A.C.T.
AMERICAN CONSERVATORY THEATRE

This program is published by the American Conservatory Theatre in San Francisco.


A SPECIAL MESSAGE TO THE AUDIENCE

The American Conservatory Theatre is continuing the tradition of providing free programs for the 1976-77 season. Because Performing Arts Magazine is being offered for sale only, A.C.T. has discontinued its association with that organization and is producing its own complete program.

To continue this free service to the public, A.C.T. must sell advertising in the program. With the largest number of subscribers in the company's history, advertisers are guaranteed a minimum circulation of 50,000 per issue. According to a recent survey, A.C.T.'s audience is also well educated, affluent and very active.

Interested advertisers may telephone Cleo Faulkner or Felecia Faulkner at A.C.T. (771-3880) for information.

TRAVESTIES
"TRAVESTIES":
ALL IS TRAVESTY

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

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

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

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

The figure of Henry Carr, then, like all the principal characters in the play, is drawn from history. Stoppard tells the tale himself:

"In March 1918, Cyril Sykes, an actor temporarily living in Zurich, suggested to Joyce that they form a theatrical company to put on plays in English. Joyce agreed and became the business manager of The English Players. Their first production was The Importance of Being Earnest. Joyce became very active and visited the Consul General of the British Consulate in order to procure official approval for the Players. He succeeded.

"Meanwhile, Sykes was piecing together a cast. Here Stoppard quotes Elman's biography James Joyce: "As yet, however, there was no one to take the leading role of Algernon Moncrieff. In an unusual moment Joyce nominated a tall, good-looking young man named Henry Carr, whom he had seen in the consular. Carr, invalided from the service, had a small job there. Sykes learned that he had acted in some small roles in Canada and decided to risk it.

"Carr's performance turned out to be a small triumph. He had been, in his enthusiasm, bought some trousers, a hat and a pair of gloves to wear as Algernon. But immediately after the performance the actor and the business manager quarreled. Joyce handed each member of the cast 10 to 30 francs, as promised, but succeeded in piquing Carr, who later complained to Sykes that Joyce had handed over the money like a tip."

"The upshot was disproportionately drawn out. Carr sued Joyce for the cost of the trousers he'd bought to play Algernon; Joyce countersued for money owed him by Carr for five tickets he'd sold, and Carr for standing. In February 1919, legal matters were settled. Joyce won on the money and lost on the stand."
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Gaye Bart or Henry Carr

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

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"The upshot was disproportionately drawn out. Carr sued Joyce for the cost of the trousers he'd bought to play Algernon; Joyce countered for money owed him by Carr for five tickets he'd sold, and for slander. In February 1919, legal matters were settled. Joyce won the money and lost the slander."

From these few facts, Stoppard has conjured up a Carr, still living in Zurich, married to a girl he met in the Library during the Lenten years, and recollecting with little reliability his encounters with Joyce and the Dadaist Tzara.

Though history introduces Carr and Joyce for a production of Wilde's play, Stoppard uses that coincidence to reveal the character of the obscure diplomat who becomes a travesty of modern man cut out of his death and into his Dodge.

"In an otherwise ordinary life, Carr's participation in The Importance of Being Earnest was an extraordinary event," explains A.C.T. cost director Nagle Jackson who staged Travesties. "As Algernon Moncrieff, he was at his most comfortable and most admired. So now, to put himself back into 1918, he chose that disguise."
Carr, like Stoppard's other famous facades characters, Rosenzweig and Guildenstern, is the common man observing uncommon events, but helpless to either understand or really participate in them.

"Carr is like Krapp of Beckett's play Krapp's Last Tape in that both are alone in a room, both ramble," Jackson continued. "I think Carr is alone in this play. We happen to see the other people, but what's really happening is that he is talking to himself and he's being silly so people often are when they talk to themselves; making faces in the mirror, singing in elevators, all sorts of bizarre things. And that's what we see: those bizarre travesties.

"But the reason he's doing it is very serious: he has to find a place for himself in the chronicle of man."

Carr's attempt to find the logic to his life assumes the form of a debate with the artists Joyce and Tzaa. Joyce, for example, argues that the Trojan War was nothing compared to his novel about it, Ulysses.

Carr, who fought in the trenches, is astounded and infuriated.

"Carr," Jackson says, "feels that terrible frustration that people feel, very rightly, about art. They're always the ones we find most obnoxious, yet who wind up being the most important."

"For World War I was a meaningless war, almost Dadaist. No one still knows exactly why it was fought. It produced nothing good of consequence and much harm."

"So the only people who emerged from that time in any sort of importance are people like Joyce and Tzaa."

Carr parodies even these great men and their era. Joyce, for example, comes on as a bumbling, pedantic, word-wrangling travesty.

"We only knew these people, if at all, in a second-hand way," explains director Jackson. "So for him to go back and make himself important because of his relationship with them is to make a travesty of the important events of that time."

Playwright Tom Stoppard

Stoppard uses The Importance of Being Earnest not only as a focal point for Carr's memory, but as a picture of the past in which basic questions about art and politics were relaxed.

"As the central character in Stoppard's play, Carr stands for the old order in his reminiscences with Levin, Joyce and Tzaa," Jackson continues. "And as Algernon in The Importance of Being Earnest he is also a witty character who often parodies traditional notions."

The point of all these parodies, as Stoppard puts it, is to see "whether the words 'artist' and 'revolutionary' are synonymous or mutually exclusive or something in between."

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

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

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

There will be one 15-minute intermission.

understudies:

Harry Carr—Warren Alexander; Tristan Tzaa—Terry Teague; James Joyce—Ray Reinhardt; Levin—Michael Ryan Hall; Bennett—Gregory Ishii; Gwendolen—Francis Tucker; Cecily—Susan E. Pellegrino; Nadya—Debra Y. Mitchell
THE AMERICAN CONSERVATORY THEATRE
presents
TRAVESTIES
by TOM STOPPARD

Directed by NAGLE JACKSON
Associate Director: EUGENE BAROONE
Scenery by JOHN JENSEN
Costumes by ROBERT MOHAN
Lighting by DIRK EEPEISON
Music by LARRY DELINGER
Sound by BARTHOLOMED RAGO
Choreography by TONY TEAGUE

CAST

Harry Carr  RAY BIRK
Tristan Tzara  JAMES R. WINKER
James Joyce  SYDNEY WALKER
Lenin  EARL BORN
Bennett  JOSEPH BIRD
Gwendolen  DEBORAH MAY
Cecily  BARBARA DRICKSON
Nadja  FRANCHELLE STEWART DORN

The cast

Sick and Barbara Drickson

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Valentin and Valentina is the tale of a modern Romeo and Juliet set against the realistic back-
ground of contemporary Soviet society. Opening simultaneously at Moscow’s Art Theater and Con-
temporary Theater, and at Leningrad’s Gorky Theater in December of 1971, the comedy-drama was
immediately acclaimed by audiences and critics alike. The appearance of an ordinary but
passionate pair of lovers struggling to surmount the challenges of everyday life in a modern so-
cialist society stirred and satisfied Russian intellectuals. Its frank discussion of divorce, its presenta-
tion of premarital love and its revelation of problems in the Communist revolution were new and starting
to audiences used to a conservative theatre fare.

