FRANKFURT
ROUND TRIP FROM
SAN FRANCISCO
INTERNATIONAL AIRPORT
ABC CHARTERS—FIRM PRICES
Sunday Late Morning Departures
FROM $439 PLUS TAX
ROUND TRIP VIA
Condor 747
The German Way To Germany
Included in the famed CONDOR services are complimentary hot meals, cocktails, wine, champagne and soft drinks, and even in-flight movies.
Starting May 7 thru October 1, 1978
Choice of 2, 3, 4, 5, 6, 7, 8, 9, 11 and 17 weeks.
For reservations and information, contact your nearest office of
GERMAN TRAVEL SERVICE
SAN FRANCISCO
323 Geary Street
San Francisco
CA 94102
(415) 962-8252
PALO ALTO
2470 El Camino Real
Palo Alto
CA 94306
(415) 321-8893
SAN JOSE
2025 Gateway Place
San Jose
CA 95110
(408) 287-4406
Please send me further information on:
[ ] Charter Schedules [ ] Land Tours [ ] Car Renting [ ] Car Purchase
Name:
Address:
City & State Zip Phone:

CONTENTS
HOTEL PARADISO.......................... 4
ABSORB PERSON SINGULAR........... 6
HOTEL PARADISO / CAST.............. 8
ALL THE WAY HOME / CAST......... 11
PULITZER PRIZE WINNING PLAYS AT A.C.T. ..... 12
THE CIRCLE / CAST..................... 17
FESTIVAL................................ 18
ABSORB PERSON SINGULAR / CAST .... 20
NEWS & NOTES........................ 24
THE COSTUME SHOP................... 30
WHO'S WHO.............................. 32
DESIGNERS.............................. 42

ON THE COVER: Michael Winters (left), Reay Birk and Elizabeth Huddie in Hotel Paradiso.

*Highlight your weekends with sixteen ways beyond scrambled eggs. From smoked trout to London broil—it's a feast.
Brunch Saturday and Sunday 10:30 am-2:00 pm
Also: Lunch/ Dinner/Tapa 2-20 pm 5-10 pm
Late Night Buggers daily 10:30 pm 12:30 am
or Jim's Cocktails.
Cheerio, see you anytime at
White Elephant
Restaurant
480 Sutter St. Powell
Tel: 398-1331

CQDIVA
435 Market
San Francisco at New Montgomery

arts & leisure publications
Ronald Hagen
Publisher
W. R. Wallace
Marketing Director
John Prinzi
Art Director
Mae Gieseke
Linda Lampion
Laura Thomas-Bieg
Account Executives
New York Representative:
James Lerner
246 East 40th Street, Suite 3B
New York, NY 10017
(212) 697-6330
Los Angeles Representative:
Sharon Drake
1323 Ventura Blvd., Suite 10
Studio City, CA 91604
(818) 906-0181

Graphic Projects by Typographics
FRANKFURT

ROUND TRIP FROM
SAN FRANCISCO
INTERNATIONAL AIRPORT
ABC CHARTERS—FIRM PRICES
Sunday Late Morning Departures
FROM $439 PLUS TAX
ROUND TRIP
VIA

Condor 747
The German Way To Germany
Included in the famed CONDOR services are complimentary hot meals, cocktails, wine, champagne and soft drinks, and even in-flight movies.

Starting May 7 thru October 1, 1978
Choice of 2, 3, 4, 5, 6, 7, 8, 9, 11 and 17 weeks.

For reservations and information, contact your nearest office of
GERMAN TRAVEL SERVICE

SAN FRANCISCO
323 Geary Street
San Francisco
CA 94102
(415) 982-8252

PALO ALTO
2470 El Camino Real
Palo Alto
CA 94306
(415) 321-8963

SAN JOSE
2025 Gateway Place
San Jose
CA 95110
(408) 287-4406

SEND THIS COUPON
PLEASE SEND ME FURTHER INFORMATION ON:
☐ Charter Schedules ☐ Land Tours ☐ Car Rentals ☐ Car Purchase

Name
Address
City & State Zip Phone

CONTENTS

- HOTEL PARADISO
- ABSURD PERSON SINGULAR
- ABSURD PERSON SINGULAR / CAST
- ALL THE WAY HOME / CAST
- PULITZER PRIZE WINNING PLAYS AT A.C.T.
- THE CIRCLE / CAST
- FESTIVAL
- ABSURD PERSON SINGULAR / CAST
- NEWS & NOTES
- THE COSTUME SHOP
- WHO'S WHO
- DESIGNERS

ON THE COVER: Michael Winters (left), Reys Birk and Elizabeth Huddle in Hotel Paradiso.

Highlight your weekends with sixteen ways beyond scrambled eggs. From smoked trout to London broil—it's a feast.
Brunch Saturday and Sunday 10:30 am-2:30 pm
A la carte, lunch 11:30 am-3:30 pm
Late night dinners daily 10:30 pm-12:30 am
Call your reservation specialist today at 480 Sutter near Powell
Tel: 398-1331

White Elephant
Restaurant
San Francisco
635 Market
at New Montgomery

arts & leisure publications

Ronald Hagen
Publisher
Terry Geyer
Art Director
John Frigo
Manager
W. R. Wallace
Marketing Director
Lisa Lampa
Account Executive

A NOTE ON 'HOTEL PARADISO'

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

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

Hotel Paradiso contains some of Feydeau’s most wildly funny characters and most hilarious dramatic moments. He wrote it in 1894 in collaboration with Maurice Desavelliers, a lesser playwright whose contributions to the joint project were not major.

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

Hotel Paradiso is the second Feydeau farce to enter the A.G.T. repertoire, joining A Flea In Her Ear, directed by Gower Champion, which opened the 1956-1957 season. A.G.T.’s production of A Flea In Her Ear later played a limited engagement on Broadway in 1969.

—Margaret Opata

SEE US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE

BERKELEY
H.W. McKeever, Inc.
2611 Shattuck Avenue
(415) 841-2100

FREMONT
Parenti Fremont Imports
55014 Mission Blvd.
(415) 797-4100

HAYWARD
Hayward Auto Imports
20097 Mission Blvd.
(415) 278-8600

LOS GATOS
Lou Gato Driver/Volvo
14516 Los Gatos Blvd.
(408) 358-1981

OAKLAND
Bay Gullery
3500 Broadway
(415) 893-2355

OAKLAND Continental Volvo, Inc.
4900 Fruitvale Ave.
(510) 532-3378

PALO ALTO
Pomona Euro Imports, Inc.
4190 El Camino Real
(415) 495-7260

SAN CARLOS
Premier Volvo
281 El Camino Real
(415) 599-1111

SAN FRANCISCO
Road Master Inc.
289 S. Van Ness
(415) 296-2771

SAN JOSE
Sauter Euro Motors
5080 Saranno Ctr Blvd.
(408) 244-0955

SAN MATEO
Burlington Volvo
625 S. San Mateo Drive
(415) 388-9452

SAN RAFAEL
Amore Motors
55 Francisco Blvd.
(415) 357-3810

SUNNYVALE
Royal Volvo
805 E. El Camino Real
(408) 735-7000

WALNUT CREEK
Lou G. Lawrence
10900 Ygnacio Valley Rd.
(415) 939-3333

NOBODY HATES A WELL MADE CAR.

A recent survey shows there’s something the average new car owner doesn’t like about his car. And it’s one of the things the average new Volvo owner likes most about his.

Namely, the way his car was put together.

Volvo owners can appreciate things like a paint job that’s four coats deep. Two separate undercoatings. And a body whose inside sections are protected with rust-proofing compounds.

Volvo has inner strengths, too.

Like a strong, unitized body that helps eliminate squeaks and rattles.

Overhead cam engines which are individually hand-assembled and bench-tested.

The fact is, Volvos are so well built that in the past ten years their average life expectancy in Sweden has increased by 37%.

(Latest projections show that in Sweden the average Volvo will live to the ripe old age of 16 years.)

You may not keep your Volvo that long, but while you do you’ll be able to appreciate the things that make such long life possible.

You’ll also be able to understand why new Volvo owners are happier than the owners of 48 cars from G.M., Ford, Chrysler and AMC.

At a time when most Americans are fed up with the quality of new cars, we ask you: why buy a car there’s a good chance you’ll hate, when you can buy a car there’s an even better chance you’ll love?

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

VOLVO. A CAR YOU CAN BELIEVE IN.
A NOTE ON
'HOTEL PARADISO'

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

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 1884 in collaboration with Maurice Desvallières, a lesser playwright whose contributions to the joint project were not major.

Feydeau married at the age of 27. The wife he chose was 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 his portrait of Boniface's shrewish wife, Angelique.

Hotel Paradiso is the second Feydeau farce to enter the A.G.T. repertory, joining A Flea in Her Ear, directed by Gower Champion, which opened the 1968-1969 season. A.G.T.'s production of A Flea in Her Ear later played a limited engagement on Broadway in 1989.

—Margaret Oesper

SEE US FOR A TEST DRIVE OR FOR AUTHORIZED VOLVO PARTS AND SERVICE.

BERKELEY
H.W. McKenzie, Inc.
2611 Shattuck Avenue
(415) 442-7200

FREMONT
Parenti Fremont Imports
35068 Fremont Blvd.
(510) 797-4100

HAYWARD
Hayward Auto Imports
20095 Monterey Blvd.
(510) 278-8600

LOS GATOS
Los Gatos Drivers' Volvo
15666 Los Gatos Blvd.
(408) 358-1981

OAKLAND
Ray Cotteril
3000 Broadway
(415) 893-2355

OAKLAND
Continental Volvo, Inc.
4250 Tennyson Street
(510) 532-2378

PALO ALTO
Pensino European Imports
1910 El Camino Real
(415) 495-7160

SAN CARLOS
Premier Volvo
281 El Camino Real
(415) 699-9111

SAN FRANCISCO
Roadside Imports
280 S. Van Ness
(415) 920-2711

SAN JOSE
South Bay European Motors
5080 Stevens Creek Blvd.
(408) 434-0935

SAN MATEO
Burlington Volvo
825 N. San Mateo Drive
(415) 349-3420

SAN RAFAEL
Amoros Motors
555 Francisco Blvd.
(415) 877-3040

SUNNYVALE
Royal Volvo
805 E. El Camino Real
(408) 733-7000

WALESFORD
Lexus G. Lawrence
10900 S. Olive Street
(310) 939-3333

NOBODY HATES A WELL MADE CAR.

A recent survey shows there's something the average new car owner doesn't like about his car. And it's one of the things the average new Volvo owner likes most about his!

Namely, the way his car was put together. Volvo owners can appreciate things like a paint job that's four coats deep. Two separate undercoatings. And a body whose inside sections are protected with rust-proofing compounds.

Volvo has inner strengths, too. Like a strong, united body that helps eliminate squeaks and rattles. Overhead cam engines which are individually hand-assembled and bench-tested.

The fact is, Volvos are so well built that in the past ten years their average life expectancy in Sweden has increased by 37%. (Latest projections show that in Sweden the average Volvo will live to the ripe old age of 16 years.)

You may not keep your Volvo that long, but while you do you'll be able to appreciate the things that make such long life possible.

You'll also be able to understand why new Volvo owners are happier than the owners of 48 cars from G.M., Ford, Chrysler and AMC.

At a time when most Americans are fed up with the quality of new cars, we ask you: why buy a car there's a good chance you'll hate, when you can buy a car there's an even better chance you'll love?

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

VOLVO. A CAR YOU CAN BELIEVE IN.
Alan Ayckbourn was born in London in 1939, but spent most of his childhood in Sussex. His father was a member of the London Symphony Orchestra and his mother was a writer. He began his theatrical career early as a stage manager and actor with various repertory companies throughout England. For diversion and to create better roles for himself, he began writing plays under the pen name of Rolland Allen. His first commercial success, by then under his own name, was Standing Room Only in 1961.

From 1965 to 1970 Ayckbourn was a radio drama producer for the BBC in Leeds. During this time he had several successes in London's West End, including Relatively Speaking (1967) and How the Other Half Loves (1970). Since then, West End audiences have applauded such hits as Time and Time Again (1972), Absurd Person Singular (winner of the Evening Standard Award for Best New Comedy in 1973), The Norman Conquests (1973), and Abigail's Party (1976). Both Absurd Person Singular and The Norman Conquests have had successful runs on Broadway as well.

Voted Playwright of the Year in 1974 by the Variety Club of Great Britain, Ayckbourn is currently Artistic Director of the Scarborough Theatre Trust Ltd.

In a play about three marriages, what could the title Absurd Person Singular possibly refer to? According to director Allen Fletcher, the “singular” emphasizes Ayckbourn's cynicism about modern marriage, a cynicism which does not, however, preclude humor. Each character's unique and absurd behavior transforms three relatively conventional Christmas Eve gatherings into occasions of notorious burlesque.

Taken singly, each act is almost a play in itself and could conceivably be done as such. Fletcher feels, however, that there is a definite psychological progression from one act to the next. Not only is each marriage revealed as somewhat less than ideal, but the relationships of the couples to one another change drastically from Act I to Act III.

And therein, according to Fletcher, lies the "message." It can be called such: The outsiders, the lower-middle class Hopcroftes, come out on top. The status quo values, such as education and a certain social refinement, are impotent when faced with their hot pursuit of materialistic values. The older couple progressively lose their energy and vitality while the younger, educated couple become more practical and less idealistic. By the last scene, they are literally dancing to Hopcroftes' tune.

Perhaps Ayckbourn's comic expression gives way to a certain bitterness in that last scene. The Hopcroftes do seem rather charming at first, but one soon realizes that their relationship is fascistic and their energy boundless—an awesome combination.

In this sense, Absurd Person Singular is not entirely a farce, as it has been sometimes termed. Certainly there are elements of farce in the many jokes which rely on coincidence and physical tricks. But the dialogues, revealing what the kitchens might leave unsaid about their inhabitants, is totally realistic and even the likelihood of their annual meetings is quite believable. They do, after all, have definite business favors to ask of one another.

Fletcher personally finds all of the characters likeable, even the Potters, whose off-stage unpleasantries motivates the others into the kitchens. They are all representatives of modern society, not totally insensible to one another, but seemingly incapable of doing another any good.

Just as each character then acts within his or her relatively inconsequential circle of acquaintances, affecting one another in ways unforeseen, changing each other's lives tremendously. Absurd Person Singular affects us as audience members, enveloping us in its immediate hilarity until we realize later the haunting implications of Ayckbourn's proposition.

‘ABSORB PERSON
SINGULAR’
TIMES SIX

Now. Only 1 mg ‘tar’

This is more than just low ‘tar’. This is ultra-low ‘tar’.
This is Now, a cigarette with only 1 mg ‘tar’. If you want to be sure
you’re getting ultra-low ‘tar’, count all the way down to Now’s number 1.

Warning: The Surgeon General Has Determined
That Cigarette Smoking is Dangerous to Your Health.

FILTER MENTHOL 1 mg. ‘tar’, 1 mg. nicotine, as per cigarette FTC Report Aug. ’72.
‘ABSORBS PERSON SINGULAR’ TIMES SIX

Alan Ayckbourn was born in London in 1939, but spent most of his childhood in Sussex. His father was a member of the London Symphony Orchestra and his mother was a writer. He began his theatrical career early as a stage manager and actor with various repertory companies throughout England. For diversion and to create better roles for himself, he began writing plays under the pen name of Rolland Allen. His first commercial success, by then under his own name, was Stand ing Room Only in 1961.

From 1965 to 1970 Ayckbourn was a radio drama producer for the BBC in Leeds. During this time he had several successes in London's West End, including Relatively Speaking (1967) and How the Other Half Loves (1970). Since then, West End audiences have applauded such hits as Time and Time Again (1972), Absurd Person Singular (winner of the Evening Standard Award for Best New Comedy in 1973), The Norman Conquests (winner of the Evening Standard and Plays and Players Awards for Best Play in 1974), AbSENT Friends (1975) and Countdown (1976). Both Absurd Person Singular and The Norman Conquests have had successful runs on Broadway as well.

Voted Playwright of the Year in 1974 by the Variety Club of Great Britain, Ayckbourn is currently Artistic Director of the Scarborough Theatre Trust Ltd.

In a play about three marriages, what could the title Absurd Person Singular possibly refer to? According to director Allen Fletcher, the “singular” emphasizes Ayckbourn’s cynicism about modern marriage, a cynicism which does not, however, preclude humor. Each character’s unique and absurd behavior transforms three relatively conventional Christmas Eve gatherings into occasions of riotous burlesque.

