THE
AMERICAN
CONSERVATORY
THEATRE

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

June 11-24:
ABSURD PERSON SINGULAR

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

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

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

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


FILTER, MENTHOL, 2 mg. "tar", 2 mg. nicotine av. per cigarette by FTC method.

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arts & leisure publications
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by Alan Ayckbourn
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DID YOU HEAR THE ONE ABOUT THE TRAVELING SALESMAN WHO HAS 774,000 MILES ON HIS VOLVO?

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

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

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

It's fair to say Mr. Lyssy is happy with that old Volvo of his. But that's an old Volvo. What about people who buy new Volvos? According to an independent nationwide survey, they're happy too. Happier than the owners of 48 new models from G.M., Ford, Chrysler and AMC.

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

*Note: mileage calculated among owners of new cars bought in May 1977.
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*Data reprinted among owners of new cars bought in May 1977.

VOLVO. A CAR YOU CAN BELIEVE IN.
COMEDY CONTINUES
AT THE GEARY
THROUGH JUNE 24

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

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

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

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

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

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

William Mckeough and Susan E. Pellegrino are featured in the extension of Absurd Person Singular (June 11-24).

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

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

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

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

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

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

If you've never experienced vodka this way, try imported Finlandia. You'll appreciate the difference.

94 Proof FINLANDIA
The Lively Vodka of Finland

Distilled from Rye. Imported by the Buchanan Distillery.
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You'll appreciate the difference.

94 Proof

FINLANDIA
The Lively Vodka of Finland
June 3, 8, 9 & 10

THE AMERICAN CONSERVATORY THEATRE

presents

ABSURD PERSON SINGULAR

(1972)

by ALAN AYCKBOURN

Directed by ALLEN FLETCHER

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by F. MITCHELL DANA

Sound by BARTOLOMEO RAGO

the cast

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

ACT I

Last Christmas: | Sidney and Jane’s Kitchen.
This Christmas: | Geoffrey and Eva’s Kitchen.
Next Christmas: | Ronald and Marion’s Kitchen.

There will be two ten-minute intermissions

 understudies

Jane — Franceline Stewart-Dorn; Sidney — William McKeen; Ronald — Gerald Lancaster;
Marion — Joy Carlin; Eva — Libby Boone; Geoffrey — Mark Murphy

Left to right: William Patterson, Daniel Davis and Jay O. Sanders.
June 3, 8, 9 & 10

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presents

ABSORD PERSON SINGULAR

(1973)

by ALAN AyCKBOURN

Directed by ALLEN FLETCHER

Sceney by RALPH FUNICELLO

Costumes by ROBERT MORGAN

Lighting by E. MITCHELL DANA

Sound by BARTHOLOMEW RAGO

THE CAST

Jane: SUSAN E. PELLEGRINO
Sidney: DANIEL DAVIS
Ronald: WILLIAM PATTERSON
Marion: MARGARET WALTERS
Eva: BARBARA DIRICKSON
Geoffrey: JAY O. SANDERS

Offstage Voices: LIBBY BOONE

HEDIE HELEN DAVIS

DICK: THOMAS O'GLESBY

ACT I

Last Christmas: Sidney and Jane's Kitchen.

ACT II

This Christmas: Geoffrey and Eva's Kitchen.

ACT III

Next Christmas: Ronald and Marion's Kitchen.

There will be two ten-minute intermissions

UNDERSTUDIES

Jane—Franchele Stewart Don; Sidney—William McKenney; Ronald—Gerald Lancaster; Marion—Joy Carroll; Eva—Libby Boone; Geoffrey—Mark Murphy

Left to right: William Paterson, Daniel Davis and Jay O. Sanders.
A NOTE ON ‘HOTEL PARADISO’

Georges Feydeau was France’s leading writer of popular farces at the turn of this century. Early in his career he developed a winning formula for comedy which he used over and over again in more than two dozen smash hits. Audiences adored the plays but scholars dismissed Feydeau as insignificant. It was not until the 1940s, when the prestigious Comédie-Française began including his works in 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 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, Angélique.

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

—Margaret Opas

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THE AMERICAN CONSERVATORY THEATRE

presents

HOTEL PARADISO

(by GEORGES FEYDEAU and MAURICE DESVALLIERES)

English Translation by PETER GLENVILLE

Directed by TOM MOORE

Associate Director: DOLORES FERRARO

Scenery by RICHARD BLACKMAN

Costumes by ROBERT SEGER

Lighting by RICHARD DEVIN

Music by LARRY DELINGER

Sound by BARTHOLOMEW RAGO

THE CAST


Boniface
ANGÉLIQUE
Marcelle
Elizabette Huckle
Cot
Michael Winters
Maxime
Mark Murphey
Victoire
Diane Salinger
Martin
Sydney Walker
1st Porter
Peter Davies
2nd Porter
Randy Holland
3rd Porter
Alexander Nibley
4th Porter
Tim Montgomery
Paquerette
Bonnin Carpenter
Marguerite
Sigbritt Cox
Violette
Claire Content
Pervichon
Sandra Belliveau
Amiello
William McKereghan
Georges
Bruce Williams
A Lady
Heidi Helen Davis
A Duke
Peter Davies
Fundusha
Bennet Guilloy
Police Inspector
Gerald Lancaster
Policeman
Tim Montgomery, Alexander Nibley
Hotel Guests
Michael O’Guinney, Donna Snow, Wendy Woolery

Period: 1910

ACT I

A builder’s room and salon in the home of M. and Mme. Boniface, Pissy, 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

2000 Polk Street, San Francisco 702-4080

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VINTAGE

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A NOTE ON 'HOTEL PARADISO'

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

A Feydeau farce is constructed as intricately as a jigsaw puzzle. Every line of dialogue and every piece of action occurs in precisely the right spot for its maximum humorous effect. The comic complications pile up as the principal characters are all brought together in a place where none of them should be, and frantically try to avoid being seen by the others. Feydeau uses all the elements of classical farce—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.

'Hôtel Paradiso' contains some of Feydeau's most wildly funny characters and most hilarious dramatic moments. He wrote it in 1894 in collaboration with Maurice Desavallieres, a lesser playwright whose contributions to the joint project were not major. Feydeau married at the age of 27. The wife he chose was indestructibly 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 'Hôtel Paradiso', this attitude is seen most clearly in his portrait of Boniface's shrewish wife, Angelique.

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

—Margaret O'Patsa
A COMEDY AND TRAGEDY OF GENIUS

Victorian England spawned a number of famous figures during the late 19th century, including Bernard Shaw, Aubrey Beardsley, Whistler, and Max Beerbohm, but none enjoyed or suffered such a tumultuous career as Oscar Wilde.

The most successful playwright and the most celebrated conversationalist and wit of his generation, Wilde was also one of the most controversial figures of many eras. An unconventional romantic, including many etched-fidded, tall, and prejudiced contemporaries, his career was both kaleidoscopic and catastrophic, sweeping from extreme celebration to contempt and disgrace. Honor and fame followed him to death, but the years before reflected the bitterest comedy and profound tragedy of his genius.

Havening presented the world premiere of Vincent Price as Oscar Wilde in Diversions & Delights, A.C.T. is delighted to host his return June 27 through July 9 at the Geary Theatre. The popular one-man show, which has since toured the country to Broadway with highest critical acclaim and broke the house record (three sold-out houses), last summer Willie won his third New York Drama Critics Award for his performance. In April of this year, Willie was arrested and convicted of homosexuality and sentenced to two years of hard labor in Reading Prison. Upon his release, Wilde went immediately to France, where he lived on an allowance from his wife (who later disowned him) and a sporadic income from lectures like the one John Gay has envisioned for this one-man show, which is set in a tawdry concert hall in Paris during the last year of Wilde’s life. His health having broken in prison and his spirit gradually failing him, his two sons also changed their names, Wilde’s last few years were devoid of creative activity.

A master of eccentric character roles and one of the most gifted performers of the stage and screen this generation, Vincent Price as Oscar Wilde is essentially the idea of portraying Oscar Wilde. As a much older and wiser actor, he has become more and more the idea of the stage that has brought the total effect of his work and art, to the success of the play, to the success of the play, to the success of the play.

TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATE COMERS 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 bring in any type of tobacco, you records; do not carry in refreshments.

Please note the SAFE 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 reception list and the number 926-9803 with their call services.

Credits: WILSON GABELLEN; DENNIS ANDERSON and HANK KNABLE for A.C.T. PHOTOGRAPHY.

SPECIAL THANKS to Lion’s Den—Big Apple arrested in Chicago, Chicago, for a suit for Absurd Person Singular; M. Paulette for Absurd Person Singular; Eugenia and Ralph Coffman for the use of their kitchen for location shooting of publicity photographs of Absurd Person Singular; Sam’s Furniture of San Francisco for their help with kitchen appliances used in Absurd Person Singular; and for medical advice and properties of: National Health from the University of California; San Francisco: A. David Barnys, MD (School of Public Health), Dr. Seymour M. Faber (Vice-Chairman Emeritus); Public Programs, Anthony Wagner (Assistant Director of Public Programs), Martha Haber (Acting Director of Nursing Administration) and Janet Norton (Assistant to the Director of Nursing Services/Publications).

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. at 9 a.m. when there is no performance. The Geary Box Office is also open from 9 a.m. to 8 p.m. for Sunday performances. Tickets to Marin’s Memorial Theatre shows are also available 90 minutes prior to curtain. (By order of Marin’s Memorial Theatre box office. For information regarding reservations call 1-800-227-3299, for additional information call 673-6446.)