It was the play’s portrait of the contemporary Russian couple that first intrigued A.C.T. execu-
tive director Edward Hastings who staged Valen-
tin and Valentina.

“Our first consideration is always to find a play that will be good theatre for our audiences,”
explains Hastings. “I was delighted by the play when I read it. The drama and romance were
there, plus the fact that its author Mikhail Roschin deals with the simple details of a world that is
new to us. I was eager to see it in production.”

Hastings’ chance came when A.C.T. was se-
lected by the U.S. Department of State and the U.S.S.R.’s Ministry of Culture to represent this
country in its cultural exchange program last summer. The company presented 22 perfor-
ances of The Matchmaker and Desire Under the Elms in Moscow, Leningrad and Riga.

A.C.T.’s production marks Valentin and Valen-
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During the tour, Hastings was able to see three different productions of the popular play, ranging from realism to abstract. A.C.T. decided this was the play to bring home.

"Roschin is today's Chekhov," Hastings says.

"Chekhov was a master of finding that unique thread that runs up the essence of a person. Roschin has that same gift for characterization through hypocrisy."

Certainly Mikhail Roschin is the Soviet Union's most successful playwright since Chekhov. Born in 1933, he worked at various jobs before attending the Gorky Literary Institute. He published his first short story at 16 and his first collection of stories appeared in 1956. He began writing plays a decade ago with A Rainbow in Winter, produced at the Leningrad Children's Theater.

But it was Valentina and Valentin, his second play, that brought Roschin popular acclaim, electricity audiences throughout the Soviet Union, as Hastings put it, "with a high voltage flow of tension." Since its premiere, the play has been staged in over 50 Soviet theaters as well as in East and West Germany, Hungary, Romania, Poland and Finland.

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A NOTE ON 'THE BOURGEOIS GENTLEMAN'

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

In the summer of 1670, an envoy of the Turkish Grand Sultan had arrived in Paris to discuss preliminaries with Louis. Instead of coming to an agreement, the pair managed to nearly come to blows, with the envoy walking out on his host. Originally ruffled by the incident, Louis ultimately treated the matter as a joke and assigned Molière to compose a musical entertainment to include some "funny bits of Turquises." At the chateau of Chambord, Molière's troupe first presented these results, The Bourgeois Gentleman.

"It's really the first musical comedy," explains William Ball, who staged the classic. "Molière had three elements: the music of the song and dance, the comedia that is almost vaudevillian, and the classicism of a perfectly balanced play."

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

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

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

Though comedy is at least visually symmetrical, Molière managed with The Bourgeois Gentleman to create a play with classical proportions, with all the action taking place in one day of one general place, with a balance of scenes, jokes and even characters evident throughout the play.

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

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

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

These Parisians recognized, as have succeeding generations, the grand musical and comic portrait of a man who will at all costs make a fool of himself.
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THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL, General Director
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Roschin & Yefremov Meet the Press on Visit to U.S. for "Valentin & Valentine" Premiere

Mikhail Roschin, author of "Valentin and Valentine," and Oleg Yefremov, director of the Moscow Art Theatre, were introduced to Western Journalists at a press conference here March 1 by Alexander Zinshuk, consul general of the Consulate General of U.S.S.R. Cyril Magrin and William Ball, all of whom greeted them warmly and welcomed them to San Francisco. Through an interpreter, both Russian artists expressed excitement and delight to be here for the "Valentin & Valentine" premiere.

In response to reporters' questions, both men discussed the stir created by the first production of "Valentin and Valentine," staged by Yefremov in 1971. "There were many various opinions about the play," said Roschin. "But I think the main difficulty was that it was a new play, different from what the public had been used to."

Yefremov elaborated. "If a play does not cause controversy, I believe it is a bad play and a bad production. There are people who take any change in theater as negative. The production of "Valentin and Valentine" was not an ordinary phenomenon. It provided argument and various other reactions. In any country and any form of art, that is a positive development."

Yefremov went on to explain that the main disagreements concerning the first production were aesthetic. "The Moscow Art Theatre, like all other theaters, has gone through various periods of development. "Valentin and Valentine" was one of the first plays I produced here when I became director and the play was not idealistic as some of the other plays of this time were. Many people thought the play violated the traditions of Stanislavsky, which caused arguments in theatrical quarters."

Roschin believes the controversy advanced Russian theater. "When the play was produced, a collision took place between conservatism and new artistic experience that was perhaps necessary for the theater. I think that Mr. Yefremov and I were in that position and that the position worked well with "Valentin and Valentine" having become more popular."

The playwright added, "I write whatever I feel like writing."

Yefremov noted that during his years as head of the Moscow Art Theatre "none of my work has ever met with any interference from the Ministry of Culture."

The director concluded his remarks by pointing out what he considers the real issue in theater: "You can talk about "propaganda," but in the final analysis we are dealing with art."
Roschin & Yefremov
Meet the Press
on Visit to U.S. for
"Valentin & Valentine"
Premiere

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Joining the company in its second San Francisco season, Miss Learned was seen in major roles throughout the following six years. Under Millichook, Tartuffe and Six Characters in Search of an Author were among the first A.C.T. plays in which she appeared, later adding The Merchant of Venice (Portia), Private Lives (Amelia), An- thony and Cleopatra (Cleopatra), The Importance of Being Earnest (Gwendolen) and Three Sisters (Masha) to the list.

Comes roles in The Tenth (the screaming woman) and The Time of Your Life (a lonely drinker) were tackled with as much enthusiasm as leading parts and she found time to teach in A.C.T.'s Evening Extension Program as well as raising three boys.

Miss Learned will also serve as honorary chair- man of A.C.T.'s Spring Fund Drive (see following story) during the limited engagement of Miss Margarida's Way. We hope you will join with all the members of A.C.T. in welcoming her back "home."
EASTERN CRITICS DISCOVER THEATRE OUTSIDE NEW YORK

Several Eastern critics have visited A.C.T. this season, returning to their national headquarters to report that there is good theatre outside New York, thank you.

Eddan Wilson of the Wall Street Journal wrote a long piece discussing A.C.T.'s conservatory, history and concept, and the plays he'd seen. Noting that there had been two casts and two directors for last year's Broadway production of Knock Knock, he said "the acting and directing are better here than in either of them."

Wilson concluded his article with: "In the polish of its productions, in its aesthetic repertory, in the promise of its acting conservatory, there is a refreshment to the A.C.T. these days and its audience is sharing in it."

