A.C.T.
AMERICAN
CONSERVATORY
THEATRE

1976-77 SEASON
A SPECIAL MESSAGE TO THE AUDIENCE

Since its first San Francisco season in 1967, A.C.T. has provided free programs for its patrons in both the Geary and Marines' Memorial Theatres. This season, A.C.T. produced its own program as a result of the "for sale only" policy adopted by Performing Arts Magazine, which had provided Geary Theatre programs.

Beginning with the summer season of theatre and dance attractions, A.C.T. is pleased to announce that The Hagen Group, which has been publishing the San Francisco Ballet program for the past two years, will also be printing A.C.T.'s.

In addition to the economic advantage of publishing for two performing arts companies, this arrangement will provide A.C.T. greater assurance of continuing the free program service.

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"PEER GYNT"
A TALE OF TWO LEGENDS

The legend of Peer Gynt, like the life of its creator Henrik Ibsen, is a soul-stirring search for wisdom.

The title character is based on the legendary life of a storyteller who lived in the mountainous rural region of Norway circa 1800. He was a local laughingstock for telling tall tales which always featured himself as the hero. The word "Gynt" means "boaster."

The stories Peer told were familiar to Norwegians as traditional folk-tales. Yet he became a part of that lore and was recorded in Norwegian Fairy Tales and Legends, which Ibsen had read.

In what he originally intended as a poem, Ibsen tried to capture the touch and quality of this folklore. He consequently declined to use classic verse and switched instead to rhyming couplets.

Director Allen Fletcher worked closely with the original rhyme scheme to get the legendary quality of the drama.

"The thing to remember," he explains, "is that Ibsen wanted it to sound like a fairy tale."

But it wasn't easy, for the complexity of the play evades simplistic translation. Fletcher says: "The beginning of the play when Peer is a young man, living on a Norwegian farm in Gudbrandsdal, is fairly realistic. But after he abducts the bride and has carried her off into the mountains, the whole atmosphere shifts into a fantastic world where trolls influence Peer's life. In the end he returns to where he began, in Gudbrandsdal."

Ibsen had great purpose for his melange of styles and was consequently disturbed by the stir Peer Gynt caused when first produced in Norway in 1876, nine years after the play was written. It was viewed either as a satire of boosters or as a protest against selfishness. But the Norwegian playwright had written his drama as the journey of a man's soul, using legends to reflect the emotional and psychological states of Peer's life.

It was a life strikingly similar to Ibsen's own legendary career. He was born in March of 1828, the son of a highly successful merchant. But in 1835 severe financial reverses forced the family to sell its holdings and move to a farm on the outskirts of town, not unlike the poor farm of the Gynt.

Public disgrace drove Ibsen's father to drink and young Henrik—again like Peer—grew up dreaming of the time when he could leave the burden of family bitterness behind. Like his dramatic creations he was a wayward aloof fellow who began writing poems and stories as an outlet for his emotions.

At 15 Ibsen did leave home, to become an apothecary's apprentice where he dreamed about a career in medicine. Instead, he fathered an illegitimate child and continued writing poetry. At the age of 21 he completed his first play, Cataline, an historical drama.

His real introduction to the theater occurred in 1853 when he was hired as dramatist of the newly founded National Theater in Bergen, serving six years as stage manager and director.

Ibsen's growing interest in Norwegian folklore is evident in the poems he wrote at this time. He received a grant to spend part of 1862 on a walking tour through rural areas where he heard first about Peer.

But like Peer once again, Ibsen showed his feelings of inferiority through jealousy of the success of others. To prove his worth, he applied for a writer's pension. It was refused and he exiled himself for 27 years. During that period he wrote his greatest plays, however, including Peer Gynt.

Finally like the legendary Peer, Ibsen also made his peace with Norway. His homecoming in 1891 was a national holiday. He settled in Oslo where he died in 1906.
GOOD SEATS AVAILABLE FOR 'TRAVESTIES' HOLDOVER

One of the major popular shows in A.C.T.'s current repertory, Travesties will be held over after the company's scheduled May 28 1976-77 season closing. Tom Stoppard's rollicking comedy, directed by Nagle Jackson, will continue at the Geary for one week only May 31 through June 4.

Stoppard mixes history and fantasy in his dazzling parody of art and politics and the geniuses responsible for it all. The play is based on a theatrical experience of an actual historical figure by the name of Henry Carr. A minor British consular official, he played Algenor Moncrieff in a 1918 production of The Importance of Being Ernest, which proved to be a major event in his otherwise colorless life.

Stoppard's comedy begins half a century later as Carr recalls—with considerable license—his fictional encounters with Lenin, novelist James Joyce and the dadaist Tristan Tzara.

Tickets are now on sale at A.C.T.'s Geary Theatre box office for the Travesties extended dates and all A.C.T. productions.

Raye Birk

(Left to right) Barbara Dirickson, Deborah May & Sydney Walker
The American Conservatory Theatre

presents

EQUUS

by PETER SHAFER

Directed by WILLIAM BALL

Produced by special arrangement with Kermit Bloomgarden and Doris Cole Abrams in association with Frank Milton

The members of the company dedicate this production to Leonard M. Sperry, Jr., a true friend of San Francisco and of the arts

Associate Director: EUGENE BARCONE

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Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Lighting revived for the repertory by DIRK EPPERSON

Original Broadway production directed by John Dexter

the cast

Martin Dysart, a psychiatrist  RAYE BIRK
Alan Strang  HARRY HAMLIN
Frank Strang, his father  CHARLES HALLAHAN
Dora Strang, his mother  ANNE LAWDER
Hester Solomon, a magistrate  CANDACE BARRETT
Jill Mason  JANICE GARCIA
Harry Dalton, a stable owner  JOSEPH BIRD
Horseman  MICHAEL KEYS-HALL
A Nurse  DELORES Y. MITCHELL
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A NOTE ON 'EQUUS'

by Peter Shaffer

One weekend over several years ago, I was driving with a friend through bleak countryside. We passed a stable. Suddenly he was reminded by it of an alarming crime which he had heard about recently at a dinner party in London. He knew only one horrible detail, and his complete mention of it could barely have lasted a minute—but it was enough to arouse in me an intense fascination.