Taken singly, each act is almost a play in itself and could conceivably be done as such. Fletcher feels, however, that there is a definite psychological progression from one act to the next. Not only is each marriage revealed as somewhat less than ideal, but the relationships of the couples to one another change drastically from Act I to Act III.

And therein, according to Fletcher, lies the “message.” If it can be called such. The outsiders, the lower-middle class Hopcroft, come out on top. The status quo values, such as education and a certain social refinement, are impotent when faced with their hot pursuit of materialistic values. The older couple progressively lose their energy and vitality while the younger, educated couple become more practical and less idealistic. By the last scene, they are literally dancing to Hopcroft’s tune.

Perhaps Ayckbourn’s comic expression gives way to a certain bitterness in that last scene. The Hopcrofts do seem rather charming at first, but one soon realizes that their relationship is Fascistic and their energy boundless—an awesome combination.

In this sense, Absurd Person Singular is not entirely a farce, as it has been sometimes termed. Certain-
A wine worth discovering: The Christian Brothers California Claret.

One of the most delightful red wines that we make at The Christian Brothers Napa Valley winery is our California Claret. This is a very dry wine with a pleasing clear red color as its name suggests. And, as with many of our wines, the name has a traditional origin; it derives from the French word for clarity; in English claret is used as a name for the red wines of Bordeaux.

However, our Claret is definitely a Californian, and has a very contemporary taste and character all its own. And though it is one of our moderately priced table wines, we treat it with the same respect and care that goes into each of The Christian brothers wines. Our Claret is made from our own selection of grapes, and after the wines are made, they are allowed to come to life in oak casks at their own leisurely pace before bottling.

The economical cost of our Claret will surprise you. I believe you will find it a good choice for daily use with oysters, a roast, or a stew. It is available in the regular bottle and a new 1.5 liter metric magnum (50.7 fl. oz.) which we call our "four-year-anniversary" bottle. It is a wine well worth discovering. If you would like to know more about our wines, you may write to me.

Brother Timothy JSC
The Christian Brothers
Napa Valley, California 94558

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 SEGER
Costumes by ROBERT BLACKMAN
Lighting by RICHARD DEVIN
Music by LARRY DELINGER
Sound by BARTHOLOMEW RAGO

THE CAST

Boniface: RAYE BIRK
Angelique: RUTH KOBART
Marcelle: ELIZABETH HULDEE
Côt: MICHAEL WINTERS
Maxime: MARK MURPHEY
Victoire: DIANE SALINGER
Martin: SYDNEY WALKER
1st Porter: PETER DAVIES
2nd Porter: RICHARD DENISON
3rd Porter: ALEXANDER NIBLEY
4th Porter: DAN BUTLER
Paquerettes: BONNIE CARPENTER
Marguerite: BIG-BRITT COY
Violetto: CLAIRE CONTENT
Perenchin: SANDRA BELLEVUE
Annie: WILLIAM MCKEREGHAN
Georges: BRUCE WILLIAMS
A Lady: HEIDI HELEN DAVIS
A Duke: ROBERT SMITH
Funicula: BENNET GUILLORY
Police Inspector: GERALD LANCASTER
Policemen: PETER DAVIES, DAN BUTLER,
Richard Denison, Alexander Nibley
Hotel Guests: RANDY SCHAUSS, DONNA SNOW,
WENDY WOOLEY

PERIOD: 1910

ACT I

A builder's room and salon in the home of M. and Mme. Boniface. Passy, a suburb of Paris. That morning!

ACT II

The Hotel Paradiso, Paris. Later that night!

ACT III

The builder's room and salon. The morning after!

There will be two ten-minute intermissions.

UNDERSTUDIES


Stage Manager: JAMES L. BURKE

Clockwise from top: Sydney Walker, Michael Winters, Ruth Kobart, Raye Birk and Elizabeth Huddle.
A wine worth discovering: The Christian Brothers California Claret.

One of the most delightful red wines that we make at The Christian Brothers Napa Valley winery is our California Claret. This wine is very dry, with a pleasing currant color, and its name suggests. And, as with many of our wines, the name has a traditional origin; it derives from the

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 SEGER

Costumes by ROBERT BLACKMAN

Lighting by RICHARD DEVIN

Music by LARRY DELINGER

Sound by BARTHLOOMEO RAGO

THE CAST

Boniface RAYE BIRK

Angelique RUTH KOBERT

Marcelle ELIZABETH HUBBLE

Col MICHAEL WINTERS

Maxime MARK MURPHNEY

Victoire DIANE SALINGER

Martin SYDNEY WALKER

1st Porter PETER DAVIES

2nd Porter RICHARD DENISON

3rd Porter ALEXANDER NIBLEY

4th Porter DAN BUTLER

Paugerette BONNIE CARPENTIER

Marguerite BIG-BRITT COX

Violette CLAIRE CONTENT

Perwence SANDRA BELLEVE

Amelie WILLIAM MCKREGHAN

Georges BRUCE WILLIAMS

A Lady HEIDI HELEN DAVIS

A Duke ROBERT SMITH

Funchoha BENNET GILLORY

Police Inspector GERALD LANCASTER

Policemen PETER DAVIES, DAN BUTLER, RICHARD DENISON, ALEXANDER NIBLEY

Hotel Guests RANDY SCHAUS, DONNA SNOW, WENDY WOOLERY

Period: 1910

ACT I


ACT II

The Hotel Paradiso, Paris. Later that night!

ACT III

The builder's room and salon. The morning after!!

There will be two ten-minute interludes.

understudies

Boniface—GERALD LANCASTER, ANGELIQUE—PENAGELLE COULTER, MARCELLE—KATE FLLamina; COL—JAY O. SANDERS, MAXIME—RENNELL SMITH, VICTOIRE—LIBBY BONE, MARTIN—DAVID DAVIS, PAGUERETTE/MARGUERITE—AMY RAPPIDE, VIOLETTE/ MARGUERITE—BRIDGET BAJESKA, AMELIE/PHOEBE POLITICAL—THOMAS SULLIVAN, BONIFACE/CLAUDE BRUGET—BRIDGET BAJESKA, MAXIME—BRIDGET BAJESKA, VICTOIRE—DIANE SALINGER, MARBELLE—DIANE SALINGER, HEDWIG, FUNCHOHA—MELINDA BUTLER FLOOD, POLICE INSPECTOR—PETER DAVIES.

Stage Manager: JAMES L. BURKE
A NOTE ON 'ALL THE WAY HOME'

When James Agee died in 1955 at the age of 45, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

Yet, only three years later, his name was a household word. He was on the best-seller lists, his earlier books were being rushed back into print and collections of his film reviews and screenplays were in great demand.

This turnabout came when his autobiographical masterpiece, A Death in the Family, was published posthumously in 1957 and received a Pulitzer Prize the following year. Set in Knoxville, Tennessee, in 1915, the novel tells of a young husband and father’s death in a freak car accident, from the perspective of his six-year-old son. (Agee lost his father under identical circumstances at the same age.)

A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on Studio One, Philip Playhouse, Goodby Playhouse and Playhouse 90. He assisted in his play All the Way Home. It also won a Pulitzer Prize in 1961 and became one of the most talked-about shows in New York that season.

Since it was neither a musical nor a comedy, business initially was slow. It stayed open because of the public—celebrities and theatergoers from all walks of life—rallied behind the show with a spontaneous word-of-mouth effort. This was so unusual that All the Way Home was dubbed “the miracle on 44th Street.” Ultimately, the play found its audience and ran for nearly a year.

Though All the Way Home looks at the impact of sudden death on the survivors, its mood is uplifting. “It emphasizes that each of us is part of an extended family,” Mosel says. “It is not only a mother, a father and a child, but all the generations who have gone before and all those who will follow.”

Director Edward Hastings says, “The play examines how a child develops his own awareness of this. In doing so, it calls our attention to the beauty and strength that being part of the family of man gives us.”

—Margaret Opalta

THE AMERICAN CONSERVATORY THEATRE

PRESENTS

ALL THE WAY HOME

LYRICS

by TAD MOSEL

Based on the novel A Death in the Family by JAMES AGE

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT

Scenery by RALPH FUNICELLO

Costumes by CATHY EDWARDS

Lighting by DICK EPPRSON

Sound by BARTOLOMEO RAGU

THE CAST

Rufus Follett — DAVID BRANSTEN

Ethan — ESTANISLAU G. B. BAUSTISTA II

Boys — JOSHUA WILLIAM POLLOCK, VINCENT RIBUNO

Jay Follett — JAY O. SANDERS

Mary Follett — BARBARA DIRICKSON

John Henry Follett — RALPH FOLLET

Sally Follett — SALLY FOLLET

Joseph Bird — J. STEVEN WHITE

Jessie Follett — CANDACE BARRETT

Mariana Walters — JOHN HENRY FOLLET

Andy Turnell — JIM WILSON

Penelope Court — BETTY WILSON

Libby Boone — ANNE LAWDER

Joy Carlin — AUNT SADIE FOLLET

William Paterson — AUNT HANNAH LYNCH

Daniel Kern — AUNT HANNAH LYNCH

Victoria — ANDREW LYNCH

The action takes place in and around Knoxville, Tenn., in June of 1915.

There will be two ten-minute intermissions.

UNDERSTUDIES

Jay Follett — David Hudson; Mary Follett — Libby Boone; Rufus Follett — Bruce Williams; Sally Follett — Shane Singer; John Henry Follett — Sydney Walker; Jessie Follett — Kate Finotario; Aunt Sadie Follett — Aunt Hannah Lynch — Ruth Kobart; Great-Great-Grandma — Neelie Davis; Catherine Lynch — Elizabeth Muddle; Joel Lynch — Thomas Oglesby; Andrew Lynch — Mark Murphy; Victoria — Kate Finotario; Rufus Follett — Andy Turnell; Boys — Greg Henry; Jim Wilson — Joshua William Pollock

Stage Manager: SUZANNE FRY

Assistant to the Director: MICHAEL PULIZZANO
A NOTE ON 'ALL THE WAY HOME'  

When James Agee died in 1955 at the age of 45, he had written a volume of poetry, two books, several hundred movie reviews, dozens of magazine articles and six screenplays, but none brought him fame in his lifetime.

Yet, only three years later, his name was a household word. He was on the best-seller lists, his earlier books were being rushed back into print and collections of his film reviews and screenplays were in great demand.

This turnaround came when his autobiographical masterpiece, A Death in the Family, was published posthumously in 1957 and received a Pulitzer Prize the following year.

Set in Knoxville, Tennessee, in 1915, the novel tells of a young husband and father's death in a freak car accident, from the perspective of his six-year-old son. (Agee lost his father under identical circumstances at the same age.)

A Death in the Family was adapted for the stage by Tad Mosel, a television writer whose scripts had been aired on Studio One, Philco Playhouse, Goodyear Playhouse and Playhouse 90. He relitigated his play All the Way Home. It also won a Pulitzer Prize in 1961 and became one of the most talked-about shows in New York that season.

Since it was neither a musical nor a comedy, business initially was slow. It stayed open because the public—celebrities and theatergoers from all walks of life—rallied behind the show with a spontaneous word-of-mouth effort. This was so unusual that All the Way Home was dubbed "the miracle on 46th Street." Ultimately, the play found its audience and ran for nearly a year.

Though All the Way Home looks at the impact of sudden death on the survivors, its mood is uplifting. "It emphasizes that each of us is part of an extended family, that only a mother, a father and a child, but all the generations who have gone before and all those who will follow," Director Edward Hastings says. "The play examines how a child develops his own awareness of this. In doing so, it calls our attention to the beauty and strength that being part of the family of man gives us."

—Margaret Opava

THE AMERICAN CONSERVATORY THEATRE  

PRESENTS

ALL THE WAY HOME

by TAD MOSEL

Based on the novel A Death in the Family by JAMES AGEE

Directed by EDWARD HASTINGS

Associate Director: LAWRENCE HECHT  
Scenery by RALPH FUNICELLO  
Costumes by CATHY EDWARDS  
Lighting by DIRK EPPRSON

Sound by BARTHOLOMEW RAGO

THE cast

Rufus Follet: DAVID BRANSTEN  
Mary Follet: ESTANISLAU G. B. BAUTISTA II  
Sally Follet: JOSIAH WILLIAM POLLOCK  
Jim Wilson: VINCENT RUBINO  
Aunt Sadie Follet: JAY O. SANDERS  
Great-Great-Grandma Follet: BARBARA DIRICKSON  
Aunt Hannah Lynch: RALPH FOLLET  
Great-Great-Grandma Lynch: J. STEVEN WHITE  
John Henry Follet: CANDACE BARRETT  
John Henry Follet: JOSEPH BIRD  
Jessie Follet: MARIANNA WALTERS  
Jim Wilson: ANDY TURNELL  
Aunt Sadie Follet: PENLOPE COURT  
Great-Great-Grandma Lynch: LIBBY BOONE  
Aunt Hannah Lynch: ANNE LAWDER  
Great-Great-Grandma Follet: JOY CARLIN  
Aunt Sadie Follet: WILLIAM PATRICKSON  
Great-Great-Grandma Follet: DANIEL KERN  
Jim Wilson: DELORES V. MITCHELL

The action takes place in and around Knoxville, Tenn., in June of 1915.

There will be two ten-minute intermissions.

understudies

Rufus Follet: Jay Follet—David Hudson; Mary Follet—Libby Boone; Ralph Follet—Bruce Williams; Sally Follet—Shane Engstrom; John Henry Follet—Sydney Walker; Jessie Follet—Kate Fimister; Aunt Sadie Follet—Aunt Hannah Lynch—Ruth Kobert; Great-Great-Grandma Follet—Nelie Allen Davis; Catherine Lynch—Elizabeth Huddle; Joel Lynch—Thomas Oglesby; Andrew Lynch—Mark Murphy; Victoria—Kate Fimister; Rufus Follet—Andy Turnell; Boys—Greg Henry; Jim Wilson—Joshua William Pollock

Stage Manager: SUZANNE FRY  
Assistant to the Director: MICHAEL PULIZZANO

THE FOGGIES' IDEA!
PULITZER PRIZE-WINNING PLAYS AT A.C.T.

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1865, did a wartime stint with the Union Army, and then drifted out to St. Louis, where he began a newspaper career on a German-American paper. He eventually gained control of the St. Louis Post-Dispatch and the New York World, a tightly-knit little journalistic empire that made him a multimillionaire.

In addition to endowing a School of Journalism for New York's Columbia University, Pulitzer allotted a considerable sum to be awarded for "prizes or scholarships for the encouragement of public services, public morale, American literature and the advancement of education." Officially established by the trustees of Columbia, under the guidance of an Advisory Board and very specific conditions set forth by Pulitzer in his will, the first annual Pulitzer Prizes, awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1916-17.

Although occasionally controversy surrounds the judges' decisions, the award usually automatically lures audiences to the theatre showing the play so honored, provides the playwright and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

All the Way Home is the tenth Pulitzer Prize-winning play to join A.C.T.'s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer. The Children's Hour, Of Mice and Men, Awake and Sing, The Glass Menagerie, and Who's Afraid of Virginia Woolf?, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.'s repertory, include Cat on a Hot Tin Roof, The Diary of Anne Frank, Of Thee I Sing, Strange Interlude, Look Homeward, Angel and The Subject Was Roses.

Year Pulitzer Prize Awarded

1922 - Street Scene
1927 - You Can't Take it With You
1936 - Our Town
1940 - The Time of Your Life
1946 - A Streetcar Named Desire
1949 - Death of a Salesman
1953 - Long Day's Journey into Night
1961 - All the Way Home
1967 - A Delicate Balance
1973 - That Championship Season

A.C.T. Season(s) Presented

1974-75 season
1972-73 season
1967-68
1970-71
1967-68
1966-67
1967-68
1967-68
1967-68
1972-73

We are the “Mercedes-Benz” of Mercedes-Benz dealers.

Our customers are probably the most discriminating in the Bay Area. They expect—and demand—a great deal from their dealer.

At European Motors, Ltd, we insure that all of our customers get full value and enjoyment from their Mercedes-Benz.

We start out offering the incomparable Mercedes-Benz for sale or lease. Then we follow through by offering three outstanding service departments: Folsom at 11th and 1745 Clay Street in San Francisco; and at 2915 Broadway, Oakland. All staffed with master mechanics. All dedicated to following the Mercedes-Benz maintenance guide to the letter.