For 18 years one of the most civilized aspects of the Bay Area has been William Ball's American Conservatory Theatre, where Anne Beatts of the New York Times, "It is probably the finest American classical repertory company,"

Reviewing Man and Superman he said, "Shaw's actors really needed to know one another. This is the particular perception that A.C.T. offers it in a company where the members know one another, and a company that knows itself. The acting was elegant and passionate—a rare combination."

A beautifully staged production," Beatts said of The Bourgeois Gentleman, "It is excellently done in a daring, modern style. The adaptation and the production are alive with our time."

Recognizing Ball's concern with the ensemble approach and the importance of the Conservatory to the company's work, Beatts noted: "The dominant aspect of A.C.T. is its teamwork; they play a play as if the play were a ballet—what happens to be the best way of playing a play."

Running up his experience with A.C.T., the Times critic wrote: "It has become one of the major troupes of the English-speaking theater."

“THE BOURGEOIS GENTLEMAN”

(left to right) Daniel Kerr, Matthew Parker, Cheyney Stahl, Paul, Charles Helmersen, Deborah May & Barbara Byckert.

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THE BOURGEOIS GENTLEMAN

(left to right) Daniel Kerr, Mark Miller,简介 Shylock, Paul, Charles Haftner, Daniel May & Barbara Bricker.

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I have since I first came to A.C.T. myself in 1968, and I will continue to support it. Whenever I come back to visit, it always amazes me what an integral part of the City A.C.T. is. Bill Ball has created a family for his actors and for the San Francisco-Bay Area. I'm deeply moved to be treated as if I never left home and I'm extremely proud of that sense of oneness I feel with A.C.T. and with San Francisco.

I don't know of any theatre in North America where you can watch young actors starting as students and growing into experienced performers. At A.C.T., they expand their consciousness as well as their talent, and the Conservatory benefits actors and audience alike. A.C.T.'s training program has a reputation all over the country—kids call me in Los Angeles to ask if I can help get them into it.

Personally, A.C.T. provided me with the most profoundly creative years of my life. Before I came here, I hadn't really taken myself seriously as an actress even though I had trained in London and Canada since the age of 12. The opportunity to perform, train, teach and grow as an actress and a human being was made available to me by people like YOU who care enough to support such a theatre as A.C.T.

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215-523-4666
APPLE. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and as artistic director. He has directed the A.C.T.'s productions of Uncle Vanya, Death of a Salesman, A Raisin in the Sun, Hedda Gabler and Waiting for Godot, among others, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1987. He also directed A.C.T.'s highly successful productions of Hadrian VII, The Latent Heterosexual, That Championship Season, The HOT L BATHROOM, The Misers, The Ruling Class and Dinda and the Elixir, which was one of the two plays selected to tour the Soviet Union last summer as part of the U.S.-U.S.S.R. Cultural Exchange Program. He has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community and Peer Gynt.

EDITH MARKSON (Development Director). A founder of A.C.T. in Pittsburgh, 1963, has served as vice president of the Board of Trustees ever since. She has been a leader in the resident theatre movement since its beginning. Mrs. Markson was a founder of the Milwaukee Repertory Theatre and was responsible for bringing the A.P.A. Repertory Company there for a season. She also brought William Ball to that theatre, where he first directed Charity's Aunt and Six Characters in Search of an Author, as well as Allen Fletcher, who was then directing The Crucible. Mrs. Markson currently serves on the executive board of directors of The Theatre Communications Group of which she is vice president, and on the Thea
ture Advisory Panel of the National Endowment for the Arts, for which she is also a consultant. She has also been a theatre consultant to the Ford Foundation in its Program for the Arts and Humanities.

NAGLE JACKSON (Guest Director) completes his sixth season as Artistic Director of the Milwaukee Repertory Theatre, where he spent the last two years as Director of Special Projects. He directed the world premiere of Julius Monk's revues from 1963 to 1966, he spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of Yevgeny, Petrecne and Richard II. Jackson also frequently directed at the Pacific Conservatory of the Performing Arts in Santa Maria where he played Clark Green's The Utter Glory of Mor
ty Hall last summer.

LAIRD WILLIAMSON (Resident Stage Director) last season shaped The Matchmaker, which also toured to Russia and Hawaii and An Evening With Tennessee Williams. For the Oregon Shakespearean Festiva1 he directed Two Gentlemen of Verona, Titus Andronicus, Henry V, Love's Labour Lost, The Alchemist and Room Service, and at the Pacific Conservatory of the Performing Arts, Cabaret, Hotel Paradiso and A Midsummer Night's Dream. He has also acted with all three companies and has been at A.C.T. in such productions as Cyrano de Bergerac, King Richard III and The Ruling Class. He also staged The Tender and Animals Are Passing From Our Lives as part of A.C.T.'s Plays in Progress program.

TOM MOORE (Guest Director), one of the youngest directors on Broadway, directed Over Here with the Andrews Sisters for which he received a Tony nomination and Grease, now in its fifth year the longest running show on Broadway. Shortly after receiving an MFA from the Yale School of Drama, where he directed Funeral March for a One Man Band, he taught and directed at the University of London, and was a guest director at Brandeis University and the State University of New York at Stony Brook. He directed Nan's Alley by Howard Ashman and Harvey Fierstein and Welcome to Andromeda, both off-Broadway. His film Journey won two major interna
tional film awards. Moore has lectured at the Seminar in American Studies in Salzburg, Austria, and recently directed Lest at the Tyrone Guthrie Theatre in Minneapolis, Once in a Lifetime at the Arena Stage in Washington, D.C., and Our Town at the Williamstown Theatre Festival in Massa
cusetts.
WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1955. Beginning in the theatre as a designer, he soon turned to directing and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York theatrical debut with Chekhov's little-known drama in an off-broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1989. The next two years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespearian Festival, New York City Opera, and the New York Shakespeare Festival. His 1995 Off-Broadway production of Southerners won the Lucie Award for Best Director and a Outer Critics Circle Critics' Award. In 1996, he produced his Six Characters in Search of an Author, proving once again he was a master of his craft, and earned yet another Outer Critics Circle Award. Ball returned to New York to direct the re-opening of the Lyceum Theater in 1997 and has directed in the San Francisco Bay Area. In 2001, he was appointed Executive Director of the New York City Opera. He has produced six American premiers of major operas including The Lulu Project (in conjunction with John Adams) and a new version of the Mozart opera Don Giovanni. His production of The Marriage of Figaro in 2004 was nominated for a Tony Award for Best Revival of a Comedy.

JAMES B. McKENZIE (Executive Producer) has been active as an Administrator throughout his career as a member of the Board of Trustees. In 1989 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut for over a decade, and has directed the company's production of The Real Inspector Hound. He was an Associate Producer of The Little Foxes with Alvin King, and he was the producer of The Elephant Man with David Rubenfeld. In 2004, he founded the American Shakespeare Festival in Stratford, Connecticut, and the company received the 2006 Obie Award for Excellence in Theatre. McKenzie is also the President of the American Shakespeare Society, a director of The League of Resident Theatres and of the Council of Resident Summer Theatres, and an active member of The League of Professional Theatre Owners. He is the Board President of the Association of Theatre Ticket Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the union. He was recently appointed to the Theatre Advisory Panel of the National Endowment for the Arts and is Board member of the First American Congress of Theatre.

