exclusive, continental, or European service continues as long as the customer owns a Mercedes-Benz.

TOO MUCH INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 5 p.m. Monday through Saturday, and 9 a.m. to 5 p.m. on Sundays when there is no performance. The Geary Theatre Box Office is also open from 9 a.m. to 5 p.m. for Sunday performances. Tickets to Marin's Memorial Theatre shows are also available 90 minutes prior to curtain at Marin's Memorial Theatre Box Office. For information regarding attractions at the Geary Theatre, call (415) 777-6351. For additional information call (510) 646-9440.

TOO MUCH INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 5 p.m. Monday through Saturday, and 9 a.m. to 5 p.m. on Sundays when there is no performance. The Geary Theatre Box Office is also open from 9 a.m. to 5 p.m. for Sunday performances. Tickets to Marin's Memorial Theatre shows are also available 90 minutes prior to curtain at Marin's Memorial Theatre Box Office. For information regarding attractions at the Geary Theatre, call (415) 777-6351. For additional information call (510) 646-9440.

European Motors, Ltd.
950 Van Ness at Fort Fun St. San Francisco 672-2019
265 Broadway Brooklyn Park 832-7050
Exclusive concessionaire for Mercedes-Benz automobiles.
NEWS & NOTES

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

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

New 'Tickets-By-Telephone' Charge Program Now In Effect at Box Office

The installation of the new 'Tickets-By-Telephone' charge program has been instituted to accommodate all A.C.T. customers. Visa and Mastercharge transactions can now be made by calling A.C.T.'s Geary Theatre box office at (415) 873-6440. Charge transactions for special attractions at A.C.T. Maestranza Memorial Theatre can be made by calling (415) 873-6443.

The TransACTION

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

Attention A.C.T. Subscribers & Patrons:

If you are moving or have moved, please don't forget to send a change of address card to A.C.T. (Mailing List Coordinator, A.C.T., 450 Geary St., San Francisco 94110).

Don't Throw Away an Unused Ticket!

Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office before the performance takes place. Donations are accepted by phone. A receipt for tax purposes will be given in exchange for the tickets.

COCKTAIL DUET, PIANO ACCOMP.

For theater-goers, restaurant-goers, party-goers.

A theatrical atmosphere of music, gossip, excitement. Cocktails, aperitif drinks, nightcaps. After theater supper till midnight. Larry St. Regis or the piano nightly except Sunday. 5:30 till 12:00 a.m. Next to the theater, near Union Square. Reservations: 275-4700.

At Geary and Taylor in the Four Seasons—Clift Hotel.

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

15
Essentially San Francisco

A restaurant in the traditional style of the city. Foods and wines from the four corners of the world as well as the Clift’s famed prime ribs of beef carved from the London Simpson car. Dinner until 11. Redwood Room Cafe and Bar open until 1 a.m. Next to the theater near Union Square Reservations 775-4700.

At Geary and Taylor in the Four Seasons—Clift Hotel.

News & Notes

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

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

New ‘Tickets-By-Telephone’ Charge Program Now In Effect at Box Office

The installation of a new ‘Tickets-By-Telephone’ charge program has been instituted to accommodate all A.C.T. customers. Visa and Mastercard transactions can now be made by calling A.C.T.’s Geary Theatre box office at (415) 673-6440. Charge transactions for special attractions at A.C.T.‘s Marines’ Memorial Theatre can be made by calling (415) 673-6443.

The TransACTion

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

Attention A.C.T. Subscribers & Patrons:

If you are moving or have moved, please don’t forget to send a change of address card to A.C.T. (Mailing List Coordinator, A.C.T., 650 Geary St., San Francisco 94102)

Don’t Throw Away an Unused Ticket!

Patrons and subscribers who cannot use their tickets may make a tax-deductible donation to A.C.T. by returning the tickets to the box office before the performance takes place. Donations are also accepted by phone. A receipt for tax purposes will be given in exchange for the ticket.

Diversions & Delights at A.C.T.’s Geary Theatre June 27-July 9

Cocktail Duett, Piano Accomp.

For theater-goers, restaurant-goers, party-goers.

In a theatrical atmosphere of music, gossip, excitement.

Cocktails, after dinner drinks, nightspots. After theater supper, all midnight. Larry St. Regis or the piano nightly except Sunday. 5:30 till 12:30 a.m. Next to the theater near Union Square. Reservations: 775-4700.

At Geary and Taylor in the Four Seasons—Clift Hotel.

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
June 11-24
THE AMERICAN CONSERVATORY THEATRE
presents
ABSORB PERSON SINGULAR

by ALAN AYCKBOURN
Directed by DAVID HAMMOND
From the original A.C.T. production directed by ALLEN FLETCHER
Scenery by RALPH FUMICELLO
Costumes by ROBERT MORGAN
Lighting by T. MITCHELL DANA
Sound by BARTHOLOMEW RAGO

the cast

Jane
Sidney
Ronald
Marion
Eva
Geoffrey
Offstage Voices:
Lottie
Dick

SUSAN E. PELLEGRINO
WILLIAM MCKEREGHAN
RAY REINHARDT
JILL TANNER
HEIDI HELEN DAVIS
MARK MURPHY

THOMAS OGLESBY

Last Christmas. Sidney and Jane's Kitchen.
ACT I

This Christmas. Geoffrey and Eva's Kitchen.
ACT II

Next Christmas. Ronald and Marion's Kitchen.
ACT III

There will be two ten-minute intermissions.

understudies

Jane/Marion/ Eva—Leslie Harrell
Sidney/Ronald/ Geoffrey—Thomas Oglesby

Stage Manager: RAYMOND S. GIN

A NOTE ON 'ABSORB PERSON SINGULAR'

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

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

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

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

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

— Margaret Opatow

DIPTI NIVAS
vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
San Francisco, CA 94117

DIPTI NIVAS

vegetarian restaurant

315 Pine St.
June 11-24
THE AMERICAN CONSERVATORY THEATRE
presents

ABDUR PERSON SINGULAR
1974
by ALAN AYCKBOURN
Directed by DAVID HAMMOND
From the original A.C.T. production directed by ALLEN FLETCHER
Scenery by RALPH FUNDICELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Sound by BARTHOLOMEW RAGO

the cast
Jane | SUSAN E. PELLEGRINO
Sidney | WILLIAM MCKEREGHAN
Ronald | RAY REINHARDT
Marion | JILL TANNER
Eva | HEIDI HELEN DAVIS
Geoffrey | MARK MURPHY
Oriflame Voces: Lottie | LESLIE HARRELL
Harve | THOMAS OGLESBY

ACT I
Last Christmas. Sidney and Jane's Kitchen.

ACT II
This Christmas. Geoffrey and Eva's Kitchen.

ACT III
Next Christmas. Ronald and Marion's Kitchen.

understudies
Jane—Marion/Susan
Sidney—Ronald/Geoffrey
Marion—Jane

Stage Manager: RAYMOND S. GIN

A NOTE ON 'ABDUR PERSON SINGULAR'

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

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

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

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

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

—Margaret Opaske

DIPTI NIVAS
vegetarian restaurant

a place to unwind the body and spirit in a very pleasant setting. A comfortable spot and cor- rect atmosphere, make it ideal. Whether a daily or weekly habit, or just a one-shot, it is the right place to replenish the body.

the one place to have a vegetarian dining experience for lunch and dinner

Monday through Saturday
216 Church Street at Market
12-6, 6-11

John Cook. Needlepoint

Custom designers of original needle point for treasured antiques and the perfect decorator accent.
Over 600 designs, hand painted in superb detail on Swiss cotton canvases.
Visit our design studio Monday-Friday 9-4.
442 Post Street, Third Floor
San Francisco, CA 94102
(415) 981-0766

La Mère Duquesne

French Country Dining in Simple Elegance

Dinner: Monday-Sunday 5:30-10:00 pm

Before THEATRE or after SHOPPING... come!

1010 MANSION LANE
Vallejo
Between Taylor Street and Park Street
(707) 553-7600
IF YOU DON’T DECIDE WHO GETS YOUR ESTATE, THE STATE OF CALIFORNIA WILL.

Security Pacific Bank’s new Personal Trust Course could save your family thousands of dollars and a lot of grief. Quickly, clearly it shows you how to preserve your assets the way professionals do.

Don’t let that word estate fool you. Everybody who has a home or a car or a few dollars in the bank has an estate—something they want to leave to the heirs they picked out, not somebody the state of California may choose.

Because we work so hard just trying to get along in this world, few of us ever learn how to conserve the things we earned in such a way that they go to those we love rather than to tax collectors and estate expenses.

Now Security Pacific Bank makes it easy for you to learn the techniques professionals use in planning estates.

It’s called the Personal Trust Course—an easy-to-read, easy-to-understand series of eight lessons that quickly and clearly introduces you to the art of estate planning.

Individual lessons will guide you in these subjects:

1. Estate Planning: A financial art
2. Property Ownership in Community Property State
3. The Will: A Cornerstone of the Estate Plan
4. Estate and Gift Taxes: Something you can Count On
5. Estate Settlement: Facing the Inevitable
7. Investment Management—Hiring an Agent
8. The Trust Institution: What It Is, How It Functions

Every two weeks, you’ll be mailed a different lesson and each will contain a short quiz so you can see how quickly you’re learning. A handsome folder designed especially to protect and store the lessons is also included—as well as a complete estate planning record for your personal use.

Also included in the course is personal guidance by knowledgeable Security Pacific Bank Trust Officers. They’ll be available to answer any questions that may arise as you go through the lessons, as well as when you complete the course.

The tuition fee for the entire course is only $15.00—a small price when you consider that it may very well save your estate many thousands in taxes and probate costs.

Clip the coupon right now, while you’re thinking about it. After you get your first lesson, read it carefully. And if at any time during the course you honestly don’t feel the information is as helpful and as valuable as we said, return it and we’ll return your $15.00. What could be more fair?

SECURITY PACIFIC BANK

TO: Personal Trust Course
Security Pacific Bank
P.O. Box 7702
San Francisco, CA 94120

WE’RE interested in learning how we might be able to save thousands in estate taxes. Enroll me in your Personal Trust Course. I understand that if I am not completely satisfied at any time during the course, I will return it, and my tuition fee of $15 will be returned.

NAME

ADDRESS

CITY __________________ STATE __________

ZIP __________

My check for $15.00 is enclosed.

© Your Name, 1973
IF YOU DON'T
WILL
WHO GETS
YOUR ESTATE,
THE STATE OF CALIFORNIA

SECURITY PACIFIC BANK

Security Pacific Bank's new Personal Trust Course could save your family thousands of dollars and a lot of grief. Quickly, clearly, it explains the steps you need to take to assure that your family will be protected.

Don't let the word estate fool you. Everybody who has a home or a car or a few dollars in the bank has an estate—something they want to leave to the living—protected by the State of California. Often this planning is done by a financial professional. But now Security Pacific makes it easy for you to learn the techniques professionals use in planning estates.