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

If you have considered leasing or buying a new or used Mercedes-Benz, or if you desire the utmost in service for the one you already own, we invite you to investigate European Motors, Ltd.

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

European Motors, Ltd.
950 Van Ness at O'Farrell St. San Francisco 673-9109
2915 Broadway Oakland 833-6000
Exclusive concessionaire for Mercedes-Benz automobiles.
**PULITZER PRIZE-WINNING PLAYS AT A.C.T.**

A 17-year-old Hungarian immigrant named Joseph Pulitzer, barely able to speak English, arrived in Boston in 1865, did a wartime stint with the Union Army, and then drifted out to St. Louis, where he began a newspaper career on a German-American paper. He eventually gained control of the St. Louis Post-Dispatch and the New York World, a tightly-knit little journalistic empire that made him a multimillionaire. In addition to endowing a School of Journalism for New York's Columbia University, Pulitzer allotted a considerable sum to be awarded for "prizes or scholarships for the encouragement of public services, public morale, American literature and the advancement of education." Officially established by the trustees of Columbia, under the guidance of an Advisory Board and very specific conditions set forth by Pulitzer in his will, the first annual Pulitzer Prize was awarded for fiction, drama, history, biography, poetry, music and various categories of newspaper work, were presented in 1917-18.

Although occasionally controversy surrounds the judges' decisions, the award usually automatically draws audiences to the theatre showing the play so honored, provides the journalist and/or publication receiving this accolade similar fame if not necessarily fortune and generally increases the esteem in which the recipient is held by peers and public alike.

**All the Way Home** is the tenth Pulitzer Prize-winning play to join A.C.T.'s repertory. A comprehensive listing of all those receiving this accolade comprises a fascinating cross-section of American theatre history and is in part an index of changing public taste. On the other hand, an equally fine anthology could be compiled of plays which did not win the Pulitzer: The Children's Hour, Of Mice and Men, Awake and Sing, The Glass Menagerie and Who's Afraid of Virginia Woolf?, among others.

In any case, even though some plays and playwrights so honored subsequently disappeared into obscurity, most remain among the most important and continuously produced of our time. Popular favorites, in addition to those in A.C.T.'s repertory, include Cat On a Hot Tin Roof, The Diary of Anne Frank, Of Thee I Sing, Strange Interlude, Look Homeward, Angel and The Subject Was Roses.

**Year Pulitzer Prize Awarded**

<table>
<thead>
<tr>
<th>Year</th>
<th>Prize Awarded</th>
<th>A.C.T. Season(s) Presented</th>
</tr>
</thead>
<tbody>
<tr>
<td>1929</td>
<td>Street Scene</td>
<td>1974-75 season</td>
</tr>
<tr>
<td>1937</td>
<td>You Can't Take It With You</td>
<td>1972-73, 1975</td>
</tr>
<tr>
<td>1938</td>
<td>Our Town</td>
<td>1976-77, 1980</td>
</tr>
<tr>
<td>1940</td>
<td>The Time of Your Life</td>
<td>1972-73</td>
</tr>
<tr>
<td>1946</td>
<td>A Streetcar Named Desiré</td>
<td>1973-76, 1977</td>
</tr>
<tr>
<td>1949</td>
<td>Death of a Salesman</td>
<td>1960-65, 1977</td>
</tr>
<tr>
<td>1957</td>
<td>Long Day's Journey into Night</td>
<td>1965-67</td>
</tr>
<tr>
<td>1961</td>
<td>All the Way Home</td>
<td>1972-73</td>
</tr>
<tr>
<td>1972</td>
<td>That Championship Season</td>
<td>1972-73</td>
</tr>
</tbody>
</table>
ETHEL MERMAN

IT CONDUCTS WHO THE ORCHESTRA SPINS ITSELF OFF
Barbirolli Conducts
SUNDAY, MARCH 18, 8:30 PM
WAR MEMORIAL OPERA HOUSE
San Francisco, California

Tickets: $15.00, $12.00, $10.00, $8.00
DOWNTOWN CENTER BOX OFFICE: Neil Thain's, Oakland;
Emporium: Fine Arts Box Office, S.F.; Capwells: Macy's; and
all other major agencies. For U-CHARGE call 824-2473 for
Bankameracard, Master Charge and all other major credit cards.

FRESH SEAFOOD FROM OUR OWN BOAT
1512 STOCKTON ST., SAN FRANCISCO 30-8235 • 952-1700

14

ALL THE WAY HOME

Barbara Dinovitch and David Brineman

AT A.C.T.

(left to right) White, Joseph Bird, Candace Barrett, Andy Turner and Martin Walters.

Daniel Kerr

(left to right) Joseph Bird, Candace Barrett, Andy Turner and Martin Walters.

Jay O. Sanders (left) and J. Steven White

William Peterson

... distinguish yourself
A System by Design

By design, a totally integrated FM-Phono Stereo system
with wireless touch remote control. So beautiful that it's also
on display at the Museum of Modern Art, N.Y. C.

MAKE YOUR SUNDAY DRIVE
A UNIQUE EXPERIENCE AT
Catania Sound
A Leader in Marin for over 28 years.
4400 NORTHGATE MALL, SAN RAFAEL
Just off Hwy 101
San Francisco Area: 456-7440
Make your appointment.

Bang & Olufsen

AUDIO ENGINEERING & COMMERCIAL SOUND IS OUR BUSINESS
San Francisco's St. Mary's Cathedral & the new AA Building
on Van Ness Avenue are examples of our modern technology.

MARIN COUNTY
REAL ESTATE
BELVEDERE & TIBURON

CALL: THE GOULD CO.

We specialize in all price ranges
within Southern Marin County,
primarily in the Belvedere and
Tiburon Area. Thirty minutes
north of San Francisco sur-
rounded by Bay on three sides,
this special part of the world
will always maintain its
community atmosphere and
enjoy temperate weather, ferry
commute, interesting shops,
unique safety and fabulous
views; all elements of "The
Good Life."

Our personal office specializes
in customer satisfaction —
your happiness.

When events in your life dictate
your relocating,

CALL: THE GOULD CO.
The Daniel F. Gould Co., Inc.
F.D. Box 897
San Rafael, CA 94902
415-459-5822
ETHEL MERMAN
A Concert with the
A.S.T.A. and the New York
Ear Knight Conducts
•
Sunday March 10th
6:00 P.M.
War Memorial Opera House

AT A.C.T.

Barbara Dinickson and David Bransbin

MAKE YOUR SUNDAY DRIVE
A UNIQUE EXPERIENCE AT
Catania Sound
A Leader in Marin for over 28 years.
4460 Northgate Mall, San Rafael
Just off Hwy 101
Take Exit 46 or 47.

Bang & Olufsen

AUDIO ENGINEERING & COMMERCIAL SOUND IS OUR BUSINESS
San Francisco's St. Mary's Cathedral & the new AAA Building
on Van Ness Avenue are examples of our modern technology.

FRESH SEAFOOD FROM OUR OWN BOAT
1512 Stockton St., San Francisco 1934 1957 • 396-7500

MARIN COUNTY
REAL ESTATE
BELVEDERE & TIBURON
CALL:
THE GOULD CO.
We specialize in all price ranges
within Southern Marin County,
primarily in the Belvedere and
Tiburon Area. Thirty minutes
north of San Francisco sur-
rounded by Bay on three sides,
this special part of the world
will always maintain its
community atmosphere and
enjoy temperate weather, ferry
commute, interesting shops,
unique safety and fabulous
views — all elements of "The
Good Life."
Our personal office specializes
in customer satisfaction —
your happiness.
When events in your life dictate
your relocating.
CALL:
THE GOULD CO.
The Daniel F. Gould Co., Inc.
P.O. Box 847
Four Corners, CA 94934
(415) 387-3972

14

15
A NOTE ON ‘THE CIRCLE’

“Considering how foolishly people act and how pleasantly they profile, perhaps it would be better for the world if they talked more and did less,” said W. Somerset Maugham in 1895. The Circle is a superbly entertaining exposition of this thought.

The Circle made its debut in 1921, with Maugham's artistic and commercial success firmly established. His novel Of Human Bondage was published in 1915, but the author was already well recognized as a playwright. In 1907 he had four plays running simultaneously in London's West End. Punch published a cartoon depicting Shakespeare's head of his balls before a poster advertising one of Maugham's plays.

The nucleus of the story told in The Circle is expressed in this statement made by Maugham in his notebook: “For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a fantastic situation.” The Circle tells the tale of people made ridiculous by their extremities of behavior, or misbehavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry, but he was hardly fond of the gentility themselves, even though this was the class to which he belonged. His biographer Karl Pflieger says of him: “He always played the part of the reserved, well-to-do, top-drawer Englishman---a type he satirized mercilessly.”

None of the characters in The Circle is painted in a particularly flattering light. Even the elder Champion-Chenery, who seems closest to the author himself, is found to be grossly in error as the curtain falls. But whatever his attitude towards his characters may be in his novels and dramas, an author’s contempt for his characters does not make for good comedy. Maugham is too much the showman to allow any such contempt to intervene in The Circle. On the subject of humor, he says: “The laughter must be sought for its own sake. The audience should not be allowed to ask, do such things happen? They should be content to laugh. In comedy more than ever must the playwright exact a willing suspension of disbelief.”

Maugham saw a play as an active collaboration between playwright, actors, director and audience. “The emotions of the audience,” he said, “is its interest, its laughter, are part of the action of the play.” Join in, enjoy.

Marlan Walters & James R. Winker

THE AMERICAN CONSERVATORY THEATRE presents

THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BAROONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHE

Lighting by F. MITCHELL DANA

Sound by BARTOLOMEO RAGO

The cast

Arnold Champion-Chenery: JAMES R. WINNER

Mrs. Shenstone: RANDALL SMITH

Elizabeth: ELIZABETH HUDDE

Edward Lonton: SUSAN E. PELLEGRINO

Clive Champion-Chenery: DAVID HUDDON

Butler: WILLIAM PATERSO

Lady Catherine Champion-Chenery: MICHAEL WINTERS

Lord Porteous: MARRIEN WALTHERS

SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

Walters & Sidney Walker

understudies

Clive Champion-Chenery—Raye Birk; Lord Porteous—William McKeghean; Butler—Peter Davies;
Arnold—Wayne Alexander; Edward Lonton—Randall Smith; Footman—Benett Gullery;
Mrs. Shenstone—Patricia Helen Davis; Lady Catherine Champion-Chenery—Penelope Court

Stage Manager: JAMES L. BURKE

From left: Marlan Walters, James R. Winker, William Paterson, Sydney Walker

The Brass Bed

top to $1000 off with this ad.

• GOOSE DOWN COMFORTERS/ QUILTS
• COTTON BED ACCESSORIES
• BAKER RACKS
• NEW AND OLD BEDS

Open 7 days. Thurs til 9

Awards Winning designs in rings & other fine jewelry.
A NOTE ON ‘THE CIRCLE’

“Considering how foolishly people act and how pleasantly they profiling, perhaps it would be better for the world if they talked more and did less,” said W. Somerset Maugham in 1925. The Circle is a superlibly entertaining exposition of this thought.

The Circle made its debut in 1921, with Maugham’s artistic and commercial success firmly established. His novel Of Human Bondage was published in 1915, but the author was already well recognized as a playwright. In 1907 he had four plays running simultaneously in London’s West End. Punch published a cartoon depicting Shakespeare biting his nails before a poster advertising one of Maugham’s plays.

The nucleus of the story told in The Circle is expressed in this statement made by Maugham in his notebook: “For an English audience the extremity of love is always somewhat ridiculous. To love more than moderately is to find oneself in a farcical situation.” The Circle tells a tale of people made ridiculous by their extremities of behavior, or misbehavior, in pursuit of what they think is love.

Maugham was fond of drawing his characters from the British gentry, but he was hardly fond of the gentry themselves, even though this was the class to which he belonged. His biographer Karl Pfeiffer says of him: “He always played the part of the reserved, well-to-do, top-drawer Englishman—a type he satirized mercilessly.”

None of the characters in The Circle is painted in a particularly flattering light. Even the elder Champion-Cheney, who seems closest to the author himself, is found to be grossly in error as the curtain falls. But whatever his attitude towards his characters may be in his novels and dramas, an author’s contempt for his characters does not make for good comedy. Maugham is too much the showman to allow any such contempt to intervene in The Circle.

On the subject of humor, he says: “The laugh must be sought for its own sake. The audience should not be allowed to ask, do such things happen? They should be content to laugh. In comedy more than ever must the playwright exact a willing suspension of disbelief.”

Maugham saw a play as an active collaboration between playwright, actors, director and audience. “The emotions of the audience,” he said, “is its interest, its laughter, are part of the action of the play.” Join in, enjoy.

THE AMERICAN CONSERVATORY THEATRE

THE CIRCLE

(1920)

by W. SOMERSET MAUGHAM

Directed by STEPHEN PORTER

Associate Director: EUGENE BARONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT FLETCHER

Lighting by F. MITCHELL DANA

Sound by BARTOLOMEO RAGO

The cast

Arnold Champion-Cheney, M.P.  JAMES R. WINNER

Footman  RANDALL SMITH

Mrs. Shanstone  ELIZABETH HUDDE

Elizabeth  SUSAN P. PELLEGRINO

Edward Luton  DAVID HUDSON

Clive Champion-Cheney  WILLIAM PATERSON

Butler  MICHAEL WINTERS

Lady Catherine Champion-Cheney  MARRIANN WALTERS

Lord Porteous  SYDNEY WALKER

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

The Time: 1920

There will be two ten-minute intermissions.

underscores

Clive Champion-Cheney—Rayne Birk; Lord Porteous—William McKeechan; Butler—Peter Davies; Arnold—Wayne Alexander; Edward Luton—Randall Smith; Footman—Bennet Gullek; Mrs. Shanstone—Paula Helen Davis; Lady Catherine Champion-Cheney—Penelope Court

Stage Manager: JAMES L. BURKE

From left: Mariann Walters, James R. Winner, William Paterson, Sydney Walker
A NEW MUSICAL CELEBRATION OF LOVE SET FOR APRIL AT A.C.T.'S MARINES' THEATRE

There still are happy endings—at least there will be at A.C.T.'s Marines' Memorial Theatre next month with the world premiere of Festival, a new musical celebration of love by composer-playwright Stephen Downs.

A magical fantasy, the family entertainment traces the escapades of a pair of star-crossed lovers from the 14th century, romping through kingdoms, forests and oceans. A cast of nine gives the impression of 49 as they're variously transformed into kings, shepherds and pirates. Since everything's fair in love, war and satire, there's fun and frolic in the show's outrageousness.

Based on a medieval chansonnier—a fable that is sung called Aucassin and Nicolette, which Downs read on a trip from London to this country 13 years ago, Festival immediately began germinating. Two years ago he put it on paper and started composing the 20 songs included in the show. Historians and men of letters believe that the original chanterelle served as the basis for Shakespeare's Romeo and Juliet, Voltaire's Candid and Fielding's Tom Jones and Joseph Andrews.

The three main performers include Bill Hutton as Aucassin, Lois Young as Nicolette, and Greg Harrison as The Troubadour, chief storyteller who serves as a catalyst and obstacle for the lovers. In keeping with the form of the original medieval fable, the actors both narrate and perform the action of the play simultaneously, with the music propelling the entire production.

The memorable music includes some lyrical pieces, some that seem to echo Tommy and Jesus Christ Superstar, and some which are great fun and musical theatre at its best. Although contemporary "pop" basically, the rhythm and percussion suggest a medieval flavor.

Jack Rowe and Michael Shaan are directing Festival, with the latter also serving as choreographer. Russell Pyle is production and lighting designer, costume design is by Madeline Ann Granero. A.C.T. is presenting the San Francisco premiere with Roger Berlind, Franklin R. Levy and Mike Wise, the producing team that brought Vincent Price as Oscar Wilde in Diversions and Delights here, in association with Kip Richard Knoves.

As always, A.C.T. subscribers and patrons will receive advance order forms prior to ticket sale to the general public. Take a chance on enchantment—and a happy ending—come fantasy with Festival!

When you demand excellence in performance.

Excellence in performance requires training and practice. And Bank of America has had years of it.

As excellence develops, so does versatility. And we can offer just about any banking service you could ever need. From checking accounts to charge cards. From time deposits to Travelers Checks.

And with almost twice as many branches as any other bank or savings and loan, we make it all easily available. You can usually catch our act right in your own community.