EDWARD HASTINGS (Executive Director and Resident Stage Director) was a Production Stage Manager for David Merrick before joining A.C.T. as a founding member. Off-Broadway, he produced the SandiVest's Senseless Margery Kempe, Effigil for George Stiles and he directed the national touring company of Oliver! He has served as a guest director for regional and national networks and for three summers as a resident director of the Bay Area Opera Festival. Hastings' productions of Charles' Aunt and Our Town were seen during A.C.T.'s first two seasons. In 2001, he produced the Henry Fonda revival of Our Town with an all-star cast and directed the American premiere of The Hot L Baltimore. He has directed many other A.C.T. productions, recently, The House of Blue Leaves, Broadway, Street Scene and General Corporation. As A.C.T.'s own new program, Plays in Progress.

ALLEN FLEETCHER (Resident Stage Director and Conservatory Director) is former artistic director of the Seattle Repertory Company. Among the many companies he has directed for are the Oregon Shakespearean Festival, the San Diego Shakespeare Festival, the New York City Opera and the畦

APA. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and as a director-artist. Fletcher has directed the A.C.T.'s productions of Uncle Vanya, Death of a Salesman, As You Like It, Waiting for Godot, and Macbeth, as well as co-directed The Crucible, which entered the repertory at the Stanford Summer Festival in 1967. He also directed A.C.T.'s highly successful productions of Hamlet VII, The Taming of the Shrew, Cable and Douglas, King Richard IV, and As You Like It. Among his credits is the direction of numerous ibsen plays for A.C.T., including The Master Builder, Pillars of the Community and Peer Gynt.

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

NAGLE JACOBSON (Guest Director) completes his sixth season as Artistic Director of the Milwaukee Repertory Theatre. Last season he staged Death of a Salesman and Yvonne. At A.C.T. he directed the world premiere productions of Vaudeville and The Real Inspector Hound, Off-Broadway, his film Journey won two major international film awards. Moore has lectured at the Seminar in American Studies in Salzburg, Austria, and was a guest director at the Tyrone Guthrie Theatre in Minneapolis, and was a guest director at the Arena Stage in Washington, D.C., and at the Williamstown Theatre Festival in Massachusetts.

TOM MOORE (Guest Director) one of the youngest directors on Broadway, directed Over Here with the Andrews Sisters for which he received a Tony nomination and Grease, now in its fifth year the longest running show on Broadway, shortly after receiving an MFA from the Yale School of Drama, where he directed Funeral March for a One Man Band, he taught and directed at the University of London, and was a guest director at Brandeis University and the State University of New York at Binghamton. Moore also directed at the American Place Theatre in New York and the Mark Taper Forum in Los Angeles. As artistic director of the Penn-Mar-Penn Players in New Hampshire, he directed You Can't Take It With You and The Heiress. In addition to directing the London and National Companies of Grease, he directed the critically acclaimed Welcome To Andromeda/Vertigo Gold Off-Broadway. His film Journey won two major international film awards. Moore has lectured at the Seminar in American Studies in Salzburg, Austria, and recently directed Lost at the Tyrone Guthrie Theatre in Minneapolis, Once in a Lifetime at the Arena Stage in Washington, D.C., and Our Town at the Williamstown Theatre Festival in Massachusetts.
NEWS AND NOTES
A.C.T. activities abound for the next couple of months, with special events relating to the Spring Fund Drive at the top of the list (see separate story).
Plans are progressing for a summer schedule of theater and dance at both the Geary and Marines' Memorial Theaters. A.C.T. subscribers and contributors will receive priority notice and best selection of seating, as always.
In addition to welcoming back Miss Michael Learned, the company is delighted with the return of Naple Jackson as guest director of Travesties. Miss Learned appeared in A.C.T.'s Little Murders during the third season which was one of several plays Jackson staged here.
The Friends of A.C.T. report that this year's Theatre Lecture Series with Stanford professor Charles R. Lyons is completely sold out, no tickets will be available at the door for any of the program dates. The Friends-sponsored London Theater Tour for members of the California Association for A.C.T. is also a success with a capacity group scheduled for an April 24 departure.

"An Evening With Tom Stoppard"
Set For Mar. 27 At The Geary
Tom Stoppard, author of Travesties, Jumpers and Rosenkranz and Guilty Ladies Are Dead will be featured March 27 in An Evening With Tom Stoppard, an exclusive program featuring the wit and wisdom of scenes from his plays performed by members of the A.C.T. acting company and followed by the playwright in conversation with the audience during a question and answer session. The playwright will also read from his internationally-acclaimed works.
Presented by the Friends of A.C.T. and co-ordinated by A.C.T. guest director Nipple Jackal, who is staging Travesties, An Evening With Tom Stoppard is scheduled for 7:30 p.m. on Sunday, March 27 at the Geary Theatre. Proceeds from the event will benefit the A.C.T. scholarship fund.
Tickets are available at the A.C.T. Box Office.

Mar. 28 "Travesties" Prologue
Martin Scorsese, the renowned scholar and writer (The Theatre of the Absurd, Dreich: The Man and His Work), who is currently a professor of drama

WANTED: A Pair of Strong Legs & A Sunny Disposition
A.C.T. needs volunteers to assist professional ushers and teachers at its weekly student matine performances.
The bad news: You must arrive at 12:30 and usually stay until after the curtain (about 4:30, generally): you’re on your feet and must be able to make several trips to the second balcony.
The good news: You get a free seat for the performance and are invited to stay for the post-performance discussion session. For further information, call Friends of A.C.T. at (415) 771-3980.

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).

A.C.T. at Stanford University and the former head of drama for the BBC, will conduct the next Prologue on Mar. 28. Featuring Travesties, by Tom Stop- pard, the informal discussion of the play is pres- ented by the Friends of A.C.T. and the Junior League of San Francisco, Inc. Free and open to the public, the program will be held from 6:30 p.m. at the Geary Theatre.

"Spotlight on Valentin and Valentina"
For Association Members on April 13
Members of the California Association for A.C.T. will be offered a special panel discussion spotlighting the Western premiere production of "Valentin and Valentina" on Tuesday, April 12, from 6:30 p.m. at the Geary Theatre. A.C.T. Executive Director Edward Hopkins, who staged Mikhail Roshchina's comedy-drama of young love in contemporary Soviet society, will moderate the program, which is one of the special events offered to Association members each season. For membership information contact the California Association for A.C.T.