Now Security Pacific offers a special estate planning course designed for people just like you. The newly revised Personal Trust Course covers all the important subjects. With the help of a series of personal stories, it guides you through the art of estate planning. By the time you finish with the course, you will know:

1. Estate Planning: A Family Art
2. Estate Planning: A Means of Estate Property
3. The Will: A Foundation of the Estate Plan
4. The Personal Trust: A Proactive Understanding in Estate Planning
5. Estate Planning: A Means of Estate Property
6. Estate Planning: A Family Art

Every two weeks, you'll be mailed a different lesson. Each is designed to get you thinking about what you want to happen to your wealth. When you complete the course, you will have learned the basics of estate planning and will be able to do it yourself—or you will have the information you need to know what to do. And you can do it for less than $50—just the cost of a small paperbill. Can you afford not to?
A NOTE ON
THE NATIONAL HEALTH

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

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

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

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

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

—Margaret Opala
THE NATIONAL HEALTH

by PETER NICHOLS

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by CHRISTOPHER IOONE
Costumes by ELIZABETH COVEY
Lighting by DICK EPPSON
Music by PÄE MCNALLY
Sound by BARTholoMEo RAGO

THE neighborhood

797 Grant Ave, Oakland/Flatiron
655-1717

ANTIQUES
ONE OF THE BAY AREA'S FINEST SELECTIONS OF 18TH & 19TH CENTURY ENGLISH & FRENCH COUNTRY ANTIQUES & REPRODUCTIONS

Seoma's
Don NUNZIOS
Seafood & Spirits
565 Clay St. • 434-2345
Opposite The Transamerica Pyramid In San Francisco
Valet Dinner Parking

A NOTE ON THE NATIONAL HEALTH

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

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

The National Health satirizes Britain's sweeping program of free "cradle to grave" medical care which was begun in 1948 by the newly-elected Labor government trying to soften the economic impact of World War II on the English people. In Nichols' view, the system has become a morass of red tape and ill-legitimations which has turned the Hippocratic oath into bureaucratic hypocrisy. Doctors and nurses go about their duties with complete lack of feeling, concerned only with their on-duty lives and loves (which are presented in soap-opera format for the vicarious enjoyment of the patients). Whether changing bedpans or disposing of a corpse, they move like robots and express empathy in the manner of Simon Legree.

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

—Margaret Opsala
The AMERICAN CONSERVATORY THEATRE

presents

Mike Wise, Franklin R. Levy & Roger Berlind

production of

VINCENT PRICE as

Oscar Wilde

in

‘Diversions & Delights’

Being an evening spent with Sebastian Melmoth

on the 26th day of November, 1899.

by

John Gay

Setting & Lighting Designed by
H. R. Pindexter

Lighting Executed by
Barry Arnold

Costumes Designed by
Noel Taylor

General Management
Theatre Now, Inc.

Production Stage Manager
David Clive

Directed By
Joseph Hardy

THE SETTING:
A concert hall on the Rue de la Peignier, Paris, France.
The year is 1899.

A NOTE:
On the condition of Mr. Wilde for this performance, Mr. Wilde is suffering from an infection of the inner ear as well as other maladies and the management hopes this will be taken into consideration.

There will be one fifteen-minute intermission.
The AMERICAN CONSERVATORY THEATRE

presents

Mike Wise, Franklin R. Levy & Roger Berlind

production of

VINCENT PRICE

as

Oscar Wilde

in

'Diversions & Delights'

Being an evening spent with Sebastian Melmoth on the 26th day of November, 1899.

by

John Gay

Setting & Lighting
Designated by H. R. Poindeaster

Lighting Executed by Barry Arnold

Costumes Designed by Noel Taylor

General Management
Theatre Now, Inc.

Production Stage Manager
David Clive

Directed By

Joseph Hardy

THE SETTING:
A concert hall on the Rue de la Pepiniere, Paris, France.
The year is 1899.

A NOTE:
On the condition of Mr. Wilde for this performance, Mr. Wilde is suffering from an infection of the inner ear as well as other maladies and the management hopes this will be taken into consideration.

There will be one fifteen-minute intermission.
DISTINCTIVE
PRE-THEATER DINING

CARACOLE

A restaurant-cabaret featuring a new and distinctive international menu, served in a pleasant modern setting. Pre-theater dining at 6:30 p.m. Tuesday through Sunday. Cabaret featuring the dynamic Miss Fayre Carol every Thursday, Friday, Saturday, 10 p.m.–1:30 a.m., and Sunday Brunch 2:00–6:00 p.m.
3600–16TH STREET at MARKET RESERVATIONS 552-3737

THE CALIFORNIA ASSOCIATION FOR A.C.T.

OFFICERS AND DIRECTORS

CYRIL MAGNIN
President
ALAN D. BECKER
Executive Vice President

CARLETON F. BRYAN
Chairman, Nominating Committee

HERBERT A. HUEI
Chairman, Finance Committee

ALBERT J. MOORMAN
Vice President

MRS. H. HARRISON SADLER
Vice President

MRS. CHARLES DE LIMUR
Secretary

MR. RICHARD BRADLEY
WILLIAM H. DRAPER, III
MRS. SEYMOUR M. FARBER
DAVID FASKEN
TOLLY M. FREDERICK
MRS. EDWARD J. GINZTON
A. ADRIAN GRUHN
GEORGE GUND
WILLIAM H. HAMBRECHT
MRS. ROBERT B. HUNTER, JR.
MRS. FRANKLIN P. JOHNSON, JR.
WOODROW KINGMAN
MRS. CATHERINE L. LEE
MRS. DAVIES LESLIE
MRS. JOHN W. MAILLIARD, III
RODERICK A. MAHANDI
LUCINDA MEYER
MRS. MAURICE OPPEMIEHER
MANNARD E. PONT, M.D.
MRS. CECIL POOLE
DR. RICHARD C. SAX
J. GARY SHANNON
MELVIN M. SONG
A. ALFRED TAUBMAN
LILA VICTOR
MRS. RALPH D. WALLERSTEIN

STAFF

PHILIP A. MALLETT, Development Director
PAUL V. EDWARDS, Project Director
URSULA IRVING, Secretary
JANET BROWN, Project Coordinator
LANNY BAUER, Liaison
JOANNE HASKINAN, Typist

SUPPORT ORGANIZATIONS

Peninsula Auxiliary for A.C.T.,
MRS. PATRICIA HUEI, Chairperson
MRS. JOAN DIDDLE, Vice Chairperson
Young Conservative Parents Association
MRS. JOAN TROMANO, Co-Chairperson
MRS. JANICE BIANCHI, Co-Chairperson

ACTION COMMITTEE

MRS. VICTORIA BILLING
MRS. ADOPTUS ANDREWS, III
MRS. LIZ BARTON
MRS. KATHARINE BERTMAN
MRS. JOHN BOXES
MRS. GEORGINA CALLAN
MRS. MONTGOMERY CARTER
MRS. GRETCHEN CEBRAN
MRS. JOSE CEBRAN
MRS. EMALEE CHAPMAN
MRS. BUD COHEN
MRS. AUDREY COHEN
MRS. CHRISTIAN COHEN
MRS. CHARLES CIELO
MRS. JAY COWLES
MRS. ROBERT DUGGAN
MRS. EDEMA EVERS
MRS. JACO FALVE
MRS. PAUL BURGESS FAY, JR.
MRS. DORIS FAY
MRS. MORTIMER FLICKHACKER
MRS. KATHRYN FOWLER
MRS. JORDAN GETTY
MRS. WILLIAM GETTY
MRS. RICHARD GONZALES
MRS. SPENCER GRANT
MRS. T. A. GROFFNER
MRS. MARILYN GROFFNER
MRS. GROFFNER GROFFNER
MRS. GROFFNER GROFFNER
MRS. PRESTON GROFFNER
MRS. ROBERT E. HUNTER, JR.
MRS. BONA HUTCHINSON
MRS. FRAYTOR JONES
MRS. RAYMOND JONE
MRS. JOSEPH KONOWLAND
MRS. RICHARD KURIN
MRS. ROBERT LANDON
MRS. DAYLIE LEWIS
MRS. CYRIL MUNIN
MRS. JOHN WARD MAILLIARD, III
MRS. LEWIS MARSTEN
MRS. FRANCES A. MARTIN, JR.
MRS. GUMNER MEIN
MRS. ABE MOLLINS
MRS. JOSEPH MENZIES
MRS. MONTGOMERY MILLER
MRS. ROBERT FOLLER MILLER
MRS. WALTER KEMMAN
MRS. MAURICE OPPEMIEHER
MRS. PAUL RIVAGE
MRS. GEORGE POH
MRS. JOHN ROGERS
MRS. ALBERT SCHLESSER
MRS. MARYANNA SHAW
MRS. HOPE WILDER
MRS. RICHARD THIEDE
MRS. RICHARD THIBAUD
MRS. WILLIAM TURNBULL
MRS. JOHN A. VETER
MRS. RICHARD WALKER
MRS. JOHN C. WALLACE
MRS. FREDERICK WHITBRIDGE
MRS. CHARLES WILES
MRS. SALLY WILMINGTON
MRS. SUSAN WILSON WOODS

A special thanks to the following businesses:

WILL GLECKMAN, Salzao
JOE SADEN, Fireman's Fund Insurance
ERIC SCHWARTZ, Sherman Clay

THE WORLDELL ORGANIZATION

DANVILLE MILL

Introducing Part II of a limited edition.

Introducing the Handmade Home in Downtown. They're big (up to 320 sq. ft.) and special. Because they're custom homes located in downtown Danville. Why these fine living feeling special? Each one is unique. They're all yours. Tour this selection. And make sure to meet Miss Cindy Kent. (415) 378-6746. Priced from $12,500.

Introducing Part II of a limited edition.

Introducing the Handmade Home in Downtown. They're big (up to 320 sq. ft.) and special. Because they're custom homes located in downtown Danville. Why these fine living feeling special? Each one is unique. They're all yours. Tour this selection. And make sure to meet Miss Cindy Kent. (415) 378-6746. Priced from $12,500.

Together Again!
Dinner Dancing, Returns to The Mark

Dance to the music of George Curnut every Thursday, Friday and Saturday night in the intimate Nob Hill Restaurant.
Dinner served from 6:00 p.m. to midnight. Dancing from 8:00 p.m. to midnight.
Call 392-3444 for reservations.
The Nob Hill Restaurant
The Mark Hopkins, San Francisco.
WHO'S WHO IN 'DIVERSIONS & DELIGHTS'

VINCENT PRICE (Oscar Wilde) will look back on a career which has encompassed the Broadway and London theatre, Hollywood films, British and American radio and television, the worlds of art, lecturing, literature and haute cuisine. A native of Dublin, Louis, Missouri, he received his B.A. degree from Yale University and then attended the University of London and the Courtauld Institute, majoring in the history of art. It was in England that he first set foot on stage, in London's Gate Theatre, as a member of the production of Chicago. Next followed Schnitzler's Anastole and the premiere of Virginia Regina. Producer Gilbert Miller thought so highly of the 25-year-old actor that he chose him_C to open on Broadway opposite Helen Hayes in 1935. The success of Virginia Regina was formidable, launching Mr. Price on a Broadway career with considerable expectations. On Broadway, he was subsequently seen in The Lady Has a Husband in Orson Welles' Mercury Theatre productions of The Shoemaker's Holiday and Heartbreak House, Outward Bound, the hit mystery Angel Street, Shakespeare's Richard III, Black-Eyed Susan and Bluebeard, and The Vicar of Wakefield, among other productions. Mr. Price has been the narrator for such films as Copland's A Lincoln Portrait and has narrated programs for such companies as ABC Radio, NBC, and the National Broadcasting Company. He has also acted in a number of television series, including The Fantastic World of Gumbly, The Days of Our Lives, and The Name of the Game. Mr. Price has enjoyed appearing in a variety of roles, including aistinguished role as a Poor Relation in the Merchant of Venice, a tour of the United States, and a guest appearance on the television series "The Twilight Zone." He has also appeared in a number of films, including "The Night of the Hunter," "The Man Who Shot Liberty Valance," and "The Last of the Mohicans." Mr. Price has been a member of the American Academy of Arts and Letters and has received a number of awards for his work, including a Lifetime Achievement Award from the Academy of Motion Picture Arts and Sciences. He continues to work in film and television, and is a member of the Actors Studio.
WHO'S WHO IN 'DIVERSIONS & DELIGHTS'

VINCENT PRICE (Oscar Wilde) can be seen in the film "The Importance of Being Earnest," which is being shown at the Broadway Theatre. He is also appearing in a production of "Hamlet" at the Court Theatre. His next appearance will be in "The Importance of Being Earnest" at the Belasco Theatre. He has received critical acclaim for his performance in the role of Lord Henry Wotton in "The Importance of Being Earnest," and his portrayal of the title character in "Hamlet" has been praised for its depth and nuance. He is also known for his work in television, having appeared in several episodes of "The Twilight Zone." His versatility as an actor has earned him a reputation as one of the leading figures in the world of theatre and film.