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

BANK OF AMERICA
A NEW MUSICAL CELEBRATION OF LOVE SET FOR APRIL AT A.C.T.'S MARINES' THEATRE

There still are happy endings—at least there will be at A.C.T.'s Marines' Memorial Theatre next month with the world premiere of Festival, a new musical celebration of love by composer-playwright Stephen Downs.

A magical fantasy, the family entertainment traces the escapades of a pair of star-crossed lovers from the 14th century, romping through kingdoms, forests and oceans. A cast of nine, gives the impression of 49 as they're variously transformed into kings, shepherds and pirates. Since everything's fair in love, war and satire, there's fun and frolic in the show's outrageousness.

Based on the medieval chansons de Table, a fable that is sung called Aucassin and Nicolette, which Downs read on a trip from London to this country 13 years ago. Festival immediately began germinating. Two years ago, he put it on paper and started composing the 20 songs included in the show. Historians and men of letters believe that the original chansons de Table served as the basis for Shakespeare's Romeo and Juliet, Voltaire's Candide and Fielding's Tom Jones and Joseph Andrews.

The three main performers include Bill Hutton as Aucassin, Lois Young as Nicolette, and Greg Harrison as The Troubadour, chief storyteller who serves as a catalyst and obstacle for the lovers. In keeping with the form of the original medieval fable, the actors both narrate and perform the action of the play simultaneously, with the music propelling the entire production.

The memorable music includes some lyrical pieces, some that seem to echo Tommy and Jesus Christ Superstar, and some which are great fun and musical theatre at its best. Although contemporary "pop" basically, the rhythm and percussion suggest a medieval flavor.

Jack Rowe and Michael Shean are directing Festival, with the latter also serving as choreographer. Russell Pyle is production and lighting designer, costume design is by Madeline Ann Granato. A.C.T. is presenting the San Francisco premiere with Roger Berlind, Franklin K. Levy and Mike Wise, the producing team that brought Vincent Price as Oscar Wilde in Diversions and Delights here, in association with Kip Richard Knowes.

As always, A.C.T. subscribers and patrons will receive advance order forms prior to ticket sale to the general public. Take a chance on enchantment—and a happy ending—come fantasize with Festival!
I thought sound investments were serious business... I was wrong!

Those are the words of a businessman who recently purchased his own computer from Ximedia. Unlike most sound investments, this one is providing him with a lot of fun and some very solid financial advantages:

THE SOLID PART: Computer systems for professionals now cost as much as you’d expect to pay for a Volkswagen. That means for a very small investment, a professional or small businessman can now own a desktop computer system that is both efficient and reliable. For example:

- In Medicine: Micro-computers from Ximedia are used for processing insurance forms, organizing patient records, billing, and collecting, even for checking drug interactions.
- In Business: Micro-computers are heavily used for general accounting, sales reports, inventory control, mailing lists, marketing summaries, and cost control — to name only a few uses.
- In Law: Micro-computers are actively used for client billing and accounting, and have become a real boon in the critical area of word processing where speed and accuracy are paramount.

And what’s really important, your office staff can operate the computer whenever they need to with no delays, special forms, or any of the paraphernalia of outside computer services. Because it’s your own computer, it’s available 24 hours a day, seven days a week.

THE FUN PART: Professionals, like everyone else, enjoy leisure time games and helping their families grow and learn. Ximedia Systems, through a simple telephone line to your office computer, makes available a dazzling variety of useful or just plain fun applications. For example:

- Help your children accelerate their learning of arithmetic, spelling, logic, vocabulary, and many other subjects taught in school.
- Help your wives organize family budgets, mark-ups, investments, and tax records.
- Have discovered new and challenging computer games to play at home that bring families together in lively competition.
- Have even been programmed to act as burglar and fire alarms while the family is away. These systems also set off an alarm in your house if the intruders keep their distance.

Ximedia is uniquely able to assist the professional or small businessman purchase an affordable computer system. That’s because Ximedia is a computer systems consultant, not just a representative of a specific hardware manufacturer. So when you deal with Ximedia, you first get a systems analysis, then a specific hardware and software combination tailored to your needs — for no more, and often less, than buying directly from a reputable computer manufacturer.

If you think your office or clinic needs its own computer, we suggest that you call Ximedia collect at (415) 566-7472. Ximedia will provide you with a specific evaluation of your needs, and will also demonstrate how owning your own computer can be a solid financial investment, even if it’s a lot of fun.

Please fill out this form and send it to us at Ximedia Systems.
THE AMERICAN CONSERVATORY THEATRE

presents

ABSURD PERSON SINGULAR

by ALAN ACKBOURN

Directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELLE DANA
Sound by BARTHOLOMEW RAGO

the cast

Jane
SUSAN E. PELLEGRINO
Sidney
 DANIEL DAVIS
Ronald
 WILLIAM PATTERSON
Marion
 MARRIAN WALTERS
Eva
 BARBRA DICKINSON
Geoffrey
 JAY O. SANDERS

Offstage Voices:
 Libby Boone
 HEIDI HELEN DAVIS
David Hudson
 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—Franceschi Stewart, Dem—Sidney—Bruce Williams, Ronald—Gerald Lancaster, Marion—Joy Carlin, Eva—Libby Boone, Geoffrey—Mark Murphy

"I thought sound investments were serious business... I was wrong!"

Those are the words of a businessman who recently purchased his own computer from Ximedia. Unlike most sound investments, this one is providing him with a lot of fun and some very solid financial advantages:

THE SOLID PART: Computer systems for professionals now cost about as much as you’d expect to pay for a Volkswagen. That means for a very small investment, a professional or small businessman can now own a Desktop computer system that is both efficient and reliable. Full example:

- In Medicine: Micro-computers are used for processing insurance forms, organizing patient records, billing and collecting, even for checking drug interactions.
- In Business: Micro-computers are now used for general accounting, sales reports, inventory control, mailing lists, marketing summaries, and cost control — to name only a few uses.
- In Law: Micro-computers are actively used for client billing and accounting, and have become an essential tool in the critical area of word processing where speed and accuracy are paramount.

And what’s really important, your office staff can operate the computer whenever they need to without delays, special forms, or any of the paraphernalia of outside computer services, and because it’s your own computer, it’s available 24 hours a day, seven days a week.

THE FUN PART: Professionals, like everyone else, enjoy leisure-time games, and helping their families grow and learn. Ximedia Systems, through a simple telephone line to your office computer, makes available a dazzling variety of useful or just plain fun, applications. For example:

- Have helped young children to accelerate their learning of arithmetic, spelling, logic, vocabulary, and many other subjects taught in school.
- Have helped their kids organize family budgets, mark grades, investments, and tax records.
- Have discovered new and challenging computer games to play at home that bring families together in lively competition.
- Have even been programmed to act as burglar and fire alarms while the family is away. These systems also allow families to keep in touch.

Ximedia Systems, Inc.
1290 24th Avenue, San Francisco, CA 94122
(415) 566-7472

Ximedia is uniquely able to assist the Professional or Small Businessman purchase an affordable computer system. That’s because Ximedia is a Computer Systems Consultant, not just a representative of a specific hardware manufacturer. So when you deal with Ximedia, you first get a system analysis, then a specific hardware and software combination tailored to your needs — for no more, and often less than buying direct from a reputable computer manufacturer.

If you think your office or clinic might need its own computer, we suggest that you call Ximedia collect at 415-566-7472. Ximedia will provide a free, no obligation evaluation of your data-handling needs, and will also demonstrate how owning your own computer can represent a solid financial investment, even if it’s also fun.
**THE AMERICAN CONSERVATORY THEATRE**

The American Conservatory Theatre is the largest and most active of the nation's resident professional companies, and unique among them. One of a mere handful playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 21-week season at the Geary Theatre, offering some 250 performances of nine plays in repertory to an audience numbering more than 200,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marin's Memorial Theatre and at the Geary when the company itself is not performing there.

Since setting in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 155 productions in its two theatres. They have been seen by more than 4 million players of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 85 acting students take part in the company's three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year. A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Somerset Maugham, and Tom Stoppard, for example.

A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, to help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession—conserve it in the literal meaning of the word, "to keep from being damaged, lost, or wasted."

In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimental training methods, exploiting the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation.

Daring, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions, for Bill Ball has sought to surround himself with artists whose energy, vitality, and creativity bring an infusion of fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities.

"Energy, energy, energy!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Clive Barnes paid a visit to A.C.T. Having seen the company's current repertory and observed its Conservatory programs at work, he wrote that A.C.T. now ranks "among the major troupes of the English-speaking world."
THE AMERICAN CONSERVATORY THEATRE

The American Conservatory Theatre is the largest and most active of the nation’s resident professional companies, and unique among them. One of a mere handful playing in true repertory, A.C.T. is also the only company whose annual seasons of public performances are concurrent with, and inseparable from, a continuing program of theatre training. It provides advanced study in a variety of performance-oriented subjects to its own membership and to young people from campuses and cities all over the United States.

The company employs more than 200 people annually, including actors, directors, teachers, designers, administrators, craftsmen and technicians. Every year it presents a 35-week season at the Geary Theatre, offering some 280 performances of nine plays in repertory to an audience numbering more than 300,000. A.C.T. also sponsors engagements of non-repertory productions at the smaller Marin’s Memorial Theatre and at the Geary when the company itself is not performing there.

Since settling in San Francisco early in 1967, following its premiere season in Pittsburgh and a cross-country tour, A.C.T. has presented upwards of 150 productions in its two theatres. They have been seen by more than 4 million playgoers of all ages, from youngsters coming to their first professional production as part of a school-sponsored group to elderly people attending matinees with low-priced senior citizen tickets.

Some 85 acting students take part in the company’s three-year Advanced Training Program. More than 500 others receive part-time or short-term training at A.C.T. every year. A.C.T. draws its repertory from the classics of dramatic literature, outstanding works of the modern theatre and the latest and best from New York and London. Since the plays are presented in the rotating style of continental repertory, audiences may choose, in a given week, from works by Shakespeare, Ibsen, Somerset Maugham, and Tom Stoppard, for example.

A primary goal of the company is to bring each actor and student ever closer to the fulfillment of his own potential and, by extension, to help raise the standards of American acting as a whole. A.C.T. emphasizes the responsibility of the mature artist not only to continue his growth through study and training throughout his career, but also to pass on what he has learned to younger members of the profession—conserve it in the literal meaning of the word: “to keep from being damaged, lost, or wasted.”

In addition to conserving what is best in the American theatre heritage, A.C.T. seeks to complement the traditional with new and experimenter training methods, exploring the use of disciplines formerly not associated with the performing arts such as yoga, the Alexander Technique of body alignment, Activation classes and voluntary exercises in meditation.

Daring, vigor, clarity and vivid theatricality have often been cited as hallmarks of A.C.T. productions. Jules Bovio has sought to surround himself with artists whose energy, vitality and creativity bring an infusion of fresh new life to every play. The kind of positive energy that marks A.C.T. performances also flows in abundance across Geary Street where the company maintains its administration and production offices, rehearsal studios, classrooms, and workshop facilities. "Energy, energy, energy!" drama critic Walter Kerr exclaimed after a visit to A.C.T. several years ago.

More recently, Clive Barnes paid a visit to A.C.T. Having seen the company’s current repertory and observed its Conservatory programs at work, he wrote that A.C.T. now ranks "among the major groups of the English-speaking world."
You’ll come to us for our waterfall. But you’ll remember us for our mints.

Walking through our door, you’ll see a grand lobby with tropical plants, a waterfall and a lounge overlooking it all. Three restaurants, including Truffles, with award-winning cuisine. The Wild Onion, our popular show-lounge. And an 1100-car garage. Stay just one night with us, you’ll also see that we very quietly turn your bed down. Place a mint on your pillow. And provide you with extras that include your own AM/FM clock radio. All kinds of personal touches you wouldn’t necessarily expect. But the ones you’ll remember most.

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

NEWS & NOTES

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

Public Prologue Set for Mar. 30
The Friends of A.C.T. and the Junior League of San Francisco, Inc., invite you to attend a PROLOGUE of Peter Nichols’ The National Health at which Martin Esslin, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is free and open to the public, will be held in the Geary Theatre from 6 to 7 p.m.

FOR SUBSCRIBERS ONLY
Advance information and order forms for A.C.T.’s 1978-79 season are now being mailed to all current subscribers.

Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates.

The deadline for renewing subscribers to receive their priority is May 26.

If you are a current subscriber and do not receive your renewal brochure by the end of March, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880.
You'll come to us for our waterfall.
But you'll remember us for our mints.

Walking through our door, you'll see a grand lobby with tropical plants, a waterfall and a lounge overlooking it all. Three restaurants, including Truffles, with award-winning cuisine, The Wild Onion, our popular show-lounge, and an 1100-car garage.

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

All the kinds of personal touches you wouldn't necessarily expect. But the ones you'll remember most.

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

WORLD PREMIERE
FOUR WEEKS ONLY! FEBRUARY 13 THRU MARCH 11
BARBARY COAST
AN EXCITING NEW MUSICAL ABOUT SAN FRANCISCO
RESERVATIONS & INFORMATION: 552-4005
GROUP SALES: 421-6421
ORPHEUM THEATRE
(8TH & MARKET)
AT THE CIVIC CENTER • SAN FRANCISCO

NEWS & NOTES

The MiniAction
The new Friends of A.C.T. gift shop is now open and located in the west end of the Geary lobby. Featuring unique A.C.T. merchandise including canvas tote bags, French aprons and t-shirts (designed by Gina Ferrall, daughter of A.C.T. actress Marrian Waltons) as well as brass bell buckles and special notepaper. The MiniAction also stocks paperback books of repertory plays to the extent available. Staffed entirely by volunteers chaired by Jeanette Katz, who is assisted by Joyce Garabedian, Stephanie Rogers, Rose Jacobs and Nadine Dawson, the exclusive gift shop is open one hour prior to curtain time and during the first intermission of all performances.

A.C.T. Students for Hire!
Do you need a bartender or cocktail waitress for your special party? . . a baby sitter so you can get away from it all and go to the theater? . . . a cookie baker, candle maker or lawn raker? A.C.T. Conservatory students are available evenings and weekends to help you in any way they can. If you are interested in hiring someone, please contact the Student Job Resources Committee of the Friends of A.C.T. (771-3888).

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

Public Prologue for Mar. 30
The Friends of A.C.T. and the Junior League of San Francisco, Inc., invite you to attend a PROLOGUE of Peter Nichols' THE NATIONAL HEALTH at which Martin Esslin, the renowned scholar and writer who is currently a professor of drama at Stanford University, will discuss the play. The event, which is free and open to the public, will be held in the Geary Theatre from 6 to 7 p.m.

For Subscribers Only
Advance information and order forms for A.C.T.'s 1978-79 season are now being mailed to all current subscribers.

Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates.

The deadline for renewing subscribers to receive their priority is May 26.

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

Graham & Company Realtors
- CONDOMINIUMS - HOUSES - INCOME PROPERTY -
Pier 15 • The Embarcadero • San Francisco, CA 94111
415-431-1801

24

25
Ever try to explain our physical world to a child?

It's not so easy, is it? Words alone cannot really say how many atoms are in a jar. Or how they keep a balloon blown up. And it's rather difficult to "show and tell" a molecule.

Now, from Australia, an artist and writer team have developed a new, exciting way to communicate these ideas of science. The LITTLE PEOPLE'S SCIENCE LIBRARY is a series of four hardbound books that explore physical concepts (atoms, electrons, molecules and radioactivity) in simple, rhytmical language combined with colorful instructions. Children do not just read these books. They actually identify with the phenomena and live through the experience.

These books are not available through retail stores — this special offer of $12.00 is the first time they have been available in the United States. A delightful learning tool and/or gift for children from 5 to 10 years old, or for imaginative kids to 80 or more.

LITTLE PEOPLE'S BOOK CLUB
3975 Clay Street
San Francisco, CA 94118

Enclosed is my check or money order for $______ which includes $1.00 postage and handling (California residents add 6 1/2% sales tax) for 4 sets of the LITTLE PEOPLE'S SCIENCE LIBRARY at $12.00.

NAME
ADDRESS
CITY
STATEZIP

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

3 EMBARCADERO CENTER
986-1177
Mon.-Fri. 10:00, Sat-10:5
Closed Sundays

JUST Desserts's
1630 Pacific Avenue
678-7474
249 Church Street
624-9774
San Francisco

WE BAKE WITH REAL BUTTER, FRESH EGGS, AND ONLY THE FINEST INGREDIENTS AVAILABLE, EVERYDAY

WITH LOTS OF LOVE

David-Andersen of Norway carries the finest quality in Scandinavian gold, silver and enamelled jewelry. There is a magnificent selection of crystal, porcelain and pewter. You will find such well known names as Royal Copenhagen, Orrefors, Kosta-Boda and Georg Jensen. If you are looking for the perfect gift, be sure to drop in.