Training With A.C.T.
A.C.T.'s Geary street studios continue to bustle with activity. In addition to regular rehearsals, nearly 150 Evening Extension Program students joined those already in training last month. The Advanced Program boasts 48 first-year students, 26 second-year and 8 in the third-year as poten- tial Master of Fine Arts degree candidates. With the Young Conservatory at 205, the Black Actor's Workshop at 30, the classroom studios are in use virtually from early morning to late night. Some 150 students are expected for the June 20 begin- ning of the Summer Training Congress, with appli- cations being accepted now through May 1.

FOR SUBSCRIBERS ONLY
Advance information and order forms for A.C.T.'s 1977-78 season are being mailed to all current subscribers in mid-April.
Continuing subscribers are urged to return their completed order forms as soon as possible to assure preferred seating and first choice of subscription dates. The deadline for returning subscribers by re- ceive their priority is June 15.
If you are a current subscriber and do not receive your renewal brochure by about the end of April contact A.C.T. Sub- scriptions, 656 Geary St., San Francisco 94102, or telephone 771-5688.

The Athenian School
Basic to preparation for college and life are skills in written communication and mathematics, a comprehen- sion of science and history, and an appreciation of the arts and the means to physical well-being.
At the Athenian School learning is pursued with seriousness and enthusiasm — from calculus to dramatics to wilderness expeditions. In all we do we strive to develop mastery, self-discipline and confidence in approaching new problems.

The Athenian School welcomes students of all races and religions.

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Presented by the Friends of A.C.T. and coordinated by A.C.T. guest director Naples Jackson, who is staging Travesties, “An Evening With Tom Stoppard” is scheduled for 7:30 p.m. on Sunday, March 27 at the Geary Theatre. Proceeds from the event will benefit the A.C.T. scholarship fund.
Tickets are available at the A.C.T. Box Office.

Mar. 26 “Travesties” Prologue

Marvin Smith, the renowned scholar and writer (The Theatre of the Absurd, Brecht: The Man and His Work), who is currently a professor of drama at Stanford University and the former head of drama for the BBC, will conduct the next Prologue on Mar. 26. Featuring Travesties, by Tom Stoppard, the informal discussion of the play is presented by the Friends of A.C.T. and the Junior League of San Francisco, Inc. Free and open to the public, the program will be held from 6-7:30 p.m. at the Geary Theatre.

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Call the registrar for more specific application information. The first session of the Young Conservatory Summer Program is set to begin June 25 followed by a second session beginning July 29. Candace Barrett, Young Conservatory director, may be contacted for details about either session.

WANTED: A Pair of Strong Legs & A Sunny Disposition

A.C.T. needs volunteers to assist professional ushers and teachers at its weekly student matinee performances.

The bad news: You must arrive at 12:30 and usually stay until after the curtain (about 4:30, generally); you’re on your feet and must be able to make several trips to the second balcony.

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Joseph Bird, now in his 7th season with A.C.T., made his Broadway debut in "You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in 14 APA Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird issued in The Show Off with George Grizzard and Jesse Royce Landis and the Eastern University Tour of The Misanthrope and Exit the King. He appeared three summers with San Diego's Old Globe Shakespeare Festival and was seen as Dr. Campbell on the CBS serial "Love Is a Many Splendid Thing."

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

EARL BOEN returns for a fourth season after a summer of TV and film, appearing in " yearly role in the feature film Woody, and the P.B.S. version of A.C.T.'s The Taming of the Shrew. Besides these and other TV/film credits, Boen has done extensive recording work in commercials and narrations, including multiple dialects and character voices. A veteran of other top regional theaters, he has been seen as A.C.T.'s in Pillars of the Community, Tiny Alice, Merry Wives of Windsor, Jumpers, Cherry Orchard, The Cripple of Inishmaan, and You Can't Take It With You. 
A.C.T. DESIGNERS

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

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

F. MITCHELL DANA (Reperatory Lighting Designer) has created lighting for more than 25 A.C.T. productions, including Cyrano, The Taming of the Shrew, The Ruling Class and This Is an Entertain-ment. His recent work for the Guardian, starring Maggie Smith, included design for three major productions on the City on Broadway, New York production of Joseph and the Amazing Teacup Delight and the recent L.A. production of The Guardman, starring Maggie Smith. He has also designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, Canada’s Stratford Festival, the Manitoba Theatre Center, the Goodman Theatre, the McCarter Theatre and the Mark Taper Forum, as well as the Alvin Alley and 5 & 2 Dance Companies.

RICHARD DEVIN (Lighting Designer) was residentlighting designer at Trinity Square Repertory for the first repertory season in their new two-layer theatre. Among his lighting assignments for the Chicago Theatre is to show as costume designer, seen on PBS. At the Williamstown Theatre Festival his more than 50 productions including The Crucible, A Midsummer Night’s Dream, and The Winter’s Tale have been staged at the Festival, and for the past year he has worked as a designer with the Seattle Repertory Theatre. Devin has taught in the design program at Temple University and, currently, at the University of Washington School of Drama.

CATHERINE EDWARDS (Costume Designer) Wardrobe Supervisor at A.C.T. for six years, also designs for the P.I.P. program (4 productions to date). Her first major production as costume designer was Desire Under the Elms which she accompanied on A.C.T.’s national tour to Broadway. She has been a designer for the School of the Art Institute in Chicago, also for the Broadway productions of The Cherry Orchard, for a season at the ACT Theatre in Seattle, and on the summer tour to Russia, for which she was the Costume Designer. She has been seen in several Off-Broadway productions, and has been a frequent designer for the P.B.S. Film of Cyrano de Bergerac and The Taming of the Shrew. A graduate of San Diego State with a B.A. in Theater Arts, she spent three summer seasons with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

DIEK ERPPERSON (Lighting Designer), received his M.F.A. from the Yale School of Drama and designed lighting for Watertag Classics at the Yale Repertory Theatre. As an associate designer at A.C.T. for three seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms and Street Scene. In New York he was asso- ciate designer for the 5 by 2 Dance Company and has designed lighting for the Philadelphia Com- positors Forum at the Theatre de la Vieille in Paris and the New England Dance Company in Boston. Erpperson also spent six seasons with P.C.F.A. in Santa Maria and designed six productions for the Oregon Shakespearean Festival in Ashland.

ROBERT FLETCHER (Costume Designer) has de- signed scenery and/or costumes for over 50 Broadway shows, he has also worked for Strat- ford, Conn., Stratford, Ont., and all the T.V. net- works. Fletcher has designed numerous produc- tions for the N.Y.C., Boston and Chicago Opera Companies as well as the New York City Ballet, the Joffrey Ballet, Ice Capades, Holiday Ice on Ice and the Spoleto Festival for Two Worlds. He has de- signed the costumes for numerous productions including Hamlet, The Tempest, Despues, Private Lives, Cyrano de Bergerac, The Threefamous Opera, The Taming of the Shrew and The Matchmaker. JOHANN JENSEN (Set & Costume Designer) returns for his third season at A.C.T., having designed This Is an Entertain-ment last season and Street Scene and The Ruling Class in 1971. He created scenery and costumes for The Cherry Orchard at The Center Stage Theatre in Birming- ham, Uncle Vanya at The New York English Theatre and Chicago’s Goodman Theatre.