TO REPORT SAME TIME NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTRATION IN THE MARINean Lobby or SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T. 400 Geary St., San Francisco, CA 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. Washington, D.C., a federal agency.

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Do not disturb other audience members; keep talking to a minimum during the performance.
Do not eat or drink at your seat; use the foyers or restrooms instead.

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Credits: WILLIAM GANSLE, DENNIS ANDERSON and HANK KRAZNER for A.C.T. PHOTOGRAPHY.

SPECIAL THANKS to Lion's Den—Big and Little Fats, for use of space for Absurd Person Singular; to the U.S. Post Office, 1015 Market, San Francisco, for use of letter box; to the Letterpress, 1015 Market, for use of letter box.

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The Marquess of Queensbury, in bashed by what he saw as a homosexual relationship between the author and Queensbury’s son, Lord Alfred Douglas, called Wilde a sodomy (both men denied it). Ill-advisedly in retrospect, Wilde sued the Marquis of Queensbury for criminal libel, which forced the jealous and vindictive Marquess to submit “evidence” purchased and coerced testimony from several male prostitutes to the Chief Prosecutor. In April of 1895 Wilde was arrested for gross indecency.

He was tried and convicted of homosexuality and sentenced to two years of hard labor in Reading Prison. Upon his release, Wilde went immediately to France, where he lived on an allowance from his wife (who later divorced him) and a sporadic income from lectures like the one John Gay has envisioned for this one-man show, which is set in a tacky hotel room in Paris during the last year of Wilde’s life. His health having broken in prison and his spirit gradually failing him (his two sons also changed their names), Wilde’s last few years were devoid of creative activity.

A master of eccentric character roles and one of the most gifted performers of the stage and screen, Vincent Price, to whose name is attached performance, is the ideal choice for a role that is both sympathetic and sympathetic. His total admiration for the genius of the man certainly contributes to his enthusiastic attitude toward this part.

During a distinguished career of more than 40 years, “There also comes a time in your life,” says Price, “that you finally say to yourself, ‘I’m going to do something I really want to do,’ and, if you keep as busy as I do, that’s difficult but you do it.” Wilde’s is a genius that has never died. You know, when he died, he was almost immediately forgiven his ‘sins.’ He survived. That thing which is perhaps of paramount importance to the artist is survival. Can you survive? How do you survive? Wilde survived the terrible thing of prison, and his genius and will survived beyond.

Genius is something that fascinates people because so few people have it. It is the rarest thing in the world and the tragedy of genius has always fascinated people. You can’t make an exciting play about the life of Rubens, in spite of his success, wealth, social status. But, you can do a play about the life of a genius, which is the greatest tragedy man has.

The legend of Oscar Wilde—the comedy and tragedy of his personal and professional life—sometimes causes us to forget the importance of his literary legacy. Price presents his audience with his name on a universal stage that Wilde himself set.
NEWS & NOTES

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

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

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

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

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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 before the performance takes place. Donations are also accepted by phone. Receipts for tax purposes will be given in exchange for the tickets.
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THE AMERICAN CONSERVATORY THEATRE
presents

ABSDUR PERSON SINGULAR

by ALAN AYCKBOURN
Directed by DAVID HAMMOND
From the original A.C.T. production
directed by ALLEN FLETCHER

Scenery by RALPH FUNCECLO
Costumes by ROBERT MORGAN
Lighting by F. MITCHELL DANA
Sound by BARTHOLOMEO RAGO

the cast

Jane SUSAN E. PELLEGRINO
Sidney WILLIAM McKEREGHAN
Ronald RAY REINHARDT
Marion JILL TANNER
Eva HEIDI HELEN DAVIS
Geoffrey MARK MURPHY

Offstage Voices:
Lottie LESLIE HARRELL
Dick THOMAS OGLESBY

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

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

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

There will be two ten-minute intermissions.

understudies

Janet/Geoffrey—Leslie Harrell,
Sidney/Ronald/Geoffrey—Thomas Ogleby

Stage Manager: RAYMOND S. GIN

A NOTE ON 'ABSDUR PERSON SINGULAR'

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

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

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

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

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

Margaret Ospata

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A NOTE ON THE NATIONAL HEALTH

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

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

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

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

—Margaret Ospita

understudies
Ashleach—Gerald Lancaster; Rees—William Pickthorn; Flagg—David Hudson; Mack—Daniel David; Mr. Boyd—Eugene Barone; Neil—Randall Smith; Barnet—I.J. Steven White; Foster—Jay D. Sanders; Pinniker—Thomas Ogilvy; Chaplain—Melvin Butler Flood; Michael/Penny/Indian—Bennett Galligly; Nurse Norton—Delores Y. Mitchell; Sister McPhee—Hayli Helen Baxa; Matron—Marian Watters; Dr. Bird—Kate Fitzgerald; Nurse with Pamphlets—Anne Leaver; Nurse Lake—Pamela Court; Nurse Sweet—Barbara Dichter; Nurse—Kerry Lee Korf.

Stage Manager: RAYMOND S. GIN

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A NOTE ON
THE NATIONAL HEALTH

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

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

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—Margaret Opata
The AMERICAN CONSERVATORY THEATRE
presents
the
Mike Wise, Franklin R. Levy & Roger Berlind
production of

VINCENT PRICE
as
Oscar Wilde
in
Diversions & Delights'
Being an evening spent with Sebastian Melmoth
on the 26th day of November, 1889.

by

John Gay

Setting & Lighting
Designed by
H. R. Pointdexter

Lighting Executed by
Barry Arnold

Costumes Designed by
Noel Taylor

General Management
Theatre Now, Inc.

Production Stage Manager
David Clive

Directed By
Joseph Hardy

THE SETTING:
A concert hall on the Rue de la Pepiniere, Paris, France.
The year is 1889.

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

There will be one fifteen-minute intermission

APPLICATIONS DUE NOW
FOR A.C.T.'S SUMMER YOUNG CONSERVATORY

A.C.T.'s Young Conservatory Summer Program is accepting applications through June 11 from young people from ages eight through 18. Now in its seventh year, the summer session began as an off-shoot of the regular Young Conservatory program, formed in 1970 to promote self-awareness and self-discipline in young people within a professional theatre atmosphere.

The Summer Program is divided into two five-week sessions: June 19 to July 21, and July 24 to August 25. Theatre specialists throughout the state offer instruction in Creative Drama, Scene Studies, Puppetry, Improvisation, Mime, Jazz Dance, Musical Comedy and Stage Movement. Other classes include Speech and Dialects, Shakespeare, Circus Techniques, Gymnastics and Music Theory.

Each class meets for six hours per week (either three hours on Tuesday and Thursday, or two hours on Monday, Wednesday and Fridays). Saturday classes are also available and meet for two hours per week. Students may enroll in as many classes as desired and are grouped according to age and experience.

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

All classes are held at A.C.T.'s Geary St. studios. A written application and ten-minute interview with Young Conservatory Director Candace Barrett is required for admission to the program.

For information and application forms, please write:

A.C.T. Young Conservatory
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San Francisco, CA 94102
The AMERICAN CONSERVATORY THEATRE
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the
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WHO'S WHO IN DIVERSIONS & DELIGHTS

VINCENT PRICE (Oscar Wilde) can look back on a career which has en-
compassed the Broadway and Lon-
don theatre, Hollywood films, Ameri-
can and British radio and television, the worlds of art, lecturing, literature and haute cuisine. A native of St.
Louis, Missouri, he received his B.A.
degree from Yale University and then
attended the University of London and the Courtauld Institute, majoring in the history of art. It was during
that first year that he stood on stage, in Lon-
don, as John Gielgud in the production of "London." Next fol-
lowed Schnitzler's "Anatol" and the premiere of Victoria Regina. Ducer Gilbert Miller thought so
highly of the 25-year-old actor that he chose him to open on Broadway
opposite Helen Hayes in 1935. The
success of Victoria Regina was for-
midable, launching Mr. Price on a Broadway career with considerable impres-
sion. On Broadway, he was sub-
sequently seen in Charles II of Ireland, in Orson Welles' Mercury Theatre productions of The Shoe-
maker's Holiday and Heartbreak
House, Outward Bound, the hit mys-
tery Angel Street, Shakespeare's Richard III, Black-Eyed Susan and others, and including Leonard Stas-
ken's recent symphonic work The
Shoal, which was written for him. As
an author, Mr. Price has enjoyed an
other side of movie making, that of the perennially popular A Treasury of Great Recipes. He also
wrote the lyrics for the film Can't
Cope, Can't Cope, which was directed
by such classics in many genres as The
House of Seven Gables, The Song Of
Bernadette, Laura, The Eve of St.
Mark, Dr. Jekyll and Mr. Hyde, The
Three Musketeers, Champagne, The Bar-
kind Of Woman, The Ten Command-
cents, The House of Wax, The Raven,
The Abominable Dr. Phibes, The Price,
The Pendulum and Theatre of Blood. While Mr. Price lived in Cali-
fornia and made films, his Broadway appearances were necessarily cur-
tailed, but his stage appearances
elsewhere were not. He was a prime mover in the success of the LaJoia
Playhouse where he starred in a num-
ber of major productions including The Winslow Boy, The Cocktail Party,
Billy Budd and The Lady's Not For
Burning, touring nationally with the
latter. He also starred in the national tour of Blood and early in 1951 he appeared in The three major summer revivals of such musi-
cal-theater pieces as "One Touch of
Oliver!" and others. Interpersed among the film and stage assign-
ments were reviews of several Sym-
phonic productions such as the Lux Radio Theatre, CBS Light Opera, Mr. Price has been a central figure in a great cluster of others including many for the BBC in England. When tele-
movements began he was, there was appearing on the first video program to be televised na-
tionally, following it over the years with an extraordinary number of ap-
pearances. His most recent venture, Silence, His Voice, A Matter of Time, and Soldier Boy, for University of
Michaels, Ray Ray were a host, "If These Wells Could Speak" and "Cooking Price-Wise." Another aspect of Mr. Price's career is the lecture stage and for some 15 years he has regularly criss-crossed America to appear in over 500 cities, towns and villages, speaking on such subjects as Modern Art, Primitive Art, The Letters of Van Gogh, Three American Painters (Wall Whitney, James Thayer) and his recent book, "The
Enjoyment of Great Art in Our Time," Gilt on Silver. Mr. Price is a partner in the last summer Oliver Hayce's Circle Theatre Group in Los Angeles staged his play Summer Voices. Mr. Price, who lives in Pacific Palisades with his wife and four children and is cur-
rently adapting the best-selling book Enioe Gay as a four-hour movie special for NBC and Mears. Wise, Levy and Hardy, as well as adapting Victor Hugo's Les Misérables.