EMBARCADERO CENTER
THE CITY SIDE OF SAN FRANCISCO

SALMAGUNDI

DANIEL'S HAIRCUTS
HAIR - FACIAL - NAIL CARE

3151 647-7223
2847 Mission Street at 24th Street BART
3156 643-1285
Third International Center. Padres Level at BART
Ever try to explain our physical world to a child?

It's not so easy, is it? Words alone cannot really say how many atoms are in a jar, or how they keep a balloon blown up. And it's rather difficult to "show and tell" a molecule.

Now, from Australia, an artist and writer team have developed a new, exciting way to communicate these ideas of science. The LITTLE PEOPLE'S SCIENCE LIBRARY is a series of four hardbound books that explore physical concepts (atoms, electrons, molecules and radioactivity) in simple, rhythmic language combined with colorful instructions. Children do not just read these books. They actually identify with the phenomena and live through the experience.

These books are not available through retail stores—this special offer of $12.00 is the first time they have been available in the United States. A delightful learning tool and/or gift for children from 5 to 10 years old, or for imaginative kids to 80 or more.

LITTLE PEOPLE'S BOOK CLUB
3970 Clay Street
San Francisco, CA 94118

Enclosed is my check or money order for $____ (which includes $1.00 postage and handling). California residents add 6 1/2% sales tax)

NAME_____________________________________________________
ADDRESS____________________________________________________________________________________________________
CITY_________________________________________________________
STATE____ ZIP____

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

DANIEL'S HAIRCUTS
HAIR - FACIAL - NAIL CARE

1116 3rd Street, 1st floor S.F. 415-626-7143

JUICE CENTER
WE BAKE WITH REAL BUTTER, FRESH EGGS, AND ONE OF THE FINEST INGREDIENTS AVAILABLE, EVERYDAY WITH LOTS OF LOVE.
AMERICAN CONSERVATORY THEATRE
PERFORMANCE SCHEDULE
GEARY THEATRE / Geary & Mason Sts.

THE CIRCLE by W. Somerset Maugham
The comedy-drama of an upper-class scandal unfolds
with wit and elegance in Maugham's best play.

ALL THE WAY HOME by Tad Mosel
In this Pulitzer Prize-winning American classic, a sudden tragedy
unfolds five generations of a Southern family.

HOTEL PARADISO by Georges Feydeau and Maurice DeWitt
A notorious Paris rendezvous plays host to a gallery of comic
characters in what has been called the definitive French farce.

ABSURD PERSON SINGULAR by Alan Ayckbourn
Modern suburbia and marriage are playfully satirized in
this hilarious British import also lauded on Broadway.

THE NATIONAL HEALTH by Peter Nichols
England's award-winning comedy-drama of patient and staff life
—funny, exotic, fantastic and human—in a shabby London hospital.

TRAVESTIES by Tom Stoppard
Last season's hilarious hit revives the repertory with its brilliant
sketches of the famous soiree through the eyes of a fussy
Bureaucrat. 1976 Tony Award winning play, best of Broadway.

<table>
<thead>
<tr>
<th>MONTH</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARCH</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE CIRCLE</td>
<td>HOME</td>
<td></td>
<td></td>
<td>THE CIRCLE</td>
<td>HOME</td>
</tr>
<tr>
<td></td>
<td>ABSURD PERSON SINGULAR</td>
<td>HOME</td>
<td></td>
<td></td>
<td>ABSURD PERSON SINGULAR</td>
<td>HOME</td>
</tr>
<tr>
<td></td>
<td>TRAVESTIES</td>
<td>HOME</td>
<td></td>
<td></td>
<td>TRAVESTIES</td>
<td>HOME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APRIL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>THE NATIONAL HEALTH</td>
<td>HOME</td>
<td></td>
<td></td>
<td>THE NATIONAL HEALTH</td>
<td>HOME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>THE CIRCLE</td>
<td></td>
<td>THE CIRCLE</td>
<td>HOME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ABSURD PERSON SINGULAR</td>
<td></td>
<td>ABSURD PERSON SINGULAR</td>
<td>HOME</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>TRAVESTIES</td>
<td></td>
<td>TRAVESTIES</td>
<td>HOME</td>
</tr>
</tbody>
</table>

A.C.T. GIFT CERTIFICATES
Gift certificates in any denomination — redeemable for
tickets — are now available at the Geary Theatre Box office
or by mail: A.C.T., 450 Geary St., San Francisco 94102
Give A.C.T. a very special gift for every special occasion.

Clothes that bend and fold from 336 Sutter, San Francisco (415) 986-4380. Suit by Giorgio Armani.
### AMERICAN CONSERVATORY THEATRE

**PERFORMANCE SCHEDULE**

GEARY THEATRE/Geary & Mason Sts.

### THE CIRCLE

by W. Somerset Maugham

The comedy-drama of an upper-class scandal unfolds with wit and elegance in Maugham's best play.

### ALL THE WAY HOME

by Ted Mosher

In this Pulitzer Prize-winning American classic, a sudden tragedy unites five generations of a Southern family.

### HOTEL PARADISO

by Georges Feydeau and Maurice Desvallières

A notorious Paris rendezvous plays host to a gallery of comic characters in what has been called the definitive French farce.

### ABSURD PERSON SINGULAR

by Alan Ayckbourn

Modern suburbia and marriage are playfully satirized in this hilarious British import also lauded on Broadway.

### THE NATIONAL HEALTH

by Peter Nichols


### TRAVESTIES

by Tom Stoppard

Last season's hilarious hit re-opens to the repertoire with its brilliant sketches of the famous seen through the eyes of a fussy bureaucrat. 1976 Tony Award winning play, best of Broadway.

### Performance Schedule

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MARCH</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CIRCLE</td>
<td>6:30 PM</td>
<td>HOME</td>
<td>9:30 PM</td>
<td>HOME</td>
<td>6:30 PM</td>
</tr>
<tr>
<td>HOME</td>
<td>9:30 PM</td>
<td>HOME</td>
<td>6:30 PM</td>
<td>HOME</td>
<td>9:30 PM</td>
</tr>
<tr>
<td>ABSURD</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
<td>6:30 PM</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
</tr>
<tr>
<td>HOME</td>
<td>6:30 PM</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
</tr>
<tr>
<td>HOME</td>
<td>6:30 PM</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
</tr>
<tr>
<td><strong>APRIL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HEALTH</td>
<td>6:30 PM</td>
<td>HEALTH</td>
<td>6:30 PM</td>
<td>HEALTH</td>
<td>6:30 PM</td>
</tr>
<tr>
<td>HEALTH</td>
<td>6:30 PM</td>
<td>HEALTH</td>
<td>6:30 PM</td>
<td>HEALTH</td>
<td>6:30 PM</td>
</tr>
<tr>
<td>HEALTH</td>
<td>6:30 PM</td>
<td>HEALTH</td>
<td>6:30 PM</td>
<td>HEALTH</td>
<td>6:30 PM</td>
</tr>
<tr>
<td>HOME</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HOME</td>
<td>9:30 PM</td>
</tr>
<tr>
<td>HOME</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HOME</td>
<td>9:30 PM</td>
</tr>
<tr>
<td>HOME</td>
<td>9:30 PM</td>
<td>HOME</td>
<td>9:30 PM</td>
<td>HOME</td>
<td>9:30 PM</td>
</tr>
<tr>
<td><strong>MAY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRAVES</td>
<td>6:30 PM</td>
<td>TRAVES</td>
<td>6:30 PM</td>
<td>TRAVES</td>
<td>6:30 PM</td>
</tr>
<tr>
<td>TRAVES</td>
<td>6:30 PM</td>
<td>TRAVES</td>
<td>6:30 PM</td>
<td>TRAVES</td>
<td>6:30 PM</td>
</tr>
<tr>
<td>TRAVES</td>
<td>6:30 PM</td>
<td>TRAVES</td>
<td>6:30 PM</td>
<td>TRAVES</td>
<td>6:30 PM</td>
</tr>
<tr>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
</tr>
<tr>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
</tr>
<tr>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
<td>HEALTH</td>
<td>9:30 PM</td>
</tr>
</tbody>
</table>

### A.C.T. GIFT CERTIFICATES

Gift certificates in any denomination—redeemable for tickets—are now available at the Geary Theatre box office or by mail: A.C.T., 450 Geary St, San Francisco 94102

Give A.C.T., a very special gift for every special occasion.

---

Good food, good drinks, good people.

UVU

The Widow

Great Mexican Food

619 Taylor St., San Francisco

441-3444

Pacific Café

Seafood

Ghirardelli Square

773-1175

Clothes that bend and fold from 336 Sutter, San Francisco (415) 986-4380. Suit by Giorgio Armani.
BEHIND THE SCENES
IN THE COSTUME SHOP

When a designer brings his sketches for the next A.C.T. production to the costume shop, everyone crowds around to look at their next four to six weeks of work, including Erica Young, supervisor, and Walter Watson, custumer.

Young, who has been with A.C.T. for four years, begins her season in July while the shop is empty, ordering supplies, planning a budget and projecting the labor force for each show. The basic staff is nine, but she may hire as many as 25, especially at the beginning of the season when two shows open back-to-back. The staff is highly specialized in such areas as millinery, cutting, finishing work and accessories.

Watson is a cutter, making all the patterns (except men's suits, handled by another shop veteran), and is responsible for design execution and construction. A veteran of 25 years in theatre, he is now in his 12th A.C.T. season.

Once the designs are in, usually just as the previous show is entering the Geary Theatre for dress rehearsals, Young makes yardage and labor estimates, does a fabric and accessory breakdown and assists the designer in buying fabric while Watson begins making patterns. Young must dye as much as 50% of all fabric, and for a show such as Hotel Paradiso, most of it is dyed.

Once cut, Watson gives the costumes to Sonja Tchakodian who distributes them to the operators. While one person may be working on a sleeve, another will be sewing the skirt, so each finished product reflects the effort of many people. Not all costumes are made from scratch; as many as possible are pulled from the huge storage room where all A.C.T. costumes eventually end up. They are occasionally rented and bought ready-made, as with some of the men's suits in Abroad Person Singular.

Sometime during the building of costumes the designer and director check in to observe the progress. By the week of dress rehearsals, the costume shop is starting its next show, and by opening night the wardrobe department has taken over the responsibility for costume maintenance.

Costume shop hours are usually nine to five thirty, five days a week, except on heavy show days when Saturdays are included. Young, however, works from 12 to 15 hours a day, as her job as overseer involves attending meetings, bookkeeping duties and coping with all problems that arise in the shop.

There is not one period or style that is easier than another to build, as all costume construction for the heavy long-term wear on stage must be very durable and often a simple dress will have three or four layers of fabric in the bodice under a filmy-looking exterior. A great deal more work goes into a costume than meets the eye.

The costume shop is always looking for donations in the form of old laces, buttons and other accessories, as they strive to be as authentic in their renderings as possible. The finished costumes on the Geary stage reflect a tremendous amount of commitment and love on the part of our often unheralded but much appreciated costume shop.

Once cut, Watson gives the costumes to Sonja Tchakodian who distributes them to the operators. While one person may be working on a sleeve, another will be sewing the skirt, so each finished product reflects the effort of many people. Not all costumes are made from scratch; as many as possible are pulled from the huge storage room where all A.C.T. costumes eventually end up. They are occasionally rented and bought ready-made, as with some of the men's suits in Abroad Person Singular.

Sometime during the building of costumes the designer and director check in to observe the progress. By the week of dress rehearsals, the costume shop is starting its next show, and by opening night the wardrobe department has taken over the responsibility for costume maintenance.

Costume shop hours are usually nine to five thirty, five days a week, except on heavy show days when Saturdays are included. Young, however, works from 12 to 15 hours a day, as her job as overseer involves attending meetings, bookkeeping duties and coping with all problems that arise in the shop.

There is not one period or style that is easier than another to build, as all costume construction for the heavy long-term wear on stage must be very durable and often a simple dress will have three or four layers of fabric in the bodice under a filmy-looking exterior. A great deal more work goes into a costume than meets the eye.

The costume shop is always looking for donations in the form of old laces, buttons and other accessories, as they strive to be as authentic in their renderings as possible. The finished costumes on the Geary stage reflect a tremendous amount of commitment and love on the part of our often unheralded but much appreciated costume shop.
BEHIND THE SCENES IN THE COSTUME SHOP

When a designer brings his sketches for the next A.C.T. production to the costume shop, everyone crowds around to look at their next four to six weeks of work, including Erica Young, supervisor, and Walter Watson, costumer.

Young, who has been with A.C.T. for four years, begins her season in July while the shop is empty, ordering supplies, planning a budget and projecting the labor force for each show. The basic staff is nine, but she may hire as many as 25, especially at the beginning of the season when two shows open back-to-back. The staff is highly specialized in such areas as millinery, cutting, finishing work and accessories.

Watson is a cutter, making all the patterns (except men’s suits, handled by another shop veteran), and is responsible for design execution and construction. A veteran of 25 years in theatre, he is now in his 12th A.C.T. season.

Once the designs are in, usually just as the previous show is entering the Geary Theatre for dress rehearsals, Young makes yardage and labor estimates, does a fabric and accessory breakdown and assists the designer in buying fabric while Watson begins making patterns. Young must dye as much as 50% of all fabric, and for a show such as Hotel Paradiso, most of it is dyed.

Once cut, Watson gives the costumes to Gena Tachjian who distributes them to the operators. While one person may be working on a sleeve, another will be sewing the skirt, so each finished product reflects the effort of many people. Not all costumes are made from scratch; as many as possible are pulled from the huge storage room where all A.C.T. costumes eventually end up. They are occasionally rented and bought ready-made, as with some of the men’s suits in Absurd Person Singular.

Sometime during the building of costumes the designer and director check in to observe the progress. By the week of dress rehearsals, the costume shop is starting its next show, and by opening night the wardrobe department has taken over the responsibility for costume maintenance.

Costume shop hours are usually nine to five thirty, five days a week, except on heavy shows when Saturdays are included. Young, however, works from 12 to 15 hours a day, as her job as overseer involves attending meetings, bookkeeping duties and coping with all problems that arise in the shop.

There is not one period or style that is easier than another to build, as all costume construction for the heavy long-term wear on stage must be very durable and often a simple dress will have three or four layers of fabric in the bodice under a flimsy-looking exterior. A great deal more work goes into a costume than meets the eye.

The costume shop is always looking for donations in the form of old laces, buttons and other accessories, as they strive to be as authentic in their renderings as possible. The finished costumes on the Geary stage reflect a tremendous amount of commitment and love on the part of our often unheralded but much appreciated costume shop.

We've opened a limited edition.

Introducing the Handcrafter Homes in Danville. These are originals. Each of these customized homes will combine uncommon design with uncompromising craftsmanship. Quality is truly the touchstone of a Wooldridge home.

You will find these very special and spacious (up to 3200 sq. ft.) homes will offer many features. Three car garages. Cathedral ceilings. Tile entry foyers. All electric kitchens with self-cleaning and microwave ovens. Masonary fireplaces. And much more.

From Highway B80 in Danville, take Sycamore Valley Road east to Greenbrook Road. Left on Paraiso Drive to Robin Drive, left on Aldagio Drive to sales office. BART shuttle bus service available. Priced from $155,000. Phone 837-6384.
WHO'S WHO

JAMES B. MCKENZIE (Executive Producer) has been associated with Shakespeare's Theatre in Stratford throughout its history as a member of the Board of Trustees. In 1980, he founded the company in its first tour to Broadway, and has remained its executive producer ever since. McKenzie is an active performing artist in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Windsor Court Playhouse in Connecticut since 1989 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a director of The League of Resident Theatres, the Council of Stock Theatres, the Council of Professional Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors Equity Association. Formerly assistant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the legitimate Independent Theatres of North America. His theatrical experiences also compass more than 1,000 productions, and includes work in every state of the union. This year he produced a 5-play series at the Kennedy Center, Washington, D.C., and has been appointed for his sixth year to the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director) is a founding member of the company whose plays Our Town and The Diviners were seen during A.C.T.'s first thirteen seasons. He has staged numerous productions for the company since 1965 and also plays in Progress program, devoted to the promotion of new writing. On Broadway, he co-produced The Ballad of Gregorio Kempf. Ed is a member of George Dillon and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for the past two summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers, a cooperative American production of Sir Michael Redgrave in Shakespeare's People this summer and directed the Broadway premiere of The Hot L, Baltimore. Last season he directed the premiere of the hit Soviet play Valentin and Valentine.

