

PERFORMING ARTS.



A.C.T.

AMERICAN CONSERVATORY THEATRE 1987-88 SEASON

Kahlúa

Black Russian

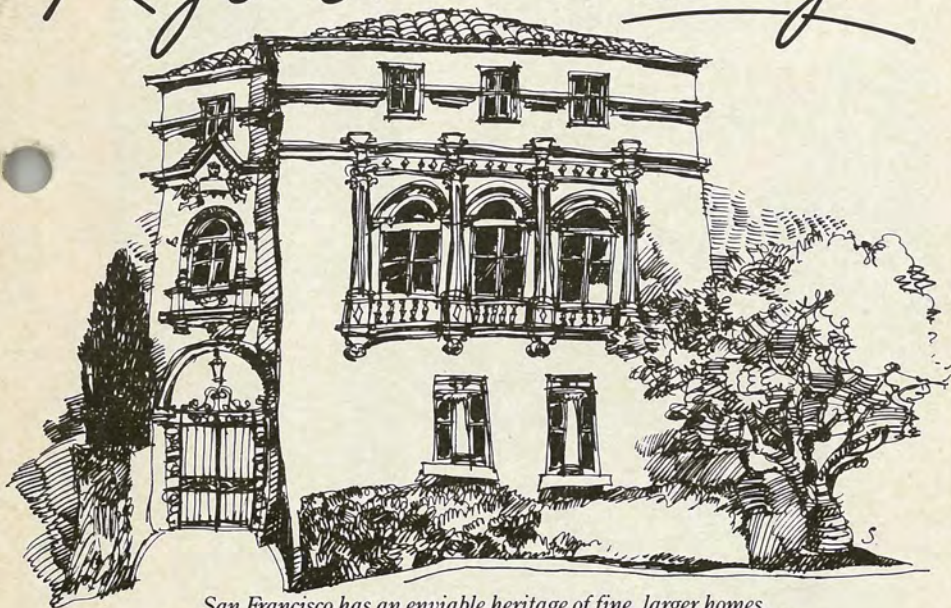


Mmmm. Time to sit back, relax, and enjoy a classic. With 1 oz. Kahlúa, 1-1/2 oz. vodka on the rocks. Incomparable. Because only Kahlúa tastes like Kahlúa.

Our treat. Kahlúa Recipe Books are on the house. Do send for as many copies as you'd like. Kahlúa, Dept. D, P.O. Box 230, Los Angeles, CA 90078-0230.

©1985 Kahlúa® 53 Proof, Maidstone Wine & Spirits Inc., Los Angeles, CA

We've got the Keys to the City



*San Francisco has an enviable heritage of fine, larger homes.
The City also has a realtor that provides service worthy of these dwellings.
McGuire Real Estate.*

*And what's enviable about McGuire is that the personal care,
attention to detail and the dedication that accompanies these transactions
is extended to every home we sell.*

*You see, at McGuire Real Estate, we've been selling homes in
San Francisco since 1919. We know the business, we know the territory,
and we'd like to get to know you.*

Because we've got the keys to the city.

929-1500 / 921-5555



AN INVESTMENT YOU CAN LIVE WITH

The Premier Purveyor of Travel Clothing

Uniquely functional natural-
fabric clothing and accessories
for seasoned travelers
and adventurous
spirits.



BANANA REPUBLIC
TRAVEL CLOTHING CO.

San Francisco • 224 Grant Avenue, 2253 Polk Street • Mill Valley
Stanford Shopping Center • Hillsdale • Valley Fair • Carmel
Open 7 Days a Week • Call 800-237-5777 for a Free Catalogue
BROWSE OUR SPLENDID COLLECTION OF TRAVEL BOOKS
AT GRANT AVENUE

PERFORMING ARTS®

The Theatre & Music Magazine
for California & Texas

MARCH 1988



10
A CONVERSATION
WITH SIR JOHN GIELGUD
MASTERING THE ART
OF SURVIVAL
by Sheridan Morley

19
THE PROGRAM

44
THE PRACTITIONERS
A.C.T. WIGMASTER
RICHARD ECHOLS
by Misha Berson

49
RESTAURANT
GUIDE

Performing Arts™ is a trademark of Performing Arts Network, Inc.
© Copyright 1988. All rights reserved. Reproduction in whole
or part without permission is prohibited.

Foreign exchange.

It started as a simple purchase of a box lunch on a Shibuya side street. And ended by yielding some expert travel advice from an unexpected source.

That's Tokyo. By way of United.

Only United can get you to Tokyo from all 50 states. With Friendly Skies service that provides the best in international travel: fine food, fine wine, and attention to the fine details.

Because we know, like you, that the little joys along the side streets can make the fast track a lot easier.



UNITED

A I R L I N E S

GO AHEAD.



Reatta

Like many people of achievement, you've probably postponed some of life's special pleasures on your way to where you are. If so, this is your time — and this is your car. The new Reatta. It's more than a 2-seater — it's a Buick. And that means it's a premium American 2-seater.

Buick's premium American 2-seater.

• Crafted in limited numbers to exacting quality standards at the specially created Reatta Craft Centre.

- 165-horsepower, 3800 V-6, with sequential-port fuel injection, counter-rotating balance shaft and roller valve lifters.
- Front-wheel drive.
- 4-speed automatic transmission.
- 4-wheel anti-lock disc braking system.
- 4-wheel independent suspension, with front and rear anti-sway bars.
- Fast-ratio rack-and-pinion power steering.
- Full electronic instrumentation.
- Stainless steel exhaust system.

The GM logo, consisting of the letters 'GM' in a white, bold, sans-serif font, enclosed within a white square border.

YOU DESERVE IT.



- Electronic Touch Climate Control air conditioning.
- 6-way power leather bucket seats.
- Lockable storage compartments behind seats.
- P215/65R15 steel-belted, radial-ply Eagle GT+4s on 15" aluminum wheels.
- Aerodynamic coefficient of drag: .34.
- All for \$25,000.

Manufacturer's suggested retail price including dealer preparation. Taxes, license, destination charges and other optional equipment additional.

A premium American motorcar from Buick.

If you've always known where you were headed in life, buckle up and visit your Buick dealer. With the exhilaration of a sporty car and the luxury of a Buick, Reatta takes away all the barriers. No more excuses, now. Go ahead — you deserve it.

BUICK

The Great American Road belongs to Buick.



Les Célebrités

PRE-THEATER

plays

Going to the theater is simple
because we've thought of
simply everything.

DINNER-6:30 arrival-guaranteed
service so you catch curtain call
or **dinner is on us!**

PARKING-dinner guests receive
2 hours complimentary or a \$5.00
maximum when validated by
our servers.

LIMOUSINES-are available to
the theatre and back to the Hotel
Nikko for cordials and dessert.



hotel nikko san francisco

nikko hotels international

222 Mason St., San Francisco, CA 94102
(415) 394-1111

PERFORMING ARTS[®]

MAGAZINE

SAN FRANCISCO EDITION

Jeffrey Hirsch
Managing Editor

Karl B. Leabo
Art Director

Herbert Glass
Senior Editor

Crystal A. Smith
Assistant Editor

Harry S. Sherman
Associate Art Director

Ellen Melton
Advertising Coordinator

Leslie Benzing
Art Associate

Rick Orona
Graphics

Edward Orth
Production Manager

Charlotte Conklin

Joyce L. Lee

Junko J. Saito
Typographers

Susan Beth Cohen
Comptroller

Geraldine Lynch

Rhoda Rosen

Administrative Assistants

Donna Adams
Data Processing Manager

Loretta Taylor
Office Manager

Fran Gianaris
San Francisco Advertising Manager

Ellie de Witt
Account Executive

Opera Plaza — 601 Van Ness Avenue, #2052
San Francisco, CA 94102
(415) 673-3370

Performing Arts Network, Inc.

Network Headquarters

2999 Overland Avenue, #201, Los Angeles, CA 90064
(213) 839-8000

Regional Offices:

19 West 12th Street, New York, NY 10011
(212) 242-1940

Opera Plaza — 601 Van Ness Avenue, #2052
San Francisco, CA 94102
(415) 673-3370

3680 Fifth Avenue, San Diego, CA 92103
(619) 297-6430

2472 Bolsover, #279, Houston, TX 77005
(713) 524-3883

Diversified Media Reps.
107 W. Randol Mill Road, #100, Arlington, TX 76011
(817) 265-5336

Regional Representatives

Warden, Kelley, Allen & Opfer, Inc.
2 North Riverside Plaza, Chicago, IL 60606
(312) 236-2757

Peter C. Kelly Inc. (Detroit)
725 South Adams Road, Birmingham, MI 48011
(313) 642-1228

Gilman Kraft
President

Irwin M. Fries
*Executive Vice-President
& Advertising Director*

Joseph Benjamin
*Senior Vice-President,
Sales & Marketing*

A. J. Landau
Senior Vice-President

THE

Marketplace

THE ONE PLACE TO FIND

wild mushroom fettuccini...
Peck's torta basil cheese... Jordan
Cabernet Sauvignon... smoked duck
sausage... fresh poached salmon
... herbs from Provence... New
York aged cheddar cheese
... dill bread... 22 fabulous flavors
of truffles... seafood fettuccini
salad... Grgich Hills chardonnay
... smoked turkey and wild rice salad
... chilled jumbo prawns... Tassajara
country french bread... fresh Kaspian
Sea caviar... smoked eel... artichoke
heart torte... Portuguese and Greek
sausages... saffron fettuccini
... Cocolat's Pave D'Amour curacao
scented spongecake with chocolate
truffle cream, coffee buttercream
and chocolate pastry... Stilton cheese
... Acme beer... goose mousse pate...
smoked quail... palmers... Les Friandises
handmade Belgian chocolates...
frozen yogurt with fresh kiwi...

macy's
san francisco cellar



Mastering The Art of Survival

by Sheridan Morley

"I am bleakly uninterested in politics or power, and I've never had the desire for a public life that wasn't totally to do with acting."

"YOU have to imagine," said Kenneth Tynan almost 40 years ago, "that between good and great acting in the British theatre is fixed an inexorable gulf, which may be crossed only by the elect whose visas are in order. Olivier pole-vaults over, hair-raisingly, in a single animal leap. Redgrave, with lunatic obstinacy, plunges into the torrent and usually sinks within yards of the opposite shore." Richardson, though Tynan never got around to him, presumably just walked on the water. And Gielgud? Gielgud, noted Tynan, seizes a parasol and crosses always by tightrope. What's more, he is still up there on the high wire at a time when all the others are either dead or in retirement.

Talking to me recently at his home in Buckinghamshire, he acknowledged for the first time that he is about to return to the stage after almost a decade, and that he is also about to return to Hollywood for the sequel to the *Arthur* film that won him an Oscar and gave him a whole new lease of movie life in 1981. Next year he will also be on weekly television in a marathon sequel to *The Winds of War*, which has taken him most of the last two years to shoot all over the world.

For a man of 83 who moved to the country some years ago with vague thoughts of writing his memoirs, it has to be said that one of our greatest living and working actors has seldom in his life been more active. By the time this ap-

pears he will have republished his first autobiography, *Early Stages*, and the British Theatre Museum in Covent Garden will have opened a major exhibition, one entirely devoted to the career Gielgud started at the Old Vic in 1921.

"I'm not altogether sure I like this sudden interest in me: it's probably because they all think I'm about to die. Most of the scripts I get sent nowadays are about men at death's door, and the television people keep coming around saying they want to film a celebration of my life when I know very well that what they really want is to have the obituary all ready in the can in case I suddenly pop off. This year I've already been at death's door in an Italian film, and then of course I died in *Arthur*, though I suppose it's all a useful dress rehearsal for the real thing."

"But I've reached an age now where I really dread talking to people unless they are very old friends, and most of those seem to be either dead or extremely deaf. For a long time I fought shy of this play, because I knew it would mean having to turn up on terrible television shows to advertise it. When Ralph [Richardson] was alive we used to do quite a lot of that sort of thing in America, we were like the brokers' men, but without him it won't be the same. I miss him terribly. He was a very suspicious man, you know, took ages before he would let you become his friend, but once he did let you in then

LOWEST TAR CHAMPION.



NOW MENTHOL IS LOWEST

By U.S. Gov't. testing method.

NOW. THE LOWEST OF ALL BRANDS.

Competitive tar levels reflect either the Jan. '85 FTC Report or FTC method.

3 mg. "tar," 0.3 mg. nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.



Allyn Beth Landau, M.D.

PHYSICIAN/DERMATOLOGIST SCIENTIFIC BEAUTY EXPERT

Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks.

ZYDERM® COLLAGEN

You can improve your appearance through Dr. Landau's skillful administration of collagen and achieve what make-up cannot, safely and without surgery. Dr. Landau administers the most Zyderm/Zyplast/Collagen in Northern California.

SKIN CARE FORMULATIONS

Moisturizing Lotion Sunblock SPF 15+, special cleansers and advanced moisturizers to give you the tools for healthy beautiful skin. Mail or telephone 415-781-SKIN

ACNE TREATMENT

Achieve clear skin and control over break-outs. Synergistic Regimens.

PIGMENTATION PROBLEMS/ REJUVENATION

Even out skin tones, restore youthful glow, improve the texture of your skin.

CAPILLARY TREATMENTS

Red spots of face and legs may be safely eliminated. Preventive advice.

SKIN GROWTHS

Cosmetic Dermatologist can remove worrisome unattractive growths such as moles, warts, skintags of the face and body. **Bodycheck + treatment for skin cancer, changing moles, sun damage. Early diagnosis recommended.**

Allyn Beth Landau, M.D.

(415) 781-2122 (415) 781-SKIN

260 Stockton Street on Union Square

San Francisco, CA 94108

Service for Men & Women/Mon.-Sat.

& Evening Appt./HEALTH INSURANCE

you were there for life. I wanted to open the National as Henry IV to his Falstaff, but he wasn't having any of that, said he'd already done it once.

"I was never really as close to Larry [Olivier]; we had a kind of love-hate thing because I was such a friend of Vivien's [Vivien Leigh] and I think he thought me rather frivolous. Whenever I went to stay for the weekend he always seemed to be disguised for the next role, and he always kept a beady eye on what I was doing. A few years ago he suddenly said 'Not thinking of another Lear by any chance, are you?' and I knew that he'd probably got one in mind."

Over the last decade there have in fact been countless rumours that Gielgud would return to either the National Theatre or the Royal Shakespeare Company in one last major Shakespeare, but it was not to be:

"The National got in a terrible muddle over *Lear*, kept sending me different directors and elaborate touring plans before we even had a cast, and in the end I really do so dislike those great new concrete aircraft hangars they all work in nowadays. West End theatres may be crumbling, and the galleries may be uncomfortable, but at least they have a history and a kind of spirit. The trouble is that actors now won't stay in them for more than about three months: the last play I did, *Half Life*, had three changes of cast in less than a year and I got so tired of rerehearsing it with new people.

"But I knew I had to get back to a play eventually, and when I read *The Best of Friends* I thought it was the one, though I had to ask them to build up the part a bit because I didn't want to come back after so long in a half-hearted kind of way. It's a new piece by Hugh Whitmore based on the friendship between Bernard Shaw and the Abbess Dame Laurentia McLachlen and Sir Sydney Cockerell, who was a great friend of Alec Guinness and ran the Fitzwilliam Museum in Cam-

bridge. I play Cockerell, and it's really the story of their lives drawn from all their letters to each other. The production team is the same one that did *84 Charing Cross Road*, which was also of course entirely based on a correspondence, and we're hoping that Ray McAnally will play Shaw."

The Best of Friends went into rehearsal early in the year, after Sir John had gone to America for *Arthur on the Rocks*, which reunited him with Dudley Moore and Liza Minnelli:

"I was rather shocked by some of the language in the first *Arthur*, but they were so nice to me and kept putting up the money so in the end it proved irresistible. I love that butler character, and they've brought him back from the grave to advise Arthur on his new troubles. The original film got me a whole new audience around the world who'd never heard of my stage work, and it also got me a wonderful white-wine commercial in California. Ralph always said that classical actors ought never to do commercials, and it was only years later that I discovered he'd slyly gone off to do one for Concorde. My real ambition was to do one for underwear which would start with me saying "At my time of life, all's quiet on the Y-Front."

"But after *Arthur* it was really rather nice to be making a lot of money for the first time; I made a terrible mistake back in the 1930s when Alexander Korda offered to give me a contract and film my *Hamlet* and I tossed my head and said I hated myself in films. So all the others of my generation got those wonderful studio contracts and cars out of him, and I was left with Binkie Beaumont in the theatre who was a friend and therefore kept asking me to take a reduction in salary.

"A few years ago I had to sell a lot of paintings, which nearly broke my heart, and I really thought we couldn't afford to stay in this house, but then along came the films and the television and it's been

*Coffee break.
Italian style.*



The coffee break in Italy. Rich, meaningful, rewarding. Discover what a coffee break is meant to be with rich, continental style Medaglia d'Oro Espresso.

*Don't just make coffee.
Make good things happen.*



MEDAGLIA D'ORO[®]
ESPRESSO

Authentic Italian Coffees since 1924.



**Grand Touring
Beretta GT**
\$11,656.00*

**Touring Grand
Corsica LT**
\$10,991.00**

To those who regard Rt #1 as a playground, the description "GT" means a car with an engine, drive-train and suspension that are up to the task of flattening out the hills and straightening out the curves.

Such a car is the Beretta GT, available with all the niceties such as a 2.8 liter fuel injected V-6, 5-speed

*Manufacturer's suggested retail price for a Beretta GT equipped with GT Option Package 1 and Z51 Performance Handling Package, includes

**Manufacturer's suggested retail price for a Corsica LT equipped with LT Option Package 2 and 2.8 Liter V6 with M.F.I. engine, includes



gearbox, Delco shocks, stabilizer bars front and rear. All wrapped up in a wind-cheating coupe. Just the package for the sporty set, right!

But, what if you're like most of us and need a four-door sedan? Doesn't owning a four-door sedan automatically put you in the dull and boring category? Chevrolet doesn't think so. That's why there is Corsica LT. A four-

door sedan with all the elements necessary to make driving anywhere a GT experience. Touring Grand, if you will.

Corsica can be ordered with the same available V-6 2.8 liter motor as the Beretta and a sport suspension system. Everything is there except the sleek coupe body. Instead, you get a sleek 4-door body with a drag coefficient lower than

a Ferrari Testarossa.

So, there you have it. A true GT sports coupe and a sedan for grand touring. From your Chevy dealer.

From Chevrolet.



Let's get it together. Buckle up.

See your Chevrolet dealer for terms and conditions of this limited powertrain warranty.

dealer prep. Tax, license, destination charges and other optional equipment additional. Beretta prices start at \$9787.00. dealer prep. Tax, license, destination charges and other optional equipment additional. Corsica prices start at \$9227.00.

Tommy Toy's

HAUTE CUISINE CHINOISE

1988 Award for Dining Distinction

"Where else but in San Francisco might you find such an exquisite Chinese dining room? The inspiration came from the 19th-century Empress Dowager's reading room, translated here with a visual feast of treasures. The cuisine, equally upscale, is a marriage of two great cuisines, French and Chinese."

Travel/Holiday Magazine

"Unsolicited testimonial: Tommy Toy . . . serves the most elaborate Chinese food in town."

Herb Caen — San Francisco Chronicle

"Whatever your choice, the food is prepared with a light refined touch, and the presentations are carefully stylized to amaze the eyes as well as the palate."

Who's Who in America's Restaurants

"In a city of restaurants offering every conceivable form of Chinese cuisine, one stands out above the rest — Tommy Toy's."

It's Your San Francisco

655 MONTGOMERY STREET
MONTGOMERY-WASHINGTON TOWER
SAN FRANCISCO, CA 94111
415-397-4888

RESERVATIONS ACCEPTED
LUNCHEON AND DINNER

all right since, though I'm still rather stingy about how much everything costs."

Fifteen years ago, Gielgud and Martin Hensler, the man with whom he has shared his life since soon after the war, decided they had seen enough of the destruction of their London and moved to a splendid baroque country house:

"I suddenly realized walking down Shaftesbury Avenue that I no longer knew any of the names in lights, and that all my old friends were now only visible in black and white films on Saturday-afternoon television. There seemed no point in going on being a Londoner just because I'd been one for 70 years, and I hate a lot of what is going on in the modern theatre. I couldn't hear more than half of *Liaisons Dangereuses* even in that very small theatre, and I can't bear the belief directors now have that they must impose their own academic ideas onto classic texts. In my time we knew the audience had enough trouble dealing with the Shakespearian verse, let alone a lot of modern-dress relevance rubbish as well.

"But the great thing is to keep the memory going, and that's really why I'm coming back to a play. If you only do films and television, you just have to learn a few lines for each day and that's very dangerous: Sybil Thorndike kept her memory going into her nineties by always doing at least one long play a year. Edith Evans gave up the theatre and then couldn't remember a thing.

"Survival is what really matters: when I started out at drama school the principal, Lady Tree, said I walked like a cat with rickets and later some critic said I was the greatest actor in the world but only from the neck up. In the end there comes a kind of freedom, even in front of a camera: Tony Richardson taught me to enjoy films, not just to go rushing off back to the theatre every night after shooting, and now I'm really very happy on a film set where they slap you on the

back and call you Jack.

"In the theatre they regard me now as some terrible old dalai lama come to give advice: they asked me to address the company at Stratford this year and I really couldn't think of anything useful to say to them. The style is so different. I dread going backstage, because I know I'll just drop another brick, though I don't think I have ever been quite as acid as dear Emlyn Williams, and there's another obituary I've just had to write."

A lunch with Gielgud is still one of the best reasons I know for a career in arts journalism: an extraordinary rich and rambling mix of theatre history and latter-day Hollywood anecdote. As it was ending, I wondered if he was now looking ahead to eventual retirement, or what would seem a long overdue peerage, or maybe a combination of both?

"Neither, since you ask. I am bleakly uninterested in power or politics of any kind, and have never had the desire for a public life that wasn't totally to do with acting. I saw how terribly ill and unhappy Larry became when he got caught up in the backstage struggles of the National, though he still managed to go on acting superbly through it all. I'm really very happy the way I am, though I wouldn't mind having my name on a theatre one day. In America, you know, they now even name them after drama critics."

As one myself, I ventured that this seemed to me an admirable arrangement; Sir John gives the polite but firm impression that he'd as soon see them named after master criminals.