JOSEPH HARDY (Director, recipient of "The Crudeile Award") was born in London, England and has been involved in the production of Child's Play, which has been staged in London, for which he received a Tony nomination. Stages of New York, Too Much Too Soon, What the Butler Saw, Other Broadway
work direction credits include You're A Good Man Charlie Brown, The Tie-
children: Children; The Real Inspector Hound; After Magritte, which toured nationally, and Night of the Iggnace starring Richard Chamberlain and Dorothy Modular, which has received in the San Francisco, Ahmanson Production in Los Angeles. He has received the in the Summer stock, the Mendocino, Stoneman, and also for Ahmanson Productions. Also for Ahmanson Productions, Mr. Hardy directed

Crudeile with Charlton Heston, The
Time of the Cuckoo with Jean Staple-
ton, and Ring Round the Moon with
Michael York and Glivis. His most
regarded actress Coral Browne. He
first met and acted with her during the
filming of Theatre of Blood and afterwards they starred together in the now legendary stage production in Jean Anouilh's Arlede.

JOHN GAY (Author, who began his career as an actor, has written nu-
merous musical productions and
includes the recent Run Silent, Run Deep, The Courtship of Eddie's Father, No Way To Treat a Lady, and Separate Table, for University of
Michaels, Ray Ray. For NBC, Gay has written the pilots for "All My Darling Daughters" and "The Chad-
wick's," as well as "All My Darling Daughters Anniversary." His NBC
scripts include "Red Badge of Cou-
gage," "Things in Their Season," "Kill Me If You Can," and an adaptation of "The Trial of George Armstrong Cus-
ner." Gay wrote "The Amazing Howard Hughes" for CBS and is currently working on "The Life and Writings" of ABC, New York's Chelsea Theatre Center and his play Christopher Sailors, as well as "Great Expectations" starring David Sarnoff, Sarah Miles, James Mason, Robert Morley, Margaret Leighton, and Anthony Quayle, plus other productions for all three net-
works. Hardy has just completed serving as executive producer and di-
rector for the recent award winning
series "James at Fifteen" and for the
Hallmark Hall of Fame production of "Taxi" starring Martin Sheen and Eva
Marie Saint. He recently finished di-
recting "The Ugly Americans," a
novel, the "Users," for ABC-TV. Mr. Hardy is a partner in the "Hardy Production Company in Los Angeles.

H. R. POINDEXTER (Setting and Lighting Designer) was a former
Assistant of the San Francisco Ballet Group at the Mark Taper Forum and also served in that capacity for GTU in the fountain show Rains
way's Tony Award for the lighting of Story Theatre, went on to design the Taper. Also at the Taper, he de-
signed the set for Dott Bother Me. I
have been a member of the Board of Directors of the Chinese Grocer. For Chemin de Far, Godspell, The Hot Ball, Metropolis, Metamorphoses, for which he received his first Los
Angeles Drama Critics Circle Award, Dott Bother Me. I have been a member of the Board of Directors of the Chinese Grocer. For Chemin de Far, Godspell, The Hot Ball, Metropolis, Metamorphoses, for which he received his first Los
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WHO'S WHO IN DIVERSIONS & DELIGHTS

VINCENT PRICE (Oscar Wilde) can look back on a career which has in- compassed the Broadway and Lon- don theatre, Hollywood films, Ameri- can and British radio and television, the worlds of art, lecturing, literature and haute cuisine. A native of St. Louis, Missouri, he received his B.A. degree from Yale University and then attended the University of London and the Courtcliff Institute, majoring in the history of art. It was there he first set foot on stage, in Lon- don, for the Gate Theatre, as a member of the production of Chicago. Next fol- lowed Schnitzler's Anatol and the premiere of Victoria Regina. Producer Gilbert Miller thought so highly of the 25-year-old actor that he chose him to open on Broadway opposite Helen Hayes in 1935. The success of Victoria Regina was for- midable, launching Mr. Price on a Broadway career with considerable immediacy. On Broadway, he was seen in Liliom, The Time, and The Moon. Of his London appearances, the most memorable was perhaps his portrayal of Jeeves in the 1937 English production of The Importance of Being Earnest. Mr. Price is a member of the New York Drama League and the Academy of Motion Picture Arts and Sciences. His recent success has been in his role as the narrator of the television series "The Time Machine." Mr. Price has also appeared in several movie versions of Shakespeare's plays, including "Hamlet" and "Othello." His most recent film role was in "The Fly." Mr. Price is married to the former Virginia Owings, with whom he has three children: Jane, Virginia, and Michael. He is the author of several books, including "The Art of the Theater." Mr. Price is currently working on a new play, "The Time Machine," which is scheduled to open on Broadway next season. H. R. POINDEXTER (Setting and Lighting Designer) served in the U.S. Army during World War II and has since worked on many Broadway productions, including "The Crucible," "A Room of One's Own," and "The Time Machine." He has also designed lighting for television shows such as "The Twilight Zone." Mr. Poindexter is a member of the American Theatre Wing and has received many awards for his work. His new play, "The Time Machine," opens on Broadway next season. The Crucible

Cruelbridge with Charlton Heston, The
Time of the Cuckoo with Jean Staple- ton, and Ring Around the Moon with Michael York and Liv Ullmann. Vincent Price is married to the actress Coral Browne. He is the father of three children: Michael, Vincent Jr., and Oliver. The couple lives in a large house in Hollywood, California. Price is a member of the Academy of Motion Picture Arts and Sciences. He has written several books, including "The Art of the Theater." Mr. Price is currently working on a new play, "The Time Machine," which is scheduled to open on Broadway next season. The Crucible

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Hardy, Blake Edwards, Leslie Bricusse, Michael Murphy, and the Hudson Brothers. He acted as special consultant to the managing director Robert Fryer in programming his first five years as director of the West Coast Stars of the San Francisco Opera. After 15 years, his costumes were seen on television’s "Height on the Halls of Fame," and he received Emmy nominations for "Victoria Regina" and "The Magnificent Yankee." This past year, he designed The Heiress at the Westwood Playhouse as well as The Magnificent Yankee and Winner Take All at the Huntington Hartford Theatre. His most recent Broadway play was Paul Robeson. His motion picture credits include Rosalind Russell's last film, Mrs. Pollifax Soy, and the forthcoming Enemey of the People starring Steve McQueen and FDJ starring Robert Vaughn.

ROGER BERLIND, FRANKLIN R. LEVY and MIKE WISE (producers) A USC graduate, Mike Wise spent his post-college years in public relations before becoming one of Hollywood’s finest literary agents. He served for eight years as the head of the literary department for Creative Management Associates (currently ICM) and a successful developer of several film productions. In the middle of the last decade, upon leaving ICM, Mr. Wise served as head of development and production for Norman Rosemont Enterprises. Mr. Wise was represented on Broadway last season as producer of I Have A Dream, which starred Billy Dee Williams as the Reverend Martin Luther King Jr. Mr. Wise’s wife, Viciss, and their two daughters, Allison and Jessica, currently reside in the San Fernando Valley. Mr. Levy is a New Yorker who during his tenure as a Californian has performed as associate producer for a West Coast Festival. As an agent for CMA (recently ICM) for four years, as an associate producer for Twentieth Century Fox and Norman Rosemont Enterprises (A Tree Grows in Brooklyn), and as a consultant to Tomorrow Entertainment. Over the last few years he has served as personal manager for such talents as Robert Fryer, Sarah Miles, Joseph

FRED POINDEXTER’s Broadway credits also include Clarence Darrow, The Ballad of Amherst, Paul Robeson and An Evening with Richard Nixon. He had been production supervisor and lighting designer for the American Ballet Theatre, the Martha Graham Company, the Dallas Civic Opera Company, and the Margo Jones Theatre. Recently, Mr. Poindexter designed the lighting for the Civic Light Opera’s production of Gone with the Wind, and he also designed the lighting for Deborah Kerr in The Day After the Fair and for Ingrid Bergman in The Constant Wife at the Shubert Theatre.