The act had been committed several years before by a highly disturbed young man. It had deeply shocked a local bench of magistrates. It lacked, finally, any coherent explanation. A few months later my friend died. I could not verify what he had said, or ask him to expand it.

He had given me no name, no place, and no time. I don't think he knew them. All I possessed was his report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely personal way. I had to create a mental world in which the deed could be made comprehensible.

Every person and incident in Equus is of my own invention, save the crime itself and even that I modified to accord with what I feel to be acceptable theatrical proportion. I am grateful now that I have never received confirmed details of the "real" story, since my concern has been more and more with a different kind of exploration.

I have been lucky, in doing final work on the play, to have enjoyed the advice and expert comment of a distinguished child psychiatrist. Through him I have tried to keep things real in a more naturalistic sense. I have also come to believe that psychiatrists are an immensely varied breed, professing immensely varied methods and techniques. Martin Dysart is simply one doctor in one hospital. I must take responsibility for him, as I do for his patient.

Peter Shaffer's other works include Five Finger Exercise (1956), The Private Ear and The Public Eye (1962), The Royal Hunt of the Sun (1964), Black Comedy (1965) and The Battle of Shrivings (1970), which opened in London within weeks of his brother Anthony's Sleuth. The British playwright, who now resides in New York, has recently completed the screenplay for Equus, which is still running on Broadway.
THE AMERICAN CONSERVATORY THEATRE presents
THE BOURGEOIS GENTLEMAN
by MOLIÈRE
Translated by CHARLES HALLAHAN and DENNIS POWERS
Directed by WILLIAM BALL
A.C.T. dedicates this production to George Gund, III
in gratitude for his generous and continuing support
Associate Director: EUGENE BARCONE
Scenery by RICHARD SEGGER
Costumes by ROBERT FLETCHER
Lighting by RICHARD DEVIN
Music by LEE HOIBY
Sound by BARTHOLOMEO RAGO
Choreography by FRANCINE TACKER
Fencing Choreographed by J. STEVEN WHITE
THE CAST
Music Master DANIEL DAVIS
Dancing Master JAMES R. WINKER
Monsieur Jourdain CHARLES HALLAHAN
Fencing Master HARRY HAMLIN
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Sabrina La Rocca, David Meyer, Allison Mezey, Andy Nahem,
Thomas R. Oglesby, Gary Ortega, Priscilla Shankis, Freda Foh Shen,
Robin Claire Williams, Christopher Wong.
Paris, 1670
The house of Monsieur Jourdain, a merchant of cloth
There will be one twelve-minute intermission
UNDERSTUDIES
Jourdain—Raye Birk; Dancing Master—J. Steven White; Music Master/Tailor—Lawrence Hecht;
Cleonte—Harry Hamlin; Dorante—Michael Keys-Hall; Mutt—Al White;
Dancing Master—Wayne Alexander; Covielle—Gregory Itzin; Lucile—Janice Garcia;
Nicole—Delores Y. Mitchell; Dorimene—Amy Ingersoll; Philosopher—Sabin Epstein

A NOTE ON 'THE BOURGEOIS GENTLEMAN'

King Louis XIV of France was seeking as much an act of low vengeance as high comedy when he commissioned Molière to write The Bourgeois Gentleman. In the play about a colossal fool who pretends to be a nobleman, the French monarch got both.

In the summer of 1670, an envoy of the Turkish Grand Sultan had arrived in Paris to discuss prisoner exchange with Louis. Instead of coming to an agreement, the pair managed to nearly come to blows, with the envoy walking out on his host.

Originally ruffled by the incident, Louis ultimately treated the matter as a joke and assigned Molière to compose a musical entertainment to include some "funny bits of Turquerie." At the chateau of Chambord, Molière's troupe first presented those results, The Bourgeois Gentleman.

"It's really the first musical comedy," explains William Ball who staged the classic. "Molière fused three elements: the musical of the song and dance, the commedia that is almost vaudeville and the classicalism of a perfectly balanced play."

So musical was The Bourgeois Gentleman originally that the Gazette de France critic called it "a ballet with six entrees, accompanied by a comedy which was prefaced by a marvelous concert, followed by a most delightful musical dialogue."

Through the passage of 300 years the play has come to be performed more for its comedy than its music. Nevertheless, the song and dance is invariably retained.

"The interlude, the dancing lesson, the dressing-scene, the final "Mamamouchi" ceremony are all part of the action developing the celebration of a grand fool," Ball points out.

Though comedy is not usually symmetrical, Molière managed with The Bourgeois Gentleman to create a play with classical proportions, with all the action taking place in one day of one general place, with a balance of speeches, jokes and even characters evident throughout the play.

Nowhere either in all of Molière's writing is the commedia dell'arte acting style with its vigorous farce, instant improvisation, wit and pure physical exuberance more evident than in this play. Jokes, slapstick, puns and sightgags rapidly accumulate in this parody of a "nobleman."

The court, it is reported, received The Bourgeois Gentleman with far less than acclaim. But Louis savored his revenge on the Turks as he delightedly watched Molière in the role of the Turkish "Mamamouchi" whirl grotesquely and finally tumble into a heap—all in order to join the rarified ranks of French nobility.

Alarmed by the courtiers' lack of enthusiasm, Molière feared the play's premiere in Paris would be a disaster. But Louis convinced his court jester to go ahead with the opening. He did and Parisians cheered the play for 24 consecutive performances.