"I intend to go on as long as I can as an actor, because apart from building all the bonfires in the garden and pottering about behind Martin pulling up weeds that he maintains are plants, there really isn't a great deal I have ever wanted to do. The time goes very fast indeed, so I think I must be quite happy." □

Sheridan Morley is the drama critic of Punch.

ED and DAVID MIRVISH present

RON
MOODY & BUSSERT

in GILBERT
& SULLIVAN'S



HMS PINAFORE

**FOUR WEEKS ONLY:
MARCH 9–APRIL 3**

**CHARGE BY PHONE:
TICKETRON®
(415) 243-9001**

Golden Gate Theatre

ONE TAYLOR AT GOLDEN GATE & MARKET • SAN FRANCISCO
UNDER THE DIRECTION OF CAROLE SHORENSTEIN BASS AND JAMES M. NEDERLANDER

TRADER VIC'S

**An International
Experience**

*World Class Drinks and Pupus
Seafood and Meats
from our Chinese Ovens
Cocktails, Lunch, Dinner & Banquets*

*San Francisco 415 - 776-2232
Also in Emeryville 415 - 653-3400*



For people
who like
to smoke...



New LIGHTS BOX

BENSON & HEDGES
because quality matters.



10 mg "tar," 0.7 mg nicotine av. per cigarette, by FTC method.

**SURGEON GENERAL'S WARNING: Smoking
By Pregnant Women May Result in Fetal
Injury, Premature Birth, And Low Birth Weight.**

AMERICAN CONSERVATORY THEATRE

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1987-88 REPERTORY SEASON

TRUSTEES OF THE AMERICAN CONSERVATORY THEATRE FOUNDATION

Mrs. H. Harrison Sadler,
President

Mr. Albert J. Moorman,
Vice President

Mrs. Maurice Oppenheimer,
Secretary

Mr. Anthony Schiavo,
Treasurer

Ms. Ruth Barton

Mr. Ramon C. Cortines

Mr. Orlando Diaz-Azcuy

Mrs. Peter Donat

Mr. Anthony M. Frank

Mr. Edward Hastings

Mr. Lawrence Hecht

Mrs. Austin Hills

Mr. Howard N. Nemerovski

Mr. Frank Ottiwell

Mr. Howard D. Palefsky

Mr. William Paterson

Mrs. James T. Ream

Mr. Philip Schlein

Mr. Don R. Stephens

Mr. John Sullivan

HONORARY TRUSTEES

In recognition of their vision
and unflagging support.

Mr. Cyril Magnin
Mrs. Edith Markson

The American Conservatory
Theatre was founded in 1965
by William Ball.

KING LEAR

by William Shakespeare
October 10 through December 5

A LIE OF THE MIND

by Sam Shepard

October 12 through December 12

A CHRISTMAS CAROL

by Charles Dickens

December 5 through December 26

THE FLOATING LIGHT BULB

by Woody Allen

December 29 through January 9

THE IMMIGRANT

by Mark Harelik

January 6 through February 13

DIAMOND LIL

by Mae West

January 27 through March 19

END OF THE WORLD WITH SYMPOSIUM TO FOLLOW

by Arthur Kopit

February 17 through April 12

GOLDEN BOY

by Clifford Odets

March 9 through May 13

FEATHERS

Variations on Aristophanes'
THE BIRDS

by Stanley R. Greenberg

April 13 through May 28

WHO'S WHO AT A.C.T.



ANNE BETANCOURT joins the A.C.T. acting company to play Rita in *Diamond Lil*. She recently starred in *I Don't Have to Show You No Stinkin' Badges* (written and directed by Luis Valdez), which after a five-month run at the Los Angeles Theatre Center moved to the Burt Reynolds Theatre in Jupiter, Florida, and then to the San Diego Rep. She has appeared in two other Valdez productions: *Zoot Suit* in Los Angeles and *Soldierboy* by Severo and Judith Perez in San Juan Bautista. Her other theatre work in Los Angeles includes *The Exception and the Rule*, *Street Sounds*, *Passion Play*, and *Fever*. She has been a guest star on *Cagney and Lacey* and *227*, and has appeared on *L.A. Law*, *Superior Court*, *Falcon Crest*, *Lou Grant*, *Hill Street Blues*, *Fantasy Island*, and *The New Twilight Zone*.



KATE BRICKLEY was educated at the University of Wisconsin, and completed her training at A.C.T. She has appeared with the company on the Geary stage in *Faustus in Hell*, *Private Lives*, *Othello*, *Macbeth*, *Peer Gynt*, and *A Christmas Carol*, and in studio productions of *The Cherry Orchard*, *The School for Scandal*, and *Trelawny of the 'Wells'*. Miss Brickley has also

appeared at the Pacific Conservatory of the Performing Arts in *Romeo and Juliet*, *Candide*, and *The Utter Glory of Morrisey Hall*. Last summer she appeared in *All Night Long* with Encore Productions. An instructor of acting and voice, she teaches in A.C.T.'s Young Conservatory, Academy, and Advanced Training Program.



RICHARD BUTTERFIELD played Edgar in *King Lear* earlier this season; last year, his first with A.C.T., he appeared as the Soldier in *Sunday in the Park with George*, Billy in *The Real Thing*, Young Scrooge in *A Christmas Carol*, and a drag queen (among other roles) in *Faustus in Hell*. Mr. Butterfield has worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Sondheim's *Merrily We Roll Along*. Among his other credits are Freddie in *Good* (directed by Julian Lopez-Morillas), Navarre in *Love's Labour's Lost*, Francis Flute in *A Midsummer Night's Dream*, and Catesby in *Richard III* with Dakin Matthews. Mr. Butterfield holds a Stanford A.B. with Honors in international relations, and teaches in the Advanced Training Program and Young Conservatory.

Among the roles **NANCY CARLIN** has played in her three years with the company are Beth in *A Lie of the Mind*, Jennifer Dubedat in *The Doctor's Dilemma*, and Masha in *The Sea Gull*.

la passione di Roma



F E N D I R O M A

Macy's—San Francisco

Order by phone toll-free 1-800-526-5368 N.J. Residents 1-201-342-6707



She has worked at numerous theatres on the west coast, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Berkeley Shakespeare Festival, and the Pacific Conservatory of the Performing Arts. Recently she performed with Shakespeare Santa Cruz as Beatrice in *Much Ado About Nothing* and as April in *Company*. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.



A graduate of A.C.T.'s Advanced Training Program and a former member of Santa Maria's P.C.P.A., **PAUL COOLBRITH** appeared in the Allen Fletcher productions of *The Unsinkable Molly Brown* (as Christmas Morgan), *Idiot's Delight* (as Quillery), and *Macbeth* (Ross), and in Donovan Marley's *Billy Budd* (the Dansker). Among Mr. Coolbrith's recent credits in San Francisco are Atticus in Edward Hastings' production of *To Kill a Mockingbird* and Davies in John Wilk's *The Caretaker*.



BRIAN CRAWLEY, who holds a B.A. in English and theatre from Yale, is a third-year student in the Advanced Training Program. At A.C.T. he has played Fred in *A Christmas Carol* and a punk devil in *Faustus in Hell*; in student productions he played Trofimov in *The Cherry Orchard* and the title roles in *Richard III* and *Nicholas Nickleby*. He was in *Life Is a Dream* at

the Ark Theatre in New York, and since coming to San Francisco has played Billy in *Casualties* and Don Juan in *Much Ado About Nothing* at Theatreworks, danced as a witch in the San Francisco Opera's *Macbeth*, and appeared in *Hans Christian Andersen* and *Kiss Me, Kate* at P.C.P.A. Theatrefest.



PETER DONAT was born in Nova Scotia, attended the Yale Drama School, and spent seven seasons with the Stratford Shakespeare Festival in Canada. He was a member of Ellis Rabb's APA Repertory Company, appeared on and off-Broadway (winning the *Theatre World* Award for Best Featured Actor of 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including *King Lear*, *The Merchant of Venice*, *Hadrian VII*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *Uncle Vanya*, *The Sleeping Prince*, *The School for Wives*, *Macbeth*, and *Our Town*. Mr. Donat has appeared often on TV, including a starring role in the NBC series *Flamingo Road*. His films include *The Hindenburg*, *The China Syndrome*, *The Bay Boy* (with Liv Ullmann), and Francis Ford Coppola's upcoming release *Tucker*.



DREW ESHELMAN made his debut with A.C.T. in *The Ruling Class* in 1975, and his work with the company since then has included *King Lear*, *The Doctor's Dilemma*, *Sunday in the Park with George*, *Faustus in Hell*, *You Never Can Tell*, *Macbeth*, *A Christmas Carol*, and *A Midsummer Night's Dream*. He has appeared in *Hamlet* at the Berkeley Shakespeare Festival, *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre, and *The Good Person of Szechwan* at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of *One Flew Over the Cuckoo's Nest*, and



A few reasons we make more than one car.

No two people are the same. Everybody expects something different from their car or truck.

That's why Nissan® offers all kinds of different models with all kinds of different options.

But, as different as each may be, they all have one very important thing in common. Every Nissan is

a pleasure to both own and drive.

Because at Nissan, we never forget why we build cars and trucks.

Or, who we build them for.



Built for the Human Race.™



has been prominently seen in San Francisco in *Cloud Nine* and *Bent*. Mr. Eshelman has also played featured roles in a number of films, including *The Right Stuff* and *Magnum Force*, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.



ELAN EVANS, a native of Stockton, California, trained at the Pacific Conservatory of the Performing Arts, where she appeared in *The Suicide*, *Medea*, and *Foxfire*. Miss Evans worked in various capacities at the Denver Center Theatre Company before returning to California to complete her acting training, and is now in her third year of A.C.T.'s Advanced Training Program. Her Bay Area debut was as Ursula in last summer's production of *Much Ado About Nothing* for the -San Francisco Shakespeare Festival. Miss Evans received her B.F.A. at the College of Santa Fe, New Mexico.



GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in *Cat Among the Pigeons*, *A Christmas Carol*, *I Remember Mama*, *The Admirable Crichton*, and *Sunday in the Park with George*, in addition to playing as Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall was in Berkeley Rep's production of *The Art of Dining* and appeared as Violet in Center Space's production of *Snow White Falling*. She has also appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks, and as Emily in *All Nighters* at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.

SCOTT FREEMAN, who last appeared on the Geary stage as Young Scrooge in *A Christmas Carol*, has also performed with the company



in *Macbeth* and *The Sleeping Prince*, and in a studio production of Strindberg's *Creditors*. He also appeared in *Tartuffe* and *Hamlet* at the Grove Shakespeare Festival, in *Villainous Company* at the One Act Theatre, and as Benvolio in *Romeo and Juliet* with the South Coast Repertory, and he acted in the film *No Way Out*. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.



Since his return in 1986 **RICK HAMILTON** has appeared as Oswald in *King Lear*, Max in *The Real Thing*, and Elyot in *Private Lives*. He was a member of the A.C.T. company from 1973 through 1976, during which time he appeared in *Desire Under the Elms* (which toured the Soviet Union), *General Gorgeous*, *The Threepenny Opera*, and as Tranio in *The Taming of the Shrew*, which was televised for the PBS series *Theatre in America*. He was a member of the original cast of *Amadeus*. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in *Much Ado About Nothing*, Tom in *The Glass Menagerie*, Hotspur in *Henry IV, Part I*, Marc Antony in *Julius Caesar*, and Petruchio in *The Taming of the Shrew*. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was featured in the film *The Principal*.



MARK HARELIK has had a long association with A.C.T., appearing most recently as Haskell Harelik in *The Immigrant* (which he also wrote) and in *Arms and the Man* and *The Real Thing*.

NORTHWEST



The enchantment of Asia is ageless.
Northwest. Since 1947, no other U.S. airline
has flown more people across the Pacific.

©1988 Northwest Airlines Inc.

LOOK TO US  NORTHWEST AIRLINES

This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Harelík's plays, *Lost Highway: The Music and Legend of Hank Williams*, in which he will also appear.



LAWRENCE HECHT is the director of A.C.T.'s Advanced Training Program. In addition to staging such A.C.T. productions as *The Dolly*, *Translations*, and *'night, Mother*, he has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, where his directing credits include *Harvey*, *Major Barbara*, and *Bus Stop*. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for Plays-in-Progress. Now in his 16th season with A.C.T., he has performed in more than 25 productions, including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings*, *The Holdup*, *Sunday in the Park with George*, and this season's *A Lie of the Mind*.



ED HODSON, who studied in A.C.T.'s Advanced Training Program, has appeared on the Geary stage as Brodie in *The Real Thing* and Mike in *A Lie of the Mind*. At the Eureka Theatre Company he has appeared in *Landscape of the Body*, *Fen*, and *A Narrow Bed* (which was written by his wife, Ellen McLaughlin), and his work with Western Stage has included *Hotel Paradiso*. He has acted with the Vermont Ensemble Theatre in *Blue Window*, and with the 29th Street Project in New York in *Hostel Witness*, *Jamie's Gang*, and *Dakota's Belly*, *Wyoming*. He also appeared in New York in *Under Distant Skies*, *Boo*, *DEROS on the Funny Farm*, and *The Blue Dahlia*. Mr. Hodson played Mozart in a national tour of *Amadeus*.

In his first season with A.C.T. **STEVEN ANTHONY JONES** has appeared in *King Lear*



and *A Christmas Carol*. He has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of *A Soldier's Play*. He appeared locally in the Eureka Theatre productions of *The Cherry Orchard*, *Every Moment*, and *The Island*; the San Jose Repertory Theatre's *Master Harold . . . and the Boys*; and in *Division Street* at Oakland Ensemble Theatre. Mr. Jones has also worked in film and television.



In her four decades onstage **RUTH KOBART** has had several careers: in opera; as a musical comedienne on Broadway; on television; and as a dramatic stage actress. A specialist in contemporary music, she sang with the New York City Opera, Cincinnati Summer Opera, and in the premiere of Menotti's *Maria Golovin* in Brussels with the NBC-TV Opera. Her Broadway career included *How to Succeed in Business Without Really Trying* (a role she repeated in the movie) and *A Funny Thing Happened on the Way to the Forum* (for which she was nominated for a Tony). She came to San Francisco in 1967, joining A.C.T. in its first season here and six subsequently, appearing in *Tartuffe*, *Thieves' Carnival*, *The House of Bernarda Alba*, *The Threepenny Opera*, *Hotel Paradiso*, *The Doctor's Dilemma*, and *Sunday in the Park with George*. She spent several years touring *Annie*, and a year in town in *One Flew Over the Cuckoo's Nest*.



This season **BARRY KRAFT**, a charter member of the company, alternated in the title role of *King Lear* — the second time he has appeared in an A.C.T. production of the play; he is a vet-

eran of the 1965 production in Pittsburgh, as well as of *Under Milk Wood*, *The Crucible*, and *Our Town* during the 1968 season in San Francisco. Mr. Kraft has spent 21 of the last 27 summers acting in Shakespearean festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. At the Oregon Shakespearean Festival he has played John of Gaunt in *Richard II*, Berowne in *Love's Labor's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, Leontes in *The Winter's Tale*, and — last summer — Bottom in *A Midsummer Night's Dream* and Hodge in Dekker's *The Shoemaker's Holiday*. His work has been seen at the Empty Space in Seattle and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* (as Cyrano), Edward Hastings' 007: *Crossfire*, and in *Passion Play* under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the University of California at Irvine and other educational institutions.



WILL LESKIN has appeared in A.C.T. productions of *King Lear*, *A Christmas Carol*, and *Faustus in Hell*; in the Conservatory he has played Mirabel in *The Way of the World* and Claudius and the Ghost in *Hamlet*. Among his other productions in the Bay Area are *Cyrano de Bergerac* at San Jose Repertory Company and *La Ronde* with Encore Presentations. He previously performed in *A Christmas Carol* with Theatre Virginia in Richmond, where he also worked for three seasons with Dogwood Dell. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University and has completed two years in the Advanced Training Program. His wife Shannon is General Manager of San Jose Repertory Company.



DAVID MAIER, who appeared on the Geary stage earlier this season in *King Lear*, is a graduate of the A.C.T. Advanced Training Pro-

gram and has acted in numerous roles throughout the Bay Area. A founding member of Encore Presentations (the A.C.T. alumni production company), he also serves as a producer of Plays-in-Progress.



A third-year student in the Advanced Training Program who teaches in the Young Conservatory and Academy, **PAULA MARKOVITZ** has appeared on the Geary stage in *A Christmas Carol* and *Faustus in Hell*. In studio productions at A.C.T. she has played Millamant in *The Way of the World*, Olga in *The Three Sisters*, and Margaret in *The War of the Roses*, and she acted in *Cherry Terry the Rockin' Robin* for Plays-in-Progress. She has played leading roles in many musicals — including *Man of La Mancha*, *A Little Night Music*, and *Anything Goes* — and played Eva Peron's sister in Harold Prince's production of *Evita*. Local audiences have also seen her as Sister Hubert in *Nonsense*. Ms. Markovitz attended the London Academy of Dramatic Art.



FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in *The Latent Heterosexual*, *Dandy Dick*, *Odets's Paradise Lost*, and as Cleopatra in *Caesar and Cleopatra*. She was in Woody Allen's *Play It Again, Sam* on Broadway, the original production of Lanford Wilson's *Lemon Sky* off-Broadway, and *Passion* (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in *Babbitt* and as Natasha in *Three Sisters* at the Mark Taper Forum, and as Stella in *A Streetcar Named Desire* (with Jon Voight and Faye Dunaway) at the Ahmanson. She has appeared on television in many series and specials, and her film credits include *Back to the Future*, *Gremlins*, *Footloose*, *Tex*, and *Stand By Me*. Ms. McCain trained at the Central School of Speech and Drama in London.



A native of Boston who studied piano at the New England Conservatory of Music, graduated from Harvard, and earned his M.A. and Ph.D. from the University of Southern California, **HARPER MacKAY** has worked in various musical capacities in film, television, and stage productions since the 1950's, and for the last 25 years has been musical director of the American Center for Music Theater in Los Angeles. He has conducted musicals in Boston, St. Louis, and Los Angeles; he was pianist and arranger for the film versions of *My Fair Lady*, *The Sound of Music*, *West Side Story*, and *Pennies from Heaven*; and he has been musical director for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and many others. He previously appeared in San Francisco with the Civic Light Opera.



Progress productions of *Afternoons in Vegas* and *10 Minutes for 25 Cents*. From 1983 to 1986 she worked on the east coast as a member of the New York Shakespeare Festival Players in *Romeo and Juliet* and *As You Like It*, and at Baltimore's Center Stage, Crossroads Theatre in New Jersey, and the Totempole Playhouse in Pennsylvania. Miss Mitchell recently performed in *A Member of the Wedding* at the Oregon Shakespearean Festival and in the film *The Principal* with Jim Belushi and Lou Gossett. A veteran of nine A.C.T. productions of *A Christmas Carol* (plus the ABC cable version), she is a graduate of Florida A. & M. University and a speech, voice, and acting trainer.



LIAM O'BRIEN is now in his second season at A.C.T. following appearances last year as Dennis in *Sunday in the Park with George*, Redpenny in *The Doctor's Dilemma*, Paul in *The Floating Light Bulb*, and Stan Laurel, Charlie Chaplin, and Pee Wee Herman in *Faustus in Hell*. He recently appeared in *Ah, Wilderness!*, directed by Ron Lagomarsino for the Berkeley Repertory Theatre's O'Neill Festival. Mr. O'Brien performed the role of Billy in both the original production and the revival of *Sharon and Billy* at the Magic Theatre, and received a Drama-Logue Award for his performance. His other credits include *Bent* at San Francisco Repertory Theatre, *The Concubine at the Feast* at Theatre Rhinoceros, and *The Threepenny Opera* at the Eureka Theatre.



MICHEAL McSHANE, now in his second season with A.C.T., appeared last season as W.C. Fields, Oliver Hardy, and Jesus Christ in *Faustus in Hell*, and this year as Charles Dickens in *A Christmas Carol*. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics' Circle Award for *Taco Jesus* at the One Act Theatre. He played Falstaff in Berkeley Shakespeare Festival productions of both parts of *Henry IV*, and has appeared in the films *Peggy Sue Got Married*, *Howard the Duck*, and Francis Ford Coppola's *Tucker*. He was also in *The Merry Wives of Windsor* at the San Francisco Shakespeare Festival. Mr. McShane continues his association with Reed Rahlmann, Brian Lohman, and the other former members of the original Faultline company.

DELORES MITCHELL was a company member from 1976 to 1983, performing in *The Little Foxes*, *The Rivals*, *The Winter's Tale*, *Much Ado About Nothing*, *The National Health*, and *Hotel Paradiso* at the Geary, and in Plays-in-ACT-2

FREDI OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in *The Ruling Class*, *The Merry Wives of Windsor*, *The House of Bernarda Alba*, *Equus*, and as Kate in *The Taming of the Shrew*, which was also broadcast on *Theatre in America* (PBS). Since her return in 1986 she has performed in *The Real Thing*, *Private Lives*, and *King Lear*. At the



Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in *Much Ado About Nothing*, Portia in *The Merchant of Venice*, Billie Dawn in *Born Yesterday*, and the title roles in *Miss Julie* and Anouilh's *Antigone*. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on *Cagney and Lacey*, *Lou Grant*, and *A Year in the Life*.



LUIS OROPEZA began his career by doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits — which have earned him four Critics' Circle awards and a Drama-Logue award — include a five-year-old girl in *Cloud Nine* and 26 different characters in *How I Got That Story* (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in *Filumena* and *The Good Person of Szechwan*. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and for two seasons at the Denver Center Theatre Company, where he played the Fool in *Accidental Death of an Anarchist*. In his A.C.T. debut he played a very different Fool — in *King Lear*.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the

Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker* and *Desire Under the Elms* (which toured the Soviet Union), and *Macbeth*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*. Mr. Ottiwell is a member of A.C.T.'s Board of Trustees.



WILLIAM PATERSON is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" for Murder*, *Painting Churches*, *The Doctor's Dilemma*, and *King Lear*. He played Scrooge in the original A.C.T. production of *A Christmas Carol*, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of A.C.T.'s Board of Trustees.



DON PIPER is a third-year student in the Advanced Training Program, and has appeared in *A Christmas Carol* at the Geary and in studio productions of *The Cherry Orchard*, *Hamlet*, *Henry VI*, *The Way of the World*, and *The Physicists*. He recently appeared in the San

San Francisco Shakespeare Festival's production of *Much Ado About Nothing* as Borachio and Encore Presentations' *Saved* as Harry. He has toured nationally in *Annie Get Your Gun*, *The 1940's Radio Hour*, and *The Student Prince*. Mr. Piper has performed in Dallas/Ft. Worth in *Major Barbara*, *Deathtrap*, and *Whose Life Is It, Anyway?*.