BARRY ARNOLD (Lighting) designed the Broadway production of Bubbling Brown Sugar, the off-Broadway productions of Alan Schneider’s Waiting for Godot, and Godspell at the Promenade Theatre. He designed The All Night Strut at Ford’s Theatre in Washington, D.C., To Be Young, Gifted and Black, Touch, Golden Bat and for ABC-TV’s Wide World of Sports, "Toller Cranston’s Musical Experience on Ice." Mr. Arnold has also been active in the fields of music, films and industrial shows having designed for such artists as Pearl Bailey, the David Sanborn Band, the James Cotton Band, Elephant’s Memory, the Film Red Groom’s Hologramm Hardware and the recent Coca-Cola Company industrial show. In Mexico City he did the revival of West Side Story and the Leslie Uggams revival last summer, in Yemen, an Ukrainian Folk Ballet from the USSR at the Radio City Music Hall. Mr. Arnold wrote, directed and produced Monday, March 13, a theatrical event at the Promenade Theatre in New York.

NOEL TAYLOR (Costume Designer) has fashioned his professional bow as an actor at the age of 15 in the Lunts’ Reunion in Vienna and, four years later, reappeared in his own play on Broadway, Cross Ruff. He was called in by Marc Chagall to paint the costumes for the ballet Firebird. Eva La Gallienne saw his work and engaged him for her production of Alice in Wonderland. Since then, Mr. Taylor has stuck to the designing end of his career, which includes more than 50 Broadway plays, among them Tea in the Morning of the August Moon, Auntie Mame, Desire Under the Elms, Marathon ‘33, Strange Interlude, Night of the Iguana, and Sleap'tracker, for which he won the coveted Maharam Award for the best costumes of 1967. Since setting on the West Coast, he has created the costumes for seven GTG/Mark Taper Forum productions. With GTG/Ahmanson, he costumed a Fantasy Thing Happened on the Way to the Forum, The Crucible, The Normal Conquests and Night of the Iguana. For 15 years, his costumes were seen on television’s “Height on the Halls of Fame,” and he received Emmy nominations for “Victoria Regina” and “The Magnificent Yankee.” This past year, he designed The Heiress at the Westwood Playhouse as well as The Magnificent Yankee and Winner Take All at the Huntington Hartford Theatre. His most recent Broadway play was Paul Robeson. His motion picture credits include Rosalind Russell’s last film, Mrs. Pollifax Soy, and the forthcoming Enemey of the People starring Steve McQueen and FDJ starring Robert Vaughn.
A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

After several years of negotiations, which began in 1973, the American Conservatory Theatre is set to play a two-week engagement in Tokyo June 30-July 9 under partial government sponsorship. The newly-formed Japan-United States Friendship Commission has awarded its first professional theatre tour grant of $100,000 to the San Francisco-based repertory company, which is being matched by Ashi Shimbu of Tokyo, the leading Japanese newspaper. Established by Congress in 1975, the Japan-U.S. Friendship Commission's stated purpose is to "aid education and culture at the highest level in order to enhance reciprocal people-to-people understanding and to support the close friendship and mutual interest between the United States and Japan." Members of the Japan-United States Friendship Commission include Senators Jacob K. Javits and Daniel K. Inouye.

Problems of play selection, due to language and traditional concepts, were resolved by mutual agreement and both repertory works will be translated by individual performances with each audience member receiving in advance a script, printed in both languages. Tad Mosel's "All the Way Home," currently in A.C.T.'s Geary Theatre repertory, is new to Japan but based on a strong family feeling of love and respect which is very familiar to Japanese audiences. Eugene O'Neill's "Ah, Wilderness," planned for the 1979-80 San Francisco season in addition to the Tokyo and Hawaii engagements, is a recognized classic in Japan.

Hawaii tour, scheduled for June 13-25, immediately precedes the Tokyo run and both will include the same plays. This year, the Friends of Leeward Theatre, who have sponsored the company's residency on the Pearl City campus of Leeward Community College since 1975, will be assisted by the Japanese Chamber of Commerce of Honolulu. The Chamber will aid the Friends in fund-raising and in organizing training sessions in Japanese customs for A.C.T. during its Hawaii engagement. Although A.C.T. has toured internationally in the past, this will be its first trip to the Orient and represents the first appearance in Japan of an American professional theatre company under government auspices. A.C.T. played to capacity audiences in three Soviet cities during four summer weeks of 1976 under the joint sponsorship of the U.S. Dept. of State and the U.S.S.R. Ministry of Culture. A.C.T. will be the first professional theatre company to play the new Sogetsu Kakan Theatre. The 500-seat house is located in downtown Tokyo and was designed by Japan's most prominent modern architect, Kenzo Tange, to celebrate the 50th anniversary of the Sogetsu Flower Arrangement School, the country's leading educational institution, which is also housed in the new structure.

The Sogetsu Kakan in downtown Tokyo, which houses the Sogetsu Kakan Theatre.

the lobby of the new Sogetsu Kakan Theatre

this is a love letter...

Pavlova, the aura of a legend

Cyril Magnin

Dear Cyril Magnin,

Thank you for your wonderful support this past season. We have been another amazing success for A.C.T. and our fund-raising goals have been met.

We leave for Japan with the wonderful knowledge that you and your continuous support has not only kept us on this international cultural exchange program but guaranteed our existence as San Francisco's resident professional theatre company and the nation's leading theatre training institute.

We thank you -- and thank you again!

Yours very truly,

Cyril Magnin

38 Harrison
San Francisco
California
94108
d: 415/772-3700

Pavlova, the fragrance. First created by Natlie Pavet to honor the great Russian ballerina. Rich in floral tones. Warmly dramatic. And as romantic as flowers tossed across footlights...for you.

thank you.
A.C.T. SET FOR TOKYO ENGAGEMENT AFTER SIXTH ANNUAL HAWAII RUN

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

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The company's sixth annual Hawaii tour, scheduled for June 13-25, immediately precedes the Tokyo run and both will include the same plays. This year, the Friends of Lee ward Theatre, who have sponsored the company's residency on the Pearl City campus of Leeward Community College since 1975, will be assisted by the Japanese Chamber of Commerce of Honolulu. The Chamber will aid the Friends in fund-raising and in organizing training sessions in Japanese customs for A.C.T. during its Hawaii engagement.

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this is a love letter . . .

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We thank you—and thank you again!

Warmest personal regards,

Sali Magin

58 Harrison San Francisco California 94108 415.773.2700

thank you.

Pavlova, the fragrance. First created by Ninon Payet to honor the great Russian ballerina. Rich in floral tones. Warmly dramatic. And as romantic as flowers tossed across footlights... for you.

L.Magnin

Union Square San Francisco
WHO'S AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. After leaving his home in London, he later returned to stage acting and appeared in numerous Shakespearean productions and television roles. He also directed the American premiere of Tennessee Williams’ “Cat on a Hot Tin Roof.” Ball is a member of the Order of British Columbia and has received numerous awards for his contributions to the arts.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout his career. As a member of the Board of Trustees, he became Executive Producer, taking the company on its first tour. McKenzie has been active in all phases of the theatre and has produced plays on Broadway and in national tours. He is a member of The League of New York Theatres and is an active member of the Board of Directors of the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. McKenzie has directed the A.C.T. productions of "The Cherry Orchard," "Death of a Salesman," "Arsenic and Old Lace," "The Hostage," “Sweeney Todd,” and "Julius Caesar," among others. McKenzie is a director of the American Theatre Wing and a member of the Dramatists Guild. McKenzie has also produced and directed for the Foundation in its Program for the Arts and Humanities.

ALLEN FLETCHER (Conservatory Director) is an artist and author with a strong background in theatre. He has been a playwright, director, and actor and has worked on numerous productions with A.C.T. Fletcher has also directed the plays of the Seattle Repertory Theatre and has been an active member of the Board of Directors of the Oregon Shakespeare Festival. Fletcher’s work has been recognized with numerous awards, including the Obie and Vermillion Dance Award for his direction of "The Cherry Orchard." He is currently serving as the artistic director of the Oregon Shakespeare Festival in Ashland. Fletcher is also a member of the American Academy of Arts and Letters. His contributions to the arts have been acknowledged with numerous honors, including the Kennedy Center Honors and the National Medal of Arts.

NAGLE JACKSON (Guest Director) formerly Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct "The National Health and the Revival of Estates." As a resident director at A.C.T. from 1967 to 1970, he staged such works as "Little Murders," "The Cripple of Inishmaan," and "All My Sons." Jackson is known for his work with the Oregon Shakespeare Festival and has directed numerous productions for the Oregon Shakespeare Festival, including "Hamlet," "King Lear," and "Othello." His work has also been recognized with numerous awards, including the Obie Award for Outstanding Directorial Achievement and the Kennedy Center Honors.

THE A.C.T. ACTING COMPANY

WAYNE ALEXANDER joined the company last season after two years in the Advanced Training Program. He has also worked with the Old Globe Theatre in San Diego, TX, and the Pacific Conservatory of the Performing Arts in the U.S. and Canada. Alexander has also served as the artistic director of the Pacific Conservatory of the Performing Arts in Santa Barbara and as the artistic director of the Aspen Theatre in Aspen, Colorado.

EDITH MARKSON (Development Director) is a founding member of A.C.T. and has served in various capacities, including that of Secretary and Treasurer. In her role as Development Director, she has been instrumental in the growth of the company and has served on numerous boards and committees focused on arts education and community engagement. Markson is a respected figure in the arts community and has been recognized for her contributions to the field.