ALLEN FLETCHER ( Conservatory Director) is a former artistic director of the Seattle Repertory Theatre. Among his productions he has directed for are the Oregon Shakespeare Festival, San Diego's Old Globe Theatre, the Shakespeare Opera, Austria. And the Pacific Conservatory of the Performing Arts. While at the University, he directed the premiere of his own play, Apparition, which has been a hit of the West Coast summer theatre circuit. He has also been a theatre consultant to the Ford Foundation for a program for the Arts and Humanities.

STEPHEN PORTER (Guest Director) has directed four productions in New York, and was recently engaged to direct the national tour of the Philadelphia Civic Opera's production of The Glimmerglass, which opened this season. Porter has directed the New York City Festival and the Circle in the Square at the 20th Century, and is currently the Artistic Director of the Utah Shakespearean Festival and the Pacific Conservatory of the Performing Arts. This summer he directed the world premiere of his own play, Apparition, which has been a hit of the West Coast summer theatre circuit. He has also been a theatre consultant to the Ford Foundation for a program for the Arts and Humanities.

THE ACTING COMPANY

WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program at the Los Angeles City College, appeared with the Old Globe Theatre in Odessa, Tex., and the Pacific Conservatory of the Performing Arts In The Ballad of the Sad Cafe, Romeo and Juliet and Much Ado About Nothing (as Claudio). With A.C.T. he was seen in The Matchmaker, Desire Under the Elms, In the Next Room, A Christmas Carol, The Bourgeois Gentleman, The Elephant Man and Dr. Frankenstein in the Plays in Progress production of Frankenstein.

CANDACE BARTLETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she has directed the first Bay Area production of One Night with Agnes in 1984. She appeared as Lavinia in Much Ado About Nothing (as Claudio). With A.C.T. she was seen in The Imaginary Invalid and A Midsummer Night's Dream in 1981. For All Seasons. Among her many roles at A.C.T. are Marina Olympe in The Imaginary Invalid and Iphigenia in crops in Othello and the French doctor in The Merry Wives of Windsor.

JOSEPH BIRD, now in his 8th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 Off-Broadway productions. He is featured in 17 APA. Phoenix Repertory Productions in New York, he also toured Canada and the U.S., with the University of Mississippi and the University of the Pacific with The Merry Wives of Shakespeare. He was seen as Dr. Campbell in the CBS serial Love Is A Many Splendored Thing.

RAYE BIRK came to A.C.T. four seasons ago from the Milliken Repertory Theatre. He studied at Northwestern University and the University of Minnesota before beginning his career acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream and played the title role in Hamlet and Macbeth in The Merchant of Venice. He also directed Henry IV Parts I and II for All Seasons. Among his many roles at A.C.T. are Lake Drummond in The Rover, Shylock in The Merchant of Venice, Lysander in A Midsummer Night's Dream, and the Duke of Burgundy in The Merry Wives of Shakespeare.
WHO'S WHO

JAMES B. MCKENZIE (Executive Pro- 
ducer) has been associated with Shakespeare's Theatre throughout its history as a member of the Board of Directors. Born in 1900, he has been responsible for the production of several productions with the Theatre, including "The Tempest," "Othello," and "Hamlet." He has also been a member of the Executive Committee of the HOT. He is a member of the Board of Trustees of the Baltimore Shakespeare Festival and has directed several productions with the company. He is a member of the Board of Directors of the National Endowment for the Arts.

ALLEN FLETCHER (Conservator) has been a member of the Board of Trustees of the Baltimore Shakespeare Festival since 1974. He has served as the Director of the Festival since 1980. He is a member of the Board of Directors of the National Endowment for the Arts. He has been a member of the Executive Committee of the Baltimore Shakespeare Festival since 1968. He is a member of the Board of Directors of the National Endowment for the Arts.

STEPHEN PORTER (Guest Director) is a member of the Board of Directors of the Baltimore Shakespeare Festival since 1974. He has served as the Director of the Festival since 1980. He is a member of the Board of Directors of the National Endowment for the Arts. He has been a member of the Executive Committee of the Baltimore Shakespeare Festival since 1968. He is a member of the Board of Directors of the National Endowment for the Arts.

THE ACTING COMPANY

WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program. He is a graduate of the University of Southern California School of Theatre. He is a member of the Board of Directors of the National Endowment for the Arts.

CANDACE BARRETT directs the Young Conserva- toria. In addition to working with the company, she is a member of the Board of Directors of the National Endowment for the Arts. She is a member of the Board of Directors of the National Endowment for the Arts.

EDITH MARKSON (Development Di- rector) has been associated with the Theatre since 1968. She has served as the Director of Development since 1980. She is a member of the Board of Directors of the National Endowment for the Arts.

RAYE BIRK came to A.C.T. four sea- sons ago from the University of California, Berkeley. He is a member of the Board of Directors of the National Endowment for the Arts.

JAMES B. MCKENZIE (Executive Pro- 
ducer) has been associated with Shakespeare's Theatre throughout its history as a member of the Board of Directors. Born in 1900, he has been responsible for the production of several productions with the Theatre, including "The Tempest," "Othello," and "Hamlet." He has also been a member of the Executive Committee of the HOT. He is a member of the Board of Trustees of the Baltimore Shakespeare Festival and has directed several productions with the company. He is a member of the Board of Directors of the National Endowment for the Arts.

ALLEN FLETCHER (Conservator) has been a member of the Board of Trustees of the Baltimore Shakespeare Festival since 1974. He has served as the Director of the Festival since 1980. He is a member of the Board of Directors of the National Endowment for the Arts. He has been a member of the Executive Committee of the Baltimore Shakespeare Festival since 1968. He is a member of the Board of Directors of the National Endowment for the Arts.

STEPHEN PORTER (Guest Director) is a member of the Board of Directors of the Baltimore Shakespeare Festival since 1974. He has served as the Director of the Festival since 1980. He is a member of the Board of Directors of the National Endowment for the Arts. He has been a member of the Executive Committee of the Baltimore Shakespeare Festival since 1968. He is a member of the Board of Directors of the National Endowment for the Arts.

THE ACTING COMPANY

WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program. He is a graduate of the University of Southern California School of Theatre. He is a member of the Board of Directors of the National Endowment for the Arts.

CANDACE BARRETT directs the Young Conserva- toria. In addition to working with the company, she is a member of the Board of Directors of the National Endowment for the Arts. She is a member of the Board of Directors of the National Endowment for the Arts.

EDITH MARKSON (Development Di- rector) has been associated with the Theatre since 1968. She has served as the Director of Development since 1980. She is a member of the Board of Directors of the National Endowment for the Arts.

RAYE BIRK came to A.C.T. four sea- sons ago from the University of California, Berkeley. He is a member of the Board of Directors of the National Endowment for the Arts.
LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, having also studied at the University of Connecticut and the Front Street Theatre in Memphis. She has appeared in two films and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie. When You Come Back, Red Ryder! and Oranges and Sunshine. Boone has earned a Bachelor’s degree from Memphis University through an independent study of the application of acting techniques in the education of children with learning disabilities.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatre, and in television and films. For A.C.T., she directed The House of Bernarda Alba and has performed in over 20 productions.

PENELA COURT joins the A.C.T. company this season and teaches voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Chicago, and is a founding member of the Artists’ collective for the Goodman Theatre. She was also awarded a B.F.A. from the Goodman School of Drama in Chicago. In San Francisco, she was a member of the Black Actors’ Theatre, and is a graduate of the University of California, Berkeley, where she received a B.A. in Theatre Arts. She has also appeared in the National College Theatre Festival, appearing in Medea. A Noh Cycle at the Kennedy Center for the Performing Arts. This past summer, she was seen in The Old Globe Theatre, San Diego in Hamlet and Troilus and Cressida, and has appeared in the television series Streets of San Francisco and the film Bound for Glory.

DANIEL DAVIS has numerous stage credits in addition to two N.E.O. productions and a film. Appearing in major productions on and off Broadway, he played opposite Kathleen Herpam in The national touring company of Cocco. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespear Festival, Milwaukee Repertory Theater, Actors Regional Theatre of Louis ville, P.C.P.A., in San Francisco and other major theatres. Davis has appeared in several seasons with the Stratford Festival in Canada and Shakespeare Festival and has made many guest appearances on American TV networks. He has been seen here in Hamlet, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, and other roles.

FRENCHELLE STEWART DORN came to A.C.T. two seasons ago after a tour with the Young Actors’ Company. She received a B.A. in Theatre Arts from the University of New York and has appeared in a variety of roles in various productions. She has performed Off-Broadway, in Europe, at the Franklin Playhouse and most recently at the Folger Theatre Group in Washington, D.C. She has been seen in The Merchant of Venice, General Gourgeous, This is an Entertainment. Her productions include Peer Gynt, Christmas Carol, The Bourgeois Gentleman and Tavestees.

BARBARA DIRKSOND joined A.C.T. as a member of the A.T.P. program six years ago and has appeared in The Cherry Orchard, Hot L.Bali-more, The House of Bernarda Alba, The Myth of Venus, The Greek, and The Matchmaker. She is also a member of the A.C.T. company this season and has been a Guest Director of the Squall Valley Writers Conference in Utah. She has appeared at the Utah Shakespeare Festival, the Calle Lajina in New York, The Machinist in Scotland and the Micky Theatre in Holland. He is an associate director with A.C.T. company, teaches at the A.C.T. School, and directs student productions for the A.C.T. School.

KATE FITZMaurice, who was the managing director last season, continues her second season as artistic director. She is also a member of the A.C.T. company and is the Executive Director of the San Francisco Shakespeare Festival. She has appeared in a variety of roles on film, on stage, and in television series. She has been seen in The Old Globe Theatre, San Diego in Hamlet and Troilus and Cressida, and has appeared in the television series Streets of San Francisco and the film Bound for Glory.

HEIDI HELEN DAVIS joins the A.C.T. company this season after two years in the Advance Training Program. She also studied at the Academy of Dramatic Art in Michigan, and received an M.F.A. from the Goodman School of Drama in Chicago. In Chicago, she was a member of the Black Actors’ Theatre, and is a graduate of the University of California, Berkeley, where she received a B.A. in Theatre Arts from the University of New York and has appeared in a variety of roles in various productions. She has performed Off-Broadway, in Europe, at the Franklin Playhouse and most recently at the Folger Theatre Group in Washington, D.C. She has been seen in The Merchant of Venice, General Gourgeous, This is an Entertainment. Her productions include Peer Gynt, Christmas Carol, The Bourgeois Gentleman and Tavestees.

PETER DAVIES, a native of Walnut Creek, joined the company this season after two years in the Advance Training Program. While living in San Francisco, he received his B.A. in Theatre Arts, he participated in the National College Theatre Festival, appearing in Medea. A Noh Cycle at the Kennedy Center for the Performing Arts. He has also appeared in The Old Globe Theatre, San Diego in Hamlet and Troilus and Cressida, and has appeared in the television series Streets of San Francisco and the film Bound for Glory.

SABIN EPSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Telluride for the Oregon Shakespeare Festival during the 1972-73 season, has been a Guest Director of the Squall Valley Writers Conference in Utah. She has also worked in television and on film, including some projects for the BBC and the Australian Broadcasting Corporation. She has also worked in the education of children with learning disabilities.

BENNETT GILROY joins the A.C.T. company this season after two years in the Advance Training Program and co-directs the Black Actor’s Workshop. He has been the A.C.T. company this season and has been a Guest Director of the Squall Valley Writers Conference in Utah. He has also worked in television and on film, including some projects for the BBC and the Australian Broadcasting Corporation. He has also worked in the education of children with learning disabilities.

MELVIN BUSTER FLOOD, who joins the A.C.T. company this season, will be in charge of the children’s theatre and will also direct the Black Actor’s Workshop. He has been the A.C.T. company this season and has been a Guest Director of the Squall Valley Writers Conference in Utah. He has also worked in television and on film, including some projects for the BBC and the Australian Broadcasting Corporation. He has also worked in the education of children with learning disabilities.
JOY CARLIS graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with The Second City, in Off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions.

FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from Finch College in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children's Theatre Company. She performed Off-Broadway in Euro at the New York Shakespeare Festival and most recently at the Folger Theatre in Washington, D.C. in Gentlemen of Verona. A.C.T. has been her home since The Merchant of Venice, General Gorgonous, This Is an Entertainment, Peer Gynt, Othello, Playwrights' Christmas Carol, The Bourgeois Gentleman and Tavestries.

BENNET GUIOLLY joins the A.C.T. company this season after two seasons in the Advanced Training Program and will continue to teach acting with the Evening Extension Program and co-direct the Black Actor's Workshop. She was a member of the 1973-74 season's 3rd Circle. This year she is an Aid to the Director and actor with the Equity Executive Committee of A.C.T., the Utah Shakespearean Festival, the Cape Fear Repertory Company, and The Black Rep in New York. She has also appeared on television and in the 1975-76 season's performances of The Country Girl and The Bakery in New York City. She is a graduate of the University of Washington, where she received her B.A. in English and Political Science.

SABIN EPTSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Taruffe for the Oregon Shakespearean Festival during the 1976-77 season, has been a Guest Director and actor with the Equity Executive Committee of A.C.T., the Utah Shakespearean Festival, the Cape Fear Repertory Company, and The Black Rep in New York. She has also appeared in television and film, including the 1975-76 season's performances of The Country Girl and The Bakery in New York City. She is a graduate of the University of Washington, where she received her B.A. in English and Political Science.

I'm looking for 15 people who want to write. I can't turn you into a great writer, nobody can do that. But if you think you have some talent and you've always wondered what you could do with it, here's a chance to find out because I can help you polish your ability and show you how to sell what you write.

Every Wednesday night for ten weeks, beginning March 22, we'll get together for three hours in a convenient downtown San Francisco location. We'll discuss every aspect of non-fiction writing — including how to come up with ideas and how to find paying homes for them. You'll write and I'll critique your work individually in writing. This course will be fun, but not too much. It's aimed at those who each month can receive 30 hours of non-fiction writing. The course costs $200.

If you want to hear more, call me weeknights until 10 at 383-1797, or write to me at 669 Northern Avenue, Mill Valley, 94941.
Wine. Dine in Tiburon’s Finest Romantic Waterfront Restaurant

The Dock
Continental Cuisine

Reward yourself on the way to the Ballet 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 Thursdays thru Monday.

Now Appearing: Mark Murphy.

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

CONTACT LENS EMERGENCY

- Service While You Wait
- Replacement
- Clean & Polish
- Fitting
- Hard, Soft, & Flex Lenses
- Cataract
- Fine Quality Craftsmanship
- Lab on Premises
- 7 Days — Day & Night Call

391-0855
ALDO COMPARINI
REGISTERED DISPENSING OPTICIAN
516 Sutter • Suite 601
(Corner of Powell & Sutter) 4 Blocks from BART Powell St. Station

the Artist Enterprise Theatre production of The Ballad of Dangerous George

LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Xeroges Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecbt begins new duties as an Associate Director with the company and continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, Equus, Othello, A Christmas Carol and Valentine and Valentine.

ELIZABETH HUDDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grushe in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Susie in The HOTL’S BALKIMORE, Mrs. Mawrnt in Street Scene, Dolly in The Matchmaker, the Countess in This is An Entertainment and Joan in Knock Knock, among others. Last summer she appeared as a guest artist with the Oregon Shakespearean Festival, playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire. This coming summer she will return to Oregon to direct Brinberg’s Miss Julie

DAVID HUDSON joins the company this season after receiving a B.F.A. from the University of Washington Professional Training Program and appearing in productions there of The Master Builder, The Crucible and Centrifuga 1919. He also acted with the Southbury Players in Connecticut, appearing in Tea and Sympathy and One Over the Cockoo’s Nest and last season was seen in The Importance of Being Earnest and Henry V, Part III at the Oregon Shakespearean Festival.

Daniel Kern joined the company after study in the Advanced Training Program, where he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Bellioli, Beatrice 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, The Taming of the Shrew, The Cherry Orchard, Oedipus the King, Street Scene, Jumpers, Othello, Equus, A Christmas Carol and The Bourgeois Gentleman. He also appeared at the Colorado, Oregon and Marin Shakespeare Festivals.