This year **DANIEL REICHERT**, a third-year student in the Advanced Training Program, has played Edmund in *King Lear* and performed in *A Christmas Carol*. In studio productions at A.C.T. he played Lopahin in *The Cherry Orchard*, York in *Henry VI, Part II*, Horner in *The Country Wife*, Sir Mulberry Hawk in *Nicholas Nickleby*, Laertes in *Hamlet*, and Fran in *Gemini*. Last summer he appeared as Jabe in *Orpheus Descending* with the New York Stage and Film Company and as Benedick in the San Francisco Shakespeare Festival production of *Much Ado About Nothing*, directed by Albert Takazauckas. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.



JENNIFER ROBLIN is a third-year student in A.C.T.'s Advanced Training Program. Her studio performances include Irina in *The Three Sisters*, Fanny Squeers in *Nicholas Nickleby*, Margaret in *Henry VI (Parts I and II)*, Mrs. Fainall in *The Way of the World*, Dainty Fidget in *The Country Wife*, and Lucille in *Gemini*. This year she has appeared in *A Christmas Carol* and as Stas in Encore Presentations' production of *Dusa, Fish, Stas & Vi*. Ms. Roblin studied history and English at Trinity College, University of Toronto.

MICHAEL SCOTT RYAN is a third-year student in the Advanced Training Program of the Conservatory, where he has appeared as Ver-
ACT-4



shinin in *The Three Sisters*, Witwoud in *The Way of the World*, and Prospero in a modern adaptation of *The Tempest*. Other studio roles include Bottom in *A Midsummer Night's Dream* and Wackford Squeers in *Nicholas Nickleby*. After playing a punk devil in last season's *Faustus in Hell* he traveled to the P.C.P.A. Theatrefest to perform as Adolph Eichmann in *Good* and as Oberon in John C. Fletcher's production of *A Midsummer Night's Dream*, which was remounted and taken to the Westwood Playhouse in Los Angeles. He has also danced as a witch in the San Francisco Opera's *Macbeth* and played Edmund in *Long Day's Journey into Night*.



CARLOTTA SCARMACK, a third-year student in the Advanced Training Program, performed this year in *A Christmas Carol*. Among her roles in studio productions at A.C.T. are Ophelia in *Hamlet*, Lady Wishfort in *The Way of the World*, Miss Krag and Tilda Price in *Nicholas Nickleby*, Ida Bolten in *Morning's at Seven*, and Madame Ranevsky in *The Cherry Orchard*. Last summer she appeared in P.C.P.A. Theatrefest productions of *A Midsummer Night's Dream* and *Good*. A native of Athens, Ohio, Miss Scarmack received a B.F.A. in theatre from Ohio University and performed in numerous productions for its School of Theatre and the Ohio Valley Summer Theatre.



LANNYL STEPHENS, now in her second season with the company, has appeared as Sally in *A Lie of the Mind*, Mrs. in *Sunday in the Park with George*, Betty Boop and Marilyn

Monroe in *Faustus in Hell*, and in *A Christmas Carol*, *The Seagull*, and studio performances of *Tartuffe*, *The Three Sisters*, *King Lear*, and *Lydie Breeze*. She appeared at the Bay Area Playwrights' Festival as Sister in *Looking in the Dark* for . . . , and as Sister Robert Anne in *Nunsense* at the Marines Memorial Theatre. Miss Stephens is a founding member of Encore Productions, for which she played the role of the Parlor Maid/Temp in last season's production of *La Ronde*. She holds a B.A. in theatre arts from the University of Texas.



HOWARD SWAIN has appeared in A.C.T. productions of *A Lie of the Mind*, *The Doctor's Dilemma*, *A Christmas Carol*, and *The Seagull*. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company, Overtone Theatre, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Repertory Company, Shakespeare Santa Cruz, and the Oregon Shakespeare Festival. He appeared as Crow in *The Tooth of Crime* at the Berkeley Repertory Theatre, for which he received a Bay Area Critics' Circle Award. Mr. Swain's other credits include roles in *Partners in Crime* and *Hill St. Blues* on network television and the forthcoming films *Cherry 2000* and *Miracle Mile*.



SYDNEY WALKER, a forty-year veteran of stage, film, and television, has performed in some 216 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The*

National Health, *A Christmas Carol*, *Loot*, *Angels Fall*, *The School for Wives*, and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, and acted in *Love Story* and the NBC-TV film *Eye on the Sparrow*. Mr. Walker was narrator for the KQED-TV series *New York Master Chefs* and teaches auditioning in A.C.T.'s Conservatory.



GRETCHEN WYLER was still a teenager when she first hit Broadway, fresh from Bartlesville, Oklahoma by way of the corps de ballet of the St. Louis Municipal Opera. She started in the chorus of *Where's Charley?* with Ray Bolger, moving on to the original company of *Guys and Dolls*. Her performance as the singing, dancing lead of Cole Porter's last show *Silk Stockings* (with Don Ameche) won her an Outer Circle Critics' Award. Her name went up in lights as the star of *Damn Yankees* and *Bye Bye Birdie*, and then as *Sweet Charity* in London's West End. Other credits include starring roles in the national companies of *Destry Rides Again* and *Your Own Thing*, stock appearances in *Mame*, *Applause*, *Anything Goes*, and *Hello, Dolly*, and the Williamstown Theatre Festival in *The Man Who Came to Dinner*. Her last Broadway show was *Sly Fox* with George C. Scott. Television audiences will remember her as Dr. Conrad on *Dallas* and as a regular in *On Our Own* (CBS). She had a featured role in the film *Private Benjamin*. Last season Ms. Wyler starred in *Follies* at the San Jose Civic Light Opera.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early last year and guided the company through the most successful season in its history, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T.,

he directed *Charley's Aunt* and *Our Town* during the company's first two San Francisco seasons. Since then he has staged many shows for A.C.T., including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, and this season's *King Lear*. In 1972 he founded Plays-in-Progress, which is devoted to the development and production of new writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. He directed the national company of the Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* starring Michael Redgrave, directed the Australian premiere of *The Hot 1 Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970's when he directed Harvey Perr's *Afternoon Tea* at the Circle Repertory Company in New York. He later joined the Mark Taper Forum in Los Angeles as head of its Forum Laboratory. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster.

The director of *Golden Boy*, **JOY CARLIN** (Associate Artistic Director) has been a member of the acting company for many years. Among the roles she has played are Meg in *A Lie of*

the Mind, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other credits as a director are *The House of Bernarda Alba*, *The Lady's Not for Burning*, and *The Doctor's Dilemma* at A.C.T., and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of Shanghai, China, where she directed *You Can't Take It With You*. She is a trustee of the Berkeley Jewish Theatre.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967. After several years as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard* and *The Bourgeois Gentleman*. With Laird Williamson, he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976, as well as by other theatres and schools. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by some thirty theatres and schools. In 1985, he and Williamson wrote *Christmas Miracles*, which had its world premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been presented on television.

PAUL BLAKE (Director), who was a resident director at A.C.T. for five years, is co-founder and Artistic Director of the Santa Barbara Theatre Festival. He recently co-produced (with Bill Kenwright) and directed *Words and Music*, starring Sammy Cahn, at the Duke of York's Theatre in London's West End following an 11-week run in San Francisco. Among the many productions he has directed in stock and regional theatres throughout the country are *Barefoot in the Park* with Shaun Cassidy and Julia Duffy, *Mass Appeal* with John Travolta and Charles Durning, and *She Loves Me* with Pam Dawber

and Joel Higgins, which recently played at the Ahmanson in Los Angeles. He has served as a consultant for development for Polygram Television, and as writer/director for the Peabody Award-winning series *Over Easy*, starring Hugh Downs. He has been responsible for bringing dozens of stars — such as Peggy Lee, Julie Harris, Cheryl Ladd, Vic Tayback, Donna McKechnie, Valerie Bertinelli, and Sally Kellerman — to perform at Santa Barbara.

LAIRD WILLIAMSON (Director) staged A.C.T.'s productions of *The Matchmaker* (which toured the U.S.S.R.) and *A Christmas Carol* (which he also co-adapted). His other A.C.T. credits include *Sunday in the Park with George*, *A Month in the Country*, *The Visit*, and *Pantagleize*. He has directed and performed extensively at the Oregon Shakespearean Festival and the P.C.P.A. Theaterfest, where he played the title role in *Enrico IV* and Pilate in the world premiere of Robert Patrick's *Judas*, and directed award-winning productions of *The Physicists*, *Blood Wedding*, and Arthur Kopit's *Indians*. He directed *Don Pasquale* and *The Portuguese Inn* for Western Opera and *The Taming of the Shrew* for San Diego's Old Globe. Mr. Williamson was a guest director at the Brooklyn Academy of Music Theater Company, and directed *Pericles*, *Coriolanus*, *Circe and Bravo*, *Vets*, *Two Gentlemen of Verona*, and Kopit's *Wings* for the Denver Center Theatre Company.

DOUGLAS W. SCHMIDT (Scenery) first worked at A.C.T. on *Faustus in Hell* last season. He designed *The Incredibly Famous Willy Rivers* at San Diego's Old Globe, and his Los Angeles work has included *The Genius*, *The Robber Bridegroom*, and *The Traveler* at the Mark Taper Forum and *Light Up the Sky* at the Ahmanson. He was resident designer at Lincoln Center's Vivian Beaumont Theatre for several years, where his award-winning designs included Gorky's *Enemies*, Richard Foreman's production of *The Threepenny Opera*, and Andrei Serban's *Agamemnon* (Joseph Maharam Distinguished Design Award, 1977). His Broadway work has included *Grease*, *Frankenstein*, *They're Playing Our Song*, *Smile, Romantic Comedy*, the national tour of *Legends*, and *Over Here!* and *Veronica's Room* (for which he won Drama Desk Awards). He has also designed extensively for the WNET/PBS series *Theatre in America* and *Playhouse New York*.

RICHARD SEGER (Scenery) has designed many A.C.T. productions, including *King Lear*, *Sunday in the Park with George*, *The Seagull*, *Hotel Paradiso*, *The Chalk Garden*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *Fifth of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons*, *Macbeth*, and *Something's Afoot*, which went on to Broadway. A graduate of the School of the Art Institute of Chicago, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway shows. Mr. Seger's other credits include productions at San Diego's Old Globe Theatre, such as *The Country Wife*, *Othello*, *Rashomon*, *The Importance of Being Earnest*, *Pygmalion* and *Kiss Me, Kate*; *Hay Fever* and *The Unvarnished Truth* at the Ahmanson in Los Angeles; *night, Mother* at the Mark Taper Forum; and *La Traviata* and *Rigoletto* for the Central City Opera Association in Colorado.

At A.C.T. **JESSE HOLLIS** (Scenery) has designed *The Majestic Kid*, *The Doctor's Dilemma*, and *Ma Rainey's Black Bottom* (which also played at the Los Angeles Theatre Center). He has created scenery for many other Bay Area companies, too: the Berkeley Repertory Theatre (nine productions), San Francisco Ballet, San Francisco Opera Showcase, Magic Theatre (where he designed the premiere production of Sam Shepard's *True West*), Berkeley Shakespeare Festival, and Marin Theatre Company. Among his productions for the Oregon Shakespearean Festival are last year's *The Member of the Wedding* and *A Midsummer Night's Dream*, and he designed sets for Stephen Paulus' *The Postman Always Rings Twice* at the Fort Worth Opera. Mr. Hollis's designs for the Sacramento Theatre Company include *Twelfth Night*, *Dreamhouse*, and *Cold Storage*.

ROBERT FLETCHER (Costumes) has been in the theatre arts for forty years — as actor, director, producer, and designer of sets and costumes in every form from opera to night clubs — beginning as a founding director of the Brattle Theatre Company in Cambridge, Massachusetts. His two dozen Broadway design credits (sets, costumes, or both) include *Little Me*, *Walking Happy*, *Misalliance*, *Othello*, and the national company of *Singin' in the Rain*; he was nominated for Tony Awards for the sets and costumes of *Hadrian VII* and for produc-

presents

DIAMOND LIL

(1928)

by Mae West

Adaptation by Paul Blake and Dennis Powers

Direction & musical staging by Paul Blake
Scenery by Douglas W. Schmidt
Costumes by Robert Fletcher
Lighting by Derek Duarte
Musical supervision by Harper MacKay
Sound by Stephen LeGrand
Wigs & hair by Rick Echols
Dance Consultant Paula Tracy Smuin
Associate Director Michael Pulizzano

The Cast

Kitty Lannyl Stephens
Flo Gina Ferrall
Elsie Jennifer Roblin
Jenny Paula Markovitz
Waiters Stephen Weingartner
Brian Crawley
Don Piper
David Proctor
Ragtime Kelly Harper MacKay
Doheney David Maier
Newsboy Yuri Lane
Bowery Rose Sydney Walker
Annie Kate Brickley
Frances Delores Mitchell
Spider Kane Micheal McShane
Jim Daniel Reichert
Lefty Paul Coolbrith
Gus Jordan Peter Donat
A Cardplayer Hugh Dignon
Dan Flynn Drew Eshelman
Rita Anne Betancourt
Pablo Juarez Michael Scott Ryan
Diamond Lil Gretchen Wyler
Nellie Glynn Nancy Carlin
Pete the Duke Howard Swain
Captain Cummings Richard Butterfield
Chick Clark Will Leskin
A Policeman Brian Crawley

Josef Diedrickson Luis Oropeza
Society Matron Carlotta Scarmack
Society Swells Julie Moses
 Caroline Shaffer
 Hugh Dignon
Saloon Patron Roxanne Eldred
Policemen Don Piper
 Stephen Weingartner

The Scenes

ACT ONE

- Scene One: The showroom of Gus Jordan's
 saloon in the Bowery section
 of New York City.
 An afternoon in the 1890's.
- Scene Two: The street in front of Gus
 Jordan's. Evening, a month
 later.
- Scene Three: Diamond Lil's boudoir.
 Later that evening.

ACT TWO

- Scene One: The showroom of Gus Jordan's
 saloon. Late afternoon of the
 next day.
- Scene Two: The showroom.
 Evening of the next day.

UNDERSTUDIES

Chick Clark — Paul Coolbrith; Doheny — Brian Crawley; Annie, Elsie, Jenny — Elan Evans; Newsboy — Josh Fernandez; Dan Flynn — Rick Hamilton; Jim — Steven Anthony Jones; Bowery Rose — Ruth Kobart; Gus Jordan — Barry Kraft; Diamond Lil — Paula Markovitz; Lefty, Pete the Duke, Waiters — Liam O'Brien; Rita, Society Matron — Fredi Olster; Spider Kane — Luis Oropeza; Josef Diedrickson — William Paterson; Captain Cummings — Daniel Reichert; Flo, Kitty, Nellie Glynn — Jennifer Roblin; Frances — Carlotta Scarmack; Pablo Juarez — Howard Swain.

Stage Management: Alice Elliott Smith, Bruce Elsperger, Eugene Barcone.

Vintage piano provided by the Immortal Piano Company.

Mae West's *Diamond Lil* is presented by arrangement with
the Receivership Estate of Mae West, represented by
the Roger Richman Agency, Inc., Beverly Hills, California.

This production is dedicated to the memory of Phillip Larson.

Mae West: A Legend in Her Own Write

by Dennis Powers



The author in the 1949 Broadway revival of *Diamond Lil*.

The evening of April 9, 1928, marked the Broadway opening of *Diamond Lil* at the Royale Theatre. By the time the curtain came down, something else had happened, too: a legend was born.

Mae West, author and star of the play, had created in *Diamond Lil* the role of her life, the persona on which she would play variations for the rest of her extraordinary career. *Diamond Lil* was Mae's greatest stage success. She toured the country in it (playing San Francisco's Curran Theatre in November, 1929), scored a personal triumph when she brought it to London in January, 1947, and revived it on Broadway in 1949 and 1951.

Success hadn't come quickly or easily for Mae, born Mary Jane West in Brooklyn, probably in 1892 or 1893. She quit school after the third grade and knocked around the small-time vaudeville and variety circuits, singing and dancing as "Baby Mae" and "The Baby Vamp." Later, taking the transition from cute kid to teen siren in stride, she dropped the "Baby" from her stage name and hit the road again with a new act of her

own devising. As the years passed, she graduated to night clubs, revues and stage comedies and musicals, including supporting roles in a few Broadway shows.

Prodded by her mother, Mae began to write full-length plays, invariably casting herself in the pivotal role. Her problem drama *Sex*, chronicling the affairs of a prostitute called Margie, was a Broadway box-office hit in spite of reviews that not only panned the play but called for its immediate closing on moral grounds. Mae, her co-producers and fellow actors were eventually arrested for presenting an indecent performance.

Mae, appropriately coiffed and costumed, took center stage at the ensuing trial, but her lawyer's game attempts to rank *Sex* alongside *Hamlet* and *A Tale of Two Cities* failed to convince the jury. Mae was found guilty and served eight days in jail, where she cheerfully gave interviews to the press and signed autographs for her fellow inmates.

With the unerring instincts of a born self-promoter, Mae made the most of her real-life escapades and her reputation as

writer and star of entertainments so shocking that no decent person would go near them; as blithe playgirl whose private life was rumored to be more sor-



Gretchen Wyler as *Diamond Lil*.

did than her plays; as glamorous leading lady of a sensational trial that made headlines; and now, as convicted felon whose jail sentence somehow only enhanced her image as a down-to-earth gal, a good sport who could take it as well as dish it out.

Mae was a celebrity, no doubt about it. But real stardom, acknowledgement of her skills as an actress and playwright, still eluded her. "Among the reputable members of the theatrical community Mae was considered reprehensible," note George Eells and Stanley Musgrove, authors of the entertaining biography *Mae West*.

No one was more aware of her status as "a freak attraction playing principally

to male audiences," in the words of Eells and Musgrove, than Mae herself. As she recalled in her 1959 autobiography *Goodness Had Nothing to Do with It*, "I had noticed that at my plays there were more men in the audiences than women. Sex had an audience 80 percent men and 20 percent women It disturbed me as to what I was doing, or wasn't doing, that kept women away I got to thinking I should do a period play of the Gay Nineties. I thought melodrama and nostalgia would please everyone I had always admired the fabulous fashions just before the turn of the century, when Lillian Russell and Lillie Langtry were around It was style that really attracted me to the colorful background of the Nineties, and caused me to think of the ideas that finally became *Diamond Lil*."

Although writer Mark Linder claimed that he'd had a hand in the script and took Mae to court, the law sided with her and she retained the rights of full authorship. As with her other plays, Mae started rehearsals of *Diamond Lil* before she had a complete script. She liked the actors to improvise around the situations she described; later she sifted out the best lines and kept them in the script.

The arrival of *Diamond Lil* on Broadway made Mae West an authentic star. Critics like Percy Hammond, who had earlier dubbed her "the world's worst actress," now wrote reviews that read like valentines, praising her as both author and star and welcoming her to the circle of Broadway luminaries.

As Mae put it in her characteristically terse style, "With *Diamond Lil* I had it made." Sports and show business celebrities trooped backstage at the Royale after every performance to meet the actress who had once been labeled "The World's Wickedest Woman" and was now a reigning Broadway star. *New Yorker* drama critic Charles Brackett summed up

the opinion of his colleagues when he wrote, "I wouldn't miss *Diamond Lil* if I were you."

In *Lil*, Mae created an extraordinary woman who lives outside conventional ideas of right and wrong. But although she ignores society's rules and regulations, *Lil* lives by her own code. She may be promiscuous and bawdy, and she has strayed to the wrong side of the law more than once, but she's also kind, compassionate, generous and good-natured. She knows she's the equal of any man when it comes to courage, intelligence and resourcefulness, and she doesn't defer to men unless she feels like it.

In short, *Lil* is a lot like Mae herself. As historian Leslie Halliwell says, "In a non-permissive age, she made remarkable inroads against the taboos of her day. And she did so without even lowering her neckline."

With the success of *Diamond Lil*, Hollywood beckoned. Paramount paid her \$25,000 for the screen rights to the play and \$100,000 to star in the movie version, called *She Done Him Wrong*, in 1933. The studio chiefs spent another \$75,000 on the production, and released it nationwide — not without some trepidation about how it would be received in small towns and conservative areas. They needn't have worried. Within a few months, the movie had taken in some \$2 million.

She signed a long-term contract and made seven more films at Paramount throughout the 1930s. Most of her characters had a lot in common with *Diamond Lil*, but they differed sharply from the free-living, tough-talking women often played by Jean Harlow and Marlene Dietrich.

As critic Ethan Mordden points out, "The Hollywood harlot as type was distinguished from other women by rootlessness and her refusal to admit that she is as dependent upon men as any wife A harlot, then, is a woman

who *thinks* she's free. Most of Dietrich's and Harlow's harlot roles conform to the plan. But West's never did. This made her pictures truly revolutionary."

Marjorie Rosen, whose book *Popcorn Venus* traces the history of women in American movies, believes it's a mistake to call Mae "the First Lady of Liberation on the screen." But, she acknowledges, "Never before, and never since, has a woman in films been so thoroughly in control of her destiny."

The A.C.T. production marks the first time that *Diamond Lil* has been staged since the 1951 Broadway revival. It also provides the first opportunity to appraise the work of Mae West as a playwright apart from her legendary talents as a performer.

Mae had no literary pretensions, but she had been in and around theatres virtually all her life, and her instincts as a showwoman were strong and sure. She had a good sense of pace and construction as well as a flair for colorful characters and dialogue, and these served her well as a writer of popular entertainments.

Audiences who filled the Royale during the first Broadway run of *Diamond Lil* probably had nostalgic feelings about the Gay Nineties not unlike those we have for the fifties or sixties. They may have chuckled at the antics of Mae's Bowery denizens in the same way that we smile at a performance of *Grease*, amused at the carryings-on of people who recall our younger selves or our parents during their youth.

Of course, the nineties are far more remote now, and what was exotic, lurid or even shocking to audience in the late twenties now often seems quaint, charming and colorful instead. One thing that remains intact, however, is Mae's unerring sense of humor and her wonderful knack for deflating the pompous and transforming the unmentionable into a delicious wisecrack.