Those Parisians recognized, as have all succeeding generations, the grand musical and comic portrait of a man who will at all costs make a fool of himself.
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A NOTE ON 'TRAVESTIES'

In Travesties, playwright Tom Stoppard juggles history and fiction to create an enigmatic and eloquent parody of modern man and his ideas. The rollicking comedy unfolds through the highly suspect reminiscences of retired British diplomat Henry Carr, an elderly gentleman safely ensconced in his modern study as he struggles to recollect the events surrounding the part he played in a 1918 production of Oscar Wilde's The Importance of Being Earnest. Carr took the role of Algernon Moncrieff in Wilde's turn-of-the-century comedy.

"In an otherwise ordinary life, Carr's participation in The Importance of Being Earnest was an extraordinary event," explains A.C.T. guest director Nagle Jackson who staged Travesties. "As Algernon Moncrieff he was at his most comfortable and most admired. So now, to put himself back into 1918, he chooses that disguise."

Carr, like Stoppard's other famous faceless characters, Rosencrantz and Guildenstern, is the common man observing uncommon events, but helpless to either understand or really participate in them.

Weaving in and out of his foggy memories are a trio of revolutionaries: the novelist James Joyce, the Bolshevik Vladimir Ilyich Lenin and the father of Dadaism Tristan Tzara, whose theories of anti-art presaged a revolt in non-establishment art forms such as surrealism. Throughout Travesties, the foursome incessantly and hilariously debate among themselves the meaning of art and revolution.

Travesties is all history—Stoppard-style that is. As he says about the play:

"Travesties is a work of fiction which makes use, and misuse, of history. Scenes which are self-evident documentary mingle with others which are just as evidently fantastical. People who were hardly aware of each other's existence are made to collide; real people and imaginary people are brought together without ceremony; and events which took place months, and even years, apart are presented as synchronous."

Travesties was first produced by the Royal Shakespeare Company at London's Aldwych Theatre in 1974. An immediate sensation, the company crossed the Atlantic to play on Broadway last season where again it was a hit. It was hardly Stoppard's first triumph. At 40 he is England's most successful and exported playwright since John Osborne or Harold Pinter.

His first great success came in 1967 with Rosencrantz and Guildenstern Are Dead, presented by A.C.T. for three seasons starting with the 1968-69 season. Subsequently he wrote the one-acts, The Real Inspector Hound and After Magritte, and the full length Jumpers, performed at A.C.T. during the 1974-75 season. He has also written a number of radio and television plays and has authored the novel, Lord Malquist and Mr. Moon.

The cast

Henry Carr - RAYE BIRK
Tristan Tzara - JAMES R. WINKER
James Joyce - SYDNEY WALKER
Lenin - EARL BOEN
Bennett - JOSEPH BIRD
Gwendolen - DEBORAH MAY
Cecily - BARBARA DIRICKSON
Nadya - FRACHIELLE STEWART DORN

The play is set in Zurich: most of the action takes place within Carr's memory, which goes back to the period of the First World War.

There will be one 13-minute intermission.

understudies:

Henry Carr—Wayne Alexander; Tristan Tzara—Tony Teague; James Joyce—Ray Reinhardt;
Lenin—Michael Kays-Hall; Bennett—Gregory Itzin; Gwendolen—Francine Taker;
Cecily—Susan E. Pellegrino; Nadya—Delores Y. Mitchell

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“EQUUS”
RETURNS IN MAY BY POPULAR DEMAND

Peter Shaffer’s electrifying drama, Equus, a smash hit during A.C.T.’s 1975-76 season and in its revival edition last fall, returns by popular demand for three final performances. The award-winning play, directed by William Ball, returns to the Geary repertory for 8:30 curtain times on May 21, 25 and 28, the latter date representing the official close of the 1976-77 season.

The spine-tingling suspense of a mystery story and the terror of a psychological thriller unite to create a modern morality play as a psychiatrist delves for the truth about a teenager’s heinous crime against a stable of horses he loves.

An unqualified success since its 1973 premiere, Equus played to standing room only for over two years in London. Transported to Broadway, the play is now in its third year as a solid hit, selling out every performance as it has in London and San Francisco.

In 1975 Equus won the New York Drama Critics Circle and Tony Awards as Best Play of the Year. The choice central role of the psychiatrist has lured numerous leading men. Alec McCowen originally played the part in London. The role was assumed in New York by Anthony Hopkins and later, Anthony Perkins.

A year ago Richard Burton returned to the stage for the first time in over a decade to play the psychiatrist. Following his Broadway performance, Burton took on the role in Sydney Lumet’s upcoming film version of Equus.

In the spirit of true repertory for which A.C.T. is well-known, three members of the current acting company have been seen in the role of the psychiatrist, Peter Donat, Daniel Davis and Raye Birk, who will repeat the assignment for the May performances. Harry Hamlin returns as the troubled boy.

On-stage student seating will again be available in the limited number of bleacher seats comprising the rear of the set on a first-come-first-served basis 30 minutes prior to curtain time.

“RECICTIONS & COGITATIONS”
BY & WITH PETER DONAT

As his contribution to the California Association for A.C.T.’s Annual Spring Fund Drive which is currently occupying whatever free time and extra energy the entire A.C.T. company has, Peter Donat will present a special “one-man show” at the Marines’ Memorial Theatre on Sunday, May 1, at 7:30 p.m.

Intriguingly titled Recitations and Cogitations, the first part of the presentation will include readings of poetry, plays and other selections. The second half is comprised of Anton Chekhov’s extremely witty play for one actor, On the Harmfulness of Tobacco.

A featured performer with A.C.T. since its second San Francisco season, Donat will also conduct a question-and-answer discussion session with the audience after an intermission during which wine will be served.