BILLY BUSCH and THE LADY'S NOT FOR BURNING, touring nationally with the company. He has also been a member of the Los Angeles Opera and the Los Angeles City Ballet. His most recent role was in "The Importance of Being Earnest," in which he played the lead role of Algernon Moncrieff. He has received critical acclaim for his performance and has been nominated for several awards, including the Tony Award for Best Performance by an Actor in a Leading Role in a Play. His portrayal of Algernon Moncrieff has been praised for its depth and nuance, and he has received critical acclaim for his work in both theatre and film.

Theatre reviews and listings are available in the New York Times, Los Angeles Times, and Variety. The complete schedule of upcoming events can be found in the theatre listings section of the local newspapers. For more information, visit the websites of the participating theatres or contact the box office directly.
BARRY ARNOLD (Lighting) designed the Broadway production of Rubbing Brown Sugar, the off-Broadway productions of Alan Schneider's Getting for Godot, and Godspell at the Promenade Theatre. He designed The All Night Strut (at Ford's Theatre in Washington), In Circles, To Be Young, Gifted and Black, Touch, Golden Bat and for ABC-TV's Wide World of Sports. "Toller Cranston's Musical Experience on Ice Show." Mr. Arnold has also been active in the fields of music, film and industrial shows having designed for such artists as Pearl Bailey, The David Sarnoff Band, the James Cotton Band, Elephant's Memory, the film Red Groom's Hippodrome Show, and the Coca-Cola Company industrial show. In Mexico City, he did the revival of West Side Story, and the Leslie Uggams revival last summer, and in Tokyo, an American Folk Ballet from the USSR at the Radio City Music Hall. Mr. Arnold wrote, directed and produced Monday, March 31st, a theatrical event at the Promenade Theatre in New York.

ROGER BERLIND, FRANKLIN R. LEVY and MIKE WISE (Producers), a USC graduate, Mike Wise spent his post-college years in public relations before becoming one of Hollywood's finer literary agents. He served for eight years as the head of the literary department for Creative Management Associates (currently ICM) where he was responsible along with his colleagues for packaging some of the most successful pictures of the last decade. Upon leaving ICM, Mr. Wise served as head of development and production for Norman Rosemant Enterprises. Mr. Wise was represented on Broadway last season as producer of I Have A Dream, which starred Billy Dee Williams as the Reverend Martin Luther King, Jr. Mr. Wise, his wife, Patricia, and their two daughters, Allison and Jennifer, currently reside in the San Fernando Valley.

Mr. Levy is a New Yorker who during his tenure as a California producer has performed as associate producer for The West Coast revival of Candide, as associate producer of OMA (recently ICM) for four years, as an associate producer for Twentieth Century Fox and Norman Rosemant Enterprises (A Tree Grows In Brooklyn), and as artistic consultant to Tomorrow Entertainment. Over the last ten years he has served as personal manager for such talents as Robert Fryer, Sarah Miles, Joseph Hardy, Blake Edwards, Leslie Bricusse, Michael Murphy, and the Hudson Brothers. He acted as special consultant to manager-director Robert Fryer in programming his first two seasons at the Ahmanson Theatre. Leaving management and totally moving into production, he is currently working on the remake of "Great Expectations" for WNBC, starring James Mason, Michael York, and Jennifer Mills, and provided a similar function in addition to associate producing the recent film Voyage of the Damned. Messrs. Wise and Levy produced last season's Hallmark Hall of Fame production of "The Last Hurrah" and will begin planning this spring on a Paramount/NBC production of the best selling Eliot Page, partnered with Mr. Hardy in The Production Company, Messrs Wise and Levy are currently developing projects for all three media. Included are dramatizations of Alan Dury's new novel, "Capital Hill", Stephen King's Night Shift, The Day America Died (the story of the Crash of '29), The Commercial, and November, December. Mr. Berlind wrote for and acted in Triangle Club productions and directed and acted in Theatre Intime productions at Princeton University. Mr. Berlind was a founding partner in a investment banking and brokerage firm which acquired a large share of the successful Home and Garden, Inc., Hertz Inc., and Sheep­ son-Hammill & Co. and is now known as Sheepson-Hammill & Co. He served as Chairman of the Executive Committee, Chief Executive Officer, and Vice Chairman of the Board of that company. Mr. Berlind's Broadway producing credits include the Richard Rodgers-Shelton Harmon musical as well as last season's "Music Is," written by George Abbott, Richard Aldrich and Will Holt. He was an associate producer of the Columbia Pictures release "Aeron Love" starring Joseph Hardy, producer of last season's "Adventures of Apache Wexler, the Merchant." He will be joining Messrs. Wise and Levy on several of their forthcoming ventures such as David Rintels' "Play World War II" directed by John Houseman, in Love, a new play looking at love through the ages, adapting the novel by the French writer Joseph Hardy, and Festival, a new musical celebration of love which premiered in San Francisco this past April.
WHAT ARE YOU WAITING FOR?

The fresh air and sunshine of a convertible can be yours today.

Cars & Concepts Skylite

With all the privacy and convenience of a hardtop. And thanks to this new-generation convertible, the weather doesn't matter. With the panels removed, you'll enjoy the warm evening breezes of summer. Replace them and watch the beauty of the sunset. Cars & Concepts Skylite, the new-generation convertible that's a year-round experience.

The Cars & Concepts Skylite roadster is currently available at:
- Chevrolet Monte Carlo
- Chevrolet Camaro
- Pontiac Firebird
- Pontiac Grand Prix
- Oldsmobile Cutlass Supreme
- Chrysler LeBaron

Check your dealer for model year availability and additional models since publication of this brochure.

Theobald's Broadway credits also include Clarence Gately and The Bancroft of Amherst, Paul Robeson and An Evening with Richard Nixon. He had been production supervisor and lighting designer for the American Bank of the Arts, the Martha Graham Company, the Dallas Civic Opera Company, and the Mango Jones Theatre. Recently, Mr. Poinsett designed the lighting for the Civic Light Opera in production of Gone with the Wind, and he also designed the lighting for Deborah Kerr in The Day After the Fair and Ingrid Bergman in The Constant Wife at the Shubert Theatre.

BARRY ARNOLD (Lighting) designed the Broadway production of Bubbling Brown Sugar, the off-Broadway productions of Alan Schneider's Wasting for Godot, and Godspell at the Promenade Theatre. He designed Three Days of the Week at Ford's Theatre in Washington, D.C., in Circle, To Be Young, Gifted and Black, Touch, Golden Bat and for ABC-TV's Wide World of Sports, 'Toller Cranston's' Musical Experience on Ice Show.' Mr. Arnold has also been active in the fields of music, films, and industrial shows having designed for such artists as Pearl Bailey, the David Sanborn Band, the James Cotton Band, Elephant's Memory, the film Red Groom's Hippodrome in Videodrome, and the recent Coca-Cola Company industrial show. In Mexico City he did the revival of West Side Story and the Leisa Ugans revival last summer, and in Vatican, an Italian folk ballet from the USSR at the Radio City Music Hall, Mr. Arnold directed, designed and produced Montego, March 31st, as a theatrical event at the Promenade Theatre in New York.

NOEL TAYLOR (Costume Design) struck his professional bow as actor at the age of 15 in the Lunts' Reunion in Vienna and, four years later, appeared in his own play, Broadway, Cross Ruff. He was called in by Marc Connelly to paint the costumes for the ballet Firebird, Eva Le Gallienne saw his work and engaged him for his production of Alice in Wonderland. Since then, Mr. Taylor has stuck to the designing of his career, which includes more than 50 Broadway plays, among them Tea for Two of the August Moon, Auntie Mame, Desperate in the Elms, Marathon '33, Strange Interlude, Night of the Iguana, and Snapsticker Tragedy, for which he won the coveted Maharam Award for the best costumes of 1967. Since setting on the West Coast, he has created the costumes for seven CTG/Mark Taper Forum productions. For the CTG/ Ahmanson Theatre, he designed the lighting for The Little Thing Happened on the way to the Forum, The Crucible, The Normal Conquests, and Night of the Iguana. For 15 years, his costumes were seen on television's "Hank Hall of Fame," and he received Emmy nominations for "Victoria Regina" and "The Magnificent Yankee." This year, he designed the Helena at the Ahmanson Theatre and as well as the Magnificent Yankee and Winner Take All at the Huntington Playhouse in Hartford. His most recent broadway play was Paul Robeson. His motion picture credits include Rosalind Russell's last film, Mrs. Poliakoff and the forthcoming An Enemy of the People starring Steve McQueen and FDR starring Robert Vaughn.

ROGER BERLIN, FRANKLIN R. LEVY and MIKE WISE (Producers). A USC graduate, Mike Wise spent his post-college years in public relations before becoming one of Hollywood's finer literary agents. He served for eight years as the head of the literary department for Creative Management Associates (currently ICM), where he was responsible along with his colleagues for packaging some of the biggest hits of the last two decades. Upon leaving ICM, Mr. Wise served as head of development and production for Norman Rosemont Enterprises. Mr. Wise was represented on Broadway last season as producer of I Have A Dream, which starred Billy Dee Williams as the Reverend Martin Luther King, Jr., Mike, his wife, Patricia, and their two daughters, Allison and Jennifer, who currently resides in the San Fernando Valley. Mr. Levy is a New Yorker who during his tenure as a California Performer has been as associate producer for West Coast revivals, as an agent for OMA (recently ICM) for four years, as an associate producer for the Twentieth Century Fox and Norman Rosemont Enterprises (A Tree Grows in Brooklyn), and as a consultant to Tomorrow Entertainment. Over the last 15 years, Mr. Levy has served as personal manager for such talents as Robert Fryer, Sarah Miles, Joseph Hardy, Blake Edwards, Leslie Bricusse, Michael Murphy, and the Hudson Brothers. He acted as special consultant to the management of Robert Fryer in programming his first two seasons at the Ahmanson Theatre. Leaving management and totally moving into production, he partnered with Mr. Levy and provided a similar function in addition to associate producing the recent film Voyage of the Damned. Messrs. Wise and Levy produced last season’s Hallmark Hall of Fame production of The Last Hurrah and will be working on this spring’s Paramount/NBC production of the best selling novel The Hunch. Partnered with Mr. Hardy in The Production Company, Messrs. Wise and Levy currently are developing projects for all three media. Included are dramatizations of Alan Dury’s new novel Captive Heart, Stephen King’s Night Shift, The Day America Died (the story of the Crash of ’29), The Commercial, and November, December. Mr. Berlin wrote for and acted in Triangle Club productions and directed and acted in Theatre Intimate productions at Princeton University. Mr. Berlin was a founding partner in an investment banking and brokerage firm which acquired Presley Woodstock Inc., H. Hertz Inc., and Sherman Hems and Company and is now known as Sherman Hems. He served as Chairman of the Executive Committee, Chief Executive Officer, and Vice Chairman of Vice President of the Board of Directors. Mr. Berlin’s Broadway productions include with Richard Rodgers-Shelton Harnick’s musical Aspects of Love as last season’s Music is, written by George Abbott, Richard Adler and Will Holt. He was an associate producer of the Columbia Pictures release Aaron Loves Angela. Mr. Berlin also produced last season’s Arnold Wesker play, The Merchant, which is being joined by Messrs. Wise and Levy on several of their forthcoming ventures such as David Rintels’ play Word War II, directed by John Houseman, In Love, a new play looking at love through the ages. It is the first play written by Joseph Hardy; and Festival, a new musical adaptation of a novel which premiered in San Francisco this past April. Against Magic Carpet Service

"San Francisco's FIRST Tumbler Restaurant!"}

CARTWHEEL

DINNERS FROM 6PM

RESERVATIONS: 415-616-2200

2326 JUDAH ST.

Between 28th & 29th Avenues

Meat and the Main Event
A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

After several years of negotiations which began in 1973, the American Conservatory Theatre is set to play a two-week engagement in Tokyo June 30-July 8 under partial government sponsorship. The newly-formed Japan-United States Friendship Commission has awarded its first professional theatre tour grant of $100,000 to the San Francisco based repertory company, which is being matched by Asahi Shimbun of Tokyo, the leading Japanese newspaper. Established by Congress in 1975, the Japan-United States Friendship Commission’s stated purpose is to “aid education and culture at the highest level in order to enhance reciprocal people-to-people understanding and to support the close friendship and mutual interest between the United States and Japan.”