WHO'S WHO *continued from ACT7*

ing *High Spirits*. His 23 designs for A.C.T. include *King Lear*, *The Real Thing*, and *The Seagull*. He has also designed for the New York City Opera, New York City Ballet, and New York Pro Musica Antiqua. Mr. Fletcher's film work includes all four of the *Star Trek* movies and *The Last Starfighter*, and he was nominated for an Emmy for his television work. He recently designed sets and costumes for *She Loves Me* at the Ahmanson in Los Angeles.

FRITHA KNUDSEN (Costumes) has won two awards for her designs for A.C.T.: from the Bay Area Theatre Critics' Circle for *Opéra Comique* and from the Los Angeles and Beverly Hills Chapter of the N.A.A.C.P. for *Ma Rainey's Black Bottom*. Her other work for the company includes costume designs for *Passion Cycle*, *You Never Can Tell*, and *The Doctor's Dilemma*; adding costumes to *A Christmas Carol* for its last two engagements; and serving as resident Costume Supervisor. She has also designed costumes for the San Francisco Opera (*The Medium* and *La Voix humaine*), Sammy Cahn's *Words and Music*, and a national poster campaign for Levi Strauss. A graduate of California State University/Hayward who teaches at the Nueva Learning Center and lectures at Berkeley, Ms. Knudsen has also worked at P.C.P.A., Seattle Repertory Theatre, and the Oregon Shakespearean Festival.

WARREN TRAVIS (Costumes) designed sets and costumes for A.C.T.'s *The Lady's Not for Burning* two seasons ago, and previously worked with the company as costume designer for *Romeo and Juliet* under the direction of the late Allen Fletcher. At P.C.P.A. in Santa Maria he worked with Mr. Fletcher's son, the director John C. Fletcher, on *The Suicide*, and designed sets for *The Madwoman of Chaillot*. He won a Drama-Logue award for *The Comedy of Errors* at the Oregon Shakespearean Festival, and Bay Area Theatre Critics' Circle awards for costumes for *Pericles* and *Cymbeline* at the Berkeley Shakespeare Festival, where he also designed a unit set for four of the history plays. A professor of dramatic arts at U.C./Berkeley, Mr. Travis created designs for *The Norman Conquests* at Berkeley Rep and *Trigger*, with music by Philip Glass, for the Oakland Ballet.

DEREK DUARTE (Lighting) is in his third season as A.C.T.'s Resident Lighting Designer.

Last season he designed eight productions, including *The Real Thing* and *Sunday in the Park with George*. Recently Mr. Duarte designed lighting for the Los Angeles Theatre Center/A.C.T. production of *Ma Rainey's Black Bottom* and the New York premiere of an adaptation of Charles Dickens's *Hard Times*. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C., and on the Fringe at the Edinburgh Festival in Scotland. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a Theatre Communications Group grant to observe the work of lighting designers in New York.

STEPHEN LEGRAND (Sound) is now in his second season as sound designer and composer for A.C.T. His work last season included sound for six shows and musical composition for *The Seagull* and *Faustus in Hell*, and this year he wrote the music for *A Lie of the Mind* with his collaborator, Eric Drew Feldman. They have won awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *A Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carol Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), and the national tour of Woody Allen's *Don't Drink the Water* (with Sam Levene and Vivian Blaine). Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. Mr. Barcone has directed for Plays-in-Progress and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew*, and *A Christmas Carol*.

He has worked on more than 70 productions at A.C.T.

KAREN VAN ZANDT (Production Stage Manager), now in her eighth season at A.C.T., has stage-managed company productions of *A Christmas Carol*, *The Sleeping Prince*, *Mourning Becomes Electra*, and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill. Ms. Van Zandt was the production stage manager for *Greater Tuna* for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her ninth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven* and *Picnic*. Last season she was co-director of the PIP production *Rio Seco*. During the past three seasons she stage-managed *Opéra Comique*, *'night*, *Mother*, *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, and *Faustus in Hell*.

DUNCAN W. GRAHAM (Stage Manager) is now in his third season with A.C.T. He has also stage-managed for San Jose Repertory Company, Sunnyvale Summer Repertory, and the California Theatre Center, where he was Production Stage Manager and lighting designer. Last summer Mr. Graham was Production Manager for the Performing Arts Alliance Festival at Foothill College.

BRUCE ELSPERGER (Stage Manager) was Production Stage Manager at the Intiman Theatre in Seattle for the past three years, in addition to serving as Production Manager with the Bathhouse Theatre in Seattle. He also directed the Intiman Theatre acting intern production of *A Streetcar Named Desire* last season, and independently produced and directed various productions in Seattle. Prior to moving to Seattle he served as stage manager and production stage manager with PCPA/Theatrefest in Solvang and Santa Maria. He studied in London, graduated from Drake University, and worked with disturbed children as an art therapist in the Des Moines schools. This is Mr. Elsperger's first season with A.C.T.

We're announcing the exciting news about the A.C.T. 1988-89 Season to our subscribers first.



Watch your mailbox on April 6th.

Season subscribers get the hottest news (before the press). Return your renewal order first and be assured of top priority customer service for seating in the extraordinary new season.

If you're not a current subscriber call 415/673-6440. Ask for the special '88-'89 Subscriber Preview Package to be sent when it becomes available in April. You'll be next in priority before our advertising starts in May for the general public.

450 Geary St., San Francisco, 94102

AMERICAN CONSERVATORY THEATRE

CONTRIBUTORS

The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, the California Arts Council, the City and County of San Francisco Grants for the Arts, and the National Endowment for the Arts.

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage. This list reflects gifts received between February 1, 1987 and February 1, 1988.

SOPHOCLES CIRCLE (\$25,000 AND ABOVE)

Arthur Andersen & Co.
William and Flora Hewlett Foundation
James Irvine Foundation
Koret Foundation
Andrew W. Mellon Foundation
National Corporate Theatre Fund
The Portman-San Francisco
San Francisco Foundation
Shubert Foundation
USAir

SHAKESPEARE CIRCLE (\$10,000-\$24,999)

An Anonymous Benefactor
AT&T
The Bernard Osher Foundation
First Nationwide Bank
Dr. Margot Hedden Green
Louis R. Lurie Foundation
Mr. & Mrs. Burton J. McMurtry
Mr. & Mrs. Al Moorman
PG&E
Pacific Telesis Foundation
Simpson Paper Company
Mrs. Paul L. Wattis
Xerox Foundation

WILLIAMS CIRCLE (\$5,000-\$9,999)

Mervyn L. Brenner Foundation
Carter Hawley Hale Stores, Inc.
Chevron U.S.A., Inc.
Crown Zellerbach Foundation
Wallace A. Gerbode Foundation
Goethe Institute
Mr. & Mrs. Douglas Grigg
Richard and Rhoda Goldman Fund
Walter and Elise Haas Fund
Stuart and Mabel Hedden Trust
Mr. & Mrs. Franklin P. Johnson
Rose Lash Revocable Trust
Mr. Robert M. Moore
David and Lucile Packard Foundation
Dr. & Mrs. H. Harrison Sadler
Mr. & Mrs. Philip Schlein

L.J. and Mary C. Skaggs Foundation
Union Pacific Foundation

O'NEILL CIRCLE (\$2,500-\$4,999)

An Anonymous Benefactor
Mr. Orlando Diaz-Azcuy
Mr. & Mrs. Ray Dolby
Mr. & Mrs. William R. Hambrecht
Hyperian Foundation
Mrs. Ada Glover Jackson
Mobil Oil Foundation
Mrs. George Quist
Louise and Claude Rosenberg, Jr.
The Swig Foundation
Mrs. Sylvia Coe Tolk
Mr. & Mrs. Gary J. Torre
Mrs. Alice B. Vincilione
Young Presidents Organization

WILDER CIRCLE (\$1,000-\$2,499)

An Anonymous Benefactor
Alumax, Inc.
Mr. William R. Bates
Mr. & Mrs. Ernest A. Benesch
Mr. & Mrs. Conrad Bentzen
Mr. & Mrs. Aaron Bezzerides
Mr. & Mrs. Corwin Booth
Robert and Alice Bridges Foundation
Mr. & Mrs. John M. Bryan
Mr. Paul T. Buennagel
Mrs. Lewis S. Callaghan
Carlin Fund
Mr. Richard Carreon
Mr. H. Brooke Clyde
Ms. Margaret E. Dennis
The Distribution Fund
Eldorado Foundation
Mr. Werner Erhard
Mr. Peter J. Farley
Friedman Family Foundation
Mr. Ralph R. Garrow, Jr. and Ms. Laurie Rolin
Mr. & Mrs. Hellmut E. Gerson
Mr. & Mrs. Edward L. Ginzton
Ms. Jean Hargrove
Mr. & Mrs. George F. Jewett, Jr.
Mrs. John R. Kiely

Komes Foundation
Lakeside Foundation
Mrs. Phillip A. Larson
Mr. & Mrs. William C. Lazier
Jane and Howard Lewis
Mr. & Mrs. Charles K. Long
Mr. & Mrs. Irving Loube
Macy's California
Mr. & Mrs. Donald Massaro
Mrs. Donald G. McNeil
Mrs. Ann H. Moller
Jackie and Howard Nemerovski
Mr. & Mrs. Howard Palefsky
Pettit and Martin
Pinecrest Restaurant
Ira M. and Libbie P. Pink Foundation
Dr. & Mrs. Howard Poulter
Barbara and Nigel Renton
Mr. & Mrs. Arthur Rock
Mr. & Mrs. Anthony M. Schiavo
Mrs. Maud Hill Schroll
Mr. & Mrs. Paul J. Schumacher
Mrs. Deborah G. Seymour
Mr. & Mrs. Jack C. Shnider
Mr. John F. Shoch
Dr. & Mrs. E. Shubin
Dr. & Mrs. Earl G. Singer
Stafford Haynes Investment Group
Ms. Nancy E. Stephens & Mr. Bill King
Mr. & Mrs. Ian Thomson
Vision Service Plan
Brayton Wilbur Foundation
Mr. & Mrs. Martin Zankel
Mr. & Mrs. Jerry J. Zones

MOLIERE CIRCLE
(\$500-\$999)

Mr. Ted Aksnes / Mr. & Mrs. Elmer S. Albritton
/ Mr. & Mrs. James Michael Allen / Mr. Paul
Angelo / Mr. & Mrs. Robert Armsby / Mr. &
Mrs. Peter Avenali / Mr. Thomas E. Bailard /
Ms. Ruth Barton / Ms. Diane Birchell / Mr.
Vernon Birks / Mr. & Mrs. Donald P. Black /
Mr. & Mrs. Johnson S. Bogart / Ms. Dorothy
K. Bonen / Mrs. Winthrop P. Boswell / Mr.
Doug Brutlag / Mr. Alan W. Buch / Jeremy, Alex
and Lindsay Buck / Mr. W.R. Buxton / Mr. &
Mrs. Richard F. Cahill / Mr. & Mrs. Park
Chamberlain / Mr. & Mrs. T.Z. Chu / Mr. James
C. Clark / Mr. & Mrs. David Cookson / Mr. &
Mrs. Ricky J. Curotto / Mr. Donald K. Davis
/ Mr. Thomas J. Davis, Jr. / Mr. & Mrs. Charles
De Limur / E.G.&G. Reticon / Mr. D. Lee
Edmundson / Equitec Financial Group, Inc. /
Ms. Suzanne Eitelsen / Mr. & Mrs. Thomas W.
Field, Jr. / Mr. & Mrs. David Fleishhacker / Mr.
& Mrs. James J. Flood / Mr. & Mrs. Richard L.
Fowler, Jr. / Mr. & Mrs. David E. Francis / Dr.
& Mrs. M. Wallace Friedman / Mrs. Nicholas
Gannam / Leslie Gompertz / Mr. Robert C.

Goudy / Dr. & Mrs. Sheldon Gross / Mr. &
Mrs. John R. Hamilton / Mr. & Mrs. T.M.
Harrell / Mrs. Mary Harrison / Mr. R. Stephen
Heinrichs / Mr. Stephen G. Herrick / Mr.
Robert Hulteng / Mrs. Dora D. Ide / Stephen
and Elizabeth Johnson / Mr. & Mrs. Curtis
Karplus / Mr. & Mrs. Robert D. Kelley / Mr. &
Mrs. Leonard E. Kingsley / Dr. & Mrs. Ralph
Lane, Jr. / Mr. George Livermore / Ms. Patricia
Luiz / Bruce and Deborah MacLeod / Mr. &
Mrs. Steven Mayer / Suzanne Klein & Bruce
McGregor / Mr. J.A. McQuown / Mrs. Frances
S. Miller / Mr. & Mrs. Bruce Mitchell / Mr.
Stephen Mulhollen / Mr. & Mrs. William G.
Myers / Mr. & Mrs. Merrill E. Newman / Mr.
& Mrs. Kenneth E. Nitzberg / Mrs. John Peck
/ Ms. Alma L. Pritchard / Mr. & Mrs. Henry
O. Pruden / Mrs. Jacob Ratinoff / Mr. & Mrs.
Daniel A. Richards / Mrs. Gertrude D. Roche
/ Mr. & Mrs. John N. Rosekrans, Jr. / Mrs.
Donald Ross / Mr. & Mrs. Paul Sack / Mr. John
Sackett / Mr. & Mrs. Albert L. Schultz / Mr.
Raymond J. Schweizer / Miss Mae Sexauer /
Ms. Ruth A. Short / Mr. & Mrs. Warren E.
Spieker, Jr. / Mrs. Victor Staadecker / Mr. &
Mrs. Julian N. Stern / Mrs. Howard Swig / Mrs.
Eaton Taylor / Trans Ocean Leasing
Corporation / Mr. Kent R. Tumblin / Mrs. John
R. Upton / Mr. & Mrs. Ronald G. Vanden-
Berghe / Mrs. Stephen W. Veitch / Dr. & Mrs.
H. Hugh Vincent / Mr. & Mrs. Daniel G.
Volkman / Mrs. Jean Baker Watkins / Mr. &
Mrs. Harry E. Weaver / Mr. & Mrs. Theodore
Weber / Mr. & Mrs. Christopher Westover /
Wilsey Foundation / Mr. & Mrs. Donald L.
Wylar / Mr. & Mrs. Paul F. Youngdahl

CHEKHOV CIRCLE
(\$250-\$499)

Ms. Teri Alent / Ms. Sydney Allen / Beulah
and Ezra Amsterdam / Dr. Arvin Arthur / Dr. Rick
Arthur / Mr. & Mrs. Raymond F. Bacchetti / Mr.
North Baker / Mr. P.R. Ballinger / Mrs. William
P. Bardet / Mr. Robert N. Beck / Dr. Jerome &
Marlene Becker / Dr. Joseph Bernstein / Dr. &
Mrs. Jerome W. Bettman / Mr. Robert W. Beyers
/ Mr. & Mrs. Nordin F. Blacker / Mr. James R.
Blount / Mr. Christopher P. Booth / Mrs. D.
Power Boothe / Ms. Sharon Boyssel / Mr. & Mrs.
James Brandt / Mr. & Mrs. R. Kent Brewer /
Brookman & Floffman, Inc. / Dr. Ellen Brown
/ Mr. Kenneth R. Brown / Mr. & Mrs. Timothy
Brown / E.J. & Carol Browning / Mr. & Mrs.
Robert Brunsell / Ms. Joanne C. Burchard / Mr.
Ted Buttner / Mr. & Mrs. Robert Calfee / Dr.
Timothy Carlton / Mr. & Mrs. W.A. Chapman
/ Mr. & Mrs. Steven B. Chase / Mrs. Albert
Cohn / Mr. R. Ken Coit / Dr. & Mrs. William
J. Comport / Mr. Richard Congreve / Mrs.
Bernice H. Connell / Dr. Aikin Connor / Mr. &

Mrs. Lyle E. Cook / Mr. & Mrs. Thomas Cooney / Mrs. Thomas L. Corn / Mr. & Mrs. William Corvin / Mrs. C.G. Costigan / Mr. & Mrs. Warren J. Coughlin / Mr. & Mrs. Emyln L. Cox / Ms. Marjorie Y. Crosby / Mr. & Mrs. S.P. Cuff / Ms. Kathleen Damron / Mr. Dennis Davis / Mr. & Mrs. Marlene De Lancie / Mr. and Mrs. Norman B. Dean / Mrs. Vincent DeDomenico / Mr. & Mrs. Carl N. Degler / Ms. Margaret A. Denning / Mr. & Mrs. Robert V. Dickinson / Mr. Marshall Dill, Jr. / Mr. Robert Durden / Mr. & Mrs. William I. Edlund / Mr. John S. Edwards / Mrs. Delia Fleishhacker Ehrlich / Mr. & Mrs. Richard Ehrlich / Mr. & Mrs. Joseph Ehrman, III / Ms. Dorothy Eichorn / Mr. & Mrs. Sanford S. Elberg / Eureka Federal Savings / Mr. Albert Everitt / Mr. L.G. Faller / Mr. Paul Ferguson / Mr. & Mrs. John L. Field / Ms. Elisa Finnie / Dr. Philip A. Fisher / Mr. William T. Fitzgerald / Mr. Robert J. Foley / Mr. Jeffrey L. Freiberg / Mr. Morton Friedkin / Mr. R. W. Friedman / Mr. & Mrs. Robert C. Friese / Mr. Blair Fuller / Mr. & Mrs. Thomas E. Gardner / Ms. Barbara Garfinkle / Mr. & Mrs. David L. Gibson / Mr. & Mrs. Herbert Ginsberg / Dr. & Mrs. Phillip R. Gordon / Ms. Julia L. Grant / Mr. & Mrs. Morgan A. Gunst, Jr. / Dr. & Mrs. W. Keith Hadley / Mr. & Mrs. Lester G. Hamilton / Mr. H. Neil Hardy / Alan and Wendy Harris / Ms. Michele Helmar / Mr. & Mrs. John S. Hensill / Ms. Shirley Hicklin / Mr. James Hill / Mr. & Mrs. Dan A. Hoffman / Mr. & Mrs. John R. Hofman / Dr. & Mrs. Richard K. Holmes / Mr. Allen Holzman / Mrs. Jean M. Hood / Mr. James C. Hormel / Dr. & Mrs. Richard W. Horrgan / Mr. Edward E. Hovis / Ms. Lucia E. Howard / Mr. Edwin E. Huddleson Jr. / Ms. Judith L. Humberg / Mr. & Mrs. William Jardine / Dr. & Mrs. William E. Jones / Mr. & Mrs. Eugene E. Jurs / Mr. J. Scott Kamsler / Col. & Mrs. Robert V. Kane / Dr. Selna Kaplan / Mr. & Mrs. Martin Katz / Ms. Sylvia Katzman / Mr. Hugh C. Keenan / Mr. Douglas M. Kelly / Mr. & Mrs. Alfred Kopfman / Mr. Thomas F. Kostic / Ms. Carole J. Krause / Dr. & Mrs. R. Eugene Kreps / Mrs. Warren D. Kumler / Dr. & Mrs. Joseph H. Kushner / Ms. Barbara Lavaroni / Dr. & Mrs. Samuel R. Leavitt / Ms. Louise M. Lerza / Mr. & Mrs. Ronald L. Lewis / Mr. Steve Lockard / Ms. Ethel London / Ms. Margaret B. Long / Mr. Donald S. Lucas / Mr. & Mrs. James J. Ludwig / Mrs. William F. Luttgens / Dr. James R. Lyerla / Mr. & Mrs. Robert MacDonnell / Mr. Robert C. Mahan / Mr. Jerry Mark / Mr. Joseph Mark / Mr. Glen D. Mautz / Mr. & Mrs. Gerald McGowin / Mr. George O. McKee / Mr. & Mrs. Glen McLaughlin / Mr. & Mrs. J. Richard McMichael / Mr. Richard B. Melbye / Mr. & Mrs. Michael L. Mellor / Mrs. Charles D.

Moore / Mr. Floyd Moore / Mr. & Mrs. John D. Murphy / Mrs. Patricia R. Newton / Mr. & Mrs. Russell Niles / Melanie & Richard Norris / Dr. & Mrs. Bernard M. Oliver / Mr. & Mrs. John H. Ormond / Mrs. Frank F. Orr / Thomas and Carol Osborne / Dr. Charles A. Owen / Dr. Tom Charles Papera / Ms. Margaret Hayes Parsons / Mr. & Mrs. John T. Payne / Lisle and Roslyn Payne / Mr. & Mrs. Alvin H. Pelavin / Mr. Tom O. Pendleton / Ms. Leonilla G. Perry / Ms. Miriam L. Perusse / Reverend David M. Pettingill / Dr. & Mrs. Robert Pipkin / Ms. Ann Marie Piro / Mr. Cyril Porter / Mr. & Mrs. Rollin Post / Mr. Michael Raddie / Mr. & Mrs. James T. Ream / Mr. H. Michael Richardson / Mr. & Mrs. Richard L. Romonek / Dr. & Mrs. Alan J. Rosenberg / Mr. William M. Roth / Dr. & Mrs. Marshall Rotterman / Mr. & Mrs. Vincent J. Rovetti / Mr. Clifford G. Rudolph / Mr. & Mrs. Ernest Ruehl / San Francisco Convention and Visitors Bureau / Mr. & Mrs. Jack Schafer / Mrs. Norma Schlesinger / Dr. & Mrs. Theodore R. Schrock / Mr. & Mrs. Charles Schulz / Ms. Barbara Schultz / Mrs. Barbara Schultz / Mr. & Mrs. Donald F. Searle / Mrs. John G. Selway / Dr. & Mrs. Robert N. Shaffer / Ms. Susan Shawl / Dr. Bahman Sheik-ol-Eslami / Mr. & Mrs. David Sliptzin / Dr. Maurice Sokolow / Mrs. Jeannette Spackman / Mrs. Arthur Spaulding / Robert and Ann Spears / Mr. & Mrs. Gene L. Spence / Douglas and Barbara Spreng / Emmett and Marion Stanton / Dr. & Mrs. John R. Stephens / Mr. and Mrs. William Britton Stitt / Mr. Daniel E. Stone / Mr. & Mrs. Richard J. Stratton / Mr. Dwight V. Strong / Bernard I. Taub Foundation / Dr. & Mrs. Alan Teitelbaum / Mr. & Mrs. Marvin T. Tepperman / Mr. & Mrs. David W. Terris / Mr. Paul D. Thode / Mr. & Mrs. W.W. Thomas / Ms. Ann M. Thornton / Mr. & Mrs. Edward J. Tiedemann / Mr. & Mrs. Richard J. Tingey / Mr. Mark Tune / Mr. Frank T. Upham / Mr. J. Dean Vail, III / Ms. Kristine Voigt / Mr. & Mrs. Bruce Walker / Dr. & Mrs. Ralph O. Wallerstein / Mr. & Mrs. Douglass J. Warner / Mr. & Mrs. Douglas Watson / Marianne & Jack Weigel / Dr. Kevin R. Wheaton / Mr. & Mrs. Irving Wiener / Ms. Clare Carey Willard / Mr. & Mrs. Wil S. Wong / Mr. & Mrs. Joseph B. Workman / Mrs. Glea Wylie / Mrs. Alden Yates

IBSEN CIRCLE (\$100-\$249)

A.D. Design Associates / Mr. David P. Abbate / Mr. Christopher Adams / Ms. Edwarda M. Adams / Gene Adams & Associates, Inc. / Ms. Katherine H. Adams / Ms. Pauline Austin Adams / Mr. Charles Ahlfors / Ms. Margaret Alafi / Ms. Sheila Albert / Dr. & Mrs. John Alden / Mr. & Mrs. Hervey E. Aldridge / Ms.