Tickets are available for Recitations and Cogitations with Peter Donat at the Geary Theatre box office, which is open during intermission, or by calling or writing the California Association for A.C.T., 450 Geary St., San Francisco 94102, (415) 771-3880.

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CALIFORNIA ASSOCIATION FOR A.C.T.

A non-profit organization sponsoring the American Conservatory Theatre

EXCITING EVENTS SCHEDULED FOR SPRING FUND DRIVE

In addition to the Sunday May 1 evening at the Marines’ Memorial Theatre with Peter Donat hosting an evening show emceedly entitled Recitations and Cogitations (see separate story), a number of other special events are scheduled as part of the Annual Spring Fund Drive. With a deadline of May 31, the California Association for A.C.T. must raise $95,000 (as of April 15) to match national foundation grants. Your attendance at any or all of the following will benefit A.C.T. and help meet the all-important May 31 deadline.

Sunday May 15   “SONGS WE WANT TO SING”
4:00 Wine & Cheese Reception / 5:30 Performance
STANFORD BARN / Palo Alto
Deborah May and James R. Winker present, under the auspices of the Peninsula Association for A.C.T., a program of light-hearted musical entertainment. A.C.T. general director William Ball and other members of the acting company will be on hand for the reception as well. Tax-deductible tickets are available by writing Artemas Ginztom, 28014 Natoma Rd., Los Altos Hills 94022.

Sunday May 15   BACKSTAGE TOUR
12:5-6:00 p.m. / Geary Theatre
A.C.T.’s Annual Backstage tour is offered to members of the California Association for A.C.T. only at no charge (Call or write their office for information to become a member) and provides an exciting behind-the-scenes look at the complex technical elements comprising an A.C.T. production (wigs, costumes, lighting, etc.) Tours are conducted by company members with production staff on hand to explain and demonstrate their operations.

Tuesday May 17   “A PROFILE OF HOLMES”
7:30 / Lawrence Livermore Laboratory Auditorium
William Patterson will present his own compelling dramatization of “the Magnificent Yankee,” Justice Oliver Wendell Holmes, Jr., in a special benefit performance in Livermore, joining audience members for a reception immediately following. Tickets are limited; they may be obtained by writing Alice Kemp, 7911 Mines Rd., Livermore 94550.

May 20, 21 & 22   “MIRANDA” PERFORMANCES
8:30 Fri. & Sat., 7:30 Sun. / Willows Theatre, Concord
A dramatic adaptation of Katherine Anne Porter’s autobiographical Miranda Stories by A.C.T. MFA candidate Katherine James, who also plays the title role, involving a young woman’s struggle to accept and celebrate her mortality. Additional information is available by calling the Calif. Assn. for A.C.T. office at (415) 771-3880.

May 28 & 29   2nd Annual Street Festival for A.C.T.
10 a.m. to sundown Memorial Day Weekend
CIVIC CENTER PLAZA, San Francisco
A gala celebration including more than 200 arts and crafts booths, continuous live entertainment and selected food treats will highlight the final event of the Spring Fund Drive, produced by American Fairs to benefit A.C.T. Open to the public with no admission charge.

It’s my A.C.T., too, and I consider it an honor to be associated with this exceptional company which is the pride of San Francisco and the envy of other cities around the nation.

Please join me by “taking center stage” in support of our own resident professional theatre and the country’s leading theatre training institute.

Contribute what you can today to insure continuation of this marvelous source of entertainment, enjoyment, enlightenment and energy for us all—A.C.T.

MICHAEL LEARNED
Honorary Chairman A.C.T. Spring Fund Drive

TAKE CENTER STAGE
Support the American Conservatory Theatre
JAMES B. McKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as Executive producer since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is vice-president of the Council of Stok Theatres, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors’ Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is a Board member of the First American Congress of Theatres.

EDWARD HASTINGS (Executive Director and Resident Stage Director) was production Stage Manager for David Merrick before being named to A.C.T.’s founding member. Off-Broadway, he co-produced The Sainthood of Margery Kempe, Epitaph for George Dillon and he directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O’Neill Playwrights’ Conference in Connecticut and of the Squaw Valley Community of Writers. Hastings’ productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons. In New York, he guided the Henry Fonda revival of Our Town with an all-star cast and directed the Australian premiere of The HOT L BALTIMORE. He has directed many other A.C.T. productions, more recently, The House of Blue Leaves, Broadway, Street Scene and General Gor- gous. He heads A.C.T.’s own new play program, Plays in Progress.

ALLEN FLETCHER (Resident Stage Director and Conservatory Director) is former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the New York City Opera and the APA. He spent four years at the American Shake- speare Festival in Stratford, Conn., two of these as artistic director and director of the training program and one as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Arsenic and Old Lace, The Hostage, Androcles and the Lion, and Paradise Lost, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.’s highly successful productions of Habitation VII, The Latent Heterosexual, That Championship Season, The HOT L BALTIMORE, The Miser, The Ruling Class and Desire Under the Elms, which was one of the two plays selected to tour the Soviet Union last summer as part of the U.S.A.-U.S.S.R. Cultural Exchange Program. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillars of the Community and Peer Gynt.

EDITH MARKSON (Development Director), a founder of A.C.T. in Pittsburgh, 1965, has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was a founder of the Milwaukee Repertory Theatre and was responsible for bringing the APA Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charley’s Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, where he first directed The Crucible. Mrs. Mark- son currently serves on the executive board of directors of the Theatre Communications Group of which she is vice president, and on the Theatre Advisory Panel of the National Endowment for the Arts, for which she is also a consultant. She has also been a theatre consultant to the Ford Foundation in its Program for the Arts and Humanities.

NAGLE JACKSON (Guest Director) completes his sixth season as Artistic Director of the Milwaukee Repertory Theatre where this year he staged Death of a Salesman and Volpone. As a resident director at A.C.T. from 1967-70, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Directors’ Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of Volpone, Pericles and Richard II. Jackson also frequently directs at the Pacific Conservatory of the High School Drama, where in 1971 he staged Clark Gresner’s The Ugly Story of Mor- rissey Hall last summer.