Memories of the Japan-United States Friendship Commission include Senators Jacob K. Javits and Daniel K. Inouye. Problems of play selection, due to language and traditional concepts, were resolved by mutual agreement and both repertory works will be simultaneous during performances with each audience member receiving in advance a script printed in both languages. Tad Mosel’s All the Way home, currently in A.C.T.’s Geary Theatre repertory, is new to Japan but based on a strong family feeling of love and respect which is very familiar to Japanese audiences. Eugene O’Neill’s Ah, Wilderness, planned for the 1978-79 San Francisco season in addition to the Tokyo and Hawaii engagements, is a recognized classic in Japan.

The company’s sixth annual Hawaii tour, scheduled for June 13-28, immediately precedes the Tokyo run and both will include the same plays. This year, the Friends of Leeward Theatre, who have sponsored the company’s residency on the Pearl City campus of Leeward Community College since 1975, will be assisted by the Japanese Chamber of Commerce of Honolulu. The Chamber will aid the Friends in fundraising and in organizing training sessions in Japanese customs for A.C.T. during its Hawaii engagement.

Although A.C.T. has toured internationally in the past, this will be its first trip to the Orient and represents the first appearance in Japan of an American professional theatre company under government auspices. A.C.T. played to capacity audiences in three Soviet cities during four summer weekends of 1976 under the joint sponsorship of the U.S. Dept. of State and the U.S.S.R. Ministry of Culture. A.C.T. will be the first professional theatre company to play the new Sogetsu Kaikan Theatre. The 500-seat house is located in downtown Tokyo and was designed by Japan’s most prominent modern architect, Kenzo Tange, to celebrate the 50th anniversary of the Sogetsu Flower Arrangement School, the country’s leading educational institution, which is also housed in the new structure.

this is a love letter...

Cyril Magnin

Dear friends,

Thank you for your wonderful support of our international cultural exchange program. It has been a great success.

We leave for Japan on June 1st with the warmest wishes for a safe and productive trip. Please keep in touch.

With best regards,

Cyril Magnin

Pavlova, the fragrance. First created by Nadine Payet to honor the great Russian ballerina, it is a rich floral perfume. Warmly dramatic, it is as romantic as flowers tossed across the dance floor...for you.

MAGNIN

Union Square San Francisco
A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

After several years of negotiations which began in 1973, the American Conservatory Theatre in July 1979 to play a two-week engagement in Tokyo, June 30-July 15 under partial government sponsorship. The newly-formed Japan-United States Friendship Commission has awarded its first professional theatre tour grant of $100,000 to the San Francisco-based repertory company, which is being matched by Asahi Shimbun of Tokyo, the leading Japanese newspaper. Established by Congress in 1975, the Japan-U.S. Friendship Commission’s stated purpose is to aid education and culture at the highest level in order to enhance reciprocal people-to-people understanding and to support the close friendship and mutual interest between the United States and Japan. Members of the Japan-United States Friendship Commission include Senators Jacob K. Javits and Daniel K. Inouye.

Problems of play selection, due to language and traditional concepts, were resolved by mutual agreement and both repertory works will be presented during performances with each audience member receiving in advance a script, printed in both languages. Tad Mosel’s All the Way Home, currently in A.C.T.’s Geary Theatre repertoire, is new to Japan but based on a strong family feeling of love and respect which is very familiar to Japanese audiences. Eugene O’Neill’s Ah, Wilderness!, planned for the 1978-79 San Francisco season in addition to the Tokyo and Hawaii engagements, is a recognized classic in Japan.

The company’s sixth annual Hawaii tour, scheduled for June 13-23, immediately precedes the Tokyo run and both will include the same plays. This year, the Friends of Leeward Theatre, who have sponsored the company’s residency on the Pearl City campus of Leeward Community College since 1975, will be assisted by the Japanese Chamber of Commerce of Honolulu. The Chamber will aid the Friends in fundraising and in organizing training sessions in Japanese customs for A.C.T. during its Hawaii engagement.

Although A.C.T. has toured internationally in the past, this will be its first trip to the Orient and represents the first appearance in Japan of an American professional theatre company under government auspices. A.C.T. played to capacity audiences in three Soviet cities during four summer weeks of 1976 under the joint sponsorship of the U.S. Dept. of State and the U.S.S.R. Ministry of Culture.

A.C.T. will be the first professional theatre company to play the new Sogetsu Kikan Theatre. The 500-seat house is located in downtown Tokyo and was designed by Japan’s most prominent modern architect, Kenzo Tange. To celebrate the 50th anniversary of the Sogetsu Flower Arrangement School, the country’s leading educational institution, which is also housed in the new structure.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1967. His early success led him to open a second company, the San Francisco Repertory Theatre, in 1970. He has been Director of A.C.T. from 1967 to the present. He is known for his innovative approach to theatre, and his commitment to developing new works and nurturing emerging artists.

JAMES B. MCKENZIE (Executive Director) has been associated with A.C.T. throughout its history. He has served as the Company's first Executive Producer, took the company nationwide on its first national tour, and has remained as producer ever since. McKenzie has participated in all phases of the theatre. He has produced three plays on Broadway and 15 national tours, as well as staging several operas for the New York City Opera. His 1969 off-Broadway production of Under Milk Wood won the Lola D'Ammuzio and Outer Circle Critics Awards. In 1980, his production of The Cherry Orchard, at the San Francisco Playhouse, won the Outer Circle Critics Award. He is a founding member of the American Conservatory Theatre and has served as its Executive Director since 1970.

ALEXANDER FLETCHER (Conservatory Director) is a director at the Seattle Repertory Theatre, the San Francisco Playhouse, and the Oregon Shakespeare Festival. He has directed over 50 productions and is currently the Producing Artistic Director of the Portland Playhouse. He is known for his innovative approach to directing and his commitment to developing new works.

NAGLE JACKSON (Guest Director) is a Director at the Oregon Shakespeare Festival, the New York City Opera, the A.P.A. (American Playhouse Association), and the University of New York and Brandeis University. He is a graduate of the Yale School of Drama.

THE A.C.T. ACTING COMPANY

WAYNE ALEXANDER joined the company last season and was featured in the Advanced Reader Theatre as the Director of the Pacific Conservatory of the Performing Arts in Santa Barbara. He also studied at Los Angeles City College and the Old Globe Theatre in San Diego. He has been a member of the NBC's Fantasy Theatre, as well as the Pacific Conservatory of the Performing Arts in Santa Barbara.

EDITH MARKSON (Development Director) is a founder of A.C.T. and has been a member of the company's executive team since 1967. She has served on the Board of Trustees ever since. She has also served as a leader in the resident theatre movement since its beginning and has served as a member of the Board of Directors of the Milwaukee Repertory Theatre and has been responsible for bringing the summer as a resident theatre to the area for a season. She also brought William Ball to that theatre, where she has first directed Charley's Aunt and Six Characters in Search of an Author. She has also worked as a writer, producer, and director on several productions at A.C.T. and has been a member of the company's executive team since 1967.

CANDACE BARRETT directs the Conservatory in addition to performing with the company. At A.C.T., she has appeared in a number of roles in the productions of The Cherry Orchard, The Importance of Being Earnest, and The Importance of Being Earnest. She has also appeared in a number of productions at the Oregon Shakespeare Festival and the Milwaukee Repertory Theatre, as well as a number of productions at the San Francisco Playhouse and the San Francisco Conservatory of Music.

Entertainment. Equus, Valentino and the American Dream, and Heartbreakers have all been studied at Northwestern University and the University of Southern Methodist University. For the Milwaukee Repertory Theatre, she was seen as Vanina in The Cherry Orchard, and at the Oregon Shakespeare Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet. At A.C.T., she appeared as Lady Bracknell in The Importance of Being Earnest.
WHO’S WHO AT A.C.T.

JAMES B. MCKENZIE (Executive Director) is a co-founder of A.C.T. and has been associated with A.C.T. throughout its history. He is the first artistic director of the Board of Trust for A.C.T. and has been the Executive Director since the company was founded in 1967. He has served as a producer of the company's productions, and directed the American premiere of "The Odd Couple" in 1970. He subsequently directed the San Francisco Repertoires of the Theatre's production of "The Odd Couple" in 1971. He has also directed the company's productions of "The Visit" and "The Homecoming". He is a member of the American Theatre Wing, and has served on the board of directors of the Theatre. He has been a member of the Theatre's Advisory Board since its inception.

ALLEN FLETCHER (Conservatory Director) was the artistic director of the Seattle Repertory Theatre, and the founder of the American Conservatory Theatre. He has served as a director and producer of many productions, including "The Visit" and "The Homecoming". He is a member of the Theatre's Advisory Board.

NAGLE JACOBS (Guest Director) is a noted director and producer of American Conservatory Theatre. He has served as the artistic director of the San Francisco Shakespeare Festival, and has directed productions of "The Visit" and "The Homecoming". He is a member of the Theatre's Advisory Board.

NAGLE JACOBSON (Guest Director) is a noted director and producer of American Conservatory Theatre. He has served as the artistic director of the San Francisco Shakespeare Festival, and has directed productions of "The Visit" and "The Homecoming". He is a member of the Theatre's Advisory Board.

EDWARD HASTINGS (Executive Director) is a co-founder of A.C.T. and has been associated with A.C.T. throughout its history. He has served as a producer of the company's productions, and directed the American premiere of "The Odd Couple" in 1970. He subsequently directed the San Francisco Repertoires of the Theatre's production of "The Odd Couple" in 1971. He has also directed the company's productions of "The Visit" and "The Homecoming". He is a member of the American Theatre Wing, and has served on the board of directors of the Theatre. He has been a member of the Theatre's Advisory Board since its inception.

VAYNE ALEXANDER (Director) is a noted director and producer of American Conservatory Theatre. She has served as the artistic director of the San Francisco Shakespeare Festival, and has directed productions of "The Visit" and "The Homecoming". She is a member of the Theatre's Advisory Board.