Particia Aleck / Mr. Peter G. Alexander / Mr. & Mrs. Carl A. Alford / Mrs. Esther H. Allen / Mr. & Mrs. Arthur W. Alm, Jr. / Mr. Steven Alpers / L.H. Alton and Company / Ms. Mahmea O. Alton / Ms. Marcia Amato / Ms. Barbara Anne Ames / Mr. Michael Ami / Mr. Gilbert Amoroso / Mr. & Mrs. Robert Andersen / Ms. Erika Andreas / Mr. & Mrs. Jonathan Andron / Mr. & Mrs. Jerome Aparton / Mr. & Mrs. Donald B. Armstrong / Mr. Norman Ash / Mrs. Harry Ashcraft / Mrs. R. Kirklín Ashley / Mrs. Taylor Ashley / Mrs. A. Astorian / Ms. Kay Auciello / Mrs. Alison V. Augustine / Mr. Richard Ault / Harry G. and Pauline M. Austin / Mr. Robert E. Badgley / Mrs. Ernst Baerwald / Mr. Don E. Bailey / Mr. & Mrs. Grant M. Bakewell / Mr. David Balabanian / Mrs. Tessie Curran Baldwin / Gary and Jill Ballard / Dr. Ram A. Banin / Mr. Ken Banks / Mr. Marvin Banks / Mr. Austin G. Barber / Ms. Mary Jane Barclay / Mr. & Mrs. Ralph Bardoff / Ms. Lillie Barnes / Ms. Gayle R. Barrett / Mr. William A. Barrett / Mrs. A.W. Barrows / Lt. Col. Grace M. Barth / Mrs. Cecilia Bartholomew / Mr. & Mrs. John Bartko / Ms. Harriet Parker Bass / Mr. & Mrs. Alan C. Batchelder / Mrs. Dudley Bates / Dr. & Mrs. Thomas H. Bates / Mr. & Mrs. Robert Batinovich / Dr. F.W. Bauer / Ms. Virginia L. Bauer / Mr. & Mrs. Henry Bauling / Mr. & Mrs. Benjamin J. Baum / Mr. Kent Baum / Mr. Irwin Bear / Mr. & Mrs. Richard S. Bebb / Mr. Robert Becker / Mr. & Mrs. Paul E. Beckman / Mr. & Mrs. Daniel R. Bedford / Dr. & Mrs. E. George Beer / Mr. David V. Beery / Mr. Jack Beglinger / Mr. & Mrs. P.J. Behrendt / Mr. & Mrs. Ervin Behrin / Ms. Linda Beitel / Dr. & Mrs. Robert E. Belknap / Mr. & Mrs. Jacques Benguerd / Mr. John W. Benkert / Ms. Kathryn Bennett / Mr. & Mrs. Ralph D. Bennett / Mr. James E. Benson / Lt. Col. & Mrs. Linn D. Benson / Mr. Roderick T. Bentley / Mr. D. Duane Bentz / Mr. & Mrs. Edward Berkowitz / Mr. Allan M. Berland / Ms. Lucy Berlin / Mr. Richard Berman / Ms. Martha L. Bernet / Dr. & Mrs. Philip Bernstein / Ms. Jane Besio / Dr. Barbara Lynn Bessey / Mr. Peter J. Besso / Mr. Robert Bettencourt / Ms. Jane A. Bewley / Mr. & Mrs. Ernst L. Biberstein / Dr. & Mrs. Fowler A. Biggs / Dr. John Billingham / Ms. Yvonne R. Binkley / Mr. & Mrs. John W. Bissinger / Mr. & Mrs. Robert W. Blean / Mr. & Mrs. Anton Bley / Ms. Rosalie K. Bloch / Mr. & Mrs. Arnold L. Bloom / Mr. & Mrs. Howard Bloom / Ms. Judith Bloom / Mrs. Sidney Blue / Mrs. Lisbeth R. Blum / Mr. & Mrs. Gordon Blumenfeld / Mr. Robert M. Blunk / Mrs. Robert Bodenlos / Dr. & Mrs. Richard A. Bohannon / Dr. William B. Bolen / Mr. Alan C. Bomberger / Mr. Frank Bondonno / Mr. & Mrs. Stewart Bonn / Mrs. Philip S. Boone / Ms. Melinda F. Booth / Mr.

& Mrs. John Boretá / Richard A. Borrison, M.D., Inc. / Ms. Sheri L. Bortz / Mr. & Mrs. Armand D. Bosc / Mr. & Mrs. Anthony M. Boskovich / Mr. Joseph Boyle / Mr. Paul Bradley / Mr. & Mrs. Richard Bradley / Ms. Shannon M. Bradley / Ms. Jeanne R. Bradshaw / Dr. & Mrs. E.H. Braff / Dr. Louis Brahen / Mr. Roland E. Brandel / Robert and Harriet Branick / Ms. Michelle Brank / Dr. Robert L. Bratman / Dr. & Mrs. Warren Breidenbach / Ms. Jean L. Brener / Mr. Donald Brennan / Ms. Patricia Bresee / Ms. Ellen G. Breslauer / Ms. Lois Rivers Breton / Ms. Patricia Brewer / William and Lisa Brinner / Dr. John P. Briske / Mr. & Mrs. Charles H. Brock / Mr. Archibald S. Broolly / Mr. Valentine Brookes / Mr. & Mrs. C. Howard Brown / Dr. Doris Todd Brown / Mr. & Mrs. Raymond I. Brown / Mr. Robert E. Brown / Mr. Theodore G. Brown / Mr. Carleton Bryan / Ms. Gail Bryan / Mr. & Mrs. Charles R. Bubbs, Jr. / Mr. & Mrs. David M. Bubenik / Ms. Eleanor S. Buchanan / Mrs. Ellen S. Buchen / Andrew L. Bull, M.D., Inc. / Mr. Tom Bullock / Ms. Maurine R. Buma / Mr. David M. Buoncristiani / Mr. Daniel J. Burke / Mr. & Mrs. Thomas E. Burke / Mr. & Mrs. Robert W. Burnett / Dr. & Mrs. De Witt K. Burnham / Ms. Anne E. Burris / Mrs. James A. Burris / Mr. & Mrs. Ed K. Busbee / Mrs. Jean Bushee / Dr. Eric K. Butler / Mr. & Mrs. Allan Byer / Ms. Marie E. Byrne / Mr. Michael R. Cabak / Ms. Joan A. Caldwell / California Optical Leather / Mr. & Mrs. Donald B. Campbell / Ms. Joyce Campbell / Ms. Mary E. Cantrell / Ms. Cynthia Cantril / Mr. & Mrs. Mont L. Carlston / Ms. Joan Carlton / Mrs. M.W. Carothers / Mr. George E. Carter / Ms. Lizabeth L. Carter / Mr. Ronald Casassa / Ms. Annette Casey / Ms. Beverly Castagna / Castilleja School / Mr. Richard P. Castillo / Mr. Anthony J. Catali / Ms. Lynn W. Catania / Ms. Pam Challinor / Mr. Carl W. Chamberlin / Dr. Gary Chan / Miss Josephine Chandler / Mrs. Jon B. Chaney / Ms. Trudy Chang / The Drs. Devron and Valerie Char / Dr. & Mrs. Melvin D. Cheitlin / Mr. & Mrs. Raymond J. Chenet / Mr. William A. Cheney / Mr. Martin Cherin / Ms. Minnie Chinn / Mr. & Mrs. John H. Chipman / Mr. Herbert K. Chittenden / Mr. Paul Choi / Mr. Sang Cho / Mr. Blayne Allen Christian / Ms. Patricia M. Church / Mr. James Churchill / Mr. and Mrs. A.B. Ciabattóni / Mr. Ralph L. Cicurel / Ms. Karen Cimerá / Mr. Lloyd Claiborne / Mr. David J. Clark / Mr. & Mrs. Raymond B. Clayton / Dr. & Mrs. James A. Clever / Mr. Thomas H. Clewe / Dr. & Mrs. Ray Clough / Mr. & Mrs. John Coan / Ms. Cynthia Cohan / Mr. & Mrs. Chapin Coit / Ms. Louise Colbert / Mr. & Mrs. Richard Cole / Mr. & Mrs. Andrew G. Comings / Mrs. Julius H. Comroe, Jr. / Ms. Therese Comyns / Mr. B.R.

We know how arrogant it sounds, but the odds are overwhelming that this will be your Scotch.

Sooner or later, a devoted friend or a trusted bartender will pour you a taste of The Famous Grouse.

You may shut your ears to the facts that it's Scotland's own favorite brand...that it's soaring in London, world capital of Scotch...that it's the prized buy in duty-free shops...that it's here, thank goodness, in America.

You may even shut your eyes to the modest message on the label: **FINEST SCOTCH WHISKY.**

You will not, thank heaven, be able to turn off your own discerning, decisive, impeccable taste.

Whereupon, score another for The Grouse.

THE FAMOUS GROUSE®
Scotland sends its best.



Remember special occasions by sending a gift of The Famous Grouse anywhere in the continental U.S. where allowed by state law. Call toll-free **1-800-CHEER UP**. The Famous Grouse,® Blended Scotch Whisky, 86 Proof, © 1987, Imported by Heublein, Inc., Hartford, CT.

Concannon / Ms. Joanne Condas / Mr. M. Richard Condon / Mr. & Mrs. Mark I. Congress / Mrs. John Conne / Mr. Robert E. Connick / Ms. Patricia G. Connolly / Mr. & Mrs. Robert E. Conrath / Mr. Gary Cook / Ms. Roselynn Cook / Mr. Roy S. Cook / Mr. & Mrs. A. Thatcher Cook / Ms. Edith M. Cooley / Mr. & Mrs. Richard Cooley / Mr. & Mrs. David Coombs / Ms. Winifred A. Coomb / Mrs. C.E. Cooper / Mrs. Joan C. Cooper / Hon. & Mrs. John S. Cooper / Mr. Jack Corey / Dr. & Mrs. David J. Costanza / Mr. E. Morris Cox / Mr. & Mrs. William E. Cox / Mr. & Mrs. Peter B. Coy / Ms. Debra Coyman / Mr. & Mrs. Ralph D. Cozine / Mr. Richard Crandall / Ms. Yvonne Creehan / Dr. & Mrs. William P. Creger / Dr. Natalie Cremer / Mr. & Mrs. John Cronin / Mr. William E. Crook / Mrs. John Crosby, Jr. / Dr. & Mrs. John Crowe / Mr. Steve Crowe / Mr. Daniel J. Crowley / Mr. & Mrs. D. Clifford Crummey / Mr. Joseph F. Cryns / Mrs. Stuart Cullen / Mrs. Mary F. Cunningham / Ms. Faye Cupp / Dr. & Mrs. Roy L. Curry / Ms. Vergilia P. Dakin / Dr. & Mrs. Robert L. Dale / Mr. & Mrs. Herbert L. Damner / Ms. Noelle Dangremond / Mr. Paul Daniels / Mr. William R. Daniels / Mr. Walter C. Danielsen / Mrs. Juliet Dankmeyer / Dr. Adnan Daoud / Mr. Michael J. Dasher / Mr. & Mrs. Donald M. Davis / Mr. Herbert L. Davis / Mrs. Kenneth Davis / Ms. Virginia S. Davis / Mr. & Mrs. Claude E. Dawson / Ms. Agnes M. De Benedetti / Mr. Dario De Benedictis / Mr. Frank J. De Heinrich / Ms. Bette L. Deanturner / Mr. Myrkle C. Deaton / Ms. Nora J. Degnan / Ms. Gloria Dehart / Dr. & Mrs. James W. Delameter / Dr. Thos R. Delebo / Mr. Bruce Delfante / Mr. David P. Delgado, Sr. / Dr. John J. Demas / W.D. DeMoss / Dr. & Mrs. Howard E. Denbo / Lee P. Denenberg / Mr. & Mrs. George P. Denny / Mr. James A. Dern / Mr. John P. Dern / Mr. & Mrs. William Di Grazia / Ms. Ann L. Diamond / Mr. & Mrs. Daniel H. Dibert / Ms. Barry S. Dickman / Ms. Roslyn Robbins Dienststein / Mr. & Mrs. William Dienststein / Mrs. Laura J. Dietsche / Mr. Michael E. Dillon / Mrs. John W. Dinkelspiel / Ms. Carol A. Disrud / Dr. Carl Djerassi / Mr. Frank Dodge / Ms. Ann H. Doerr / Mr. & Mrs. Jack F. Dohrmann / Ms. Mary Lea Dohrmann / Ms. Helen B. Dominguez / Mr. Gus D. Dorough, Jr. / Mrs. Phyllis J. Dorricott / Dr. & Mrs. Leo V. Dos Remedios / Mr. James E. Douglas, Jr. / Ms. Katharine Douglass / Ms. Sybil Dove / Mr. John Downer / Mrs. Russel H. Downey, Jr. / Miss Andrea Dozy / Mr. Mason Drukman / Mr. & Mrs. John R. Dryden / Mr. & Mrs. Francis DuBois / Mr. & Mrs. Lewis Duckor / Ms. Sally Dudley / Mr. & Mrs. Richard M. Duff / Mr. & Mrs. William T. Duffy / Mr. & Mrs. Arthur Dull / Mr. & Mrs. John J. Dunn / Mr. & Mrs. Gary Durbin / Ms. Anita Durham / Dr. Gilbert Duritz / Mr. Roger D. Dwinell / Mr. William R. Dycus / Ms. Judith V. Earl / Mr. & Mrs. Robert M. Earl / Mr. Leighton M. Edelman / Mrs. Robin M. Edwards / Mr. & Mrs. Rosser B. Edwards / Mr. & Mrs. Tom G. Edwards, Jr. / Mr. Edmond I. Eger / Mr. Al Eggert / Ms. Auban Eisenhardt / Roy and Betsey Eisenhardt / Mr. Dan Eisenhardt / Mr. Donald T. Elliott / Ms. Donna Ellis / Ms. Karlene Ellis / Mr. & Mrs. William H. Elsnor / Mr. Mrs. Eunice Elton / Ms. Carole B. Ely / Mr. Lester H. Empey / Ms. Carol A. Enebo / Mr. Burnham Enersen / Mr. & Mrs. Samuel Engel / Mr. William L. English / Dr. & Mrs. Marvin A. Epstein / Dr. & Mrs. Philip Erdberg / Dr. & Mrs. George G. Erdi / Mr. & Mrs. Lennart G. Erickson / Mr. Dwayne R. Eskridge / Dr. & Mrs. Samuel H. Esterkyn / Dr. & Mrs. B. Ettinger / Mr. Everett E. Evans, Sr. / Dr. & Mrs. Thomas O. Evans / Mr. & Mrs. Donald H. Ewing / Mr. & Mrs. Neile Falconer / Mr. & Mrs. Jerome B. Falk, Jr. / Mr. & Mrs. Erroll C. Fanning / Dr. & Mrs. Seymour M. Farber / Mr. & Mrs. Modesto V. Farina / Mr. & Mrs. John R. Farmer / Ms. Ellen M. Farrell / Mrs. Sarah K. Faulkner / Mr. & Mrs. F. Conger Fawcett / Mr. & Mrs. Thomas K. Fawcett / Ms. Ruth P. Fenton / Mr. William Ferguson / Mr. Paul Ferrari / Mr. & Mrs. Francois Ferrer / Ms. Barbara Ferrington / Ms. Linda Ferris / Mr. & Mrs. Alexander L. Fetter / Mr. & Mrs. John L. Fidler / Mrs. Virginia Field / Mr. & Mrs. W.J. Fies / Ms. Stephanie Fine / Ms. Alexis T. Fisher / Dr. Philip A. Fisher / Mr. & Mrs. Paul Fitting / Mr. & Mrs. Neil Flaherty / Mr. John Fleming / Mr. Gary Flynn / Mr. & Mrs. George W. Flynn / Ms. Mary Ellen Fogarty / Ms. Ruth Forbes / Mr. Kevin Ford / Mrs. Robert D. Ford / Ms. Virginia Formichi / Dr. & Mrs. Gregory G. Fouts / Ms. Pauline Fox / Mr. Richard N. Frahm / Mr. & Mrs. Harry Franceschi / Mr. Richard L. Frank / Donna and Michael Franzblau / Mr. Donald L. Frazer / Mr. Harvey M. Freed / Mr. & Mrs. Lary Freels / Dr. & Mrs. Donald H. Freeman / Dr. & Mrs. Leon Freeman / Mr. Harold J. Freeman / Mr. & Mrs. Robert Freitas / Mr. Andrew Fridlund / Mrs. Edith Fried / Dr. Richard K. Friedlander / Mr. David A. Friedman / Dr. Bruce Friedman / Dr. & Mrs. Fred N. Fritsch / Mr. & Mrs. Alan P. Fritz / Ms. Ann E. Frivold / Mr. & Mrs. Alfred Fromm / Mr. & Mrs. Donald F. Fuller / Mr. & Mrs. W.P. Fuller / Mrs. G.E. Fullerton / Dore and James Gabby / Ms. Marianne Gagen / Mrs. Evelyn Gaines / Ms. Lea Gamble / Mrs. Marie G. Gamble / Ms. Clementina E. Garcia / Mr. & Mrs. Jonathan Garman / Dr. Esther A. Garrison / Ms. Mary Ellen Gaylord / Mr. & Mrs. Robert A. Geering / Mr. Robert Geiser / Mr. & Mrs.

M I T S U B I S H I
SIGMA



For those who appreciate luxury and performance. No matter how little it costs.

For those with a passion for driving and a taste for luxury, Mitsubishi offers the new Sigma. Inside, you'll find a wealth of standard features, including automatic climate control, power windows and door locks, even a theft deterrent system. But beyond the number of features, it's the built-in value that seems to impress.

Here's what Ken Gross, contributing writer of *Automobile Magazine* says about Sigma: "... it's the extremely comprehensive electronics that set this sport sedan apart from other Japanese look-a-likes." He goes on to say that its "technical specs rival anything the Germans would do in the class... and more, for a lot less money."

To see just how much Sigma offers, we present this comparative chart. When you see how much you get, you think your choice becomes obvious.

STANDARD MODELS	ENGINE	ELECTRONIC SUSPENSION WITH RIDE HEIGHT & SPRING CONTROL, OPT.	ABS, ELECTRONIC ANTI-LOCK BRAKES, OPT.	4-WHEEL DISC BRAKES	SPEED-VARIABLE POWER STEERING, W/DRIVER SELECT MODE, OPT.	FULLY AUTOMATIC CLIMATE CONTROL	THEFT DETERRENT SYSTEM	SPLIT FOLD-DOWN REAR SEAT	1988 PRODUCT PRICES*
MITSUBISHI SIGMA	3.0-liter EFI V-6	Yes	Yes	Yes	Yes	Yes	Yes	Yes	\$16,549
NISSAN MAXIMA GXE	3.0-liter EFI V-6	No	No	Yes	No	No	Yes	Yes	\$16,949
TOYOTA CRESSIDA	2.8-liter EFI Inline-6	No	No	Yes	No	Yes	Yes	No	\$20,250
ACURA LEGEND	2.7-liter EFI V-6	No	No	Yes	No	No	No	No	\$21,760

*MPGS, SUGG. RETAIL PRICE AND FEATURE COMPARISON OF BASE MODELS. ACTUAL PRICE SET BY DLRS, TAX, LICENSE, FREIGHT, DLR, OPTIONS AND CHARGES EXTRA.

CALL 1-800-447-4700 FOR YOUR NEAREST DEALER.