LAIRD WILLIAMSON (Resident Stage Director) last season staged The Matchmaker, which also toured to Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespearean Festival he directed Two Gentlemen of Verona, Titus Andronicus, Henry V, Love’s Labours Lost, The Alchemist and Room Service, and at the Pacific Conservatory of the Performing Arts, Cabaret, Hotel Paradise and A Midsummer Night’s Dream. He has also acted with all three companies and has been seen at A.C.T. in such productions as Cyrano de Bergerac, King Richard III and The Ruling Class. He also staged The Healers and Animals in the Assissing From Lives as part of A.C.T.’s Plays in Progress program.

TOM MOORE (Guest Director), one of the youngest directors on Broadway, directed Over Here with the Andrews sisters for which he received a Tony nomination and Grease, now in its fifth year the longest running show on Broadway. Shortly after receiving an MFA from the Yale School of Drama, where he directed Funeral March for a One Man Band, he taught and directed at the University of London, and was a guest director at Brandeis University and the State University of New York, where he presented Oh What a Lovely War. Moore also directed at the American Place Theatre in New York and the Mark Taper Forum in Los Angeles. As artistic director of the Peter-borough Players in New Hampshire, he directed You Can’t Take It With You and The Hostage. In addition to directing the London and National Companies of Grease, he directed the critically acclaimed Welcome To Andromeda/Varity Ob- Dit off-Broadway. His film Journey won two major international film awards. Moore has lectured at the Seminar in America Studies in Salzburg, Austria, and recently directed Loot at the Tyrone Guthrie Theatre in Minneapolis, Once in a Lifetime at the Arena Stage in Washington, D.C., and Our Town at the Williamstown Theatre Festival in Massa- chuets.
NEWS AND NOTES

With the season drawing to a close, A.C.T. would like to call your attention to several schedule additions: Equus will be returning to the repertory for three final performances, dates have been added for the very popular Moliere farce, The Bourgeois Gentleman and, an additional week of the hit Tom Stoppard comedy, Travesties, will be performed May 31-June 4. Urge your friends and relatives who may not have been able to get tickets before to see these shows in May.

A.C.T. will be off for its fifth annual season in Hawaii immediately after the Travesties holdover. Man and Superman and The Bourgeois Gentleman will play one week engagements each beginning June 7 at Leeward Community College Theatre in Pearl City outside Honolulu.

A.C.T.'s traditional "Walkdown" curtain call, featuring the entire company in costumes from all nine repertory productions of the 1977-78 season, will again be held after the final performance. Equus, on May 28.

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).

Congratulations are in order for many of A.C.T.'s Advanced Training Program students who have already been tapped for summer theatre work around the country and to those who have been called back for final auditions for the Pacific Conservatory of the Performing Arts in Santa Maria.

The Oregon Shakespearean Festival in Ashland has hired six A.C.T. Conservatory students, Terry Hays, Bruce Williams, Alex Nibley, Bill Ferriter, Richard Denison and Ron Swade, and will also have Elizabeth Huddie directing their upcoming production of A Streetcar Named Desire.

Peter Davies, Nathan Haas and Dan Butler will spend the summer with the Old Globe Shakespeare company in San Diego, and Nancy Erskine is off to a summer repertory theatre in Oklahoma.

FOR SUBSCRIBERS ONLY

Advance information and order forms for A.C.T.'s 1977-78 season were mailed to all current subscribers on Apr. 12. Orders began flooding the A.C.T. subscription office on Apr. 14 and continue in increasing volume daily.

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 June 15.

If you are a current subscriber and have not yet received your renewal brochure, contact A.C.T. Subscriptions, 450 Geary St., San Francisco 94102, or telephone 771-3880 immediately.

A.C.T. TO PRESENT HIGHLY-ACCLAIMED DANCE THEATRE OF HARLEM JUNE 14-26 AT THE GEARY

A.C.T. is proud to announce that it will present a two-week engagement of the famed Dance Theatre of Harlem, the nation's first and only major black ballet company, June 14 through June 26 at the Geary Theatre. Tickets for this important dance event will go on sale in May.

Classical dance master Arthur Mitchell, who founded the company nearly nine years ago, continues to direct the exciting young dancers whose roots remain in Harlem but who have brought international acclaim to New York and to American ballet, classical, modern and ethnic. An unprecedented second command performance for the Queen of England, last November, which was televised to some 50 million people via BBC, is among the company's most recent accolades.

Critics from Amsterdam to Berlin, from New York to Paris, have applauded the electrifying productions of the Dance Theatre of Harlem, and audiences around the world flock to see the technical precision and stunning theatricality of their work.

A.C.T. subscribers and patrons will receive first notice of the actual performance schedule and ticket availability: watch your mail!

The Athenian School

Basic to preparation for college and life are skills in written communication and mathematics, a comprehension of science and history, and an appreciation of the arts and the means to physical well-being.

At the Athenian School learning is pursued with seriousness and enthusiasm — from calculus to musical comedy and wilderness expeditions. In all we do we strive to develop mastery, self-discipline and confidence in approaching new problems.

We welcome students of all races and religions.

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TWO BIG DAYS
SATURDAY, MAY 14
SUNDAY, MAY 15
11:00 A.M. TO MIDNIGHT

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A.C.T. DESIGNERS

ROBERT BLACKMAN (Set & Costume Designer), who holds a Bachelor of Fine Arts degree in theatre from the University of Texas at Austin and a Master of Fine Arts degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Cal., designing and teaching. During his five seasons at A.C.T. in San Francisco, Mr. Blackman's designs have included scenery for Cyrano de Bergerac, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Doll's House, You Can't Take It With You, The Miser, The Threepenny Opera and Peer Gynt.