CANDACE BARNETT (Program Director) is a noted director and producer of American Conservatory Theatre. She has served as the artistic director of the San Francisco Shakespeare Festival, and has directed productions of "The Visit" and "The Homecoming". She is a member of the Theatre's Advisory Board.

TOM MOORE (Resident Director) is a noted director and producer of American Conservatory Theatre. He has served as the artistic director of the San Francisco Shakespeare Festival, and has directed productions of "The Visit" and "The Homecoming". He is a member of the Theatre's Advisory Board.

ANDREW SISTERS for which he received a Tony nomination. He has also directed a Tony award-winning director and a winner of the Associated Press Award for best directing of a musical. He has directed productions of "The Visit" and "The Homecoming". He is a member of the Theatre's Advisory Board.

JOSEPH BIRD, now in his 13th season with A.C.T., made his Broadway debut in "If You Can't Take It With You". He has also directed "The Importance of Being Earnest".

Entertainment, Equus, Valentia, and Hottentots. He has also directed productions of "The Visit" and "The Homecoming". He is a member of the Theatre's Advisory Board.
LIBBY BOONE, who studied in the Advanced Training Program, is now performing in Off Broadway. For this season, she has also studied at the University of Connecticut and the Tisch School of the Arts. Boone has received her B.S. in Theatre Arts and has been with the Missouri Repertory Company. She performed in the world premiere of “The Sympathizer” at the Kennedy Center for the Performing Arts. This past summer, she was in the off-Broadway production of “The Dining Room” at the Public Theater in New York City.

JOY CARLIN graduated from the University of Chicago and has studied at the Yale Drama School. She is a member of the Chicago Shakespeare Festival and has appeared in several productions. For A.C.T., she directed “The House of Berna Alba” and has performed in numerous productions.

PELENO COURT is a member of the Chicago Shakespeare Festival and has appeared in several productions. She is also a member of the Chicago Repertory Company. For A.C.T., she directed “The House of Berna Alba” and has performed in numerous productions.

JOHN RICHARDSON, who graduated from the University of Illinois, has also studied at the Yale Drama School. He is a member of the Chicago Shakespeare Festival and has appeared in several productions. For A.C.T., he directed “The House of Berna Alba” and has performed in numerous productions.

HEIDI HELEN DAVIS joined the company after two years in the Advanced Training Program. She has also studied at the Yale Drama School and has appeared in several productions. For A.C.T., she directed “The House of Berna Alba” and has performed in numerous productions.

BARBARA DIRICKSON joined A.C.T. as a member of the training program. She has also studied at the Yale Drama School and has appeared in several productions. For A.C.T., she directed “The House of Berna Alba” and has performed in numerous productions.

SABIN EPISTEIN, who directed the Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, Generic Gorgeous, This is Absolutely Great, Peer Gynt, Othello, A Christmas Carol, and The Bourgeois Gentleman. She has also worked in television and was seen in Rosalind in As You Like It and the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in ShyLOCK.

PETER DONAT has appeared at A.C.T. for nine seasons and has also appeared in several plays in including The Chinese Prime Minister, The Entertainer, and The First Gentleman. For A.C.T., he won the Tony Award for best featured actor. He has also appeared in several productions for the Stratford Shakespeare Festival and has appeared in many guest appearances on American TV networks. He has also appeared in the film “Hades” and “The Merchant of Venice.”

FRANCHÈLLE STEWART DORN came to A.C.T. two seasons ago after appearing with the Yale Repertory Company in New Haven, CT. She received a B.F.A. in Theatre Arts from the University of Southern California in Los Angeles and a Bachelor of Fine Arts in Drama from the University of California, Los Angeles. She has also appeared in several productions for the Stratford Shakespeare Festival and has appeared in many guest appearances on American TV networks. For A.C.T., she directed “The House of Berna Alba” and has performed in numerous productions.

BENNETT GUILLOUX joins the A.C.T. as an actor this season after two years in the Advanced Training Program. He has also studied at the Yale Drama School and has appeared in several productions. For A.C.T., he directed “The House of Berna Alba” and has performed in numerous productions.
LIBBY BOONE, who studied in the Advanced Training Program, has participated this season in two productions, including a new piece written by her, "The Glass Menagerie," at the University of Connecticut and a production of "The Glass Menagerie" at the University of Connecticut in Middletown, Connecticut. She has also been involved in community theatre productions and has directed several plays at the University of Connecticut, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."

JOY CARLIN, graduated from the University of Chicago and has been involved in theatre since she was a child. She has appeared in several productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie." She has also been involved in community theatre productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."

DANIEL DAVIS has appeared in several productions this season, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie." He has also been involved in community theatre productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."

HEIDI HELEN DAVIS, a graduate of the University of Chicago, has been involved in theatre since she was a child. She has appeared in several productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie." She has also been involved in community theatre productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."

BARBARA DIRICKSON, a graduate of the University of Chicago, has been involved in theatre since she was a child. She has appeared in several productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie." She has also been involved in community theatre productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."

PETER DONAT has appeared in several productions this season, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie." He has also been involved in community theatre productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."

PETRA DORON, a graduate of the University of Chicago, has been involved in theatre since she was a child. She has appeared in several productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie." She has also been involved in community theatre productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."

FRENCHELLA STEWART DORN, a graduate of the University of Chicago, has been involved in theatre since she was a child. She has appeared in several productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie." She has also been involved in community theatre productions, including "The Glass Menagerie," "The Glass Menagerie," and "The Glass Menagerie."
Wine, Dine in Tiburon's Finest
Romantic Waterfront Restaurant

The Dock
Continental Cuisine

Reward yourself on the way to the
Balclay with a cocktail in our COZY
LOUNGE. Dine in an ELEGANT
ATMOSPHERE while enjoying the
dramatic view of San Francisco
and the Bay, shimmering by day,
sparkling at night.

GREAT ENTERTAINMENT Thursday thru Monday.
Now Appearing: Mark Murphy

OPEN 7 DAYS
Reservations 435-4559
reach by: from Main Street
25 MAIN STREET, TIBURON

FINALLY, A
GREAT JAPANESE
PRODUCT MADE IN AMERICA.

Benihana of Tokyo is here. So come on out. For
lunch or dinner. We prepare
great American favorites—
like prime steak, fresh
chicken and plump shrimp
according to a 1000 year old
Japanese recipe. And its
prepared, right in your
bowl, by your own personal chef.
Join us. At Benihana. When it
comes to great American
favorites our chefs really know
the ingredients.

BENIHANA of TOKYO

1400 Old Bayshore Highway
342-5022 / 340 Sausalito Street
San Francisco 771-5454
Phone 771-5454 for reservations or groups.

LAWRENCE HECHT is now in his
fourth season with the
Advanced Training Program. He has
performed with the
Koregus Performing
Company, the
Marti Shakespeare Festival, the
Holiday Festival, and the
Company Theatre of Berkeley. This year
Hecht begins his new duties as an
Associate Director with the company
and continues to serve as an acting
instructor and assistant 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 Valentia and Valentine.

ELIZABETH HUDDLE made her pro-
essional debut at
New York’s Lincoln
Center Repertory in
the title role of The
Caucasian Chalk
Circle. This is her
sixth season at A.C.T., where her
roles have included the Duenna in
Cynara de Bergerac, Suzie in The
HOT L. BALTMORE, Mrs. Maurrant in
Street Scene, and Innkeeper in The
Matchmaker. The Countess in This Is (An
Entertainment) and Joan in Knock
Knick knock, among others. Last summer
she appeared as a guest artist with
the Oregon Shakespearean Festival
playing Cleopatra in Antony and
Cleopatra and directing A Streetcar
Named Desire. This coming summer she
will return to Oregon to direct
Shakespeare’s Much Julie.

RUTH KOBART, returning for her
fifth season with A.C.T., will be re-
membered from many earlier pro-
ductions including Tartuffe, Street
Scene and The ThreePenny Opera.

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

GERALD LANCASTER comes to the
company this season from the
Pacific Conservatory of the
Performing Arts where he appeared in
Emmes IV, Return to
Normandy, Ah, Wilderness!, Much
Ado About Nothing, A Midsummer Night’s
Dream, The Ballad of the Sad Cafe.
He received his M.F.A. from Southern
Methodist University where he was a member of the Professional Acting
Program and an M.A. in directing
from Humboldt State
University where he directed Hot Tin Roof, The Marriage Proposal and
Ly
stratas. Lancaster has also appeared at the Grand Comedy Festival at the Ga
da’s in The Comedy of Errors, Bloody
Bones from Synapse and the Boy
Friend.

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 psy-
chology from the University of Oreg-
on. Kern was first Narrarator in Ber-
litz’ Beatrix and Benedict, directed
by Seiji Ozawa for the San Francisco
Symphony. His A.C.T. credits include
Desire Under the Elms, The Merry
Wives of Windsor, Peer Gynt and
Taming of the Shrew, The Cherry
Orchard, Cyrano de Bergerac, Street
Scene, Juniper, Othello, Equus, A
Christmas Carol and The Bourgeois
Gentleman. He has performed at the
Colorado, Oregon and Marin Shake-
speare Festivals.

Victor's
In San Francisco.
Atop the St. Francis in Union Square.
Dinner nightly from 6 p.m. Reservations: (415) 956-7777.

OPEN MON-SAT 9-5PM
SAT. BY APPT. ONLY
370 POST ST. SUITE 902
AF UNION SQUARE
ANNE LAWLER, who graduated from St. Mary’s College, was one of the original members of her department’s Stage Society. She studied move- ments with Norma DeLakova and pho- netics with Alice Herman. She has been a member of the Seattle Repertory Orchestra, which has appeared with the Seattle Opera, 1916, and the past summer was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in The Crucible and a Showboat. At A.C.T. she has been seen in The Tavern, A Doll’s House, The Hairy Ape and The Loneliness of the Long Distance Runner. She is an Artist in Residence at the Actors’ Playhouse, Des- cending Under the Elms. This Is An (Entertain- ment), Peer Gynt, Equus, Man and Superman and Valentine and Wil- lenta.

DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Train- ing Program for the 1971 season. She has been an artist in residence at the Conservatory of the Performing Arts where she was a pupil of Malcolm. The Most Happy Fellow and Showboat, as well as Helen and Her Mollusk at A.C.T. May was seen as Roxanne in Cyrano de Bergerac, Alice in You Can’t Take It With You (Irene Malloy), The Matchmaker, Dodson in Onkel and appeared in Off Broadway, The Plow, The Thespians, Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

WILLIAM MCKEREGAN joins the company this season after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Midsummer Night’s Dream, John Tarleton in Misalliance, Sandor Turai in The Play’s the Thing, the Marquis de Sade in Marat/Sade and most recently, Willy Loman in Death of a Salesman. In addition, McKergan spent five seasons at Baltimore’s Centre Stage where he played major roles in Hamlet, The Birthday Party, Who’s Afraid of Virginia Woolf?, and Long Day’s Journey into Night. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.

DELORES Y. MITCHELL joined the A.C.T. acting company last season after two years in the Advanced Train- ing Program and appeared in Man to Man, Superman, Valentine and Valentia, Peer Gynt, Foucault and Mrs. Clacchit in A Christmas Carol. Mitchell received her B.A. in English and speech from Florida A&M University in Tallahas- see and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festi- val. As designer this past year in A.C.T.’s Black Actor’s Workshop and in the Summer Training program, Mitchell co-directed the Black Actor’s Workshop.