ROBERT MORGAN (Costume Designer) is now in his fifth season at A.C.T., having created costumes for over 50 professional productions including Equus, General Gorgeos, This Is an Entertain- ment, Private Lives, Street Scene and The Ruling Class. He has also designed costumes for the Guthrie Theatre’s production of the Great Train Robbery and for the Oregon Shakespeare Festival. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. With his wife, a law student, he lives in Vermont when not in San Francisco.

RICHARD SEGER (Set Designer) returns for a sec- ond season at A.C.T., having designed The Match- maker and Something’s About, which began the first major production of Private Lives, and went on to Broadway. He has also designed scenery for the School of the Art Institute in Chicago, also for the Broadway productions of The Cherry Orchard, for a season at the ACT Theatre in Seattle, and on the summer tour to Russia, for which he was the Costume Designer. He has been seen in several Off-Broadway productions, and has been a frequent designer for the P.B.S. Film of Cyrano de Bergerac and The Taming of the Shrew. A graduate of San Diego State with a B.A. in Theater Arts, she spent three summer seasons with the Old Globe Theatre in San Diego prior to settling in San Francisco and joining the A.C.T. company.

THE ACTING COMPANY

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

JOSEPH BIRD, now in his 7th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway produc- tions. A featured actor in 17 APA Phoenix Rep- ertory productions in New York, he also toured Canada and the U.S. with this company. Bird issued in The Show Off with George Grizzard and Jesse Royce Landis and the Eastern University Tour of The Misanthropes and Exit the King. He appeared three summers with San Diego’s Old Globe Shakespeare Festival and was seen as Dr. Campbell on the CBS series Love is a Many Splend- ered Thing.

WAYNE ALEXANDER joins the company this sea- son after two years in the Advanced Training Pro- gram. He also studied at Los Angeles City College, appeared with the Old Globe Theatre in Odessa, Tex., and this summer acted for the Pacific, Continental of the Performing Arts in The Ballad of the Sad Café, Romeo and Juliet, and Much Ado About Nothing as Claudio. With A.C.T. he was seen in The Matchmaker, Desire Under the Elms and Peer Gynt, and was in the Play’s Progress stagings of The Girl With a Sense of Humor.

CANDACE BARRETT directs the Young Conserva- tory in addition to performing with the company. At A.C.T. she appeared in Pillars of the Community, Horatio, Street Scene. This Is an Entertain- ment, and Peer Gynt. She has studied at North- western University and taught children’s theatre at Southern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varia in 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. At P.C.F.A. she appeared as Lady Bracknell in The Importance of Being Earnest.

EARL BOEN returns for a fourth season after a summer of TV and film, appearing in Streets of San Francisco, a cameo role in the feature film Windmill, and the P.B.S. version of A.C.T.’s The Taming of the Shrew. Besides these and other TV/film credits, Boen has done extensive record- ing work in commercials and narrations, including multiple dialects and character voices. A veteran of other top regional theatres, he has been seen as A.C.T. in Pillars of the Community, Tiny Alice, Merry Wives of Windsor, Jumpers, Cherry Orchard, Cyrano, Ruling Class, and You Can’t Take It With You.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playboy Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theaters and in television and films. For A.C.T., she directed The House of Bernarda Alba and has performed in 17 productions.

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

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

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

FRANCHELLE STEWART DONN came to A.C.T. last season after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from Finch College in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children’s Theatre Company. She performed for two years in Europe at the Frankfurt Playhouse. Donn has trained in voice and has also studied dance with Carmen De Lavallade. Last season at A.C.T. she was seen in The Matchmaker, General Gouverneur, This Is (an Entertainment) and Peer Gynt.

SABIN EPESTEIN, an Associate Director with the company, also teaches Activation and directs student projects in the Conservatory. She played Dee Harding in Cuckoo’s Nest in San Francisco and was a member of the acting company at the 1978 Square Valley Writer’s Conference. She has been a guest director for the Berkeley Repertory Festival, and directed an experimental theatre workshop in Holland. Before joining A.C.T. in 1973 he toured Europe with the Cafe La Mama troupe and Traverse Workshop and taught acting at the California Institute of the Arts.

JOHNCASE GARCIA, in her second season with A.C.T., has completed a Master of Arts degree in Theatre Arts from San Jose State University, where she appeared in productions of Tangos, Anwaric and Old Lace and Jacques Bril is Alive and Well and Living in Paris. Her roles also include Juliet in Romeo and Juliet, Hodel in The Wild Duck and Nila in The Seagull. She was, a member of the Creative Associates Repertory Company in San Jose and was awarded a fellowship by the Children’s Peninsula Theatre Association. Last season Maria Garcia was seen in Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt and Equus.

CHARLES HALLAMAN returns for his fifth season at A.C.T. He has appeared in 27 A.C.T. productions. He also played A.P. Mcdougal in the San Francisco production of One Flew Over the Cuckoo’s Nest.

HARRY HAMLIN, who received his B.A. in Drama from Yale University, joins the company this season after two years in the T unmanned Training Program and appearing in Alas Strong in last season’s The Matchmaker. The subsidiary seen in Desire Under the Elms and The Taming of the Shrew, he plays the Brahms in Oklahoma, Dervishes in A Midsummer Night’s Dream and the Ship’s Captain in Peer Gynt.

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

LAWRENCE HECHT, beginning his third A.C.T. season after two years as a student in the Advanced Training Program, has a B.A. from the University of San Francisco, where he worked on the original Story Theatre. He was seen in Macbeth for the Kolegas’ Performing Company and also performed with the Marin Shakespeare Festival, the Company Theatre of Berkeley and the Grand Comedy Festival in Euripus. He teaches voice at A.C.T. and the University of San Francisco, where he is also a guest director. Last season he was seen in Desire Under the Elms, The Taming of the Shrew, Peer Gynt, and Equus.

ELIZABETH HUDDE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and Grisha in The Caucasian Chalk Circle. This is her fifth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Buzia in HOT L BALTIMORE, Mrs. Macauley in Street Scene, Dolly in The Matchmaker and the Countess in This Is An Entertainer. This coming summer she will be guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire.
JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in 17 productions.

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

BARBARA DICKSON joined A.C.T. as a member of the training program five 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 Gouverneur, This Is A Beautiful Country, Peer Gynt, Equus and The Taming of the Shrew. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shy, originally produced as part of the A.C.T. Plays in Progress program.