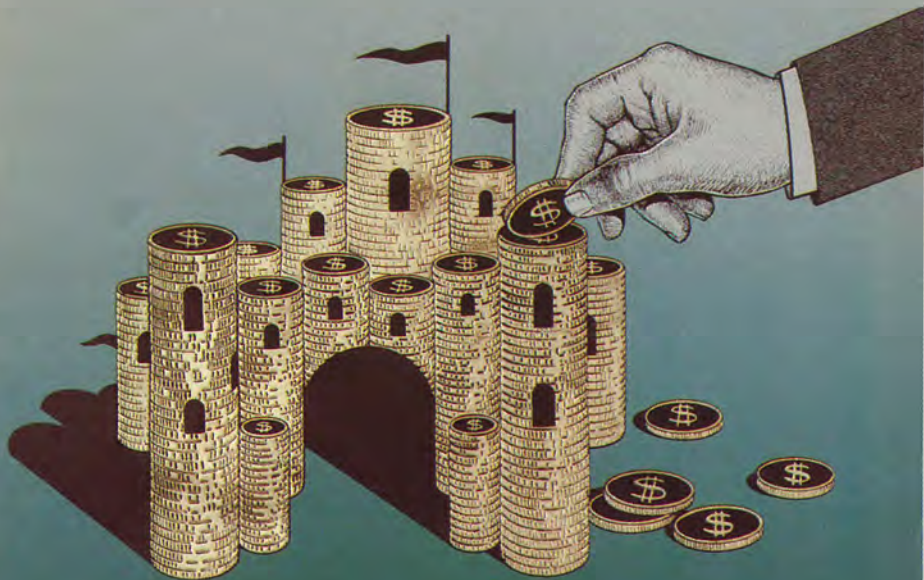
Mitsubishi.
Suddenly, the obvious choice.™



Daniel M. Geller / Mr. & Mrs. Sam Genirberg / Dr. & Mrs. Charles L. Geraci / Ms. Marcia Gerin / Ms. Hazel Marie Gerreau / Mr. & Mrs. Maurice W. Gerritsen / Mr. & Mrs. James M. Gerstley / Mr. Louis R. Giancola / Mrs. Marjorie Gianelloni / Ms. Holly Gibson / Mr. Ralph Gigliello / Mr. & Mrs. Charles T. Gilgun / Reverend Robert Giguere / Mr. & Mrs. Charles T. Gilgun / Ms. Gertrude Gilken / Mr. John F. Gillin / Mr. C. Thomas Gilman / Mrs. Warren Glass / Ms. Georgie Gleim / Ms. Juanita S. Glick / Ms. Marjorie Glicksman / Ms. Joyce K. Glidden / Mr. Richard T. Glycer / Ms. Kate H. Godfrey / Mr. & Mrs. Robert Goeser / Dr. & Mrs. Carl Goetsch / Mr. Milton Goldberg / Mr. Dean Goldfein / Dr. A. Goldschlager / Mrs. Myron B. Goldsmith / Ms. Sylvia Goldsmith / Mr. Burton Goldstein / Dr. Erica T. Goode / Mrs. Ellen Goodell / Dr. Herbert Goodman / Gordon and Jean Goodrich / Dr. William G. Gottfried / Ms. Marian Gould / Dr. & Mrs. Murray J. Gould / Dr. & Mrs. John L. Graham / Mr. Leo E. Grandi / Mrs. Henry Grandin, Jr. / Mr. K.P. Graunstadt, Jr. / Ms. Linda Green / Mr. Ronnie C. Green / Mr. Arnold Greenfield / Reverend M.F. Greenlaw / Mr. & Mrs. Milton Greenstein / Mrs. William W. Greer / Mr. Glenn M. Grigg / Mr. James K. Grosse / Mr. Lenard E. Grote / Mr. & Mrs. Marvin M. Grove / Mr. Paul J. Grube / Dr. & Mrs. Melvin M. Grumbach / Mr. & Mrs. Reynold J. Gualco / Dr. & Mrs. James K. Gude / Mr. Richard E. Guggenhime, Sr. / Mr. Ronald P. Guidi / Mr. & Mrs. James K. Gurney / Mr. & Mrs. Richard E. Haas / Dr. & Mrs. Seth L. Haber / Mr. & Mrs. Fred Haberman / Mr. & Mrs. Allen F. Hageman / Ms. P.L. Hagerty / Ms. Marjorie Hale / Mr. J. Robert Hall / Ms. Marjorie D. Hall / Ms. Roberta J. Hall / Mrs. Lois J. Halliday / Dr. & Mrs. Roger Halliday / Dr. Carol Halpern / Dr. Benjamin A. Halpren / Mr. Herbert L. Hamerslough / Mr. Charles E. Hamilton / Mr. Harry Hamlin / Ms. Leona Hansen-Nealy / Mr. & Mrs. L.S. Hansen / Dr. & Mrs. William Hare / Mr. & Mrs. Gary G. Harmon / Ms. Elizabeth L. Harris / Mr. & Mrs. H. Harris / Mr. & Mrs. Peter G. Hart / Dr. & Mrs. Arthur R. Hartwig / Mr. & Mrs. Bernard G. Harvey / Mr. Ernest Haskin / Mr. Les Hausrath / Mr. Mark Hawthorne / Mr. George Hawxhurst / Mr. & Mrs. Henry E. Haxo, Jr. / Mr. & Mrs. Thomas J. Hayes, III / Dr. Jean E. Hayward / Mr. Russell N. Head / Mrs. Waltraud S. Hecht / Mrs. Michael Heffernan / Mr. & Mrs. David M. Heilbron / Ms. Alberta Hein / Mr. Archie D. Held / Mr. Scott Heldfond / Mr. Clarence E. Heller / Mr. Ernest H. Helliwell, III / Ms. Eve Hendrickson / Mrs. William E. Henley / Mr. Richard Hennig / Mr. Steven Henry / Mrs. Jean Herman / Dr. Karen A. Herzog / Mr. & Mrs.

Robert B. Helter / Mr. & Mrs. Harlan Heydon / Mr. & Mrs. Ira M. Heyman / Mr. & Mrs. Roger W. Heyns / Ms. Mary H. Heyward / Mr. & Mrs. Deven Hickingbotham / Mr. G. Richard Hicks / Ms. Margaret Higgins / Mr. & Mrs. Thomas W. High / Mr. & Mrs. James A. Hildebrand / Mr. & Mrs. G. Thomas Hill / Mr. Mike Hill / Mr. & Mrs. Orion A. Hill, Jr. / Mr. & Mrs. Thomas R. Hill / Mr. Elliott D. Hillback / Ms. Doris C. Hills / Michael and Linda Hirsch / Mr. & Mrs. William P. Hobbs / Mrs. Donald Hoberg / Mr. Patrick S. Hobin / Dr. & Mrs. Samuel Hoch / Ms. Jeanette E. Hodes / Ms. Betty Ann Hoener / Mr. & Mrs. Arthur Hoff / Ms. Lindsay Holmgren / Mr. Frank Holzerlandt / Ms. Nancy Hood / Mr. & Mrs. Anthony S. Hooker / Mr. & Mrs. William Hope / Mr. Mark F. Hopkins / Mr. & Mrs. Marshall R. Hopper / Ms. Rosemary Hornby / Mr. Grant N. Horne / Mr. Harry R. Horror / Mr. & Mrs. Preston E. Hotz / Mr. Joseph C. Houghteling / Mrs. Carol L. Howell / Mr. & Mrs. Gordon H. Huber, Jr. / Mr. & Mrs. Eliot R. Hudson / Mr. John L. Hughes / Mr. William H. Hughes / Mr. A. Eugene Huguenin / Mr. Robert F. Hulín, Jr. / Mr. & Mrs. Cordell W. Hull / Ms. Elisabeth Hume / Mr. & Mrs. James L. Hunt / Ms. Mary L. Hunt / Mrs. Harline Hurst / Mr. Samuel H. Husbands / Mr. & Mrs. Harold W. Hushour / Mr. & Mrs. J. Wesley Huss / Ms. Joy Hussey / Mr. & Mrs. Alan Hyman / Dr. & Mrs. Julius Hyman / Dr. & Mrs. Ignatius / Mr. Carl P. Inderkum / Dr. & Mrs. Carlo Infante / Ms. Sarah Ingber / Mr. & Mrs. G. Tucker Ingham / Mr. & Mrs. Charles Isherwood / Mr. Harold E. Jackson / Mr. Lawrence R. Jackson / Mr. Michael T. Jackson / Mr. Carlton S. James / Mr. & Mrs. John K. James / Ms. Dagmar L. Jamison / Mr. David Jamison / Dr. & Mrs. Robert W. Jamplis / Mr. & Mrs. R.M. Janecky / Mr. & Mrs. R.H. Janecky / Ms. Elsie Jarvis / Mr. William North Jayme / Ms. Helen Jefferson / Ms. Effiellen Jeffries / Mr. & Mrs. John P. Jenkins / Mr. & Mrs. Robert L. Jenkins / Mr. Walter W. Jenkins / Ms. Ann Kelly Jenks / Ms. Mary Harley Jenks / Jon & Julie Jerome / Mr. Jon A. Johnsen / Mr. Andrew R. Johnson, Jr. / Mr. Dean R. Johnson / Mr. & Mrs. Gordon A. Johnson / Mr. & Mrs. Grant S. Johnson / Mr. & Mrs. Jackson F. Johnson / Dr. Sylvig M. Johnson / Colonel Vernon R. Johnson / Ms. Elizabeth Jones / Mr. & Mrs. Proctor P. Jones / Mr. Raymond F. Jones / Mr. & Mrs. Robert Trent Jones, Jr. / Mr. & Mrs. Rodney T. Jones / Mr. Timothy R. Jones / Mr. J. B. Jonston / Dr. & Mrs. Robert W. Joyce / Mr. James R. Joy / Mr. Carl E. Jukkola / Mr. Philip Kalthoff / Dr. Isadore Kamin / Ms. Carolin M. Kane / John and Veronica Kane / Eileen & Leonard Kaplan / Mr. & Mrs. Richard M. Kaplan / Mr. Michael Karasik / Dr. Gary G.

LET IRA BUILD



FOR YOUR FUTURE!

Your retirement funds grow fast, when placed in an American Savings IRA.

Thanks to the magic of compounded interest, your contributions this year and in the future, will provide surprisingly large returns when you need them most--at retirement. And, many people can still take a full Federal Income Tax deduction on IRA contributions. You could be one of them!

Talk to your tax consultant about your deduction status, then visit American Savings. We offer Basic Retirement Plans for the self employed, Contributory and Rollover IRAs which can be invested in CD's, stocks, bonds or mutual funds. Visit American Savings today and let your IRA build for the future!

OVER 180 BRANCHES STATEWIDE-- CONSULT THE PHONE DIRECTORY FOR THE BRANCH NEAREST YOU!

AMERICAN SAVINGS

AND LOAN ASSOCIATION



*Investments other than savings accounts at American Savings are not insured by the FSLIC.

Kardos / Mrs. George J. Karfiol / Mr. & Mrs. James T. Kasper / Mr. & Mrs. William Kaufmann / Mr. Charles Kay / Mr. Scott Keilholtz / Mr. Donald E. Kelley, Jr. / Ms. Jacquelyn Kelley / Mr. & Mrs. Ryland Kelley / Mr. & Mrs. James L. Kelly / Mr. & Mrs. John G. Kelly / Dr. & Mrs. Paul B. Kelly / Ms. Sallie Bell Kelly / Mr. William D. Kelly / Dr. & Mrs. Richard L. Kempson / Mr. & Mrs. Burton S. Kennedy / Mr. & Mrs. John M. Kennedy / Mrs. Hazel B. Kent / Dr. James E. Kent / Mr. William Kent, III / Dr. & Mrs. Samuel B. Kerموian / Ms. Carol E. Kerr / Mr. Edwin Kerr / Dr. Richard Kershner / Mr. Harlan R. Kessel / Mr. Brian G. Kestner / Ms. Angele Khachadour / Ms. Nancy Hunt Kiesling / Mr. & Mrs. Robin King / Mr. James S. Kirk / Mr. & Mrs. John H. Kirkwood / Ms. Nancy L. Kittle / Mr. & Mrs. Monte W. Klein / Mr. & Mrs. Eugene Kleiner / Ms. Elsa C. Kleinman / Mr. Jack L. Kling / Mr. & Mrs. Hobart C. Knapp / Mr. & Mrs. Kenneth W. Knapp / Dr. Robert T. Knighton / Ms. Sheila Knights / Mr. David A. Kopf / Mr. Dan Kodlin / Mr. & Mrs. Joseph Kohlenstein / Ms. Barbara D. Kokesh / Mrs. T. Kongsgaard / Dr. Daniel B. Kooyman / Mr. Hans J. Kornell / Mr. Herbert M. Kott / Jonathan and Deborah Krass / Ms. Bettye Krider / Mrs. Dorothy B. Krieger / Dr. & Mrs. E.L. Kronik / Mr. & Mrs. Robert Kubik / Dr. Joel J. Kudler / Mr. P. Beach Kuhl / Ms. Debra Kuhns / Dr. Robert E. Kulvin / Mr. & Mrs. Stanley P. Lachman / Ms. Loretta Lagomarsino / Mr. & Mrs. Charles LaKamp / Mr. Presley Lancaster / Ms. Jennifer B. Langan / Ms. Eleanor Langlois / Mr. William G. Langston / Mr. Paul J. Lanphear / Mr. Robert Lansdon / Dr. & Mrs. Richard Lanzerotti / Mr. Charles E. Larkin / Mr. & Mrs. Charles E. Larsen / Ms. Susan S. Larsen / Ms. Diane Larson / Ms. Leslie Lauderdale / Mr. David Lauer / Mr. Thomas C. Lauer / Mr. & Mrs. Robert Lauppe / Mr. & Mrs. Harry Lawlor / Mrs. Margaret P. Laws / Mr. & Mrs. Brian Lawther / Mr. & Mrs. William Lazier / Dr. & Mrs. Thomas Leach / Mr. David W. Leahy / Dr. & Mrs. Wolfgang Lederer / Mr. & Mrs. Irwin Leff / Mrs. Kirsten B. Legallet / Mr. & Mrs. Jack K. Lehman / Dr. & Mrs. Jack Leibman / Mr. & Mrs. John D. Leland / Mr. & Mrs. Edgar G. Lemmon, Jr. / Ms. Carolee Lenahan / Mrs. Ann K. Lenway / Mr. David Lesnini / Mrs. John A. Lesoine / Mr. & Mrs. Douglass A. Lesser / Mr. & Mrs. Harvey Letter / Mr. Daniel P. Levin / Ms. Diane M. Levine / Dr. & Mrs. Ralph Levin / Mr. & Mrs. Jacob Levitan / Dr. Philip L. Levy / Mr. Jerry E. Lewis / Mr. & Mrs. Joel Lewis / Mr. & Mrs. Lynn Lewis / Dr. Madge K. Lewis / Mrs. Saxon Lewis / Ms. Joan D. Libby / Mr. & Mrs. Herbert Liberman / George and Elise Liddle / Mr. & Mrs. Albert B. Lidy / Mr. & Mrs.

Robert P. Lilienthal / Dr. & Mrs. James T. Lilligren / Ms. Bonnie Lindahl / Mr. Robert Lindquist / Ms. Pauline Lindsay / Mr. & Mrs. Ronald K. Lindsay / Mr. & Mrs. John G. Linvill / Mr. James E. Litchfield / George and Angela Little / Mr. & Mrs. James W. Littlefield / Mr. Randall S. Livingston / Mr. & Mrs. Robert R. Livingston / Mr. Ronald J. Loar / Dr. & Mrs. Charles Lobel / Ms. Anne B. Lockwood / Mrs. Bruno Loewenberg / Dr. Edward Lopez / Mr. & Mrs. Jack Louie / Ms. Marjorie Louis / Dr. & Mrs. Robert L. Love / Ms. Louise Lovewell / Mrs. Azalene E. Lowe / Mr. David Lowe / Mr. & Mrs. Richard S. Lowry / Mrs. Ernest Lozano / Mr. John Lucas / Mr. Kenneth D. Lucas / Ms. Dorothea R. Lyman / Ms. Mary P. Lynch / Mr. & Mrs. Bruce B. MacCready / Ms. Patricia Macie / Ms. Joan G. Mack / Mr. Willie J. Mackey / Mr. Albert Macovski / Mr. & Mrs. Joseph D. Madsen / Mr. & Mrs. Ted N. Magee / Mr. & Mrs. Eugene Majeski / Mr. & Mrs. Robert P. Majka / Mr. & Mrs. Kern Majors / Hon. & Mrs. J. Fred Malakoff / Dr. & Mrs. Henry H. Mally / Dr. & Mrs. Michel Mandel / Mr. Marino Mangiola / Mr. John A. Mann / Mr. Charles Manning / Ms. Greta C. Manville / Mr. Edmund R. Manwell / Mr. Paul Marjiano / Ms. Deborah S. Markley / Mr. & Mrs. Kenneth Marks / Mr. Norbert W. Markus, Jr. / Ms. Dorothy Martinez / Ms. Elizabeth W. Martin / Dr. James F. Martin / Mrs. Kathleen C. Mason / Ms. Virginia R. Mason and Mr. Richard S. Mateosian / Mr. & Mrs. Stephen Massey / Mr. Leonard Matesky / Mr. & Mrs. James Matheson / Dr. & Mrs. Michael A. Matthey / Mrs. Mary C. Maucieri / Ms. Suzanne E. Maurer / Mr. & Mrs. Adolf May / Mr. David Mayer / Mr. Russ Maynard / Mr. John B. McCallister / Mr. Gerald McCallum / Mrs. Jennie McCarthy / Mr. Phillip McClanahan / Mrs. Lorraine McCollom / Mr. John H. McCoy / Mr. Edward R. McCracken / Mr. & Mrs. Donald J. McCubbin / Mrs. Roland E. McCune / Mr. & Mrs. George G. McDonald / Mrs. Charles B. McDougall / Ms. M. Terry McEnany, M.D. / Mr. & Mrs. Patrick McGaraghan / Mr. Alan McGee / Mr. Alan McGregor / Mr. & Mrs. John McGuinn / Mrs. Alice G. McKenzie / Judge Winton McKibben / Mr. & Mrs. Joseph P. McLaughlin / Ms. Dorothy McMichael / Dr. & Mrs. Sedgwick Mead / Mr. Forrest J. Mehrten / Mr. & Mrs. Gardner W. Mein / Dr. & Mrs. Leo Meleyco / Ms. Janet A. Mendenhall / Mr. Michael Menke / Mr. William Meredith / Ms. Shirley Merrill / Mr. & Mrs. W.D. Mersereau / Mr. Kenneth S. Mesches / Ms. Leanore Mesches / Dr. Christopher Meyer / Dr. & Mrs. Delbert H. Meyer / Ms. Dorothy Meyer / Mr. & Mrs. Otto E. Meyer / Ms. Fritzie K. Michaels / Dr. & Mrs. Francis W. Michel / Ms. Heidi Mickelson / Ms.

Louis Vuitton. The Art of Travel.



Creative Business. Photo Jean Larivière. Louis Vuitton® Fabric Design®

LV The Louis Vuitton craftsmen possess the secret of constantly renewing tradition while maintaining all of its qualities. They fashion trunks, hard-sided and soft-sided luggage, accessories and small leather goods that quickly become new companions for new journeys. The famous initials are the stamp of authenticity of these unique skills.

Louis Vuitton. Exclusive stores:

317 Sutter Street, San Francisco, CA 94108 (415) 391-6200
At I. Magnin, Union Square, San Francisco, CA 94108 (415) 362-2100
South Coast Plaza, 3333 Bristol Street, Costa Mesa, CA 92626 (714) 662-6907
And at Macy's Valley Fair, Santa Clara, CA 95050 (408) 248-3333 x 4159

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDÉE EN 1854

Kathleen W. Mikkelson / Mrs. Carol A. Miller / Drs. Craig and Natalie Miller / Mrs. Elizabeth F. Miller / Ms. Luana Miller / Mr. Warren E. Miller / Mr. Glenn Milliman / Mr. George A. Mills / Mr. H. Bruce Mininberg / Mr. & Mrs. Malcolm Misuraca / Mr. & Mrs. Larry Mitchell / Ms. Laura V. Mitchell / Mr. & Mrs. William T. Mitchell / Ms. Shannon J. Moffat / Dr. Cherie Mohfeld / Mrs. Eunice M. Mongan / Ms. Carol S. Montieth / Mr. & Mrs. Kenneth W. Moody / Donald and Stephanie Mooers / Mr. & Mrs. James F. Moore / Mr. & Mrs. John A. Moore / Mr. Robert A. Moore / Ms. Sheila Moore / Mrs. Helen Hunter Morales / Mr. George Mora / Ms. Frances E. Morel / Morf Organization / Ms. Anne Morgan / Dr. L. Richard Morgan / Mr. & Mrs. Richard L. Morgan / Mr. & Mrs. Robert T. Morita / Mr. C. Ralph Morse / Mr. Forrest S. Mortimer / Mr. & Mrs. John L. Mothershead / Mr. & Mrs. Steven P. Moulds / Mr. David A. Mullen / Mr. & Mrs. Herbert Mulvany / Mr. & Mrs. Paul J. Mundie / Ms. Cyndi Munro / Mr. Alexander L. Munson / Ms. Betsy Brinkley Munz / Ms. Kate H. Murashige / Mr. John T. Murphy / Mr. Michael W. Murphy / Mr. & Mrs. Thomas L. Murray / Ms. Margaret Mykland / Ms. Sharon J. Myler / Mr. Ian A. Nabeshima / Dr. and Mrs. Donald Nadler / Carl J. Naegele, Dean / Mr. Harold R. Nagan / Mr. Ed Nagel / Mr. Fred S. Nagle / Mr. Joseph C. Najpaver / Mr. & Mrs. Alan Nayer / Mr. David Nelson / Mr. Donald E. Nelson / Ms. Frances D. Nelson / Nemco Electronic Corp. / Mr. Edwin N. Ness / Mrs. Louis J. Newman / Dr. & Mrs. W.L. Newmeyer / Ms. Jackie Ng / Mr. & Mrs. Charles S. Nicoll / Ms. Mary D. Niemiller / Dr. & Mrs. Charles A. Noble, Jr. / Mr. & Mrs. Mark Noble, Jr. / Mr. Gene A. Noland / Mr. Michael Noonan / Ms. Donna Nordmann / Hon. & Mrs. Alen Norris / Mr. & Mrs. Norman H. Null / Mr. Dale G. O'Brien / Dr. & Mrs. Thomas J. O'Connell / Mr. John O'Connor / Dr. & Mrs. Robert G. O'Connor / Mr. Donald P. O'Leary / Ms. Claire O'Neil / Dr. Felix H. Ocko / Mr. Ronald Ogg / Mr. & Mrs. Jay R. Oliff / Mr. M. Olmstead / Mr. Joe J. Ong / Mr. & Mrs. Gerald T. Orlob / Mr. David J. Ornstik / Mrs. Frank F. Orr / Mrs. A. Downey Orrick / Mr. William Overell / Mr. James R. Overholt / Mr. Victor L. Owen / Mr. Charles E. Owens / Dr. Daniel K. Oxman / Mr. Steven Pace / Ms. Carolyn C. Packard / Mr. John P. Paddock / Mrs. M. Pagnini / Mr. Fred Paine / Mr. & Mrs. Clark Palmer, Jr. / Ms. Jana Pantazelos / Mr. Herman Papa / Mr. Lawrence Papale / Mr. & Mrs. James C. Paras / Dr. Stephen C. Pardys / Mr. Alan J. Parisse / Ms. Margot S. Parke / Ms. Anne M. Parker / Ms. Margaret L. Parker / Ms. Mary T. Parkison / Mr. Brian D. Parsons / Mr. & Mrs. Robert G. Parvin / Dr. John R. Pascoe / Mr. & Mrs. William Paterson / Mr. & Mrs. Clark Patten / Mr. James M. Patterson / Mr. Fred Pazos / Mr. David Pearson / Dr. Alex Peer / Mr. John Pemberton, Jr. / Mr. N.C. Pering / Mr. & Mrs. Sydney V. Peters / Ms. Annabel D. Petersen / Mr. & Mrs. Aldean Pethan / Mr. William C. Petru / Mr. Walter Phillips / Mr. & Mrs. Wilson G. Pinney / Mr. Albert A. Pino / Mr. & Mrs. Kalvin Platt / Mr. & Mrs. H.V. Plimpton / Mr. Carl R. Pline / Dr. & Mrs. Steven Polansky / Mr. Seymour Polk / Mr. & Mrs. Tom E. Pollock, III / Dr. & Mrs. Manard E. Pont / Mr. Cyril Porter / Dr. & Mrs. Robert E. Power / Mr. John J. Powers / Presentation Company, Inc. / Ms. Claire Price / Mr. Lee N. Price / Mr. & Mrs. George M. Pullman / Mrs. Joyce Pyle / Quantic Industries, Inc. / Mr. & Mrs. Donald J. Querio / Ms. Jan Quesenberry / Mr. Paul Quin / Ms. Bonnie J. Quintero / Ms. Jesse C. Rabinowitz / Mr. & Mrs. W.A. Radke / Mr. Steve J. Radman / Mr. Joachim R. Raede / Mr. Thomas P. Raley / Dr. Davis Ralston / Ms. Jo Rambaud / Mr. & Mrs. Richard D. Rands / Mr. Weldon R. Rash / Mr. Gail B. Rathbun / Ms. Alice K. Ratner / Mr. & Mrs. Mark Rawlins / RD's Tax & Bookkeeping Service / Ms. Barbara G. Read / Mrs. Catherine Reardon / Mr. Benjamin J. Reed / Mr. Robert S. Reed / Dr. & Mrs. William A. Reeves / Mr. & Mrs. Patrick Regan, Jr. / Mr. Brian Rehfeldt / Mr. & Mrs. George L. Reid / Mrs. Helen B. Renfro / Dr. & Mrs. Bernard Resnick / Mr. Hy Resnick / Mr. Thomas Revelle / Ms. Marilyn Rex / Mr. & Mrs. Richard J. Reynolds / Mr. William Rhodes / Mr. Douglas Richards / Mr. Gerald T. Richards / Mr. Griff G. Richards / Mr. Michael Richer / Mr. Wesley E. Richert / Ms. Judy Richter / Mr. Laurose Richter / Mr. & Mrs. Robert Riddell / Ms. Nelda J. Riggall / Ms. Gloria Mattis Rising / Mr. Guy T. Roberts, Jr. / Mr. & Mrs. Jimmy L. Roberts / Mr. Deane Robertson / Mrs. Edis Robinson / Mr. Orrin Robinson / Mr. & Mrs. Burton Rockwell / Rodger Dobbell Interiors / Dr. & Mrs. Benson B. Roe / Mr. & Mrs. Robert Roeser / Mr. & Mrs. John G. Rogers / Richard & Stephanie Rogers / Mr. & Mrs. Michael Rolland / Miss Eugenie A. Rolph / Mr. Gary E. Roof / Mr. & Mrs. Henry J. Rooney / Mrs. Robert Roos / Deborah K. and Donald S. Rose / Mr. Manuel C. Rose, Jr. / Mr. & Mrs. Toby Rosenblatt / Dr. & Mrs. Morton Rosenblum / Mr. & Mrs. David Rosenkrantz / Mr. Gerald B. Rosenstein / Mrs. Emanuel Rosenthal / Mr. Mark Rosenzweig / Dr. & Mrs. William A. Rosow / Mr. & Mrs. Edward W. Rosston / Dr. Margot Rothman / Ms. Pamela A. Routh / Mr. James Rowland / Mr. Ken F. Royce / Mr. & Mrs. William Rubin / Ms. Diane Rudden / Mr. & Mrs. Carl J. Rudey / Mr. & Mrs. Walter K. Rush, III / Mr. & Mrs. Willard H.