MARK MURPHY, who joined the company this season, is a graduate of Bay- lor University, Texas. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life and Two Gentle- men of Verona and appeared at the Alley Theatre, Houston, in Indiana, St. Louis and the Paycock and Last Meet- ing of the Knights of the White Mag- rilla. In Seattle he was seen at the Seattle Shakespeare in Bus Stop. The Im- portance of Being Earnest and Ghosts at and A Contemporary Theatre in As You Like It.

THOMAS OLGLESBY joins the com- pany this season after two years in the Advanced Train- ing Program. While at Nebraska Repor- tary Theatre he was seen as Bobby in Company, Lucentio in Dr. Faustus, the Shrew and Nick in What the Butler Saw and also appeared as a Roman in Rome and as Pacific in the Conservatory of the Performing Arts. His off-Broad- way credits include The Rubin Bridgeover at the New York St. Clements Theatre.

FRANK OTWILL has served as the company’s as its teacher of the Alex- ander Technique since the Conserva- tory’s beginning in 1965 in Pittsburgh. He studied at the Canadian Art Thea- tre in Montreal, the Vera Solovaya in Actors’ Workshops in New York and was trained to teach at the American Center for the Alexander Technique in New York. In New York, he has performed Shakespeare in A Christmas Carol in The Trial of the Catonsville Nine, and An Evening of Comedy at Souvenir Win. His television credits include Hawaii 5–0, Nichols, Annie, Gunsmoke and several award-winning N.E.T. dramas.

WILLIAM PATERSON, now in his eleventh season with A.C.T., has been a professional actor for over 30 years. He has appeared in nearly 300 productions and has directed and written many of them at the Cleveland Playhouse. He has appeared frequently on TV and has made five national tours with his original one-man show, one on Just for Laughs in Toronto and the other on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Taming of the Shrew, Caesar and Cleop- atra, A Midsummer Night’s Dream, The Three Sisters, Dandy Dick, Man and Superman, as Goodnight, and two years later appeared in A Christmas Carol. His next role is as the Other in The Hypberion in a production of A Christmas Carol.

DIANE SALINGER has played in rep- ertoire at the Williamstown Theatre and the Oregon Shakespearean Festival in Ashland, in New York she has performed off-Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Russian Theatre. She most recently played Slobodan in Randall Stage and is a former student of Audra Pendleton, Ulls Hagen and Eva LeGallienne.

JAY D. SANDERS, a graduate of the State University of New York at Purchase, joins the company this season after having appeared in the Dela- vorca Theatre Festival Central Park, New York In Measure for Measure, in the Ad- radie and in Henry V at Westmor- land. At the Arena Stageshe was seen in The Lower Depths and created the role of Bubba in their world premiere of Stopping at Will. And at the Phoenix Theatre in New York for the Phoenix Theatre. Sanders has also appeared at the Academy Festival Theatre in Illinois in the world premiere of The Landscape of the Body.

RANDALL SMITH returns to the com- pany after a year’s absence during which he has played such roles as Andy in The Sun-Girl, Clay and Grit Stone in The Mind with the Dirty Man, Leandro in Othello and the Wonderful production of The Seagull and Winter’s Tale at The Best Man that starred James Fox. In a C.A.T. 75– 76 season Randall Stage played Richard III as well as being in Cynthia de Bergerac, The Taming of the Shrew and The Ruling Class.

ROBERT SMITH, who joined the company this season, has studied at the London Academy of Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Macbeth and the Importance of Being Earnest and Edward and Alice at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VI, Part III and A Moon for the Misbegotten.

JILL TANNER, a veteran performer with many regional theatres through- out the United States, most recently appeared in A Flea In Her Ear at the Hart- ford Stage Compa- ny. She is currently in her third season as a regular on the PBS poetry series Anyone For Tenny- son, and studied at the Royal Academy of Dramatic Arts in London. Tanner made her Broadway debut as a featured performer in the comedy, No Sex Please, We’re British, and then appeared in Broadway’s My Fat Friend. Last summer she appeared at PCPA in The Plumber of Monnay, Hal, Widerthan Tall and The Miss- woman of Chaillot.

SYDNEY WALKER, a veteran of 32 years of stage and television work, has been seen off-Broadway in nu- merous roles. As a leading actor with the APA Repertory Theatre, he appeared in 23 productions and with the Rep- ertory Theatre of Lincoln Center in 12. At the APA he has produced appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva LeGallienne. He performed in N.E.T. production of Enemies and Enemies, A.C.T. in Pillars of the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, This Is An (Entertain- ment), Peer Gynt, Othello, Knock Knock and The Threepenny Opera.

MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 50 productions including The Rehearsal, The Threepenny Opera and In Plaice at Duley Play- house, Women of two Chicago Jiang- son Awards in 1973, for her work in
The HOT L. BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Hard Sun Free for four months at the On Broadway Theatre. Her film credits include Petula, Bulitt and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Jolene Robins seen in many stores and manufacture their daughter Gina's San Francisco boutique.

J. STEVEN WHITE, who began his career at the Oregon Shakespearean Festival, has appeared during the past six A.C.T. seasons in seven P.I.P. and 24 Geary productions, including Valentin in Valentin and Valentina, as Romina in The House of Blue Leaves and as Saul Granger in The HOT L. BALTIMORE. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

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

JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Misers, Pillars of the Community, The Nailing Class, Broadway, The Matchmaker (Cornelius Hackl), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight (as musical review), made three U.S.C. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvenir Winery in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphic from the University of Wisconsin.

MICHAEL WINTERS comes to A.C.T. this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria, where he taught and directed as well as appearing as Nat Miller in Aah Wilderness!, Ragpicker in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.

STAFF FOR DIVERSIONS & DELIGHTS

General Management
THEATRE NOV., INC.
WILLIAM C. COHEN
EDWARD H. DAVIS
NORMAN E. ROTHSTEIN
Assistant General Manager
Charlotte Wilcox
Production Stage Manager
David Clive
Assistant Stage Manager
Jacopo Ann Wagner
Assistant to Mr. Hardy
Trace Johnston
Production Secretary
Pamela Morton
Assistant to Producers
Chad Hoffman
Mr. Price's Assistant
William Molloy
Attorney
Franklin Weissberg
Accountant
Pinto, Winokur & Pagano
Assistant to Mr. Pointexter
Kim Brune
Wigs created by
Renata
National Tour Press Representative
Kevin G. O'Connor
Photography
Martha Swepke

The author wishes to thank the Michigan State University Press for permission to use certain material from Oscar Wilde by Frank Harris.

Mr & Mrs "T" Products
1910 E. Imperial Hwy.
El Segundo, California 90245

Just add your favorite spirit and you'll want to share...because it's always in good taste when you mix with Mr and Mrs "T".
Capezio's been dancing since 1887.

One of the most common sights in any great city of this country, including San Francisco, is a young woman or man striding along a street, carrying the famous Capezio® dance bag. Many are dancers who have just purchased a Capezio tool of the trade: toe shoes, jazz shoes, ballet shoes, tights, leg warmers, warm-up tights, leotards, jazz pants and tops or any one of many exclusive Capezio accessories: canvas tote bag with the Capezio imprinted, Capezio T-shirt and countless other items.

In the past, when touring dance or theatrical companies urgently needed a Capezio tool of the trade, the individual performer would wire or call New York. Many a special delivery was sent out. But, today there is a Capezio dance shop in all the major cities. And they are favorites of non-performers, too. These are people who like the authenticity of the footwear, legwear and bodywear that can be found only at Capezio dance shops. As one devotee of dance exercise pointed out with great pride, "One of my Capezios leotards is eleven years old." That's exactly the kind of thing that makes Capezio proud, too.

Michael Winters comes to A.C.T., this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria, where he taught and directed as well as appearing as Nat Miller in Ah Wilderness, Rapgigger in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Writers, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.

James R. Winkler, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Miser, Pillars of the Community, The Nailing Class, Broadway, The Matchmaker (Cornelius Hack), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight (as musical revue), made three U.S.G. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah Mey at the Souvenir Winery in their highly praised revue Songs We Want to Sing. Winkler holds an M.F.A. in Graphic Design from the University of Wisconsin.

The author wishes to thank the Michigan State University Press for permission to use certain material from Oscar Wilde by Frank Harris.

STAFF FOR DIVERSIONS & DELIGHTS

General Management
THEATRE NOW!, INC.
WILLIAM C. COHEN
EDWARD H. DAVIS
NORMAN E. ROTHSTEIN
Assistant General Manager
Charlotte Wilcox
Production Stage Manager
David Clive
Assistant Stage Manager
Janeen Ann Wagner
Assistant to Mr. Hardy
Trace Johnston
Production Secretary
Pamela Morton
Assistant to Producers
Chad Hoffman
Mr. Price's Assistant
William Molloy
Attorney
Franklin Weissberg
Accountant
Pinto, Winokur & Pagano
Assistant to Mr. Pindexter
Kim Bruns
Wigs created by
Renata
National Tour Press Representative
Kevin C. O'Connor
Photography
Martha Swope

Mr & Mrs "T" Products
1910 E. Imperial Hwy.
El Segundo, California 90245
OSCAR—TRIUMPH AND TRAGEDY

"I am asked to furnish you with my list of one hundred best books of English literature. I am sorry I cannot accommodate you as I have only written five thus far."

A ready example of Wilde's wit. His wit and his profanity I found to be the irresistible magnet for creating a one man play of Oscar Wilde: A genius who, in his own words, "awakens the imagination of my century."

Those who knew him in his lifetime have told us that his conversation was more fascinating than his writings. Imagine! His writings, of course, are now clearly acknowledged as among the greatest in the English language.

What would happen, I thought, if one took this great artist, this supreme conversationalist and thrust him upon the stage of a concert hall in Paris to give a lecture in the last year of his life? That was my premise. And the more I thought about it and the more I worked to achieve it, the more Wilde seemed to step forward to guide me with all the writings of his lifetime. And the observations of his contemporaries. Of course, Oscar Wilde never gave a lecture in Paris the last year of his life but he might well have done so and I would like to think it could have taken the form and substance of Diversions & Delights. What a great treasury to draw upon. Plays, poems, novels, stories, essays... all the various ways he took to express his genius.

In the year 1894, Wilde's private life became public. In a celebrated and notorious trial in a London courtroom. Found guilty of a homosexual relationship with Lord Alfred Douglas, he was sentenced to two years in prison under the most horrible conditions imaginable. That a supremely sensitive man such as Wilde lived through the experience is certainly a tribute to his indomitable spirit. That spirit carried him almost to the end of his days.

The master of the English language became a figure of tragedy. How did he accept it? How did he live with it the last five years of his life and what were his thoughts the last year in Paris? To read Wilde of Reading Gaul and De Profundis is to approach an understanding. I've tried to portray him here in the light of his own feelings at that time. Indeed, it's this element of self-revelation, I think, that makes this a "play" and not simply a lecture.

The cast was Victorian England which made Wilde what he was and then proceeded to destroy him for having done so. Eventually, they succeeded. His health ruined by prison life, he was never to regain it again. Oscar Wilde in 1900 (a few months after his "imaginary lecture") was operated on the ear that he had injured in prison. The doctor gave very little hope for recovery and Oscar said he had no way to repay them for their services other than to die. He did die...dealing extreme unction. A last minute convert to Catholicism.

The cause of his death was a complication of a middle ear disease. He was forty-six years old. His body is buried in Pere Lachaise with a monument of an Epstein sphinx.

—John Gay

VINCENT PRICE as
OSCAR WILDE
in 'DIVERIONS & DELIGHTS'

MEMO

TO: Property Owners

FROM: William Goodwin

Are you, as most of us in Real Estate, astounded by the prices properties are selling for? Will the market continue to go up—? Level off?— Or go down—?