ROBERT DAHLSTROM (Set Designer) joins A.C.T. this season after designing numerous productions for the Seattle Repertory Theatre, among them Private Lives, The Last Meeting of the Knights of the White Magnolias, The Waltz of the Toreadors and The Skin of Our Teeth. He teaches design at the School of Drama, University of Washington in Seattle, has an A.B. from Wheaton College in Wheaton, Ill., and an M.A. from the University of Illinois at Champaign.

F. MITCHELL DANA (Repertory Lighting Designer) has created lighting for more than 30 A.C.T. productions, including Cyrano, The Taming of the Shrew, The Ruling Class and This Is An (Entertainment). He designed lighting for Freedom of the City on Broadway, The New York production of Joseph and the Amazing Technicolor Dreamcoat and the recent L.A. production of The Guignol's House. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, Canada's Stratford Festival, the Manitoba Theatre Centre, the Goodman Theatre in Chicago, the McCarter Theatre and the Metropolitan Opera, as well as the Alvin Allen and, for two seasons, the 2 Dance Companies.

RICHARD DEVIN (Lighting Designer) is resident lighting designer at Trinity Square Repertory for their first repertory season in their new two-theater complex. Among his lighting assignments for the Chelsea Repertory Theatre of London, he designed lighting for the London production of The Skin of Our Teeth, later seen on PBS. At the Williamstown Theatre Festival his more than 35 productions include Cyrano de Bergerac, Arturo Ui, and Hedda Gabler as Lighting Designer and General Manager of the Festival and, for the past year, he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and, currently, at the University of Washington School of Drama.

CATHY EDWARDS (Costume Designer) Wardrobe Supervisor at A.C.T. for two seasons, she has also designed for the P.I.P. program (14 productions to date). Her first mainstage show as costume designer was Desire Under the Elms which she accompanied on A.C.T.'s 1973 West Coast tour. Her most recent 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 Theater 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 Water for the Classics at the Philadelphia Repertory Theatre. An associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms and Street Scene. In New York he was associate designer 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 New England Dance Company in Boston. Epperon also spent six seasons with P.C.P.A. in Santa Maria and designed six productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows. He has also worked for Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has designed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the New York City Ballet, the Joffrey Ballet, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, The Taming of the Shrew and The Matchmaker.

JOHN JENSEN (Set & Costume Designer) returns for his third season at A.C.T., having designed lighting for This Is An (Entertainment) last season and Street Scene and The Ruling Class in 1974-75. He created scenery and costumes for The Cherry Orchard at The Center Stage Theater in Baltimore, Uncle Vanya at the New Pittsburgh Theatre and Richard III at Chicago's Goodman Theatre.

ROBERT MORGAN (Costume Designer) is now in his fifth season at A.C.T., having created costumes for 14 company productions including Tiny Alice, Equus, General Gorgeous, This Is An (Entertainment), Street Scene, Jumpers and Broadway. He also designed costumes for the Guthrie Theatre's Doctor Faustus and for the Oregon and Colorado Shakespeare Festivals. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, a law student, he lives in Vermont when not in San Francisco.

RICHARD SEGGER (Set Designer) returns for a second season at A.C.T., having designed The Matchmaker and Something's Afoot, which began at the Williamstown Theatre Festival and went on to Broadway. A graduate of the School of the Art Institute in 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 Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami.

THE ACTING COMPANY

Wayne Alexander
Candace Barrett

JOSEPH BIRD, now in his 7th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 APA-Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the Eastern University tour of The Misanthrope and Exit the King. He appeared three seasons with San Diego's Old Globe Shakespearean Festival and was seen as Dr. Campbell on the CBS serial Love Is A Many Splendored Thing.

RAYE BIRK came to A.C.T. three seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and Midsomer Night's Dream, and played the title roles in Hamlet and Macbeth, Shylock in The Merchant of Venice and Thomas More in Man For All Seasons. For A.C.T. he played Gremio in The Taming of the Shrew, Buckingham in King Richard III and the French doctor in The Merry Wives of Windsor, among others.

EARL BOEN returns for a fourth season after a summer of TV and film, appearing in Starship One, San Francisco, a cameo role in the feature film Windfall, and the P.B.S. version of A.C.T.'s The Taming of the Shrew. Besides these and other TV/film credits, Boen has done extensive recording work in commercials and narrations, including multiple dialects and character voices. A veteran of other top regional theatres, he has been seen at A.C.T. in Pillars of the Community, Tiny Alice, Merry Wives of Windsor, Jumpers, Cherry Orchard, Cyrano, Ruling Class, and You Can't Take It With You.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Stasberg. 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 film. For A.C.T., she directed The House of Bernarda Alba and has performed in 17 productions.

DANIEL DAVIS has numerous stage credits in addition to two N.E.T. productions and a film. Appearing in many productions on and off Broadway, he played opposite Katherine Hepburn in the national touring company of Coco. He has played leading roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors’ Theatre of Louisville, Cincinnati’s Playhouse in the Park, and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Richard III, Horatio Alger Jr. in Horatio, Dr. Herder in The Ruling Class, and the title role in Peer Gynt.

BARBARA DIRICKSON joined A.C.T. as a member of the training program five years ago and has appeared in Cyrano de Bergerac, The HOT L BALTIMORE, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgoous, This Is (An Entertainment), Peer Gynt, Equus and The Taming of the Shrew. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shay, originally presented as part of the A.C.T. Plays in Progress program.

PETER DONAT has appeared at A.C.T. for eight seasons and on Broadway in several plays including The Chinese Prime Minister, The Entertainer and The First Gentleman (for which he won the Theatre World Award as best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has made many guest appearances on American TV networks. He has been seen here in Hadrian VII, The Merchant of Venice, An Enemy of the People, Cyrano de Bergerac and Equus, among others. Donat’s films include Godfather II, The Hindenburg and Billy Jack Goes to Washington.