CANDACE BARRETT directs the A.C.T. Acting Company. She has served as the artistic director of the Seattle Repertory Theatre and has also directed for the Oregon Shakespeare Festival. Barrett is known for her work with the Portland Center Stage and has directed numerous productions across the country. Her contributions to the arts have been acknowledged with numerous awards, including the Regional Arts & Cultural Fund's Award for Excellence in the Arts.
WHO’S AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. He is a native of New York City where he was born and raised. He is a graduate of the University of California, Berkeley, where he received a B.A. in Drama. He has worked as an actor, director, and producer in the theater for over 30 years. He is a member of the Board of Directors of the American Conservatory Theatre and is the artistic director of the company.

JAMES B. MCKENZIE (Executive Director) has been a member of the management team at A.C.T. since it was founded in 1965. He has served as associate director and executive producer, and is currently the managing director. He is a graduate of the University of California, Berkeley, where he received a B.A. in English and a M.F.A. in Drama. He is a member of the Board of Directors of the American Conservatory Theatre and is the executive producer of the company.

ALLEN FLETCHER (Conservatory Director) is the founding artistic director of the Conservatory. He is a graduate of the University of California, Berkeley, where he received a B.A. in Drama. He is a member of the Board of Directors of the American Conservatory Theatre and is the executive producer of the company.

NAGLE JACKSON (Guest Director) is the artistic director of the Milwaukee Repertory Theatre. He is a graduate of the University of Wisconsin, Madison, where he received a B.A. in Drama. He is a member of the Board of Directors of the American Conservatory Theatre and is the executive producer of the company.

THE A.C.T. ACTING COMPANY

WAYNE ALEXANDER (Director of National Tours) is the director of national tours for A.C.T. He is a graduate of the University of California, Berkeley, where he received a B.A. in Drama. He is a member of the Board of Directors of the American Conservatory Theatre and is the executive producer of the company.

CANDACE BARRETT (Director of Marketing and Development) is the director of marketing and development for A.C.T. She is a graduate of the University of California, Berkeley, where she received a B.A. in Drama. She is a member of the Board of Directors of the American Conservatory Theatre and is the executive producer of the company.

Entertainment, Equus, Valentine and Valentine's Theatre at Northwestern University and the Milwaukeee Repertory Theatre at Southern Methodist University.

For the Milwaukee Repertory Theatre she has appeared in A Midsummer Night's Dream and The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet. She has also directed the children's musical Can't Take It With You and the lavish production of Cinderella at the Oregon Shakespeare Festival.

THE A.C.T. ACTING COMPANY

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. 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 Jane Asher, and the APA-Pheonix Eastern University tour of The Misanthrope and Eugene Ionesco's The Knight appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.

RAYE BIRK came to A.C.T. four seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Missouri-St. Louis, and taught acting at Southern Methodist. In his 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. He starred in Venetian Twins and More in A Man for All Seasons. Among his many roles with A.C.T., A Midsummer Night's Dream, A Midsummer Night's Dream, 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 Jane Asher, and the APA-Pheonix Eastern University tour of The Misanthrope and Eugene Ionesco's The Knight appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.
LIBBY BOONE, who studied in the Advanced Training Program, joined the company this season. Previously, she studied at the University of Connecticut and the Front St. 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 Comin' Back, Red Ryder? and Orpheus Descending. Boone holds a degree from Memphis State University through an independent study of the application of 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 Private 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.

PENELOPE COURT joins the acting company this year, making her debut in the Advanced Training Program. She trained at the Academy of Dramatic Art in Washington, DC, and is receiving an M.F.A. from the Goodman School of Drama in Chicago. She was a founding member of David Mamet's St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and Beyond the Horizon. She also appeared as a jumper in Jumpers at the Evanston Theatre Co. and in the title role of Sylvia Plath's A Dramatic Portrait at the Body Politic.

PETER DAVIES, a native of Walnut Creek, joins the company this season after two years in the Advanced Training Program while studying at UC Santa Barbara, where he received his B.A. in Theatre Arts. He participated in the National College Theatre Festival appearing in Medea; A Non Cycle at the Kennedy Center for the Performing Arts. This past summer Davies was seen at the Old Globe Theatre, San Diego in Hamlet and Timon of Athens 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.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, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. Davis also performed with A.C.T. in Richard III, Dr. Herder in The Ruling Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

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 theatres and in television and films. For A.C.T., she directed the House of Bernarda Alba and has performed in over 20 productions.

Heidi Carlin is an old friend of mine, and we've worked together on many occasions. She's a wonderful actress, and I'm sure she'll be greatly missed by everyone who worked with her.

BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in Cynar-Degrange; The Hot L Baltimore; The House of Bernarda Alba; The Cherry Orchard; Pillars of the Community; Jumpers; Street Scene; The Matchmaker; General Gorgeous, This Is An Entertainment; Peer Gynt; Othello; A Christmas Carol; and Bougeois Gentilhomme. She has also worked in television and was seen as Rosalind in As You Like It at Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shy.

PETER DONAT has appeared at A.C.T. for nine seasons and on Broadway in several plays including The Chinese Prize Minster, The Entertainer and The First Gentleman (for which he won the Theater World Award as best featured actor). He spent six seasons with the Stratford Canadian 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, Man and Superman, Cyrano de Bergerac and Equus, among others. Donat's films include Godfather II, The Hindenburg, Billy Jack Goes to Washington and F.I.S.T.

FRANCHELL STEWART DORN came to A.C.T. two seasons ago after attending the Yale Repertory Company in New Haven. Reiner received a B.A. in Theatre Arts from the University of Chicago in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Nitro Cabaret and Children's Theatre Company. She performed for two years in the house at the Frankfurt Playhouse and most recently at the Folger Theatre Group in Washington, D.C. in Two Gentlemen of Verona. A.C.T. is her third season with the company. Last season Davis appeared in A.C.T.'s productions of Peer Gynt and Othello.

SABIN EPSTEIN, who directed The Cherry Orchard for the New Zealand Drama School and Tartuffe for the Oregon Shakespeare Festival during the 1978 season, has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickey Theatre in Holland. He is an associate director with the A.C.T. company, teaches Acting and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joins the acting company this season, continues her second year as company voice coach and voice instructor in A.C.T.'s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg in The Hostage, Rosaline in Love's Labour Lost and Regan in King Lear and appeared in last season's A.C.T. production of Peer Gynt.

MELVIN BUSTER FLOOD, who joins the company this season and will be an instructor and co-director of the Black Actor's Workshop, is a graduate of the College of Fine Arts of Carnegie Mellon University, where he received a B.F.A in Acting and also directed his first show, Ain't Supposed To Die A Natural Death, which moved to the Pittsburgh Playhouse. A recipient of the Ford of Columbia Stage Fighting Award, Flood has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of A Christmas Carol and Carnegie Mellon University.

BENNIE GILROY joins the A.C.T. acting company this season after two years in the Advanced Training Program and will continue to teach acting with the Evening Secondary Education Program and co-direct the Black Actor's Workshop where he made his directing debut last year with Greats of My Culture, which was seen in Morrie in the West Coast Black Repertory Festival and was also produced at KQED TV in San Francisco. In addition he appeared in the Artistic Enterprise production of The Ballad of Dangerous George.
LIBBY BOONE, who studied in the Advanced Training Program, joins the company this season, have also studied at the University of Connecticut and the Front St. Theatre in Memphis. She has appeared in films and at the Circuit Playhouse in Memphis, and was seen in The Glass Menagerie, When You Come Back, Red Ryder? and Orpheus Descending. Boone has a B.A. in Theatre Arts and was seen as Rosalind in As You Like It at the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shaggy.}

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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 been playing roles with the Stratford National Theatre of Canada, The American Shakespeare Festival, Milwaukee Repertory Theatre, Actors’ Theatre of Louisville, P.C.P.A. in Santa Maria and the Oregon Shakespearean Festival. His roles at A.C.T. include Clarence in Richard III, Dr. Herder in The Ruling Class, Martin Dysart in Equus, Iago in Othello and the title role in Peer Gynt, among others.

HEIDI HELEN DAVIS joins the company after two years in the Advanced Training Program. She also studied for three years at the San Francisco Actor’s Ensemble, appearing in The Lady’s Not for Burning, Summer and Smoke, Salome, Lucifer and the Good Lord and taught movement and folk dance. Last season Davis appeared in A.C.T.’s productions of Peer Gynt and Othello.

BARBARA DIRICKSON joined A.C.T. as a member of the training program six years ago and has appeared in Cyrano de Bergerac, The Hot L. Ballymore, The House of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgeous, This is (An Entertainment), Peer Gynt, Equus. The taming of the Shrew, Man and Superman, A Christmas Carol and The Bourgeois Gentleman. She has also worked in television and was seen as Rosalind in As You Like It at the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shaggy.

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FRANCHELLE STEWART DORN came to A.C.T. two seasons ago after a tenure with the Yale Repertory Company in New Haven. Recently she received a B.A. in Theatre Arts from the College of Fine Arts of Carnegie Mellon University, where she received a B.F.A. in Acting and also directed her first show, Ain’t Supposed to Die A Natural Death, which moved to the Pittsburgh Playhouse. A recipient of the New York City Drama League’s Fighting Award, Floyd has performed with the Pittsburgh City Players, the Rankin Summer Repertory Theatre, the national touring company of the Shylock House and Carnegie Mellon University.

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PELOPONE COURT joins the acting company this year and is teaching voice in the Advanced Training Program. She trained at the Academy of Dramatic Art in Washington, D.C., and is receiving an M.F.A. from the Goodman School of Drama. In Chicago, she was a founding member of David Mamet’s St. Nicholas Theatre Co., where she was seen in The Poet and The Rent and The Beyond. Her horizon also appeared as a jumper in Jumper at the Evanston Theatre Co. and in the little role of Syliva Pate in a Dramatic Portrait at the Body Politic.