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FRANCHELLE STEWART DONN came to A.C.T. last season after a tenure with the Yale Repertory Company in New Haven. She received a B.A. in Theatre Arts from Finch College in New York and earned her M.F.A. from Yale where she was a founding member of the Yale Summer Cabaret and Children's Theatre Company. She performed for two years in Europe at the Frankfurt Playhouse. Donn has trained in voice and has also studied dance with Carmen De Lavaud. Last season at A.C.T. she was seen in The Matchmaker, General Gouverneur, This Is A Beautiful Country and Peer Gynt.

SABIN EPISTEIN, an Associate Director with the company, also teaches Activation and directs student projects in the Conservatory. He played Dave Harding in Fiddler on the Roof in San Francisco and was a member of the acting company at the 1978 Square Valley Writer's Conference. He has been a guest director at the Marin Shakespearean Festival, and directed an experimental theatre workshop in Holland. Before joining A.C.T. in 1973 he toured Europe with the Cafe La Mama troupe and Travesties Workshop, and taught acting at the California Institute of the Arts.

JANICE GARCIA, in her second season with A.C.T., has completed a Master of Arts degree in Theatre Arts from San Jose State University, where she appeared in productions of Tango, Arsenic and Old Lace and Jacques Brel Is Alive and Well and Living in Paris. Her roles also include Juliet in Romeo and Juliet, Hochel in The Wild Duck and Nina in The Seagull. She was a member of the Creative Associates Repertory Company in San Jose and was awarded a fellowship by the Children’s Peninsula Theatre Association. Last season Miss Garcia was seen in Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt and Equus.

CHARLES HALLEMAN returns for his fifth season at A.C.T. He has appeared in 27 A.C.T. productions. He also played R. P. McDermott in the San Francisco production of One Flew Over the Cuckoo’s Nest.

HARRY HAMLIN, who received his B.A. in Drama from Yale University, joins the company this season after two years in the N.E.T. Introduced Training Pro- gram after two years in the N.E.T. Introduced Training Pro- gram and appearing as Alistair Strong in last sea- son’s production of In the Summer House. The director seen in Desire Under the Elms and The Taming of the Shrew, at the Pacific Conservatory of the Performing Arts he appeared as Jed in Oklahoma, Demetrius in A Midsummer Night’s Dream and the Ship’s Captain in Peer Gynt.

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

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

ELIZABETH HUDDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and Olinda in The Cau- caskan Chalk Circle. This is her fifth season at A.C.T., where her roles have included the Duenna in Cyrano de Bergerac, Susie in HOT L Ballymore, Mrs. MacAuley in Street Scene, Dolly in The Matchmaker and the Countess in This Is An Ent- ertainment. This coming summer she will be guest artist with the Oregon Shakespearean Festiv- al playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire.
AMY INGERSOLL, joining the company this season after two years with A.C.T.'s Advanced Training Program, also studied at the Herbert Berghof Studio and has a B.A. in theatre arts from Rohan College. She appeared in The Young Vic production of Scapino at the Geary, was in the original touring company of Jesus Christ Superstar and was seen in A.C.T.'s The Taming of the Shrew and Cyrano de Bergerac, along with two plays in Progress productions. She is an instructor in acting for the Conservatory.

GREGORY ITZIN, joining the company this season after two years in the Advanced Training Program, also studied at the University of Wisconsin. His recent work was in the Chateau Theatre's production of Endgame, Ill., includes the role of Algernon in The Importance of Being Earnest. For the last two summers he has worked at the Pacific Conservatory of the Performing Arts in such roles as The Strange Passive in Peer Gynt and Melly Ryan in The Ballad of the Sad Cafe. At A.C.T. he has appeared in Desire Under the Elms, The Matchmaker, Peer Gynt and several plays in Progress productions.

DANIEL KERN joined the company after study in the Advanced Training Program, where this year he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Berlioz' Beethoven and Benedict, directed by Sigis Torace for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene and Jumpers. He has performed at the Colorado, Oregon and Marin Shakespeare Festivals.

MICHAEL KEYS-HALL returns to the company for a second season after completing two years in the A.C.T. Advanced Training Program. He has been seen in King Richard III, Cyrano de Bergerac, The Taming of the Shrew, Pillar of the Community and last season in Tiny Alice, Desire Under the Elms, The Merry Wives of Windsor. This is (An Entertainment), Equus and Peer Gynt. Keys-Hall performed two seasons with the Alley Theatre in Houston, and spent two summers with the Oregon Shakespearean Festival, where he appeared in Romeo and Juliet, All's Well That Ends Well, Rameau and A Visit from the Good Lady. In the spring, he will appear in the San Francisco Mime Troupe's production of Equus.

ANNE LAWDER was an original member of the Actor's Workshop in New York. In New York she studied movement with Kayla Otytko and phonetics with Alice Himes (which Lawder teaches in the Conservatory), and has sung with the N.Y.C. Opera chorus. Most recently she has appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mounting Broadway Elec- trica and Our Town. At A.C.T. she has been seen in The Tempest, A Doll's House, The House of Bernarda Alba, Tonight at 9:00, You Can't Take It With You, The Matchmaker, Peer Gynt and Desire Under the Elms.

DEBORAH MAY, now in her fifth season with A.C.T., studied at A.C.T.'s Conservatory. May has been Artist-In-Residence at Pacific Conservatory of the Performing Arts, where she was seen in The Magic Man, Brigadoon, The Mikado and Most Happy Fella as well as Helene in Midsomer Night's Dream in Dacre and The Merry Wives of Windsor, in which she played Cassio. At A.C.T. she was seen as Alice in the Donitz in Cyrano de Bergerac, Alice in You Can't Take It With You, and Irene Maloty in the Matchmaker and appeared in Twelfth Night at 8:00, The Crucible, Broadway, The Miser, The Threepenny Opera, The Mystery Calling, The House of Blue Leaves, The Taming of the Shrew and General Gorgeus.

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

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

SUSAN R. PELLEGRINO, who joins the company this season after two years in the Advanced Training Program, was seen in A.C.T.'s Desire Under the Elms and The Taming of the Shrew and The Plays in Progress production of Grown Pains. This summer she acted with the Pacific Conserva- tory of the Performing Arts as Louise in Gypsy, in The Ballad of the Sad Cafe and The Utter Glory of Morrissey Hall, creating the role of Miss Teresa Winthor. She also studied at California State Uni- versity (San Francisco), City College of San Fran- cisco and with the Pacific Ballet.

RAY REINHARDT, who celebrated A.C.T.'s mem- orable tour of Russia as Ephem in Desire Under the Elms, is known to San Francisco as the lead in Cyrano, The Miser, Distracted in A Streeter named Desire, Andrew Wyke in Sweeney and Arstro in Uncle Vanya. He has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. The past two summers he has appeared with Megan Cole at Souverain winery in their highly praised An Evening of Comedy. His tele- vision credits include Hawaii 5-0, Nichols, Annie, Gunsmoke and several award-winning N.E.T. dramas.