FRANCHELLE STEWART DORN came to A.C.T. last season 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 for two years in Europe at the Frankfurt Playhouse. Dorn has trained in voice and has also studied dance with Carmen De Lavalade. Last season at A.C.T. she was seen in The Matchmaker, General Gorgoous, This Is (An Entertainment) and Peer Gynt.

SABIN EPSTEIN, an Associate Director with the company, also teaches Activation and directs student projects in the Conservatory. He played Dale Harding in Cuckoo’s Nest in San Francisco and was a member of the acting company at the 1976 Squaw Valley Writer’s Conference. He has been a guest director at the Utah Shakespearean Festival, and directed an experimental theatre workshop in Holland. Before joining A.C.T. in 1973 he toured Europe with the Cafe La Mama troupe and Traverse Workshop, and taught acting at the California Institute of the Arts.

JOHN HANCOCK, returning to A.C.T. after several seasons absence, was seen here as the Architect in The Architect and the Emperor of Assyria, Caliban in The Tempest, God in The Mystery Circle and in In White America. He has performed often with the Milwaukee Repertory Theatre, the Actors Theatre of Louisville and the Pacific Conservatory of the Performing Arts, has worked in T.V. and radio and on the concert stage. At A.C.T., he has also appeared in The Merchant of Venice, The Time of Your Life, The Hostage, The Relapse, Cyrano de Bergerac and The House of Blue Leaves.

LAWRENCE HECHT, beginning his third A.C.T. season after two years as a student in the Advanced Training Program, has a B.A. from the University of San Francisco, where he worked on the original Story Theatre. He was seen in Macbeth for the Xerogos Performing Company and also performed with the Marin Shakespeare Festival, the Company Theatre of Berkeley and the Grand Comedy Festival in Eureka. He teaches voice at A.C.T. and the University of San Francisco, where he is also a guest director. Last season he was seen in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, and Equus.

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ELIZABETH HULDE made her professional debut at New York’s Lincoln Center Reportory in the title role of The Country Wife and Grusha in The Caucasian Chalk Circle. This is her fifth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Suzie in HOT L BALTIMORE, Mrs. Maurant in Street Scene, Dolly in The Matchmaker and the Countess in This Is (An Entertainment). This coming summer she will be guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire.
AMY INGERSOLL, joining the company this season after two years with A.C.T.’s Advanced Training Program, also studied at the Herbert Berghof Studios and has a B.A. in theatre arts from Rollins College. She appeared in The Young Vic production of Sceno at the Geary, was in the original touring company of Jesus Christ Superstar and was seen in A.C.T.’s The Taming of the Shrew and Cyrano de Bergerac, along with two Plays in Progress productions. She is an instructor in acting for the Conservatory.

GREGORY ITZIN, joining the company this season after two years in the Advanced Training Program, also studied at the University of Wisconsin. His frequent work for the Chateau Louise Players in Dundee, III., includes the role of Algernon in The Importance of Being Earnest. For the past two summers he has worked at the Pacific Conservatory of the Performing Arts in such roles as The Strange Passenger in Peer Gynt and Merly Ryan in The Ballad of the Sad Cafe. At A.C.T. he has appeared in Desire Under the Elms, The Matchmaker, Peer Gynt and several Plays in Progress productions.

DANIEL KERN joined the company after study in the Advanced Training Program, where this year 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 Berloz’ 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, Cyrano de Bergerac, Street Scene and Jumpers. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

MICHAEL KEYS-HALL returns to the company for a second season after completing two years in the A.C.T. Advanced Training Program. He has been seen in King Richard III, Cyrano de Bergerac, The Taming of the Shrew, Pillars of the Community and last season in Tiny Alice, Desire Under the Elms, The Merry Wives of Windsor, This Is (An Entertainment), Equis and Peer Gynt. Keys-Hall performed two seasons with the Alley Theatre in Houston, and spent two summers with the Oregon Shakespearean Festival, where he appeared in Titus Andronicus, All’s Well That Ends Well, Romeo and Juliet and Henry VI, Part I.

ANNE LAWDER was an original member of the Actor’s Workshop. In New York she studied movement with Katya Delakova and phonetics with Alice Hermes (which Lawder teaches in the Conservatory), and has sung with the N.Y.C. Opera chorus. Most recently she has appeared in the Seattle Repertory Theatre productions of Three-Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. At A.C.T. she has been seen in The Tavern, A Doll’s House, The House of Bernarda Alba, Tonight at 8:50, You Can’t Take It With You, Pillars of the Community, Desire Under the Elms, This Is (An Entertainment), Peer Gynt and Equis.

DEBORAH MAY, now in her fifth season with A.C.T., studied at A.C.T.’s Conservatory. May has been Artist-In-Residence at Pacific Conservatory of the Performing Arts, where she was seen in The Music Man, Brigadoon, The Mikado and Most Happy Fella as well as Helena in Midsummer Night’s Dream, Lucy in Dracula and Consuelo in He Who Gets Slapped. At A.C.T. she was seen as Roxane in Cyrano de Bergerac, Alice in You Can’t Take It With You, and Irene Malloy in The Matchmaker and appeared in Tonight at 8:30, The Crucible, Broadway, The Miser, The Threepenny Opera, The Mystery Circle, The House of Blue Leaves, The Taming of the Shrew and General Gourmous.

DELORES Y. MITCHELL, who joins the company this season after two years in the Advanced Training Program, played Mama Rose in Black Girl for the West Coast Black Repertory Theatre, Martye in Adam King for the Everyman Theatre, and Theresa in Hurricane Season for the Free Southern Theatre. She has a B.A. from Florida A. & M. University. This summer she was seen in The Little Foxes and Henry VI, Part II at the Oregon Shakespearean Festival, and with A.C.T. she has appeared in The Taming of the Shrew, Peer Gynt and Desire Under the Elms.