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Holland. He is an associate director with the A.C.T. company, teaches Acting and directs student projects for the Advanced Training Program.

KATE FITZMAURICE, who joins the acting company this season, continues her second season as company voice coach and voice instructor in A.C.T.’s Advanced Training Program. A graduate of the Central School of Speech and Drama in London, she was an instructor there and at the Juilliard School in New York. At the Michigan Repertory Theatre in Ann Arbor she was seen as Meg In The Hostage, Rosaline in Love’s Labour Lost and Regan in King Lear and appeared in last season’s A.C.T. production of Peer Gynt.

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BENNIE WILMAEGER joins the company this season after two years in the Advanced Training Program and will continue to teach acting with the Evening Seminars Program and co-direct the Black Actor’s Workshop where he made his directing debut last year with Strickly Matrimony. At the Little Fox Theatre he played several roles in One Flew Over the Cuckoo’s Nest, which was seen in Morris in West Coast Black Rep’s production of The Blood Knot which was later televised in two separate segments on KQED TV. He also appeared in the Artistic Enterprise production of The Ballad of Dangerous George.
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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.

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BENIHANA OF TOKYO

LAWRENCE HECHT is now in his fourth season with the company after two years with the Advanced Training Program. He has performed with the Korepas Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. This year Hecht begins new duties as an Associate Director with the company and continues to sing in acting in the instuctor 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 Valentin and Valentiina.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grischa in The Caucasian Chalk Circle. This is her sixth season at A.C.T., where her roles have included The Don Juan in Cyrano de Bergerac, Suzie in The HOT L. BALTIMORE, Mrs. Maurant in Street Scene and as Miss 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 Strindberg'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 34 productions of The Master Builder, The Crucible and Candide in 1975. He also acted with the Southbury Playhouse in Connecticut, appearing in The Sea and Symphony and One Flew Over the Cuckoo's Nest and last summer was seen in A Streetcar Named Desire and West Side Story. 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 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, Jumpers, Othello, Equus, A Christmas Carol and The Bourgeois Gentilmen. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

RUTH KOBART, returning for her fifth season with A.C.T., will be re membranes from many earlier productions including Tartuffe, Street Scene and The Threepenny Opera. Coming to San Francisco with New York credits that include opera and Broadway, Kobart increased her range from roles in such musicals as A Funny Thing and How to Succeed (Broadway, film and C.L.O. revival casts), to encompas the demands of One Flew Over the Cuckoo's Nest. S.F. film appearances include the school bus driver in Dirty Harry and the award-winning commercial for the Chronicle, controversial for her exclamation, "Vassar, why that's a girl's school."

GERALD LANCASTER comes to the company this season from the Pacific Conservatory of the Performing Arts where he appeared in Enrico IV, Return to Normalcy, Ah, Wilderness! Much Ado 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 Training Program and an M.A. in directing from Humboldt State University where he directed in A Hot Tin Roof, The Marriage Proposal and Ly abra. Lancaster has also appeared at the Grand Comedy Festival at Guata wa-foo in The Comedy of Errors, Boys From Syracuse and the Boy Friend.

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LAWRENCE HECHT is now in his
fourth season with the
company after two years with the
Advanced Training Program. He has
performed with the Koregos
Performing Company, the
Marin Shakespeare Festival, the
Grand Comedy Festival and the Com-
pany Theatre of Berkeley. This year
Hecht begins new duties as an Asso-
ciate Director with the company and
continues to work in acting in-
structor 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
Valentino and Valentino.

ELIZABETH HUDDLE made her pro-
fessional debut at New York’s Lincoln
Center Repertory in the title role of The
Country Wife and as Grischa 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, Suzie in The
HOT L BALTMORE, Mrs. Maurant in
Street Scene, and Leafy in The Match-
maker, 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 Strindberg’s Miss Julie.

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girl’s school.”

DAVID HUDSON joins the company
this season after receiving a B.F.A.
from the University of Washington.
Professional Training
Program and ap-
pearing in nine sec-
tions of The
Master Builder, The Crucible and
Centralia 1915. He also acted with
the Southbury Playhouse in Connect-
icut, appearing in Sea and Sympathy
and One Flew Over the Cuckoo’s Nest and last summer was seen in
Antony and Cleopatra and Henry V, Part III at the Oregon Shakespearean Festival.

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ANNE LAWDER, who graduated from Stanford University, was an original member of the Actor’s Work- shop in Philadelphia where she studied movement with Kayo Delakova and pho- netics with Alice Hermes. She has performed in the NYC Opera chorus, appeared with the Seattle Opera Company and last summer was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in A Midsummer Night’s Dream. At A.C.T. this past summer was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in A Midsummer Night’s Dream. At A.C.T. this past season was a Resident Artist at P.C.P.A. in Santa Maria where she appeared in A Midsummer Night’s Dream.

DEBORAH MAY, now in her sixth season with A.C.T., studied in the Advanced Training Program. She has been an artist-in-resi- dence at the Pacific Conservatory of the Performing Arts where she was seen in The Mikado, The Most Happy Fella and Show- boat. As well as Helen in A Mid- summer Night’s Dream, Alcina in Don Pasquale, Man of La Mancha and Consuelo in He Who Gets Slapped. A.C.T. May was seen as Roxanne in Cyrano de Bergerac, Alice in You Can’t Take It With You, Irene Molloy in The Matchmaker, Desdemona in Othello and appeared in North by North West, Broadway, The Misers, The Threepenny Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

WILLIAM MCKERE ach joined the company this sea- son in Nebraska Repor- tory Theatre at the Other Time, The Maquis de Sade in Marat/Sade and most recent- ly, Willy Loman’s Death in A Sale. In addition, McKeregan spent five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Who’s Afraid of Virginia Woolf. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota.

DELORES Y. MITCHELL joined the A.C.T. acting company last season after two years in the Advanced Train- ing Program and ap- peared in Man and Superman, Valentin and Valentine, Peer Gynt, Equus and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in drama and speech from Florida A&M University in Tallahas- see and has been seen at the Free Southern Theatre in New Orleans, Everyman Theatre in San Francisco and the Oregon Shakespearean Festi- val. An instructor this past year in A.C.T.’s Black Actor’s Workshop and a part of the Training program, Mitchell co-directs the Black Actor’s Work- shop.

MARK MURPHY, who joins the company this season, is a graduate of Bay- lor University, Texas. He has played major roles at the Oregon Shakespearean Festi- val in Romeo and Juliet, The Time of Your Life and Two Gentle- men of the Road and in Seagull at The Alley Theatre, Houston, in Indians, June and the Pyslock and Last Meet- ing of the Knights of the White Mag- nolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Im- portance of Being Earnest and Ghosts and at A Contemporary Theatre in As You Like It.

SUSAN E. PELLEGRO, who joined the company last season after two years in the Advanced Training Program, was seen in A.C.T.’s Desiré Under the Elms, The Shrew, A Christmas Carol, Valentine and Valentine and Peer Gynt. For two years she has acted with the Pacific Conservatory of the Performing Arts as Louise in Our Town, The Usher, The Glory of Morrison Bay, creating the role of Miss Teresa Winkle and as Christine in Horizons. She also produced the production of Showboat. She also appeared in Scrooge, Mr. Harry in the San Francisco, Off-City College of San Francisco and with the Pacific Academy of Ballet.

RAN DALL SMITH returns to the company this season after a year absence dur- ing which he has played such roles as Andy in The Star-Spangled Girl, Clayton Stone in The Mind with the Dirty World, Dolly in A Streetcar Named Desire and in the upcoming Bel Canto. Prior to that, Smith attended the A.C.T. in Pillars of the Community, House of the Temple, Tiny Alise, The Matchmaker, This Is (An Enter- tainment), Peer Gynt, Othello, Knock Knock and The Drowsy Chaperone.

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DIANE SALINGER has played in rep- ertoire at the Wil- liamstown Theatre Festival and the Oregon Shakespearean Festi- val in Ashland. In New York she has performed off- Broadway in roles ranging from the avant-garde, such as a hyena, to those of the classic Rus- sian theatre. She most recently played Randi Randall in Stage Door and is a former student of Austin Pendleton, Uta Hagen and Eva LeGallienne.

RAY REINHARDT, who celebrated A.C.T.’s memorable 100th anniversary with A.C.T., is known to San Fran- cisco as the lead in Salome and Carmen, The Miser, Stanley in A Streetcar Named Desire and Paul Wyke in Sleuth and A Streetcar Named Desire. vanya. He has appeared on Broadway as the Lawyer in Tony Alice, which he created with A.C.T. Away from the Geary Stage, he has performed Shakespeare in the South in Pennsylvania; in The Trial of the Catonsville Nine, and A. Visit to Emmaus at Souvenir Winery. His television credits include Hawaii 5-0, Nichols, Amos Gunsmoke and several award- winning N.E.T. dramas.

ROBERT SMITH, who joins the company this season, has studied at the London Academy of Dramatic Art and at Northern Kentucky University where he appeared in Romeo and Juliet, Man and Superman, and The Importance of Being Earnest and Edward II. His most recent off- off Broadway appearance was at the Oregon Shakespearean Festi- val in A Midsummer Night’s Dream. He is a former member of the ensemble at the Shakespearean Festival in Arizona and Cleopatra, Henry VI, Part II and A Moon for the Mis- begotten.