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

FRANCINE TACKER, now in her second season at A.C.T., completed the Advanced Training Program in 1973. For the San Diego Shakespeare Festival she performed in The Merchant of Venice and Two Gentlemen of Verona, and at the London Academy of Music and Dramatic Art performed in A Winter's Tale and The Beau Stratagem. She holds a B.S. degree from Emerson College and has done post-graduate work in the classics. For the P.C.P.A. she played Titania in A Midsommer Night's Dream and Sycophant in Peer Gynt. Last sea- son with A.C.T. she was seen in Equus, Peer Gynt, The Is (An Entertainment) and General Gorgeus.
AMY INGERSOLL, joining the company this season after two years with A.C.T.'s Advanced Training Program, also studied at the Herbert Berghof Studio and has a B.A. in Theatre Arts from Rollins College. She appeared in The Young Vic production of Scapino at the Gym, was in the original touring company of Jesus Christ Superstar and was seen in A.C.T.'s The Taming of the Shrew and Cyrano de Bergerac, among other shows in Progrees productions. She is an instructor in acting for the Conservatory.

GREGORY ITZIN, joining the company this season after two years in the Advanced Training Program, also studied at the University of Wisconsin. His recent work includes The Challenge at the Park Theatre in Duxbury, Ill., and the role of Algernon in The Importance of Being Earnest. For the past two summers he has worked at the Pacific Conservatory of the Performing Arts in such roles as The Stranger Passenger in Peer Gynt and Molry Ryan in The Ballad of the Sad Cafe. At A.C.T. he has appeared in Desires Under the Elms, The Matchmaker, Peer Gynt and several plays in Progress productions.

DANIEL KERN joined the company after studying in the Advanced Training Program, where this year he received an M.F.A. in Acting. He also holds a B.S. in psychology from the University of Oregon. Kern was First Narrator in Berlioz' Beethoven and Beethoven, directed by Gary O'Gara for the San Francisco Symphony. His A.C.T. credits include Desire Under the Elms, The Merry Wives of Windsor, Peer Gynt, The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, Street Scene and Jumpers. He has performed at the Colorado, Oregon and Minturn Shakespeare Festivals.

MICHAEL KEYS-HALL returns to the company for a second season after completing two years in the A.C.T. Advanced Training Program. He has been seen in King Richard III, Cyrano de Bergerac, The Taming of the Shrew, Riders of the Community and last season in Tiny Alice, Desire Under the Elms, The Merry Wives of Windsor. This is (An Entertainment), Equus and Peer Gynt. Keys-Hall performed two seasons with the Alley Theatre in Houston, and spent two summers with the Oregon Shakespearean Festival, where he appeared in The Winter's Tale, A Life with George, A File That Ends Well, Rosencrantz and Guildenstern Are Dead.

ANNE LANDER was an original member of the Actor's Workshop. In New York she studied movement with Kanya Oktolova and phonetics with Alice Hermes (whom Lender teaches in the Conservatory), and has sung with the N.Y.C. Opera chorus. Most recently she has appeared in the Seattle Repertory Theatre productions of Three Penny Opera, Lysistrata, Mourning Becomes Electra and Our Town. At A.C.T. she has been seen in The Tavern, A Doll's House, The House of Bernarda Alba, Tonight at 9:00, You Can't Take It With You, Ritters at the Community, Desire Under the Elms, The Matchmaker, Peer Gynt and Equus.

DEBORAH MAY, now in her fifth season with A.C.T., studied at A.C.T.'s Conservatory. May has been Assistant-Residnece at Pacific Conservatory of the Performing Arts, where she was seen in The Music Man, Brigadoon, The Mikado and Most Happy Fella as well as Helen in Midsummer Night's Dream and The Bar Room Bar in Consensus. He Who Holds the Slap at A.C.T. she was seen as Puck in A Midsummer Night's Dream, Alice in You Can't Take It With You, and Irene Malloy in the Matchmaker and appeared in Tonight at 8:30, The Crucible, Broadway, The Mist, The Threepenny Opera, The Mystery City, The House of Blue Leaves, The Taming of the Shrew and General Gaussian.

DELORES Y. MITCHELL, who joins the company this season after two years in the Advanced Training Program, played Roma Roese in Black Girl for the West Coast Black Repertory Theatre, Martye in Adam King for the Evergreen Theatre and Theresa in Hurricane Beaches for the Free Southem Theatre. This past summer she was seen in The Little Foxes and Henry VI, Part II at the Oregon Shakespearean Festival, and with A.C.T. she has appeared in The Taming of the Shrew, Peer Gynt and Desire Under the Elms.

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SCOTT B. PELLEGRINO, who joins the company this season after two years in the Advanced Training Program, was seen in A.C.T.'s Desire Under the Elms and The Taming of the Shrew and The Plays in Progress production of Growing Pains. This summer she acted with the Pacific Conservatory of the Performing Arts as Louise in Gypsy, in The Ballad of the Sad Cafe and The Uter Glory of Morrissey Hall, creating the role of Miss Teresa Winter. She also studied at California State University, San Francisco, City College of San Francisco and with the Pacific Ballad.

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

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TO THE AUDIENCE

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

please—while in the auditorium: Observe the “NO SMOKING” regulations; do not use cameras or tape recorders; do not carry in refreshments. • Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (By order of mayor and city’s board of supervisors.)

for your convenience: DOCTORS may leave the number 228-3002 with their call service and give name and seat number to house manager.

credit: • WILLIAM GANSELE and DENNIS ANDERSON for photography. Russian photography by F. Mitchell Dana.

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

• TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday but closes at 6 p.m. on days when there is no performance. When attractions at the Marines’ Memorial Theatre are playing at the Geary, Box Office is also open from 12 to 8 p.m. for Saturday performances. A.C.T. Box Office is located at 305 Geary at Mason. Ticket information regarding other shows are also available 90 minutes prior to curtain; information regarding attractions at the Marines’ Theatre may be obtained by calling (415) 979-1100.

• TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY. OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 480 GEARY ST., B.F. 24102.

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

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance.

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TO THE AUDIENCE

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for your convenience: DOCTORS may leave the number 325-9990 with their call services and give name and seat number to house manager.

credits — WILLIAM GANSELENT and DENNIS ANDERSON for photography. Russian photography by F. Mitchell Dana.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T., in groups of 20 or more at all the Geary and Marina/ Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group, educational and student performances may be obtained by calling or writing Mary C. Woodward at A.C.T.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 6 p.m. Monday through Saturday but closes at 6 p.m. on Wednesdays when there is no performance. When attractions are performing at the Marina Memorial Theatre, the Marina Box Office is also open 9 a.m. to 5 p.m. for Sunday performances. Tickets to Marina Theatre shows are ALSO available 90 minutes prior to curtain at the Marina Theatre Box Office. For information regarding attractions at the Marina, telephone (415) 771-4658; for information regarding the A.C.T. Repertory, call (415) 773-6445.

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

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Under-studies never substitute for listed players unless a specific announcement is made at the time of the performance.