RUTH KOBART, returning for her fifth season with A.C.T., will be remembered from many earlier productions including Tartuffe, Street Scene and The Threepenny Opera. Coming to San Francisco with New York credits that included opera and Broadway, Kobart increased her range from roles in such musicals as A Funny Thing and How to Succeed (Broadway, film and C.L.O. revival casts), to obscure 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 explanation: “Vasoo, why’s that a girl’s school?”

GERALD LANCASTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Eros, IV. Return to Normalcy, Ah, Wilderness, Much Ado About Nothing, Romeo and Juliet and The Ballad of the Sad Cafe. He received the 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 Camelot and A Hot Tin Roof. The Marriage Proposal and Ly- sherlina. Lancaster also worked at the Grand Opera at Palau del Mar in Spain, at U. S. Army Theatre at Kunsan, Korea and with Osaka University Theatre in Japan. He recently appeared at the Bay Street Theatre in The Rape of Lucretia, and will appear in upcoming stagings of Midsummer Night’s Dream and The Winter’s Tale. Lancaster is married and has two children.

See, touch and hear this exceptional audio component.

Bang & Olufsen

391-0855
ALDO COMPARINI
REGISTERED DISPENSING OPTICIAN
516 Sutter • Suite 601
(Corner of Powell & Sutter) 4 Blocks from BART Powell St. Station

37
Wine. Dine in Tiburon’s Finest Romantic Waterfront Restaurant

The Dock
Continental Cuisine

Reward yourself on the way to the Ballet 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 every Thursday thru Monday. Now Appearing: Mark Murphy.

OPEN 7 DAYS
Reservations 435-4959
reached by stars from Main Street
25 MAIN STREET, TIBURON

CONTACT LENS EMERGENCY

• Service While You Wait
• Replacement
• Clean & Polish
• Fitting
• Hard, Soft, & Flex Lenses
• Cataract
• Fine Quality Craftsmanship
• Lab on Premises
• 7 Days — Day & Night Call

391-0855
ALDO COMPARINI
REGISTERED DISPENSING OPTICIAN
516 Sutter • Suite 601
(Corner of Powell & Sutter) 4 Blocks from BART Powell St. Station

FINALLY, A GREAT JAPANESE PRODUCT MADE IN AMERICA.

Benchino 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 at your table, by your own personal chef. Join us. At Benchino. When it comes to great American favorites, our chefs know their onions.

BENIHANA OF TOKYO
740 Taylor St • 177-6434

Phone for information on group functions.

See, touch and hear this exceptional audio component.

Bang & Olufsen

Bentovisual: 1600 Receiver

MACHADO ABOUT NOTHING, ROMEO AND JULIET AND THE BALLAD OF THE SAD CAFE. He received his M.F.A. from Southern Methodist University where he was a member of the Professional Acting Program and an M.A. in directing from Humboldt State University where he directed Goebbels in a Hot Tin Roof, The Marriage Proposal and Lysistrata. Lancaster also has appeared at the Grand Guignol in Paris at Qual-a-way in The Comedy of Errors, Boys from Syracuse and The Bay Friend.
ANNE LAUDER, who graduated from Stanford University, was an original member of the Actor's Workshop. In New York she studied movement with Katya Delakova and photography with Alice Horne. She has sung with the N.Y.C. Opera Chorus, appeared in The Berlioz Requiem and with the Miami City Ballet. Last season she was a Resident Artist at the Schonbrunn in Vienna and has appeared in a number of legitimate companies including the New York Shakespeare Festival and the American Conservatory Theater in San Francisco. She has appeared in such plays as "A Delicate Balance," "The Cherry Orchard," "The Tin Drum," "The Glass Menagerie," and "The Philadelphia Story." She is married to Mr. Laudner and has two children, Julia and John. She is currently appearing in "The Glass Menagerie," directed by Elia Kazan, at the American Conservatory Theater in San Francisco. She is also appearing in "The Cherry Orchard," directed by Eugene O'Neill, at the Manhattan Theatre Club in New York City.

DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an active member of the Pacific Conservatory of the Performing Arts, of which she was a Director of the 1974 Festival, and the American Conservatory Theater. She is the daughter of Mr. and Mrs. May, and the sister of Mr. and Mrs. May, both graduates of the University of California, Berkeley. She is married to Mr. May and has two children, Julia and John.

WILLIAM MCKEVEGAN, who joined the company this season after nine years at the Milwaukee Repertory Theater, is a graduate of the University of California, Berkeley, and the American Conservatory Theater. He has directed such productions as "The Cherry Orchard," "The Glass Menagerie," "The Importance of Being Earnest," and "A Delicate Balance." He is currently appearing in "The Glass Menagerie," directed by Elia Kazan, at the American Conservatory Theater in San Francisco. He is also appearing in "The Cherry Orchard," directed by Eugene O'Neill, at the Manhattan Theatre Club in New York City.

LUNCH
Mon. - Fri. 11:30 to 2:30 p.m.
DINNER
Mon. - Thurs. 6 to 9 p.m.  Fri. 5:30 to 10:30 p.m.  Sun. 5 to 11 p.m.
BRUNCH
Sun. 10:30 to 2:30 a.m.
OSTER BAR
12 noon to 1:30 a.m.
625 Redwood Highway
Mill Valley, California

MEMO TO:
Property Owners
FROM:
William Goodwin
Are you, as most of us in Real Estate, astounded at 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 defray income taxes—and are equipped in many ways to successfully conclude Real Estate transactions for the benefit of both the buyer and seller.
It is not our policy to make extravagant claims, but to make for each one a
specialized offer which, after more than 55 years' experience in San Francisco Real Estate and Banking, we feel is in your service.
To put it bluntly, 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 be pleased to have a pleasure from you.

WILLIAM GOODWIN
COMPANY
FLATIRON BUILDING
9 SUTTER STREET
SAN FRANCISCO, CALIFORNIA 94104
(415) 392-7821
Valentin in Valentine and Valentia, as Rome in The House of Blue Leaves and as Paul Granger in The HOTEL 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 Shakespeare Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Mirror, and The Matchmaker. He has worked with On Stage Tonight in musical revues, made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvenir Winery in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

MICHAEL WINTERS comes to A.C.T. this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in A.A. Wilder's Wilderness, Pappageno in The Magic Flute, 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.

We would like the opportunity to counsel you with respect to your business.

We have substantial experience in public and private stock offerings.
ROBERT SMITH, who joins the company this season, has studied at the London Academy of Music and Dramatic Art and at Northwestern University where he appeared in Romeo and Juliet, Man and Superman, The Importance of Being Earnest and Edward II. Last summer he was seen at the Oregon Shakespearean Festival in Antony and Cleopatra, Henry VI, Part II and A Moon for the Misbegotten.

SYDNEY WALKER, a veteran of 32 years of stage, film and television work, has been seen on off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker’s Broadway credits include appearances with Lauren Oliver and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.’s production of Enemies, and for A.C.T. in Pillars of the Community, Honoria, The Ruling Class, Tiny Alice, The Matchmaker, Thia Tha (An Entertainment), Peer Gynt, Othello, Knock Knock and Travesties.

MARRIAN WALTERS, in her fourth season with A.C.T., has appeared in over 900 productions, including The Tamer’s Trap on Broadway with Robert Preston and opposite Sid Caesar in Plaza Suite at Dury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in The HOT L BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Petulia, Buttrfly and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Josef robes seen in many stores and manufacture their daughter Gina’s San Francisco tote bags.

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.L.P. and 24 Geary productions, including Valentin in Valentia and Valentina, as Rome in The House of Blue Leaves and as Paul Granger in The HOT L BALTIMORE. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in St. 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 Huddle, as well as in Henry VI, Part II (Warwick) and Sweet Eros in previous seasons.

JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Matchmaker, Thia Tha (An Entertainment), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight in musical revues, made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvereign Winey in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

‘HOTEL PARADISO’

Valentine in Valentia and Valentina, as Rome in The House of Blue Leaves and as Paul Granger in The HOT L BALTIMORE. He also teaches fencing for A.C.T. and at the Merola Program of the San Francisco Opera Company, and choreographed the sword fights in the San Francisco Ballet production of Romeo and Juliet.

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

JAMES R. WINKER, now in his fifth season with A.C.T., has appeared in The Taming of the Shrew, The Matchmaker, Thia Tha (An Entertainment), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight in musical revues, made three U.S.O. tours and appeared with the Pacific Conservatory of the Performing Arts and the Marin Shakespeare Festival. The past two summers he has performed with Deborah May at the Souvereign Winey in their highly praised revue Songs We Want to Sing. Winker holds an M.F.A. in Graphics from the University of Wisconsin.

MICHAIL 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 A Streetcar Named Desire, Papghan 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 at A.C.T.’s Advanced Training Program.

We would like the opportunity to counsel you with respect to your business.

We have substantial experience in public and private stock offerings.

The Law Offices of Peter Dwarves and Associates
235 Montgomery Street
San Francisco, California 94104
415-788-5885
ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree from the University of Texas and a M.F.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif. His teaching during his six seasons at A.C.T. included scenography for Cyrano de Bergerac, Private Lives, Juggler, King Richard III, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, The War, Under the Elms, and costumes for A Doll's House. With You Can't Take It With You, The Merry Wives of Windsor, The War, Under the Elms, and costumes for A Doll's House, You Can't Take It With You, The Merry Wives of Windsor, The War, and The Cherry Orchard, you can't take it with you.

CATHY EDWARDS (Costume Designer), Wardrobe Supervisor at A.C.T. for six years, also designs for the P.L.P. program (12 productions to date). Her first mainstage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.'s cultural exchange tour to Russia, where she designed the American premiere of Valentine and Valentina last season. Other A.C.T. assignments include wardrobe supervision for the P.B.S. filming of Cyrano de Bergerac and The Taming of the Shrew. A graduate of San Diego State with a B.A. in Theatre Arts, she spent three summer seasons with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

DIRK EPPERSON (Lighting designer), received his M.F.A. from the Yale School of Drama and designed lighting for Watergate Classics at the Yale Repertory Theatre. He is also the associate designer for A.C.T. for three seasons, where he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Equus, Knock Knocks and Travesties. He is also associate director for the 5 by 2 Dance Company and has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the 2nd England Dance Company in Boston. Epperon also appeared with the P.C.P.A. in Sydney and designed lighting for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the San Francisco Ballet American, has designed costumes for the Joffrey Ballet, Pennsylvania Ballet and the Festival of Two Worlds. He has designed the costumes for A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FUNICELLO (Sculptor Designer), has been a resident sculptor at the Pacific Conservatory Theatre for four seasons, designing twelve productions including Peer Gynt, The Pillars of the Community, The House of Bernarda Alba and The Taming of the Shrew. Mr. Funicello has also been resident sculptor at the Pacific Conservatory Theatre for the Performing Arts for three seasons, designing ten productions including The Tamed, The Caged, Banvard Squeezed, Romeo and Juliet and Guys and Dolls. This past season he designed costumes for Doctor Faustus, She Sings to Conquer and The Royal Romance of the Guitars in Minneapolis, Morocco, and the Importance of Being Earnest and Travesties for the Mark Taper Forum and The Taming of the Shrew for NET.

ROBERT MORGAN (Costume Designer), has spent six seasons at A.C.T., having created costumes for 18 company productions including Tiny Alice, The Shriek, A Christmas Carol and This Is (An Entertainment), Street Scene, Juggler, Broadway, Travesties, Man and Superman, and A Christmas Carol. He also designed costumes for the General Theater's Doctor Faustus and for the San Diego Ode Globe Theatre's Hamlet. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from the University of Chicago and a M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD SEGER (Set Designer), returns for a third season at A.C.T. having designed for the Matchmaker, The Bourgeois Gentleman, Othello and Something's Afoot, which began on the Main Stage and went to Broadway. A graduate of the School of the Art Institute of Chicago, he also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College in New York, the Westport Country Playhouse in Connecticut, and the Coconut Grove Playhouse in Miami.

How To Save a Bundle on This Fine Furniture...
DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a B.F.A. degree in theatre from the University of Texas and a M.F.A. degree in directing from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif. During his six seasons at A.C.T., Mr. Blackman has designed costumes and sets for Cymbeline de Bergerac, Private Lives, Jumping, King Richard III, Equus, The Cherry Orchard, Volpone, and others. He can’t take it with you. Mr. Blackman is a member of Actors Equity Association and the American Guild of Musical Artists.

CATHY EDWARDS (Costume Designer), a graduate of the University of the Arts, has designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

JOHN CONKLIN (Set Designer), who has a degree in fine arts from the University of Iowa, has designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

CATHERINE EDWARDS (Costume Designer), a graduate of the University of the Arts, has designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. She has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

ROBERT FLETCHER (Costume Designer), a graduate of the University of the Arts, has designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

RALPH FUNICELLO (Set Designer), who has a degree in fine arts from the University of the Arts, has designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed sets for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

ROBERT MORGAN (Costume Designer), a graduate of the University of the Arts, has designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed costumes for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

F. MITCHELL DAHLE (Lighting Designer), who has studied at the University of Colorado, has designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

RICHARD DEVIN (Lighting Designer), who has designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre. He has also designed lighting for the Children’s Theatre of Cincinnati, the Pennsylvania slut, Shakespeare, and the American Repertory Theatre.

How To Save a Bundle on Furniture...

Heartwood Kit Furniture

4 PIECE LOVESSE SHOE SET

$299

plus tax and shipping

30" W. x 76" H.

For a limited time only, purchase a 4-piece loveseat set from Heartwood Kit Furniture for just $299. Each piece is handcrafted from solid wood and features comfortable cushions for added support. Use this offer to upgrade your living space with a stylish and affordable solution. Promotion ends soon, so act fast!
TO THE AUDIENCE

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

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

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

For your convenience: DOCTORS may leave their seat location and the number 929-9003 with their call services.

Credits: WILLIAM GANSLEN, DENNIS ANDERSON and HANK KRAHLER for A.C.T. PHOTOGRAPHY.

SPECIAL THANKS to Herbert's Furs, 275 Post St., San Francisco, for furs for Hotel Paradiso, Joan Hitchcock for the use of her home for location shooting of publicity photographs of The Circle, and Sam's Furniture of San Francisco for their help with kitchen appliances for Absurd Person Singular.

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

TO RECEIVE ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER in GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts in Washington, D.C., a federal agency.

T-Top Specialists in the Bay Area

Call for a free demonstration of the all new FUNROOF...double insulated glass, removable, pops open 2" for air, lays absolutely flat on the roof.

AUTOmotive AFTERmarket Inc.
1092 SAN MATEO AVENUE
SOUTH SAN FRANCISCO, CA 94080

Ask for KEN HARDER
Customer Service
(415) 952-6767 or
Toll free (800) 632-2582 —Northern Calif. Only

YOUR CAR CUSTOMIZING HEADQUARTERS
We install vinyl roofs, American T-Tops, Hurst Hatches, mirrored removable Astroview Sun Roofs, Venta Bays and flares for vans.

We do tire cosmology / convert blackwalls to whitewalls / repair curb damage. See us for classic custom grilles, Chrome and Road Luggage Racks.

SHAPE UP

Call Marina Health Spa For
free mini membership
563-3353
3353 Fillmore in the Marina

Priced from $69.

HOTEL PARADISO’ ON STAGE & FILM

Enjoying a posthumous revival of his farcical comedies during the 1990’s, Feydeau’s Hotel Paradiso opened in London on May 2, 1955 with Sir Alec Guinness in the leading role and a cast including Irene Worth and Martita Hunt.

A subsequent New York opening (April 11, 1957) found Bert Lahr as the indomitable Boniface and Angela Lansbury, making her Broadway debut, in the role Worth originated in London. The virtual walk-on part (although he had two lines to speak) of the Turkish schoolmaster was played by the then-unknown James Coco.

Guinness repeated his role in the 1966 film of Hotel Paradiso, produced and directed by Peter Glenville. Although its first-run showing was extremely brief, it seems to have attracted its own "underground" audience via late-night TV and movie houses featuring special "vintage" offerings. Gina Lolliobrigida and Robert Morley also starred in the cinema version, photos from which are included here.
TO THE AUDIENCE

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

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

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

For your convenience: DOCTORS may leave their seat location and the number 929-9003 with their call services.