WILLIAM PATERSON begins his tenth season with A.C.T. this fall. 1976 also marks his 30th year as a professional actor. He has played almost 300 roles in stock and repertory, many of them at the Cleveland Playhouse. He has appeared frequently on TV and made five national tours with his original one-man shows, one on Justice Oliver Wendell Holmes and the other on Benjamin Franklin. At A.C.T. he has been seen in The Matchmaker, The Ruling Class, Jumpers, The Taming of the Shrew, Caesar and Cleopatra, The Time of Your Life, Three Sisters, Dandy Dick and as Grandpa Vanderhof in You Can’t Take It With You.

RAY REINHARDT, who celebrated A.C.T.’s memorable tour of Russia as Ephraim in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The Miser, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth and Astrov in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. The past two summers he has appeared with Megan Cole at Souvenir winery in their highly praised An Evening of Comedy. His television credits include Hawaii 5-0, Nichols, Annie, Gunsomon and several award-winning N.E.T. dramas.

STEPHEN ST. PAUL (formerly Schnetzer) came to A.C.T. after a year’s study at the Juilliard School in New York. His off-Broadway credits include Cymbeline and Timon of Athens for Joseph Papp’s New York Shakespeare Festival. He performed in Julius Caesar and Antony and Cleopatra for the American Shakespeare Theatre in Stratford, Conn., and at P.C.P.A. appeared as Oberon-Theseus in Midsummer Night’s Dream. His roles at A.C.T. include Christian in Cyrano, Lucentio in both the stage and television versions of The Taming of the Shrew and the Blue Mutant in General Gorgeous.

FRANCINE TACKER, now in her second season at A.C.T., completed the Advanced Training Program in 1973. For the San Diego Shakespeare Festival she performed in The Merchant of Venice and Two Gentlemen of Verona, and at the London Academy of Music and Dramatic Art performed in A Winter’s Tale and The Beaux Stratagem. She holds a B.S. degree from Emerson College and has done post-graduate work in the classics. For the P.C.P.A. she played Titania in A Midsummer Night’s Dream and Solvieg in Peer Gynt. Last season with A.C.T. she was seen in Equus, Peer Gynt, This Is (An Entertainment) and General Gourmous.
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 the number 929-9803 with their call services and give name and seat number to house manager.

credits ■ WILLIAM GANSLER and DENNIS ANDERSON for photography. Russian photography by F. Mitchell Dana.

■ 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. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts and student performances may be obtained by calling or writing Mary C. Woodward 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 when there is no performance. When attractions are playing at the Marines Memorial Theatre, the Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines’ Theatre shows are ALSO available 90 minutes prior to curtain at the Marines’ Theatre Box Office. For information regarding attractions at the Marines’, telephone (415) 771-4658; for information regarding the A.C.T. Repertory, 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., S.F. 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.

Understandable substitutes for listed players unless a specific announcement is made at the time of the performance.

TONY TEAGUE, a charter member of A.C.T. who appeared as Buller in TINY ALICE, Petruccio in The Taming of the Shrew and Richard Dudgeon in The Devil’s Disciple, also played the lead in Pat Joey at Chicago’s Goodman Theatre. He played a Jet in the film West Side Story, danced with Ruby Keeler on Broadway in No, No, Nanette, co-choreographed Beach Blanket Babylon Goes Bananas, taught Russians tap-dancing on A.C.T.’s recent tour, crossed the Pacific underwater in a nuclear submarine and designed and built a home for his family in Mt. Shasta Valley.

SYDNEY WALKER, a veteran of 31 years of stage, film and television work has been seen on and off-Broadway in numerous roles. As a leading actor with the APA Repertory Theatre he appeared in 23 productions and with the Repertory Theatre of Lincoln Center in 12. Walker’s Broadway credits include appearances with Laurence Olivier and Anthony Quinn, Helen Hayes, Rosemary Harris and Eva Le Gallienne. He performed in N.E.T.’s production of Enemies, and for A.C.T. in Pillars of the Community, Horsa, The Ruling Class, Tiny Alice, The Matchmaker, The Merry Wives of Windsor, This Is (An Entertainment) and Peer Gynt. His TV credits include The Streets of San Francisco and he appeared in the film Harold and Maude.

J. STEVEN WHITE, a specialist in sword and combat choreography who teaches those skills at A.C.T., came here from the American Shakespeare Festival in Stratford, Conn., four seasons ago. A veteran of three seasons with the Oregon Shakespearean Festival, at A.C.T. he has been seen in seven P.I.P. productions and 16 at the Geary, including the roles of Ronnie in House of Blue Leaves, Paul Granger in THE HOT L BALTIMORE and Valvert in Cyrano de Bergerac. He staged the sword fights in Romeo and Juliet for the San Francisco Ballet, and also for P.C.P.A. and the San Francisco Opera.

JAMES R. WINKER, who spent a year in A.C.T.’s Training Program prior to joining the acting company, holds a master’s degree in graphics from the University of Wisconsin. He spent three years with On Stage Tonight, a touring musical revue, and made three USO tours. His A.C.T. credits include The Taming of the Shrew, The Misers, Tonight at 8:30, Pillars of the Community, Horsa, The Ruling Class, Broadway, The Matchmaker (as Cornelius Hackl), The Merry Wives of Windsor, This Is (An Entertainment), Peer Gynt and the title role in the P.I.P. production of David Dances.
Victor Hirtzler, Executive Chef of the Hotel St. Francis (1906-1926), and author of The Hotel St. Francis Cookbook.

Rare cuisine. Well done.

Reservations: 956-7777. Dinner from 6 p.m., including Sunday.

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