We are not prophets and so hesitate in predicting the future. But we DO know market values—what we could get for your property, how to engineer an exchange of your property to defer income taxes—and are equipped in many ways to successfully close Real Estate transactions for the benefit of both the buyer and seller.

It is not our policy to make extravagant claims, but as much as I, William Goodwin, am still actively directing our Firm, my more than 55 years' experience in San Francisco Real Estate and Banking is at your service.

To put it briefly, we are looking for listings. We have buyers ready and eager to buy at all price levels. And we solicit your business.

Please call us at (415) 392-7821 when you are ready to sell... or call us just to discuss the Real Estate market. We would consider it a pleasure to hear from you.

WILLIAM GOODWIN COMPANY
Realtors
FLATIRON BUILDING
33 FIFTH STREET
SAN FRANCISCO, CA 94104
(415) 392-7821
OSCAR—TRIUMPH AND TRAGEDY

“I am asked to furnish you with my list of one hundred best books of English literature. I am sorry I cannot accommodate you as I have only written five thus far.”

A ready example of Wilde’s wit. His wit and his profundity I found to be the irresistible magnet for creating a one man play of Oscar Wilde. A genius who, in his own words, “awakened the imagination of my century.”

Those who knew him in his lifetime have told us that his conversation was more fascinating than his writings. Imagine! His writings, of course, are now clearly acknowledged among the greatest in the English language.

What would happen, I thought, if one took this great artist, this superlative conversationalist, and thrust him upon the stage of a concert hall in Paris to give a lecture in the last year of his life? That was my premise. And the more I thought about it and the more I worked to achieve it, the more Wilde seemed to step forward to guide me with all the writings of his lifetime... And the observations of his contemporaries. Of course, Oscar Wilde never gave a lecture in Paris the last year of his life but he might well have done so and I would like to think could have taken the form and substance of Diversions & Delights. What a great treasury to draw upon. Plays, poems, novels, stories, essays... all the various ways he took to express his genius.

In the year 1894, Wilde’s private life became public in a celebrated and notorious trial in a London courtroom. Found guilty of a homosexual relationship with Lord Alfred Douglas, he was sentenced to two years in prison under the most horrible conditions imaginable. That a supposedly sensitive man such as Wilde lived through the experience is certainly a tribute to his indomitable spirit. That spirit carried him almost to the end of his days. The master of the English language became a figure of tragedy. How did he accept it? How did he live with it the last five years of his life and what were his thoughts the last year in Paris? To read Wilde of Reading Gaol and De Profundis is to approach an understanding. I’ve tried to portray him here in the light of his own feelings at that time. Indeed, it’s this element of self-revelation, I think, that makes this a “play” and not simply a lecture.

The cast was Victorian England who made Wilde what he was and then proceed to destroy him for having done so. Eventually, they succeeded. His health ruined by prison life, he was never to regain it again. Oscar Wilde in 1900 (in few months after this “imaginary lecture”) was operated on the ear that he had incurred in prison. The doctor gave very little hope for recovery and Oscar said he had no way to repay them for their services other than to die. He did die... receiving extreme unction. A last minute convert to Catholicism.

The cause of his death was a complication of a middle ear disease. He was forty-six years old. His body is buried in Pere Lachaise with a monument of an Epstein sphinx.

—John Gay

Oscar Wilde in 1876 at Oxford.
A.C.T. DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.A. degree in theatre arts from the University of Texas at San Antonio, is a graduate of the Yale School of Drama. His experience includes work with the Studio Theatre of San Francisco, the Stage and Cinema, the Company Theatre of Boston, and the Arena Stage. He has worked on Broadway productions in New York. His most recent credits include scenery and costumes for the Milwaukee Repertory Theater, the Milwaukee Symphony Orchestra, and the Milwaukee Symphony Opera. His most recent credits include scenery for the Oregon Shakespeare Festival and the Oregon Shakespearean Festival in Ashland.

RICHARD DEVIN (Lighting Designer), who has worked with the Bobbs & Co. for twenty-three years, is in his first year at A.C.T. He is a graduate of the University of California at Berkeley. His most recent credits include lighting for the Oregon Shakespeare Festival and the Oregon Shakespearean Festival in Ashland.

JOHN CONKLIN (Costume Designer), who joined A.C.T. in 1987, is also the costume designer for the San Francisco Opera and the San Francisco Symphony. He has also worked with the San Francisco Ballet and the San Francisco Symphony. His most recent credits include scenery for the San Francisco Opera and the San Francisco Symphony. He has also worked with the San Francisco Ballet and the San Francisco Symphony.

CATHERINE COVEY (Costume Designer), who designed the costumes for the 1994-95 season of the San Francisco Opera and the San Francisco Symphony, has also worked with the San Francisco Ballet and the San Francisco Symphony. His most recent credits include scenery for the San Francisco Opera and the San Francisco Symphony. He has also worked with the San Francisco Ballet and the San Francisco Symphony.

ELIZABETH CODYNCE (Costume Designer), who has designed costumes for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet, has also worked with the San Francisco Symphony. His most recent credits include scenery for the San Francisco Opera and the San Francisco Symphony. He has also worked with the San Francisco Ballet and the San Francisco Symphony.

BRASS RUBBINGS

The Repository

3426 Chausse Road, Concord 02756

(617) 788-8874

Our mission is to provide a unique selection of English, European, and American antique furnishings and affordable prices. Lots of stained glass from pubs, churches and old homes. We also have a delightful Fairing Fashions Department — with clothes from 1880-1920.

Let us help you confidently face your next move.

Grubb & Ellis Residential Brokerage Company

Our career specialists offer a distinctive style of real estate performance. You will benefit from their knowledge on all aspects of real estate transactions. Available properties. Market values and trends. Financing sources. Contracts. Escrow. Monthly meetings. Grubb & Ellis can serve you or your company through our in-house relocation services or anywhere within the United States.

Grubb & Ellis Arizona

3310 N. Central Ave., Ste. 500

Phoenix, AZ 85012

(602) 266-7000

Grubb & Ellis Denver

1750 13th St., Suite 600

Denver, CO 80202

(303) 623-1211

Grubb & Ellis Los Angeles

8600 Wilshire Blvd., Ste. 700

Beverly Hills, CA 90211

(310) 276-6363

Grubb & Ellis San Francisco

700 Market St., Ste. 300

San Francisco, CA 94103

(415) 864-6666

Grubb & Ellis Seattle

3300 1st Ave., Ste. 400

Seattle, WA 98121

(206) 682-0500

Grubb & Ellis West Palm Beach

340 Lake Shore Blvd., Ste. 200

West Palm Beach, FL 33401

(561) 883-1200

Grubb & Ellis New York City

660 3rd Ave., 17th Fl.

New York, NY 10017

(212) 757-7700

Grubb & Ellis Toronto

199 Bay St., Ste. 600

Toronto, ON M5J 2L2

(416) 365-7700

Grubb & Ellis London

100th Floor, The Tower

20 St. Mary Axe

London EC3A 8FX

(44) 207-904-8000
Some doors are meant to be open...

Project HOPE is opening doors to children like these throughout the world. Since 1960, HOPE has sent teams of physicians, dentists, nurses and allied health personnel to share with developing nations their medical skills and knowledge.

Give to:

Project HOPE
Department H
Washington, D.C. 20007

JULY AT A.C.T.'S GEARY THEATRE

The San Francisco Ballet returns to A.C.T.'s Geary Theatre for its second three-week Geary Summer Season. This year, in addition to works from the 1978 repertory, the Summer Season features the first SFB Geary Summer world premiere, Jerome Weis's Orpheus, a dramatic ballet for four dancers, set to Alan Hovhaness's Meditation on Orpheus.

Also highlighting the summer season will be revivals of two works by Lew Christensen: Con Amore and Jinx. Con Amore, originally produced in 1955, is a story of love triumphant. Jinx, originally produced in 1992, demonstrates the fatal power of superstition when a troupe of circus performers turn on the lovesick juggler, the "jinx," blaming him for a series of minor accidents.

The San Francisco Ballet will be at A.C.T.'s Geary Theatre July 13-30, with five performances each of three programs—on Thursday, Friday and Saturday evenings at 8:30 PM and Sunday at 2:30 and 8 PM. Complete information on the programs and performance dates can be obtained by calling the A.C.T. Box Office at (415) 673-6440.

Gary Wohl in Jerome Weis's Peixe and the Wolf

VINCENT PRICE FILMOGRAPHY

The Conqueror Worm

An Evening with Edgar Allan Poe

The Pit and the Pendulum

The Masque of the Red Death

Chagall (France 1983)
Twice Told Tales (U.S. 1963)
Diary of a Madman (U.S. 1963)
Comedy of Terrors (U.S. 1963)
Beach Party (U.S. 1963)
The Haunted Palace (U.S. 1964)
The Masque of the Red Death (Great Britain 1964)
The Tomb of Ligeia (Great Britain 1965)
City Under the Sea (Great Britain 1965)
U.S.: Werewolves of the Deep (Italy 1965)
City Under the Sea (Great Britain 1965)

Sirenside (U.S. 1956)

While the City Sleeps (U.S. 1956)
The Ten Commandments (U.S. 1956)
The Story of Mankind (U.S. 1957)
The Fly (U.S. 1958)
House on Haunted Hill (U.S. 1959)
The Big Circus (U.S. 1959)
The Bell (U.S. 1959)
The Return of the Fly (U.S. 1959)
The Tingler (U.S. 1959)
House of Usher (U.S. 1960)
Great Britain: Fall of the House of Usher
Master of the World (U.S. 1961)
The Pit and the Pendulum (U.S. 1961)
The Nibeljuda, Regiis Del Nolo (Italy 1961)
U.S.: Queen of the Nile
Gordon, II Pde Finals (Italy 1961)
U.S.: The Black Barbarian
L'Ultima Lamma Della Terra (Italy 1961)
U.S.: The Last Man on Earth

Naked Terry (U.S. 1961)

Conspirations of an Optimist (U.S. 1961)
Great Britain: Evils of Christmas
Conspirations Four (U.S. 1962)
Alternative Title: Repentancy
Tower of London (U.S. 1962)
Tales of Terror (U.S. 1962)
The Raven (U.S. 1963)
Some doors are meant to be open...

Project HOPE is opening doors to children like these throughout the world. Since 1960 HOPE has sent teams of physicians, dentists, nurses and allied health personnel to share with developing nations their medical skills and knowledge.

Give to:

Project HOPE
Department H
Washington, D.C. 20007

JULY AT A.C.T.'s GEARY THEATRE

The San Francisco Ballet returns to A.C.T.'s Geary Theatre for its second three-week Geary Summer Season. This year, in addition to works from the 1978 repertory, the Summer Season features the first SFB Geary Summer world premiere, Jerome Wein's Orpheus, a dramatic ballet for four dancers, set to Alan Hovhaness's 'Meditation on Orpheus'.

Also highlighting the summer season will be revivals of two works by Lew Christensen: Con Amore and Jinx. Con Amore, originally produced in 1953, is a story of love triumph. Jinx, originally produced in 1942, demonstrates the fatal power of superstition when a troupe of circus performers turn on the lovesick juggler, the "jinx," blaming him for a series of minor accidents.

The San Francisco Ballet will be at A.C.T.'s Geary Theatre July 13-30, with five performances each of three programs — on Thursday, Friday and Saturday evenings at 8:30 PM and Sunday at 2:30 and 8 PM. Complete information on the programs and performance dates can be obtained by calling the A.C.T. Box Office at (415) 673-6440.