Rush / Mr. & Mrs. Douglas A. Russell / Dr. Leonel Saenz / Dr. & Mrs. M.L. Sagenkahn / Mr. & Mrs. Jonathan Sakol / Joyce and Don Sallan / Ms. Estelle G. Saltzman / Mr. & Mrs. John F. Sampson / Dr. & Mrs. John J. Sampson / Ms. Lois M. Samson / Mr. Steven Sanders / Mr. Kenneth Sanner / Mr. & Mrs. Vasto Sardi / Mr. Kenneth Sartori / Mr. William D. Sauers / Ms. Diane Savage / Edward and Nancy Scarff / Mrs. Florence M. Scarlett / Mrs. Jodean Schaefer / Mr. Albert Schain / Schapiro and Thorn, Inc. / Ms. Sandra Hayn Schaulis / Mr. John Scheid / Mr. & Mrs. F.L. Schell / Dr. & Mrs. Jack H. Schieble / Mr. & Mrs. Wolfgang Schilling / Ms. Erna L. Schindler / Dr. Richard M. Schlobohm / Mr. Nathaniel Schmelzer / Dr. & Mrs. Rudi Schmid / Mr. & Mrs. Lawrence E. Schmitt / Dr. & Mrs. Edgar J. Schoen / Mrs. Meredith Schoenfeld / Mr. Martin K. Schoger / Mr. & Mrs. David Schriker / Mr. Gage A. Schubert / Ms. Beverly A. Schuler / Mr. Donald S. Schulman / Mr. Brian Schumacher / Mr. & Mrs. John Schumacher / Mr. Howard G. Schutz / Mr. James H. Schwabacher / Mr. A. William Schwartz / Mr. & Mrs. Melvin Schwartz / Mr. & Mrs. Arthur G. Scotland / Ms. Susan Scott / Mr. & Mrs. W. Richard Scott / Mr. & Mrs. William R. Sears / Mr. & Mrs. W.B. Seaton / Ms. Janis Seiberlich / Dr. F. Stanley Seifried / Ms. Mimi Seitz / Mr. & Mrs. E. Nicholas Selby / Dr. & Mrs. Arthur Selzer / Mrs. Edward Senz / Ms. Louise M. Serata / Mrs. Jerry K. Seton / Mr. & Mrs. Theodore Seton / Mrs. George A. Shafer / Daniel and Lois Shapiro / Mr. & Mrs. Justin Shapiro / Mr. & Mrs. Robert B. Shapiro / Mr. Marvin S. Shaw / Mr. & Mrs. John Shea, Jr. / Drs. Ben & Jess Shenson / Mr. & Mrs. Lawrence R. Shepp / Mrs. Marion Shepardson / Ms. Katherine E. Sherman / Ms. Ragna K. Sherry / Mr. Robert Shertzer / Mr. Howard Shortley / Mr. & Mrs. Eugene A. Shurtleff / Ms. Charlotte Shutts / Mr. Robert Sicular / Mr. & Mrs. Richard J. Sideman / Dr. & Mrs. Bernard Siegel / Mr. & Mrs. Leslie E. Simmonds / Mr. & Mrs. Richard Simons / Mr. Murray Simpson / Mr. Robert E. Simpson / Mr. Robert Sims / Ms. Florence E. Sinton / Ms. Marian A. Sinton / Mr. & Mrs. Robert E. Sinton / Mr. James Skelton / Mrs. James Slaton / Dr. & Mrs. M. H. Sleysenger / Mr. & Mrs. Donald A. Slichter / Mr. Donald Sloan / Mr. Thomas O. Sloane / Mr. Peter Sloss / Mr. David B. Smith / Mr. & Mrs. Donovan E. Smith / Dr. Joseph N. Smith / Mr. & Mrs. Perrin F. Smith / Mr. & Mrs. F. Scott Smyth, Jr. / The Hon. & Mrs. Joseph Sneed / Ms. Judith L. Snell / Mr. & Mrs. David H. Snyder / Ms. Christine Soenksen / Dr. Krikor Soghikian / Dr. Jason Soifer / Mrs. Rolf G. Sommerhaug / Ms. Lynda Songer / Grace and

Parker Sorg / Ms. Leslie Sosnick / Mr. & Mrs. C.W. Spangle / Mr. Richard J. Sparks / Mr. Gordon H. Spencer / Mr. & Mrs. Stan W. Sperling / Mr. & Mrs. Leonard M. Sperry, Jr. / Ms. Ruth Spielman / Mrs. Mary Ann Spitters / Ms. Laura Y. Spooner / Mr. & Mrs. Arthur P. Sprague / Ms. Christine Sproul / Mrs. G. Robert Squires / Ms. Janine L. Staats / Ms. Emilie E. Stamm / Ms. Adora C. Stanton / Mr. James E. Stark / Mr. & Mrs. Jon H. Stark / Dr. & Mrs. Norman C. Staub / Dr. & Mrs. David M. Steele / Ms. Madeline Stein / Ms. Elinor Stephens / Mrs. Maryjane Y. Stephens / Mr. R. Lloyd Stephenson / Ms. Helena Sterling / Mrs. Carl W. Stern / Dr. Lawrence D. Stern / Ms. Diane W. Steuber / Mr. & Mrs. Alan Stevens / Mr. Kurt Stevens / Mr. Matthew F. Stevens / Ray & Margaret Stevens / Mr. Richard F. Stier / Mr. & Mrs. Sherwood Stockwell / Mrs. Charlotte F. Stone / Ms. Judith Stone / Mr. James A. Stoughton / Mr. Irving Stowers / Mr. & Mrs. Donald F. Strachan / Mr. & Mrs. David Strain / Mrs. Louis A. Strait / Carl and Laurel Strand / Mr. G.W. Stratford / Dr. & Mrs. Philip G. Strauss / Mr. George Strom, Jr. / Michael and Jean Strunsky / Ms. Julie Stuhr / Mr. Ralph Suarez / Mr. & Mrs. John Sullivan / Ms. Patricia G. Sullivan / Ms. Sally J. Sullivan / Mr. & Mrs. Robert Sullwold / Ms. Julie D. Summers / Ms. Patricia L. Sundrud / Ms. Sandra Sutherland / Dr. & Mrs. Shigeto Suzuki / Mr. Dan C. Swander / Ms. Karen Sweatland / Mr. John E. Sweeney / Mr. Daniel N. Swisher / Mr. Michael C. Taaffe / Ms. Marilyn E. Taghon / Dr. & Mrs. Robert Talley / Mr. Marvin Tanagawa / Mr. & Mrs. Joseph N. Tanner / Mr. & Mrs. Frank D. Tatum, Jr. / Mr. E. Hugh Taylor / Mr. & Mrs. Edwin D. Taylor / Mark and Cindy Taylor / Mr. Jeffrey Taylor / Ms. Alison Teeman / Mr. & Mrs. Paul Teicholz / L. Alis Temerin / Ms. Meredith M. Tennent / Robert Tennyson / Mr. Frederick W. Terman / Mrs. Gladycy Terrill / Dr. & Mrs. Eric Test / Mr. & Mrs. Bernhardt N. Thal / Mr. & Mrs. William Vithever / Thiessen, Gagen and McCoy / Ms. Claire Thomas / Mr. Jeffrey Thomas / Mr. & Mrs. Jeffrey A. Thomas / Mr. & Mrs. Richard F. Thomas, Jr. / Mr. & Mrs. William R. Thomas / Dr. David A. Thompson / Frank and Cathy Thompson / Mrs. Gerald Thompson / Mr. & Mrs. H.M. Thompson / Mr. John M. Thompson / Mr. Edward N. Thomson / Mr. Karl L. Thon / Ms. Jeannette Thorp / Mr. Eugene Thurston / Ms. Judith P. Timken / Dr. William Tipton, Jr. / Mr. Robert T. Titlow / Dr. & Mrs. Paul Toch / Ms. Jeanne M. Torre / Ms. Sylvia G. Toth / Dr. Jacquelyn Toton / Ms. Virginia A. Townsend / Mrs. Virginia Toy / Mr. Kenneth E. Train / Transamerica Equipment Leasing / Mr. Dalny Travaglio / Mrs. James E. Treadwell / Mr. & Mrs. Tom P. Tripodes /

MATTHEW BRODERICK

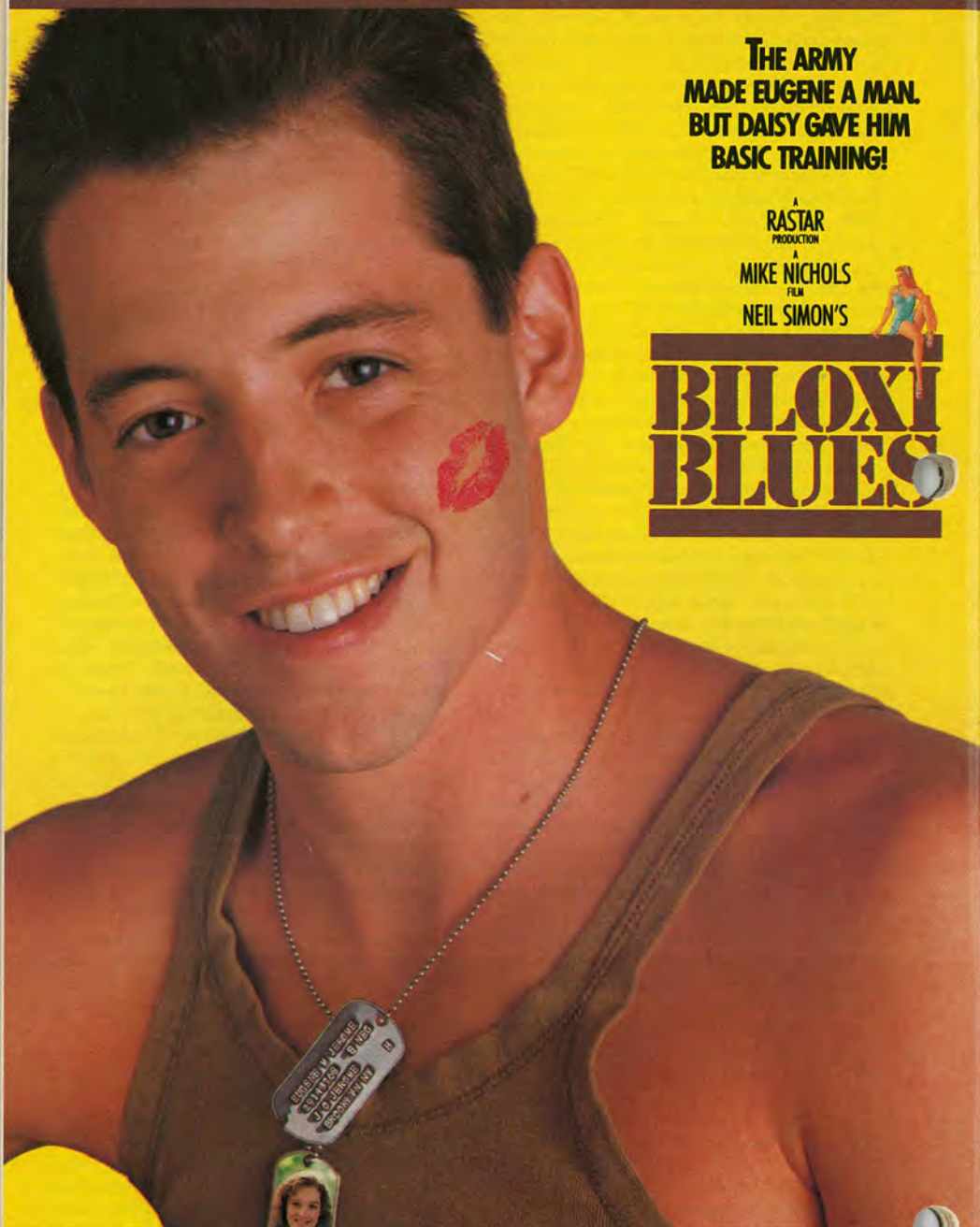
THE ARMY
MADE EUGENE A MAN.
BUT DAISY GAVE HIM
BASIC TRAINING!

A
RASTAR
PRODUCTION

A
MIKE NICHOLS
FILM
NEIL SIMON'S



BILOXI BLUES



BASED ON NEIL SIMON'S

PRODUCTION DESIGNER PAUL SYLBERT

PLAY BILOXI BLUES

DIRECTOR OF PHOTOGRAPHY BILL BUTLER

ALSO STARRING

CHRISTOPHER WALKEN

EXECUTIVE PRODUCERS JOSEPH M. CARACCIOLLO AND MARYKAY POWELL

MUSIC BY GEORGES DELERUE



PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

FROM RASTAR

SCREENPLAY BY NEIL SIMON

PRODUCED BY RAY STARK

DIRECTED BY MIKE NICHOLS

READ THE SIGNET BOOK



A UNIVERSAL PICTURE

OPENS MARCH 25TH

Thomas and Delinda Trowbridge / Ms. Ellen B. Turbow / Mr. & Mrs. Ned Turkington / Ms. Gisela Turner / Ms. Mary L. Turner / Mr. & Mrs. John R. Tuteur, Sr. / Mr. Joey K. Tuttle / Mrs. Willie Grey Tyree / Ms. Irene Underwood / Unicom Computer Corporation / Mr. Montague M. Upshaw / Mr. Samuel Utermeyer, Jr. / Ms. Barbara J. Vail / Mark and Kathy Vandenberghe / Ms. Lisa Vanderfin / Mr. & Mrs. Leland H. Van Winkle / Mr. & Mrs. Bernard J. Vash, Sr. / Ms. Masako M. Velasquez / Mr. Paul A. Violich / Ms. Shirley A. Vixie / Ms. Russella Von Bronkhurst / Mr. & Mrs. Gardner Von der Lieth / Mr. & Mrs. Alexander Von Hafften / Ms. Ruth K. Vurek / Dr. & Mrs. John S. Wachtel / Mr. William Wahrhaftig / Mr. & Mrs. James L. Walker, III / Mr. John David Walker / Ms. Kathleen Walker / Mr. Robert J. Walker / Ms. Rita Walljasper / Mr. & Mrs. Ken Walters / Dr. & Mrs. Ronald Ward / Mr. & Mrs. Peter J. Wardle / Mr. Richard D. Warren / Mrs. Clara S. Wasley / Mr. & Mrs. W.L. Waterman / Dr. Ralph J. Watson / Dr. & Mrs. R. Douglas Wayman / Ms. Karen Weaver / Mr. Ron Webb / Mr. & Mrs. H.P. Weber / Mr. & Mrs. Claude Webster / Mr. & Mrs. Robert C. Webster / Mr. William C. Webster / Mr. Norman V. Wechsler / Mr. Roger Weeks / Mr. & Mrs. Marshall J. Weigel / Ms. Deborah Weinberg / Mr. Doron Weinberg / Mr. & Mrs. Allie Weissman / Mr. & Mrs. Joseph Weiss / Ms. Harriet Weller / Ms. Gloria Welsh / Ms. Bodil Wennberg / Mr. & Mrs. Lynn N. Wendell / Mr. Jay C. West / Ms. Josephine West / Mr. Harry S. Wheelan / Dr. & Mrs. William F. Wheellet / Dr. & Mrs. John F. Whisenhunt / Mr. & Mrs. W. Stanley Whitaker / Mr. & Mrs. Edwin J. White / Mrs. Nancy G. White / Mrs. Saul White / Mr. Stephen P. White / Mr. & Mrs. Walter White / Ms. Victoria L. Whitman / Mr. John J. Wichtendahl / Dr. & Mrs. Harvey J. Widroe / Mr. William J. Wild / Ms. Timmie Will / Mr. Henry Willard / Mr. John Willbrand / Mr. John A. Willhalm / Jack and Kay Williams / Mr. & Mrs. Ray A. Williams, Jr. / Mr. & Mrs. Williamson / Mr. Richard Williamson / Ms. Elinor Wilner / Ms. Florine Wilson / Mr. & Mrs. George O. Wilson, Jr. / Ms. Marion W. Wiltjer / Mr. & Mrs. Jeffrey Winters / Mr. & Mrs. David Wodlinger / Mr. & Mrs. William R. Wohlfort / Ms. Sally R. Wolf / Mr. Paul De Bruce Wolff / Mr. Mark T. Wong / Mr. David Wood / Ms. Eva Wood / Mr. James Wood / Dr. & Mrs. Ray M. Wood / Dr. & Mrs. Robert B. Woodhull / Mr. Ervin C. Woodward, Jr. / Ms. Jean L. Wright / The Wyatt Company / Mr. & Mrs. Loring A. Wyllie, Jr. / Mr. & Mrs. Paul Wythes / Ms. Patricia Yakutis / Mr. & Mrs. Herbert Yanowitz / Mrs. Ann C. Young / Ms. Leyla Zabih / Mr. & Mrs. P. Gerhardt Zacher / Ms. Marion Zander / Mr. Robert E. Zang / Ms.

Kristine C. Zafoli / Mr. & Mrs. Edward M. Zeller / Mr. Bryant K Zimmerman / Dr. & Mrs. R.E. Zimmerman / Mr. & Mrs. Peter H. Zischke / Ms. Elaine L. Zobel / Mr. William Zook

CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made to A.C.T. by their employees in the past year, thus doubling the impact of many individual contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting live theatre in San Francisco.

Alexander & Baldwin, Inc.
AT&T Foundation
BankAmerica Foundation
Carter Hawley Hale Stores
Chevron U.S.A.
CPC North America
Del Monte Corporation
Equitable Life Assurance Society
Exxon Corporation
Federated Department Stores
Fireman's Fund Insurance Company
Heublein Foundation, Inc.
IBM Corporation
International Data Corporation
Mutual Benefit Life Charitable Trust
Names In the News
R.J. Reynolds Industries
R.H. Macy & Co.
Security Pacific Foundation
Southern Pacific Transportation Company
Tandy Corporation
Times Mirror
Transamerica Corporation
United Technologies

SPECIAL THANKS

Arthur Andersen & Co.
Four Seasons Clift Hotel
Hoogasian Flowers
La Rosa Formal Wear
Pettit & Martin

This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

Cover photographs by Larry Merkle (*Diamond Lil* and *End of the World With Symposium to Follow*) and Ann Bergeron (*Golden Boy*).