Credits: WILLIAM GANSLEN, DENNIS ANDERSON and HANK KRANZLER for A.C.T. PHOTOGRAPHY.

SPECIAL THANKS to Herbert's Furs, 275 Post St., San Francisco, for furs for Hotel Paradiso, Joan Hitchcock for the use of her home for location shooting of publicity photographs of The Circle, and Sam's Furniture of San Francisco for their help with kitchen appliances for Absurd Person Singular.

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

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days where there is no performance. The Geary Box Office is also open 12 to 6 p.m. for Sunday performances. Tickets to Marines' Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For additional information call (415) 673-6440.

TO RECEIVE ADVANCE NOTICE of SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

The American Conservatory Theatre is supported by the California Association for A.C.T. as well as by grants from the Ford Foundation, the Rockefeller Foundation, the California Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts in Washington, D.C., a federal agency.

T-Top Specialists
in the Bay Area

Call for a free demonstration of the all new FUNROOF...double insulated glass, removable, pops open 2" for air, lays absolutely flat on the roof.

AUTOmotive
AFTERmarket Inc.

YOUR CAR CUSTOMIZING HEADQUARTERS
We install vinyl roofs, American T-Tops, Hurst Hatches, mirrored removable AstroView Sun Roofs, Vista Bays and flares for vans.

We do tire cosmology / convert blackwall to whitewalls / repair curb damage.

See us for classic custom grilles, Chrome and Road luggage Racks.

YOUR CAR CUSTOMIZING HEADQUARTERS
We install vinyl roofs, American T-Tops, Hurst Hatches, mirrored removable AstroView Sun Roofs, Vista Bays and flares for vans.

We do tire cosmology / convert blackwall to whitewalls / repair curb damage.

See us for classic custom grilles, Chrome and Road luggage Racks.

HOTEL PARADISO' ON STAGE & FILM

Enjoying a posthumous revival of his farcical comedies during the 1950's, Feydeau's Hotel Paradiso opened in London on May 2, 1955 with Sir Alec Guinness in the leading role and a cast including Irene Worth and Maritta Hunt.

A subsequent New York opening (April 11, 1957) found Bert Lahr as the indomitable Boniface and Angela Lansbury, making her Broadway debut, in the role Worth originated in London. The virtual walk-on part (although he had two lines to speak) of the Turkish schoolmaster was played by the then unknown James Coco.

Guinness repeated his role in the 1966 film of Hotel Paradiso, produced and directed by Peter Glenville. Although its first-run showing was extremely brief, it seems to have attracted its own "underground" audience via late-night TV and movie houses featuring special "vintage" offerings. Gina Lollobrigida and Robert Morley also starred in the cinema version, photos from which are included here.

SHAPE UP

Call Marine (Health Spa) For
free mini membership
565-3533
3533 Fillmore in the Marina

Washington Square
Bar & Grill
1707 Powell St. Ph. 982-8123

Ruby's
The Best lunch, dinner, Sunday brunch south of Market at
Fourth & Brannan 415-395-1857
great parking!
BIG & LITTLE DOLLARS TALK FOR A.C.T.

San Francisco's A.C.T. is the largest resident theatre in the country, with an annual budget of over $4 million. For comparison, the Tyone Guthrie Theatre that serves the Minneapolis-St. Paul audience has a total annual budget of about $2.5 million.

Yet because of the marvelous support it gets at the box office, playing to near-capacity houses night after night, and with the nation's largest subscriber audience (over 21,000), plus A.C.T.'s additional earned income from tuition paid by students in its internationally renowned Conservatory, your theatre asks its community for a smaller percentage of support funding than any other resident theatre in the nation's top five. Around 25% of A.C.T.'s budget comes from contributed dollars.

This year A.C.T. and its California Association (C.A.A.C.T.) must raise a total of $1.3 million in support income—money from corporations, foundations, from local, state, and national public funds, and the invaluable private donations from theatre-lovers/people like you—who believe that A.C.T. is a very special cultural resource deserving an annual endorsement in the shape of a dollar contribution.

So far this year, over half of the total required has been raised—and, an impressive amount of money comes to help your theatre from people like yourself. The membership of the California Association for A.C.T. now stands at 4,000 and the average individual gift is a healthy $45.00.

If every person attending the theatre tonight gave just $2.78 in addition to her ticket price—that's $2.78 a year—the course of a nine-play subscription (and every member of the C.A.A.C.T. gives at least that much a year)—tonight's audience alone would add $3,213 to our necessary contributed income. Between the first of March and the end of May, when all money must be in hand for 77-78, there are 99 performances at the Geary. At $3,213 a night, we'd have $318,087 by the end of May. And with pledges in hand we'd be over the top, with a healthy start on next year's fund raising goal!

The big push for big dollars doesn't stop. But with every one of us sharing the load, at just $2.78 a night, look how easy it would be.

We're going to make our goal by May 31st. We hope you'll help.

COUNT ME IN!

Here's my contribution to help reach the goal.

☐ $25 ☐ $50 ☐ $100 ☐ $250 ☐ Other

Name
Address
City Zip

Please make your check payable to CALIFORNIA ASSOCIATION FOR A.C.T. and mail to the Association at 450 Geary Street, San Francisco 94102. Put your money to work for A.C.T. tonight!

A.C.T.'S SUMMER TRAINING CONGRESS

Yoga Instructor Bonnie Bradley, right.

Applications are now being accepted for the American Conservatory Theatre's Summer Training Congress. Instruction in subjects regularly provided by the A.C.T. professional company runs from mid-June through August.

Actors aspiring to A.C.T.'s regular full-time Advanced Training Program, high school students considering an acting career, drama instructors and members of community theatres are among the hundreds of applicants from all over the nation who compete for the limited enrollment.

Individual attention through limited class size is emphasized, with students participating in all aspects of the curriculum at a rate commensurate with their age, experience and level of achievement.

Students are submerged in a professional atmosphere provided by A.C.T. trainers, company members and other distinguished faculty members which last summer included Edith Skinner from the Juilliard School of Drama, Doug Russell from Stanford University and Hovey Burgess, on leave from Ringling Brothers. From 10 a.m. to 6 p.m., Monday through Friday, with special programs on Saturday mornings, they practice and exercise their way through acting, voice, speech, yoga, scenography and dynamics, mime, theatre games, dance and stage movement.

The deadline to apply for the Summer Training Congress is May 15. All applicants must provide a recent photograph and two letters of recommendation from teachers or directors. Auditions are required for California residents.

For additional information and applications, write or call: Summer Training Congress, Jane Armitage, Registrar, A.C.T., 450 Geary St., San Francisco, CA 94102, (415) 771-3880.

Advertising in Arts & Leisure Publications Pays!

Our publications reach both the Bay Area and Southern California's best customers.

No other audience is as affluent, young, or objective to the messages they read.

And your advertising can reach over 300,000 theatre and arts patrons each month with the lowest cost of any magazine reaching this dynamic group.

For information on how you can benefit your business through advertising in Arts & Leisure Publications, call or write:

PENELOPE McTAGGART
ASSOCIATE PUBLISHER
ARTS & LEISURE PUBLICATIONS
2227 UNION STREET
SAN FRANCISCO, CA 94123
(415) 929-7170
BIG & LITTLE DOLLARS TALK FOR A.C.T.

San Francisco’s A.C.T. is the largest resident theatre in the country, with an annual budget of over $4 million. For comparison, the Lyric Theatre in St. Paul has a total annual budget of about $2.5 million.

Yet because of the marvelous support it gets at the box office, playing to near-capacity houses night after night, and with the nation’s largest subscriber audience (over 21,000), A.C.T.’s additional earned income from tuition paid by students in its internationally renowned Conservatory, your theatre asks its community for a smaller percentage of support funding than any other resident theatre in the nation. The top five percent of A.C.T.’s budget comes from contributed dollars.

This year A.C.T. and its California Association (C.A.A.C.T.) must raise a total of $1.3 million in support income—money from corporations, foundations, from local, state, and national public funds, and the invaluable private donations from theatre-lovers—people like you—who believe that A.C.T. is a very special cultural resource deserving an annual endorsement in the shape of a dollar contribution.

So far this year, over half of the total required has been raised—and an impressive amount of money comes to help your theatre from people like yourself. The membership of the California Association for A.C.T. now stands at 4,000 and the average individual gift is a healthy $45.00.

If every person attending the theatre tonight gave just $2.75 in addition to his ticket price—that’s $25 a year—the course of a nine-play subscription (and every member of the C.A.A.C.T. gives at least that much a year)—tonight’s audience alone would add $3,213 to our necessary contribute income. Between the first of March and the end of May, when all money must be in hand for 77-78, there are 99 performances at the Geary. At $3,213 a night, we’d have $318,087 by the end of May. And with pledges in hand we’d be over the top, with a healthy start on our fund raising goal.

The big push for big dollars doesn’t stop there. But with every one of us sharing the load, at just $2.75 a night, how easy it would be.

We’re going to make our goal by May 31st. We hope you’ll help.

COUNT ME IN!

Here’s my contribution to help reach the goal.

$25 $50 $100 $250 Other

Name
Address
City Zip

Please make your check payable to CALIFORNIA ASSOCIATION FOR A.C.T. and mail to the Association at 450 Geary Street, San Francisco 94102. Put your money to work for A.C.T. tonight!

A.C.T.’S SUMMER TRAINING CONGRESS

Yoga Instructor Berte Bradley right.

Applications are now being accepted for the American Conservatory Theatre’s Summer Training Congress. Instruction in subjects regularly provided the A.C.T. professional company runs from mid-June through August.

Actors aspiring to A.C.T.’s regular full-time Advanced Training Program high school students considering an acting career, drama instructors and members of community theatres are among the hundreds of applicants from all over the nation who compete for the limited enrollment.

Individual attention through limited class size is emphasized, with students participating in all aspects of the curriculum at a rate commensurate with their age, experience and level of achievement.

Students are submerged in a professional atmosphere provided by A.C.T. trained, company members and other distinguished faculty members which last summer included Edith Skinner from the Juilliard School of Drama, Doug Russell from Stanford University and Hovey Burgess, on leave from Ringling Brothers. From 10 a.m. to 6 p.m., Monday through Friday, with special programs on Saturday mornings, they practice and exercise their way through acting, voice, speech, reading, script analysis, and dynamics, mime, theatre games, dance and stage movement.

The deadline to apply for the Summer Training Congress is May 15. All applicants must provide a recent photograph and two letters of recommendation from teachers or directors. Auditions are required for California residents.

For additional information and applications, write or call:

Advertising in Arts & Leisure Publications Pays!

Our publications reach both the Bay Area and Southern California’s best customers.

No other audience is as affluent, young, or objective to the messages they read.

And your advertising can reach over 300,000 theatre and arts patrons each month with the lowest cost of any magazine reaching this dynamic group.

For information on how you can benefit your business through advertising in Arts & Leisure Publications, call or write:

PENEOLE McTAGGART
ASSOCIATE PUBLISHER
ARTS & LEISURE PUBLICATIONS
2227 UNION STREET
SAN FRANCISCO, CA 94123
(415) 929-7170
THE CALIFORNIA ASSOCIATION FOR A.C.T.

OFFICERS AND DIRECTORS

CYRIL MAGNIN
President

ALAN D. BECKER
Executive Vice President

CARLTON F. BRYAN
Chairman, Nominating Committee

HERBERT A. HUENE
Chairman, Finance Committee

ALBERT J. MOORMAN
Vice President

MRS. H. HARRISON SADLER
Vice President

MRS. CHARLES DE LIMUR
Secretary

SUPPORT ORGANIZATIONS
Peninsula Auxiliary for A.C.T.
MRS. PATRICKA HUIE, Co-Chairperson
MRS. JOAN DIBBLE, Vice Chairperson

Young Conservatory Parents
Association
MRS. JOAN TRICAMO, Co-Chairperson
MS. JANICE BIANCHI, Co-Chairperson

ACTION Committee
MRS. WILLIAM ABEEL
MRS. ADOPHUS ANDREWS, III
MRS. RUTH MARTEN
MRS. KATHARINE BEITMAN
MRS. JOHN BOWIES
MRS. GEORGIA CALLAN
MRS. MONTGOMERY CARTER
MRS. HARRISON CEHRMAN
MRS. LOUIS CEHRMAN
MRS. EMALIE CHAMPAIN
MRS. BUD COHEN
MRS. AUDREY COHEN
MRS. CHRISTIAN GUGGURGE
MRS. CHARLES DALGAR
MRS. HARRY SHIVDIL
MRS. ROBERT DIGIORGO
MRS. EDWINA EVERS
MRS. JACK FALLO
MRS. PAUL BURGESS FAY, JR.
MRS. DONALD FISHER
MRS. MONTMERRITT FISHERMACKER
MRS. BLAIR FULLER
MRS. GORDON GETTY
MRS. WILLIAM GOSSET
MRS. EDMUND GOLIGEES
MRS. SPENCER GRANT
MRS. T. A. GRUGER
MRS. GERALD GROSSK
MRS. GORDON GURBER
MRS. PERRY COBBS HALE
MRS. ROBERT E. HUNT, JR.
MRS. SIBBA HUNTINGTON
MRS. FREDON JONES
MRS. RAYMOND JONES
MRS. JOSEPH KNOWLWOOD
MRS. RICHARD KUNIN
MRS. ROBERT LANSING
MRS. DAVIE LEWIS
MRS. CYRIL MAGNIN
MRS. JOHN WARD MAILLARD, III
MRS. LEWIS MAINLAND
MRS. FRANCES A. MARTIN, JR.
MRS. GARDNER MEIN
MRS. ABE MELLINKOFF
MRS. JOHN MENDES
MRS. MERCEDES MILLER
MRS. ROBERT FOLGER MILLER
MRS. ROBERT WATTS MILLER
MRS. WALTER DAVIS
MRS. MAURICE OPPENHEIMER
MRS. PAUL REGANS
MRS. GEORGE POPE
MRS. JOHN ROGERS
MRS. ALBERT SCHLESINGER
MRS. MARY ANN SHADY
MRS. DOOFER SLATER
MRS. RICHARD T. TINERBOTH
MRS. JOHN A. TRAINA, JR.
MRS. WILLIAM TURNBULL
MRS. JOHN A. VIELO
MRS. RICHARD WALLACE
MRS. RICHDRED WHITRIDGE
MRS. CHARLES WHITMORE
MRS. SALLY WILMINGTON
MRS. SUSAN WILSON WOODS

48

A special note to the following individuals:

WILL GLICKMAN, Gastron
JOE SADLER, Fitness Fund Insurance
ERIC SCHWARTZ, Sherman Clay
HARRY LAWLOCK
RIVA MINTZ
JANE EBBSHERD
ETHEL COX
MRS. ALBERT H. JONS
GENE WILLIAMS
VIRGINIA S vENELTON

48
Mexico on Mexicana.

More people going take the best thing going.
THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

EDWARD HASTINGS
Executive Director

EDITH MARKSON
Development Director

JAMES B. McKENZIE
Executive Producer

ALLEN FLETCHER
Conservatory Director

actors and directors

James R. Wilkins
Michael Winters

THIRD YEAR STUDENTS

Wynne Alexander
Lilly Beatty
Peter Czabani
Maxine Connors
Richard Dorsa
Robert Drost

SECOND YEAR STUDENTS

Nancy Abraham
Yulia M. Arat
Cory K. Blaustein
Susan D. Frank
Sara L. Frank
Rhonda G. Gruene
Bianca Joseph

conservatory

Penny Court, Kacie
Daniel Davis, Project Director
Peter Delar, Project Director
Samantha Ploch, Project Assistant

ANNE LAWLER, Michael Aran

PROPERTIES

Grenz, Property Director
Pola McManus, Assistant Property Director

COOKS

Emma, Stage Assistant

STAGE MANAGEMENT

James Hirst, Production Stage Manager
James L. Hirst
Michael Goudreau

SERVICES

Carol Ann, Props Master

SOUND

Rhonda, Stage Manager

THE LEMURIE

Liz Annd, Stage Manager

administration

Sonia Rinehart, Managing Art

BOOBS OF OFFICE

Deborah Mangan, Assistant Manager

public relations

Patricia DiCicco, Publicist

Charles Edgell

comfortable among friends

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

"L'ERMITE" hotel de grande classe

3925 Rodeo Drive, Beverly Hills, California 90210 - 310-274-3344
101 feet in Calabasas 90205-0000, northwestern 90205-0040

54
Internationally acknowledged. The world's finest cigarettes.

dunhill The most distinguished tobacco house in the world