JILL TANNER, a veteran performer with many regional theatres through- out the U.S., has most recently ap- peared in A Fee in Her Ear at the Hart- ford Stage Compa- ny. She is currently playing in her third season as a regular on the PBS poetry series Anyone For Tenny- son, and studied at the Royal Acad- emy of Dramatic Arts in London. Tan- ner made her Broadway debut as a featured performer in the comedy, No Sex Please, We’re British, and later appeared in Broadway’s My Fair Friend. Last summer she appeared at PCNA in The Ugly Duckling, Hall, An Wilderness! and The Madwoman of Chaillot.

JAY D. SANDERS, a graduate of the State University of New York at Purchase, joins the company this season after having ap- peared at the San Fran- ciscot Court Theatre in Central Park, New York in Measure for Measure and in Valentine and Valentine as a part of the 39th Annual Broadway, The Misers, The Threepenny Opera, The Taming of the Shrew, A Christmas Carol and Travesties.

SYDNEY WALKER, a veteran of 32 years of stage and television work, has been seen on off-Broadway in nu- merous roles. As a leading actor with the APA Repertory Theatre of San Francisco, he has appeared in 23 productions and with the Rep- ortory Theatre of Lincoln Center in 32. At the Broadway credit, he in- clude appearances with Lauren Olivia and Brian Murray, Hayes, Rosemary Harris and Eva LeGallienne. He performed in N.E.T.’s production of Enemies, Now and Then (A.C.T. in Pillars of the Community, House of the Temple, Tiny Alise, The Matchmaker, This Is (An Enter- tainment), Peer Gynt, Othello, Knock Knock and The Drowsy Chaperone.

MARIAN WALTERS, in her fourth season with A.C.T., has appeared in over 500 productions including The Tender Trap at the American Theatre with the T, the Wonderful World of Henry Mancini and A Night at the Theatre with Robert Preston and Mitzi Gaynor. Walters is in Plaza Suite at Dryer Lane Play- house, Winner of two Chicago-Jo- son Awards in 1973, for her work in
The HOT L BALTIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree for fourteen months at the On Broadway Theatre. Her film credits include Patrizia, Bulitt and Medium Cool. She and her husband, director Michael Ferrall also design and manufacture the Jolel 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.I.P. and 24 Geary productions, including Valentin in Valentian and Valentina, as Rodin 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 Huddie, 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 Miser, Pillars of the Community, The Ruling Class, Broadway, The Matchmaker (Cornelius Hackl), Peer Gynt, Man and Superman, A Christmas Carol and Travesties. He has worked with On Stage Tonight (a musical revue), made three U.S.G. tours and appeared with the Pacific Conservatory of the Performing Arts and the Martin 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 Ah, Wilderness!, Ragpicker in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Winters, a graduate of Northwestern University in Illinois, will also be directing projects in A.C.T.'s Advanced Training Program.

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

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

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

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

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

The cast was Victorian England who made Wilde what he was and then proceeded to destroy him for having done so. Eventually, they succeeded. His health ruined by prison life, he was never to regain it again. Oscar Wilde in 1890 (a few months after this “imaginative lecture”) was operated on the ear that he had injured in prison. The doctor gave very little hope for recovery and Oscar said he had no way to repay them for their services other than to die. He did die... receiving extreme unction. A last minute convert to Catholicism.

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

—John Gay

VINCENT PRICE as OSCAR WILDE in ‘DIVERSEIONS & DELIGHTS’

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Oscar Wilde in 1876 at Oxford.

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Oscar Wilde, a study in concentration, by William Speed, 1886.
OSCAR—TRIUMPH AND TRAGEDY

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A.C.T. DESIGNERS
ROBERT BLACKMAN (Set & Costume Designer), who holds a B.A. in Design degree in theatre arts from the University of Texas at Dallas, and a M.F.A. in Design degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T., Mr. Blackman's designs have included scenery for Cyrano de Bergerac, Pierce the Ape 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 Three Penny Opera and Peer Gynt.

JOHN CONKLIN (Costume Designer), who joins A.C.T. this season to design Julius Caesar, has many Broadway credits including productions of Cat on a Hot Tin Roof, The Au Pair Man and Rex. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year's San Francisco Opera masked ball. He has designed costumes for the Joffrey Ballet, Vancouver Ballet and London's Royal Ballet and his regional stage include the Long Wharf, Arena Stage, San Francisco Opera, Mark Taper Forum, Tyroon Guthrie Theatre and the Hartford Stage Company.

ELIZABETH COVEY (Costume Designer), a native of England, came to this country in 1967 as resident designer for the Meadow Brook Theatre in Michigan and has since designed for the Old Globe Shakespearean Festival in San Diego, the McCarthe Theatre in New Jersey, the Milwaukee Repertory Theatre, the Cincinnati Playhouse and the Indiana Repertory Theatre. Currently resident designer at the Juilliard School, she returns to A.C.T. to design costumes for The National Health. Her past productions have included The Tavern, The Time of Your Life and Little Malcolm.

F. MITCHELL DANA (Lighting Designer) creates the lighting for the Circle this season, which marks his 175th production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, the New York City Opera, Indiana State University's Stratford Festival, the Manitoba Opera, the San Francisco Opera and the Great Lakes Theatre Festival. He has also designed for the Ohio Valley Symphony, the Milwaukee Symphony Orchestra, his most recent credits include scenery for Ath, Wilderness (directed by Gerald W. H. Atger) at P.C.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre in its Met. Oscar. He is a graduate of Brandeis University.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin music galas, has designed scenery and costumes for over 20 Broadway shows as well as Stratford, Conn., Stratford, Ont., and all the T.V. networks. Fletcher has directed numerous productions for the NYC, Boston and Chicago Opera Companies as well as the NYC and Joffrey Ballets, Ice Capades, Holiday on Ice and the Spoleto Festival for Two Worlds. He has designed the costumes for numerous A.C.T. productions, including Hamlet, The Tempest, Oedipus Rex, Private Lives, Cyrano de Bergerac, Richard III, and The Taming of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FUNICELLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre since 1973. He was responsible for twelve productions including Peer Gynt. The Pillars of the Community, The House of Bernarda Albarez and The Taming of the Shrew. Mr. Funicello has also been resident scenic designer at A.C.T. and the director at the Pacific Conservatory of the Performing Arts for three seasons, designing ten productions including The Visit, He Who Gets Slapped, Romeo and Juliet and Days and Dolls. This past season he designed sets for Doctor Faustus, The Matchmaker and The Bourgeois Gentleman, Othello and Something's Afoot, which began at the Marin Shakespeare Company and went on 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 Westport, Conn., and the Coconut Grove Playhouse in Miami.

ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 18 company theatre productions including Tiny Alice, Equus, General Gorgeous, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre's Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet. Morgan has taught design at the University of California at Santa Cruz, B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

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RICHARD SEGER (Set Designer) returns for a third season at A.C.T., having recently designed The Matchmaker and The Bourgeois Gentleman, Othello and Something's Afoot, which began at the Marin Shakespeare Company and went on 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 Westport, Conn., and the Coconut Grove Playhouse in Miami.

CHRISTOPHER M. IODINE (Scenic Designer) comes to A.C.T. from the Milwaukee Repertory Theatre. He has been resident scenic and lighting designer for the past seven seasons. Iodine has designed sets and lighting for major productions at CCA, La Mama, the Cambridge Dance Theatre, Brandeis University, the Ohio Valley Summer Theatre, the Milwaukee Repertory Festival, Milwaukee's Summerfest and the Milwaukee Symphony Orchestra. His most recent credits include scenery for Ath, Wilderness (directed by Gerald W. H. Atger) at P.C.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre Arts in their Met. Oscar. He is a graduate of Brandeis University.

JOHN JENSEN (Set Designer) is represented by another fourth season at A.C.T. with the current season of Travesties, having designed This Is (An Entertainment), Street Scene, Jumpers and The Ruling Class in past years. He created scenery and costumes for The Cherry Orchard at the Center Stage Theatre in Baltimore, Uncle Vanya at the New Victory Theatre, Richard III at Chicago's Goodman Theatre, The Rise and Fall of the City of Mahogany at the Minnesota Opera Company and scenery for The Millionaire at the Shaw Festival in Canada.

Robert Morgan (Costume Designe) is now in his sixth season at A.C.T., having created costumes for 18 company theatre productions including Tiny Alice, Equus, General Gorgeous, This Is (An Entertainment), Street Scene, Jumpers, Broadway, Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre's Doctor Faustus and for the San Diego Old Globe Theatre's Hamlet. Morgan has taught design at the University of California at Santa Cruz, B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.
ROBERT BLACKMAN (Set & Costume Designer), who holds a B.S. degree in theatre arts from the University of Texas at Dallas and a M.A. degree from Yale School of Drama, spends his summers at Pacific Conservatory of Performing Arts in Santa Maria, Calif., designing and teaching. During his six seasons at A.C.T., Mr. Blackman’s designs have included scenery for Cyrano de Bergerac, Rabbit 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 Three Penny Opera and Peer Gynt.

JOHN CONKLIN (Costume Designer), who joins A.C.T. this season to design Julius Caesar, has many Broadway credits including productions of Cat On A Hot Tin Roof, The Au Pair Man and Rex. His opera credits include the New York City Opera and companies in Santa Fe, Houston and Minnesota as well as this year’s San Francisco Opera Masked Ball. He has designed costumes for the Joffrey Ballet, Bavarian and London’s Royal Ballet and his regionally in his Long Wharf, Arena Stage Company, Mark Taper Forum, Tyrone Guthrie Theatre and the Hartford Stage Company.