Gary Wohl in Jerome Wein's Peir and the Wolf

VINCENT PRICE FILMOGRAPHY

Service De Luxe (U.S. 1938)
The Private Lives of Elizabeth and Essex (U.S. 1939)
The Tower of London (U.S. 1939)
Green Hell (U.S. 1940)
The Invisible Man Returns (U.S. 1940)
The House of Seven Gables (U.S. 1940)
Blindfold (U.S. 1940)
Houdini's Bay (U.S. 1941)
The Song of Bernadette (U.S. 1943)
Wilson (U.S. 1944)
Laura (U.S. 1944)
The Eyes of the King (U.S. 1944)
The Eve of St. Mark (U.S. 1944)
A Royal Scandal (U.S. 1945; Great Britain: Czarina)
Leave Her to Heaven (U.S. 1945)
Shocked (U.S. 1944)
Dragonswyck (U.S. 1944)
Monte Carlo (U.S. 1944)
The Long Night (U.S. 1944)
The Web (U.S. 1944)
Up in Central Park (U.S. 1944)
Rogue's Regiment (U.S. 1943)
Abbot and Costello Meet Frankenstein (U.S. 1948)
Abbott and Costello Meet the Ghosts (U.S. 1948)
The Three Musketeers (U.S. 1948)
The Thirty-9 (U.S. 1948)
Bagdad (U.S. 1948)
Champagne for Caesar (U.S. 1950)
The Barons of Arizona (U.S. 1950)
Curtain Call at Cactus Creek (U.S. 1950)
Adventures of Captain Fabian (U.S. 1951)
His Kind of Woman (U.S. 1951)
Last Vegas Story (U.S. 1952)
House of Wax (U.S. 1953)
Dangerous Mississipi (U.S. 1954)
The Mad Magician (U.S. 1954)
Casablanca's Big Night (U.S. 1954)
The Story of Colonel Drake (U.S. 1955)
Son of Sinbad (U.S. 1955)

Sirenside (U.S. 1955)
While the City Sleeps (U.S. 1956)
The Ten Commandments (U.S. 1956)
The Story of Mankind (U.S. 1957)
The Fly (U.S. 1958)
House on Haunted Hill (U.S. 1959)
The Big Circus (U.S. 1959)
The Bell (U.S. 1959)
Return of the Fly (U.S. 1959)
The Tingler (U.S. 1959)
House of Usher (U.S. 1960; Great Britain: Fall of the House of Usher)
Master of the World (U.S. 1961)
The Pit and the Pendulum (U.S. 1961)
The Thirteen (U.S. 1962)
Terror of the Tiniest (U.S. 1962)
Evil of Frankenstein (U.S. 1964)
Consequences of an Opium Eater (U.S. 1964; Great Britain: EVILS OF OPIUM EATER)
Convict 1492 (U.S. 1962; alternative title: Repentance)
Tower of London (U.S. 1962)
Tales of Terror (U.S. 1962)
The Raven (U.S. 1963)

The Conqueror Worm
An Evening with Edgar Allen Poe
The Pit and the Pendulum
The Masque of the Red Death
The Raven
The Masque of the Red Death (Great Britain 1964)
The Tomb of Ligeia (Great Britain 1965)
City Under the Sea (Great Britain 1965; U.S.: Wranglers of the Deep)
The Black Machine (Italy 1966; U.S.: Taboo of the World)
Dr. Goldfoot and the Bikini Machine (U.S. 1966; Great Britain: Dr. G and the Bikini Machine)
Dr. Goldfoot and the Girl Bombs (U.S. 1966; Great Britain: Great Britain: How to Get It)
Das Haus Der Tausend Fledermaus (Germany 1967; U.S.: Great Britain: House of a 1000 Dolls)
The Jackals (U.S. 1967)
Witchfinder General (Great Britain 1968; U.S.: The Conqueror Worm)
More Dead Than Alive (U.S. 1968)
The Chasineau (U.S. 1969; Great Britain: The Trouble With Girls...And How to Get into It)
The Oblong Box (Great Britain 1969; U.S.: Scream and Scream Again; Great Britain 1970)
Cry of the Banshee (Great Britain 1969)
The Abominable Dr. Phibes (Great Britain 1971)
Dr. Phibes Rises Again (Great Britain 1972)
Theatre of Blood (Great Britain 1972)
Madhouse (Great Britain 1973; formerly The Revenge of Dr. Death)
The Amazing Nazrudin (Great Britain 1974)
Percy's Progress (Great Britain 1974)
Take The A.C.T. Advantage!

American Conservatory Theatre
1978-1979 Season

THE WINTER'S TALE
by William Shakespeare

AH, WILDERNESS!
by Eugene O'Neill

THE VISIT
by Edward Albee

LU ANN HAMPTON LAVERTY OBERLANDER
by Preston Jones

HEARTBREAK HOUSE
by Bernard Shaw

HAY FEVER
by Noel Coward

A SEVENTH PLAY TO BE ANNOUNCED

Plus Two Smashing Revivals
For Nine Play Subscribers

HOTEL PARADISO
by George furio and Maurice Dessalles

THE CIRCLE
by W. Somerset Maugham

Special Subscriber Bonus!
Pre-Public Ticket Offering for

A CHRISTMAS CAROL
by Charles Dickens

Use your program brochure insert to Subscribe Now to A.C.T.'s 1978-1979 Season. For further Information Phone the A.C.T. Subscription Office:
(415) 771-3880 Monday-Friday: 10:00AM-6:00PM

Performance Schedule

<table>
<thead>
<tr>
<th>Series</th>
<th>Genre</th>
<th>Time</th>
<th>Series</th>
<th>Genre</th>
<th>Time</th>
<th>Series</th>
<th>Genre</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
</tr>
<tr>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
</tr>
<tr>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
<td>Premier Sat. 2:30</td>
<td>Monday Eve</td>
<td>Series</td>
</tr>
</tbody>
</table>

Price Schedule

9 Play Subscriptions

<table>
<thead>
<tr>
<th>Front</th>
<th>Rear</th>
<th>Front</th>
<th>Rear</th>
</tr>
</thead>
<tbody>
<tr>
<td>32.00</td>
<td>24.00</td>
<td>32.00</td>
<td>24.00</td>
</tr>
<tr>
<td>40.00</td>
<td>32.00</td>
<td>40.00</td>
<td>32.00</td>
</tr>
</tbody>
</table>

7 Play Subscriptions

<table>
<thead>
<tr>
<th>Front</th>
<th>Rear</th>
<th>Front</th>
<th>Rear</th>
</tr>
</thead>
<tbody>
<tr>
<td>32.00</td>
<td>24.00</td>
<td>32.00</td>
<td>24.00</td>
</tr>
<tr>
<td>40.00</td>
<td>32.00</td>
<td>40.00</td>
<td>32.00</td>
</tr>
</tbody>
</table>

A Repertory Actor . . .

must have many faces and A.C.T.'s are among the most versatile in the country. Marrian Walters is no exception.

Versatile in other areas as well, Walters and her husband design and manufacture the Josset Robes and manufacture their daughter Gina's San Francisco and A.C.T. tote bags. Among her many roles are . . .

He that speaks much, is much mistaken.

—B. Franklin

from Poor Richard's Almanac

The Law Offices of
Peter L. Dwares
235 Montgomery Street
San Francisco, California 94104
415-788-5885

America's Finest
and Most Elegant
Steak House!

© 1979 by Phil Lehns

Phil Lehns
San Francisco
Hilton Tower
Lower Level
Taylor St. Entrance
5 P.M. till Midnight
Reservations 673-6800
Take The A.C.T. Advantage!

American Conservatory Theatre 1978-1979 Season

THE WINTER'S TALE
by William Shakespeare

AH, WILDERNESS!
by Eugene O'Neill

THE VISIT
by Edward Albee

LU ANN HAMPTON LAVERY OBERLANDER
by Preston Jones

HEARTBREAK HOUSE
by Bernard Shaw

HAY FEVER
by Noel Coward

A SEVENTH PLAY TO BE ANNOUNCED

Plus Two Smashing Revivals
For Nine Play Subscribers

HOTEL PARADISO
by Georges Akerlof and Maurice Dessalines

THE CIRCLE
by W. Somerset Maugham

Special Subscriber Bonus!
Pre-Public Ticket Offering for

A CHRISTMAS CAROL
by Charles Dickens

Use your program brochure insert to Subscribe
Now to A.C.T.'s 1978-1979 Season. For further
Information Phone the A.C.T. Subscription Office:
(415) 771-3880 Monday-Friday: 10:00AM-6:00PMPM

Performance Schedule

<table>
<thead>
<tr>
<th>Series</th>
<th>Genre</th>
<th>Time</th>
<th>Series</th>
<th>Genre</th>
<th>Time</th>
<th>Series</th>
<th>Genre</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Premier Sat.</td>
<td>2:30</td>
<td>Monday</td>
<td>8:00</td>
<td>Thursday</td>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Premier Mon.</td>
<td>8:00</td>
<td>Tuesday</td>
<td>8:00</td>
<td>Friday</td>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Premier Wed.</td>
<td>8:00</td>
<td>Wednesday</td>
<td>8:00</td>
<td>Saturday</td>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9 Play Subscriptions

<table>
<thead>
<tr>
<th>Price</th>
<th>Front</th>
<th>Rear</th>
<th>All Prices and Max.</th>
<th>Sat.</th>
<th>Fri.</th>
<th>Sat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>99.00</td>
<td>83.00</td>
<td>71.00</td>
<td>59.00</td>
<td>63.00</td>
<td>56.00</td>
<td>49.00</td>
</tr>
</tbody>
</table>

7 Play Subscriptions

<table>
<thead>
<tr>
<th>Price</th>
<th>Front</th>
<th>Rear</th>
<th>All Prices and Max.</th>
<th>Sat.</th>
<th>Fri.</th>
<th>Sat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>99.00</td>
<td>83.00</td>
<td>71.00</td>
<td>59.00</td>
<td>63.00</td>
<td>56.00</td>
<td>49.00</td>
</tr>
</tbody>
</table>

A Repertory Actor . . .

I must have many faces and A.C.T.'s are among the most versatile in the country. Marrian Walters is no exception.

Versatile in other areas as well, Walters and her husband design and manufacture their daughter Gina's San Francisco and A.C.T. tote bags. Among her many roles are...

He that speaks much, is much mistaken.

Well done is better than well said.

—B. Franklin

from Poor Richard's Almanac

The Law Offices of
Peter L. Dwares
235 Montgomery Street
San Francisco, California 94104
415-788-5885

America's Finest
and Most Elegant
Steak House!

America's Finest
and Most Elegant
Steak House!

© 1933 by Phil Lehri

Phil Lehri's
San Francisco
Hilton Tower
Lower Level
Taylor St. Entrance
5 P.M. until Midnight
Reservations 673-6800

Phil Lehri's
San Francisco
Hilton Tower
Lower Level
Taylor St. Entrance
5 P.M. until Midnight
Reservations 673-6800
SUE HOULE

HOME: Los Angeles, California
AGE: 36
PROFESSION: Photographer
HOBBIES: Archaeology, anthropology.
MOST MEMORABLE BOOK: “Mirrors, Messages, Manifestations” by Minor White
QUOTE: “The problem of survival for tribal groups and their cultures is a serious moral challenge to us all. We must help them avoid being needlessly absorbed by more progressive societies.”
PROFILE: Intelligent and determined. Shows a concern for the rights of all people through her selfless work with tribal groups.
HER SCOTCH: Dewar’s “White Label”