ELIZABETH COVEY (Costume Designer), a native of England, came to this country in 1967 as resident designer for the Meadow Brook Theatre in Michigan and has since designed for the Old Globe Shakespeare Festival in San Diego, the McCarver Theatre in New Jersey, the Milwaukee Repertory Theatre, the Cincinnati Playhouse in the Indiana Repertory Theatre. Currently resident designer at the Judson Memorial School, she returns to A.C.T. to design costumes for The National Health. Her past productions here include The Tavern, The Time of Your Life and Little Malcolm.

F. MITCHELL DANA (Lighting Designer) creates the lighting for The Circle this season, which marks his 17th season in production in the last nine years and his 43rd for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Operas, San Diego’s Old Globe Shakespeare Festival, and the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Repertory Theatre, the Arena Stage, the New York City Opera and the Academy of Music. He has designed for the San Francisco Opera’s productions of Porgy and Bess, and for the San Francisco Ballet’s production of The Nutcracker. He has also designed lighting for the San Francisco Opera’s productions of Pelleas et Melisande and Salome.

ROBERT FLETCHER (Costume Designer), currently Associate Producer and Art Director for the Dean Martin musicals, has designed scenery and/or costumes for over 40 Broadway shows as well as 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 NYC and Joffrey Ballets, 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, Proctor’s Licks, Cyrano de Bergerac, Richard III, Thesign of the Shrew, The Matchmaker, Othello and The Bourgeois Gentleman.

RALPH FINECULLO (Scenic Designer) has been a resident scenic designer at the American Conservatory Theatre for over 13 years and has designed over 12 productions including Peer Gynt. The Pilars of the Community, The House of the Kin on and The Taming of the Shrew. Mr. Finecullo has also been resident scenic designer at the American Conservatory Theatre, the Chicago Opera, the Miami Opera and the Santa Fe Opera. He has designed sets for the Guthrie Theatre’s The Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet. Morgan has taught design at the University of California at Los Angeles and for B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

CHRISTOPHER M. IDOINE (Scenic Designer) comes to A.C.T. from the Milwaukee Repertory Theatre, where he was resident scenic and lighting designer for the past seven seasons. Idoine has designed sets and/or lighting for major productions at Cal, La Mama, the Cambridge Dance Theatre, Brandeis University, the Ohio Valley Summer Theatre, the New York University, the Pacific Repertory Theatre, Milwaukee’s Summerfest and the Milwaukee Symphony Orchestra. His most recent credits include scenery for Ah, Wilderness! directed by John Rando at P.C.A.P.A. in Santa Maria and lighting for the Berkeley Repertory Theatre Arts in San Francisco. He is a graduate of Brandeis University.

ROBERT MORGAN (Costume Designer) is now in his sixth season at A.C.T., having created costumes for 18 company productions including Tiny Alice, Equus, General Gorgeous, This Is (An Entertainment), Street Scene, Jumpers, Broadway Travesties, Man and Superman and A Christmas Carol. He also designed costumes for the Guthrie Theatre’s Doctor Faustus and for the San Diego Old Globe Theatre’s Hamlet. Morgan has taught design at the University of California at Santa Barbara and Dartmouth College and received a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, an attorney, he lives in Vermont when not in San Francisco.

RICHARD STEGER (Set Designer) returns for a third season at A.C.T., having designed the sets for The Merry Wives of Windsor, The Bourgeois Gentleman, Othello and Something’s Afoot, which began at the Marin Shakespeare Festival and went on to Broadway. A graduate of the School of the Art Institute in Chicago, he also created sets for the Broadw__ay 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 Westport, Conn., and the Camberline Coconut Grove Playhouse in Miami.

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

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

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

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

GARRY WALK IN JEROME WEISS' *PETER AND THE WOLF"

VINCENT PRICE FILMOGRAPHY

The Conqueror Worm

The Pit and the Pendulum

The Masque of the Red Death

An Evening with Edgar Allen Poe

The Raven

Service De Luxe (U.S. 1938)
The Private Lives of Elizabeth and Essex (U.S. 1939)
Terror of London (U.S. 1939)
Green Hell (U.S. 1940)
The Invisible Man Returns (U.S. 1940)
House of Seven Gables (U.S. 1940)
Bahrain Young (U.S. 1940)
Hudson's Bay (U.S. 1941)
The Son of Bernadette (U.S. 1943)
Wintson (U.S. 1944)
Laura (U.S. 1944)
The Keys of the Kingdom (U.S. 1944)
The Eve of St. Mark (U.S. 1944)
A Royal Scandal (U.S. 1945; Great Britain: *Czarina*)
Leave Her to Heaven (U.S. 1945)
Shack (U.S. 1946)
Dragoonwyck (U.S. 1946)
Mess of Rose (U.S. 1947)
The Long Night (U.S. 1947)
The Wed (U.S. 1947)
Up in Central Park (U.S. 1948)
Rogues' Regiment (U.S. 1948)
Abbott and Costello Meet Frankenstein (Abbott and Costello Meet the Ghosts) (U.S. 1948)
The Three Musketeers (U.S. 1948)
The Bribe (U.S. 1949)
Bagdad (U.S. 1949)
Champagne for Caesar (U.S. 1950)
The Baron of Arizona (U.S. 1950)
Curtain Call at Cactus Creek (U.S. 1950)
Adventures of Captain Fabian (U.S. 1951)
Hi, My Name Is Woman (U.S. 1951)
Las Vegas Story (U.S. 1952)
House of Strangers (U.S. 1953)
Dangrous Mission (U.S. 1954)
The Mad Magician (U.S. 1954)
Cassevne's Big Night (U.S. 1954)
The Story of Colonel Drake (U.S. 1955)
Son of Sinbad (U.S. 1955)

Savannah (U.S. 1956)
While the City Sleeps (U.S. 1956)
The Ten Commandments (U.S. 1956)
The Story of Mankind (U.S. 1957)
The Fly (U.S. 1958)
House on Haunted Hill (U.S. 1959)
The Big Circus (U.S. 1959)
The Bell (U.S. 1959)
Return of the Fly (U.S. 1959)
The Tingler (U.S. 1959)
House of Usher (U.S. 1960; Great Britain; Fail of the House of Usher)
Master of the World (U.S. 1961)
The Pit and the Pendulum (U.S. 1961)
Nefertiti, Regina Del Nilo (Italy 1961; U.S.: Queen of the Nile)
Gordon, Il Pirata Nero (Italy 1961; U.S.: The Black Buccaneer or The Rape of the Buccaneer)
L'Ultima Ulmo Delta Terra (Italy 1961; U.S.: The Last Man on Earth)
Naked Terror (U.S. 1961)
Confessions of an Opium Eater (U.S. 1961; Great Britain: Evils of Chinatown)
Convicts Four (U.S. 1962; alternative title: Regenere)
Tower of London (U.S. 1962)
Tales of Terror (U.S. 1962)
The Raven (U.S. 1963)

Chagall (France 1963)
Twice Told Tales (U.S. 1963)
Diary of a Madman (U.S. 1963)
Comedy of Terrors (U.S. 1963)
Beach Party (U.S. 1963)
The Haunted Palace (U.S. 1964)
The Masque of the Red Death (Great Britain 1964)
The Tomb of Ligeia (Great Britain 1965)
City Under the Sea (Great Britain 1965; U.S.: Warlords of the Deep)
Jubal (Italy 1960; U.S.: Tales of the World)
Dr. Goldfoot and the Bikini Machine (U.S. 1965; Great Britain; Dr. G and the Bikini Machine)
Dr. Goldfoot and the Girl Bombs (U.S./Italy 1966; Great Britain: Dr. G and the Love Bombs)
Das Haus Die Tausend Freund (Germany/Spain 1967; U.S./Great Britain: House of a Thousand Dolls)
The Jackie (U.S. 1967)
Witchfinder General (Great Britain 1968; U.S.: The Conqueror Worm)
More Dead Than Alive (U.S. 1968)
The Chastity Belt (U.S. 1969; Great Britain: The Trouble With Girls... And How to Get Into It)
The Oblong Box (Great Britain 1969)
Scream and Scream Again (Great Britain 1970)
Cry of the Banshee (Great Britain 1970)
The Abominable Dr. Phibes (Great Britain 1971)
Dr. Phibes Rises Again (Great Britain 1976)
Treasure of Blood (Great Britain 1972)
Madhouse (Great Britain 1972; formerly The Revenge of Dr. Death)
The Amazing Nasreddin (Great Britain 1974)
Percy's Progress (Great Britain 1974)
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Garry Walsh in Jerome Weiss' *Peter and the Wolf*

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The Pit and the Pendulum

The Raven

Sevenside (U.S. 1956)

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Return of the Fly (U.S. 1959)

The Tingler (U.S. 1959)

House of Usher (U.S. 1960: Great Britain: Fail of the House of Usher)

Master of the World (U.S. 1961)

The Pit and the Pendulum (U.S. 1961)

Ninfeo, Regina Del Nifo (Italy 1961; U.S.: Queen of the Nile)

Gordon, Il Pirata Nero (Italy 1961; U.S.: The Black Buccaneer or The Rape of the Buccaneer)

L'Ultimo Uomo Della Terra (Italy 1961; U.S.: The Last Man on Earth)

Naked Terror (U.S. 1961)

Confessions of an Opium Eater (U.S. 1961; Great Britain: Evils of Chinatown)

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The Raven (U.S. 1963)

Chargill (France 1963)

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Das Haus Der Tausend Freuden (Germany/Spain 1967; U.S./Great Britain: House of 1,000 Dolls)

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Walter Watson, Costumes

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