AMERICAN CONSERVATORY THEATRE

EDWARD HASTINGS
Artistic Director

JOHN SULLIVAN
Managing Director

LAWRENCE HECHT
Conservatory Director

ARTISTIC STAFF

Joy Carlin, *Associate Artistic Director*
Mary Garrett, *Company Manager*

Dennis Powers, *Associate Artistic Director*
Arthur Ballet, *Literary Advisor*

ACTORS

Anne Betancourt
Kate Brickley
Richard Butterfield
Joy Carlin
Nancy Carlin
Paul Coolbrith
Brian Crawley
Peter Donat
Drew Eshelman
Elan Evans
Gina Ferrall
Scott Freeman
Rick Hamilton
Mark Harelik
Lawrence Hecht
Ed Hodson
Steven Anthony Jones

Barry Kraft
Will Leskin
Harper MacKay
Frances Lee McCain
Micheal McShane
David Maier
Paula Markovitz
Delores Mitchell
Liam O'Brien
Fredri Olster
Luis Oropeza
Frank Ottiwell
William Paterson
Don Piper
Daniel Reichert
Jennifer Roblin
Michael Scott Ryan
Carlotta Scarmack

Lannyl Stephens
Howard Swain
Sydney Walker
Gretchen Wyler

DIRECTORS

Paul Blake
Joy Carlin
Edward Hastings
Sabin Epstein
John C. Fletcher
Albert Takazauckas
Laird Williamson

ASSOCIATE DIRECTORS

Eugene Barcone
Michael Pulizzano
Christina Yao

ADMINISTRATIVE STAFF

Dianne M. Prichard, *General Manager*

Joseph Patterson, *Director of Finance*
Jim Royce, *Director of Marketing*

Christine Fiedler, *Director of Development
& Community Affairs*

ADMINISTRATION

Stephen Dunatov,
Information Systems Manager
Minako Matsui,
Assistant to Mr. Sullivan
Beulah Steen, *Receptionist*
Judy Washington,
Mailroom Manager
Eve Gorodsky,
Volunteer Coordinator

FINANCE

Matt Jones,
Cheryl Kuhn,
Shane Petree,
Business Associates

DEVELOPMENT & COMMUNITY AFFAIRS

Pamela Simi Watt,
Community Affairs Manager
Darcy Butterfield,
Annual Fund Manager
Elizabeth M. Williams,
Grants Manager
Lise Gorden,
Development Assistant
Jan Hetherington,
Donor Records Coordinator
Rebecca Merrill,
Special Projects Assistant

MARKETING

Ralph Hoskins,
Press Representative
Ann Bergeron, *Graphic Design*
Richard Bernier,
Marketing Associate
Jonathan Marks,
Director of Publications
Linda Graham, *Group Sales*
Ellen Mathews,
Subscription Manager
Eileen B. Anderson,
Subscription Clerk

BOX OFFICE

John Dixon, *Manager*
Katherine Spielmann,
Head Treasurer
Jane Smith,
Student Sales Treasurer
Michael McCarthy, *Head Clerk*
Sigrid Bull,
Peter B. Burke,
Anna Cunningham,
Chris Morrison,
Mark Peters,
Trisha Schaller,
Mary Beth Smith, *Clerks*

FACILITIES

Lesley Pierce, *Manager*
Tom LaPorta,
Paul King, *Crew*
Curtis Carr, Jr.,
Robert A. Davis, *Security*

FRONT OF HOUSE

Robert Edney,
House Manager
Fred Geick, *Head Doorman*
David Engelmann,
Head Usher
Julie Konop, *Head Bartender*
Holly Cunningham,
Shane Petree, *Bartenders*
Josephine Bellacomo,
Beth Froelicher,
Linda Gentile,
Nancy Hodges,
Steve Mitchell,
Evelyn Ramos,
Beverly Saba,
Gaylen Snyder,
Carla Toland,
Sarah May, *Ushers*

CONSERVATORY STAFF

Emilya Cachapero, *Conservatory Administrator* Susan Stauter, *Young Conservatory Director*
John Loschmann, *Assistant Conservatory Director* John Hartnett, *Financial Aid Director*
Cynthia McCain, *Registrar* Lisa McAlister, *Office Manager*
Maureen McKibben, *Assistant to the Young Conservatory Director* Steven Sprowls, *Conservatory Assistant*

TRAINERS

Adilah Barnes, *Acting*
Denise Blank, *Musical Theatre*
Bonita Bradley, *Yoga*
Kate Brickley, *Voice*
Richard Butterfield, *Voice, Musical Theatre*
Joy Carlin, *Acting*
Joseph Chaikin, *Acting*
Dell'Arte Players Co.:
Michael Fields, Donald Forrest, Joan Schirle, *Physical Comedy*
Rick Echols, *Make-up*
Sabin Epstein, *Activation*
Jack Fletcher, *Acting*
Camie Foust, *Acting*
Scott Freeman, *Acting*

Edward Hastings, *Acting*
Lawrence Hecht, *Acting*
Nancy Houfek, *Voice*
Sally Hyde, *Saturday Workshop*
Kevin Jackson, *Acting*
John Johnson, *Singing*
Rhoda Kaufman, *Humanities*
Barry Kraft, *Text*
Linda Laflamme, *Acting*
John Loschmann, *Ballet*
Sarah Ludlow, *Creative Drama*
Karin Magaldi-Unger, *Saturday Workshop*
Paula Markovitz, *Shakespeare*
Mary McNaughton, *Script Reading*
Micheal McShane, *Improvisation*
Robin Goodrin Nordli, *Acting*
Dunbar Ogden, *Humanities*

Frank Ottiwell, *Alexander*
Priscilla Regalado, *Dance*
Douglas Russell, *Humanities*
Jared Sakren, *Masks*
Anna D. Smith, *Acting*
Rosemary Smith, *Improvisation, Voice*
Ken Sonkin, *Clowning*
Deborah Sussel, *Scansion*
Susan Stauter, *Playwriting*
Carol Teten, *Period Dance*
Bernard Vash, *Speech*
Sydney Walker, *Audition*
Gemma Whelan, *Acting*
J. Steven White, *Combat*
John Wilk, *Humanities*
Eugene Babo, *Accompanist*
Donald Wescoat, *Accompanist*

PRODUCTION STAFF

James Haire, *Production Director*
Duncan W. Graham, *Production Coordinator* Loretta Lowe, *Production Office Manager*
Todd Gutmann, *Scheduler*

DESIGNERS

Beaver D. Bauer, *Costumes*
Robert Blackman, *Scenery*
Derek Duarte, *Lighting*
Cathleen Edwards, *Costumes*
Robert Fletcher, *Costumes*
Ralph Funicello, *Scenery*
Jesse Hollis, *Scenery*
Jeffrey Karoff, *Projection Design*
Fritha Knudsen, *Costumes*
Stephen LeGrand, *Sound/Music*
Barbara J. Mesney, *Scenery*
Robert Morgan, *Costumes*
Richard Seger, *Scenery*
Douglas W. Schmidt, *Scenery*
Warren Travis, *Costumes*
J. Steven White, *Fight Choreography*

STAGE MANAGEMENT

Karen Van Zandt, *Production Stage Manager*
Eugene Barcone,
Bruce Elsperger,
Alice Elliott Smith,
Stage Managers

SCENE SHOP

Edward L. Raymond, *Shop Foreman*
Randall Reid, *Assistant Shop Foreman*
Leo Loverro, *Mechanic*

Robert P. Clot, *Shop General*
Dale Haugo, *Lead Scenic Artist*
Eric Norton, *Shop Coordinator*
Barbara J. Mesney, *Design Associate*
Barbara Shaw, *Shop Buyer*

COSTUMES

Fritha Knudsen, *Supervisor*
Rosemary E. Bengeler, *Design Assistant/Assistant Shop Manager*
Barbara Blair, *Costume Coordinator*
Kathy Dingman-Katz, *Craftsperson*
Diane Roulet Harrell, *First Hand*
Lynne Horpedahl, *Tailor/Draper*
Lisa K. Jorgensen, *Tailor's Assistant*
Karin Simonson Kopsischke, *Buyer/Design Assistant*
Kitty Muntzel-Krywosz, *Women's Draper/Cutter*
Karen Nassar, *Seamstress*
James W. Ponder, *Accessories*
Celeste F. Steward, *Seamstress*
Sonia Thkakedjian, *Head Seamstress*

WIGS

Rick Echols, *Wigmaster*

PROPERTIES

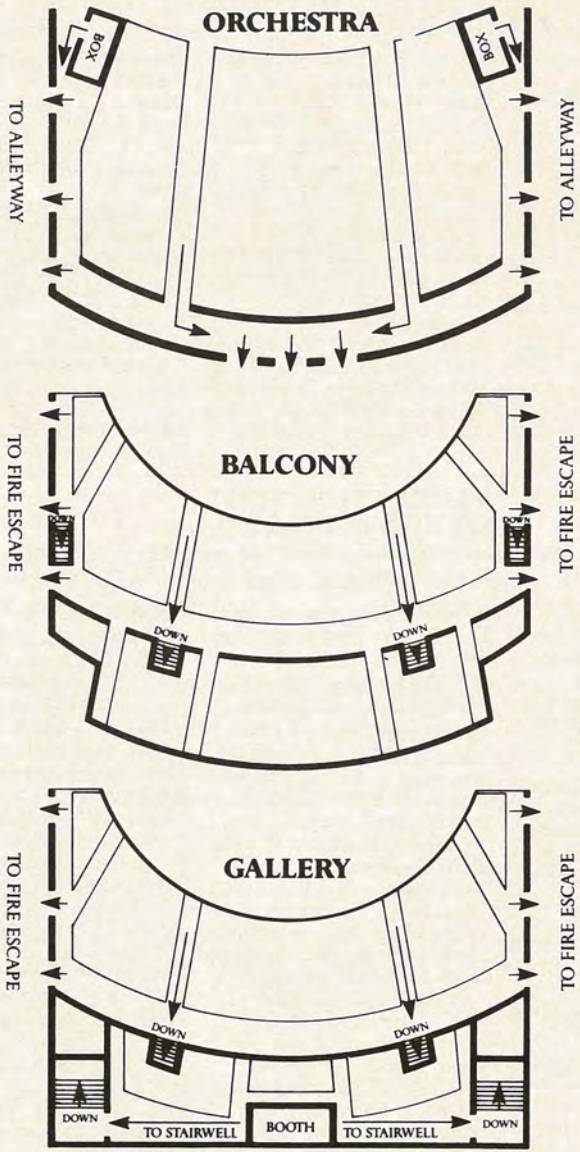
Chuck Olsen, *Properties Director*
Frank Molina,
Cheryl Riggins, *Artisans*

WARDROBE

Jill Karasky, *Repertory Supervisor*
Debbie Burkman, *Wardrobe Assistant*
Jean Frederickson,
William B. McGlone, *Staff Dressers*
BACKSTAGE STAFF
David Bluford, *Master Carpenter*
Emilio Aramendia, *Assistant Carpenter*
Suzanna Bailey, *Assistant Electrician*
Robert Barnard, *Assistant Propsman*
Chris Delucchi, *Properties Master*
Jim Dickson, *Assistant Electrician*
Daniel J. Michalske, *Master Electrician*
George L. Oldham, *Sound Man*
Jim Stoye, *Flyman*
James Kershaw, *Stage Doorman*
June Bergstrom, *Assistant Stage Doorman*

INTERNS

Jonathan Young, *Scenery*
Paula Jo. P. Kvaternik,
Fabienne V. Williams, *Costumes*
Steven Barry Mannshardt, *Lighting*
Joi Fernelius, *Properties*
Guy Beck, *Costume Accessories*
Sharon Cox,
John David,
Ed Fonseca, *Stage Management*



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

GEARY THEATRE FIRE EXITS

"Let's Go to Harry's Bar."



After the performance, or before, enjoy the *nuova cucina* of Northern Italy at Harry's Bar. Dinner is served until 11 Sunday through Thursday, midnight Friday and Saturday. Phone for reservations at intermission.

HARRY'S BAR AND AMERICAN GRILL®

500 Van Ness Avenue (415) 86.HARRY. Valet parking available.

A Work Of BART!

Discover what a moving experience a true work of BART can be the next time you step out for an evening's fun.

Civic Center Station: Orpheum Theatre, Opera House.
Performing Arts Center: **Powell Street Station:**
Curran Theatre, A.C.T. Theatre, Golden Gate Theatre,
Fisherman's Wharf, Chinatown. **Embarcadero**
Station: Restaurants and Shops. **19th Street**
Station: Paramount Theatre. **Oakland City**
Center: Jack London Square. **Rockridge**
Station: Restaurants and Shops. **Con-**
cord: Concord Pavillion. **Coliseum:**
Sports Events. **Berkeley:** Berkeley
Repertory Theatre, University
of California, Restaurants and
Theatres. **Walnut Creek Sta-**
tion: Civic Arts Theatre.

And remember, there's
always plenty of free
parking at most BART
stations evenings
and weekends.

BART
ba



The Practitioners

A.C.T. Wigmaster Richard Echols

by Misha Berson



Wigmaster Richard Echols in the initial stages of affixing the wig of A.C.T.'s *King Lear*, Peter Donat.

MOST theatre artists thrive on applause and public recognition, but not Richard Echols. As the resident wigmaster for San Francisco's American Conservatory Theatre, Echols is happy to leave the spotlight to his colleagues. He's satisfied if the actors look like their hair belongs to them — even though it usually doesn't. "I don't like my work to be noticed," Echols declares. "When it isn't noticed then I know I've succeeded. I don't want people to leave the theatre humming the hairdos."

But despite his modesty, some recognition is clearly in order. For 17 years Echols

has worked his hirsute behind-the-scenes magic in over 200 A.C.T. productions. He's fashioned elegant do's for Noël Coward ingenues, fringed bald pates for Charles Dickens's notorious humbugger Scrooge, towering masses of powdered curls for Restoration comedy fops, beards and whiskers for Shavian gentlemen and Shakespearean monarchs. Considered one of the best hair and makeup consultants in the business, he's also dressed heads for feature films and for more than 50 television commercials.

But his first love is theatre. Explains Echols, "As a wigmaster I'm really doing

as much for the actor as the audience, particularly in our repertory situation where an actor plays a contemporary piece in the afternoon and Shakespeare in the evening. My job is to help the actor create a look he can live with and act with in each show."

Working in a tiny backstage studio crammed to the ceiling with hairpieces, wig blocks, hairdryers and styling aids, Echols is responsible for the appearance of every theatrical character throughout the season. For actors displaying their own hair onstage, Echols will dye, cut, set or perm it to fit the role. More often than not he creates hairpieces from scratch — sometimes as many as 30 for one production — to achieve the desired dramatic effect.

Echols's design process begins a month before opening night when he meets with other members of the production team. "I always confer with the costume designer, the director and the actor," he explains. "The costume designer has the look for the entire show in mind. The director is the captain of the ship. But the actor usually has the most to offer as to who a character is and how they would wear their hair."

If the show is a period piece, Echols will research historical resources to see what hairstyles were popular at the time. "The best way is to look at portrait paintings or, if they're available, news photos," he says. "From Renaissance paintings and works by the Dutch Masters you get a good idea of the period. We went all the way back to Egyptian art for our production of *Antony and Cleopatra*."

When wigs are called for, Echols usually orders real human hair from the DeMayo Brothers, a theatrical hair supply house in New York. Getting exactly the right color is important, and he makes his selections from a sampling ring of 101 hair tassels. "Each wig is made from several colors," he points out. "You blend them

APPEARING AT
PIERRE



California's
seasonal best
prepared in the
finest French gourmet
tradition. Open for dinner
Monday through Saturday. Merl
Saunders on piano nightly.

Le
MERIDIEN
SAN FRANCISCO

A Luxury Hotel in the Very Heart of the City

50 Third Street, San Francisco, CA 94103

FOR RESERVATIONS CALL

(415) 974-6400

Complimentary Valet Parking

WOOD-MODE

Fine Custom Cabinetry



DISCOVER THE DIFFERENCE

Wood-Mode offers only custom-built cabinetry,
designed to meet the requirements of each
client . . . perfectly

KB ASSOCIATES

Factory Representative

1169 CHESS DRIVE, SUITE I, FOSTER CITY, CA 94404
(415) 570-6212

**THE SAN FRANCISCO
MUSEUM OF MODERN ART
RENTAL GALLERY
AT FORT MASON CENTER**

BLDG. A FORT MASON, S.F., CA.
TUESDAY THROUGH SATURDAY 11:30 TO 5:30
441-4777



**THE DIFFERENCE BETWEEN
GOOD AND GREAT**

**LUNCH • DINNER • BANQUETS
FOOD TO GO**

11:30 AM TO 1:00 AM DAILY

**COCKTAIL LOUNGE • FREE PARKING
IN THE HISTORIC SOUTHERN PACIFIC DEPOT
700 UNIVERSITY AVENUE • BERKELEY
415/548-7880**



The ultimate elegance

in women's fashions

designed for you alone.

Herschelle
COUTURIER

By Appointment Only

982-0112

101 JESSIE STREET, SAN FRANCISCO, CA 94105

together to get many shades. The hair generally comes from European sources. The hair from France is the best — it's very fine. I'm just beginning to use synthetic hair, too, because it's readily available and higher in quality than it used to be."

Echols weaves each wig himself, a painstaking endeavor that involves tying small clamps of hair onto a woven net cap. The same intricate process is repeated for facial hair — eyebrows, beards, and sideburns. "It's called 'ventilating,' and you do it with a small, wood-handled hook," he explains. "You tie on one to ten strands at a time, and it can take up to 40 hours to create a shoulder-length fall. But I don't find it tedious. I find it relaxing. It's like needlepoint, which I also like to do."

Once a wig is assembled, Echols will cut and set it to create the appropriate style. The next step is crucial: affixing it to the performer's head with spirit gum so it looks like it's growing naturally out of the head. According to Echols, "Men's wigs are particularly difficult. We're used to seeing men with toupees on, but when we see it onstage it's jarring. It has to be done with great delicacy."

Echols also has to contend with the problem of advance publicity shots taken before a show's wigs and makeup are ready. "Press people make my life miserable," he laughs. "Often we have to just mock something up, and frequently the look will change later. The actors won't look the same onstage as they do on the cover of the program or on the theatre marquee, and the public doesn't understand why!"

One of Echols's recent challenges was preparing a slew of wigs and facial hairpieces for A.C.T.'s production of the monumental Shakespearean tragedy *King Lear*. The first order of business was to create the right look for Peter Donat in the title role. Says Echols, "Lear is in his eighties and we wanted him to be white-

headed with bushy, arched eyebrows and a full goatee. We made everything sweep upward to give him the regality of a king, and we took his hairlines as far back as possible for the age."

For Lear's daughters — the virtuous Cordelia, and the sharp-as-a-serpent's-tooth Goneril and Regan — Echols came up with a variety of headgear exemplifying the changes their characters undergo: "In the beginning they all had 'close' hair to show that these girls were very cloistered, very much under their father's thumb. After Lear gives Regan and Goneril his land they come back with their hair puffed up, like they've just gone off to the beauty shop, and the outcast Cordelia's hair is loose and flowing. Later, Goneril wears a hard, helmet-type wig to do battle with her father."

But the most remarkable headgear in the production was worn by Luis Oropeza as Lear's Fool. For Oropeza, Echols devised a removable hot pink cockscomb cap that looked like something a punk rocker would wear. To retain its stiff, spikey shape the wig was liberally coated with lacquer.

A Sacramento native, Echols learned his craft from an elderly French woman wigmaker while still in his teens. He put himself through college constructing wigs, but didn't consider making a career of it until a friend talked him into applying for a job at A.C.T. in 1971. He was hired, and continued his training with stints at the Max Factor school in Hollywood and at the National Theatre in Tokyo, Japan, where he studied Kabuki wigs and makeup.

During breaks in his A.C.T. schedule, Echols frequently works as a stylist on touring productions of such hit Broadway shows as *La Cage aux Folles* and *42nd Street*. "La Cage was the first musical I did," he recalls, "and now I love them. It's very different from doing the classics — there's a lot of energy and people around, and often hundreds of wigs to deal with.

Café Riggio

"Specializing in Italian Cuisine"

The Perfect Prelude

Minutes from
downtown by taxi or 38
Geary bus, in the picturesque
Richmond/Clement Street area

Serving cocktails, fine wines & beers
Daily 5 pm-11 pm, Sunday 4:30 pm-10 pm

4112 GEARY BLVD. at 5th AVE.
SAN FRANCISCO 94118 PHONE: 221-2114

Visa, MasterCard

A Sweet Finale At the S. Holmes Cocktail Lounge

- Enticing Desserts
- Live Piano Music
- Spectacular View
- Delicious Cappuccino

Holiday Inn
UNION SQUARE
Corner of Sutter & Powell Sts.
Validated Parking
(415) 398-8900





OVERTURES
In the Performing Arts Center Garage

Cosmetics/Cards
 Sundries/Gifts/Candies
 Assorted Chilled Wines

OPEN DAILY
 370 Grove Street / San Francisco
 (415) 861-2212

Our Curtain Rises at 5:30

At Sutter Garden, dinner begins at 5:30pm. We're walking distance to your favorite theater. Mention this ad for 20% discount between 5:30 - 7:30pm.

*Sutter
Garden*
 At the Orchard Hotel

562 Sutter btw. Powell and Mason
 (415) 433-4434

LAVISH REVIEWS featuring **Female Impersonators**

for over
 50 years

Join us
 ★ for an evening ★
 of fun and entertainment
 ADM. \$10.00 No Minimum
 Closed Mon. & Wed.
 8 pm to 2 am

world
 re-nowned

Finocchio's

506 BROADWAY
 SAN FRANCISCO
 982-9388

It's probably very similar to working at the opera."

For three years he was also the makeup and hair stylist for a San Francisco TV talk show starring Kathryn Crosby, the widow of Bing Crosby and a former member of the A.C.T. acting company. "Every morning I'd run down to the television studio by 7:30 to get Kathryn ready for a 9 o'clock taping," he remembers, "and then I'd race back to A.C.T. to start my work here. It was hectic but a lot of fun."

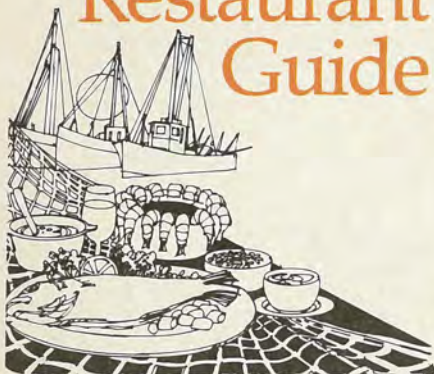
According to Echols, A.C.T. is one of only a few theatre companies in the country that continues to employ a fulltime resident wigmaster. (The Old Globe in San Diego, the Oregon Shakespearean Festival in Ashland, Oregon, and the Guthrie in Minneapolis are among the others.) But that doesn't mean that the time-honored profession is dying. Freelance master wigmakers are much in demand, and some of the best use the Bay Area as their home base. San Francisco is also a center for wigmaker training: Echols teaches the craft at A.C.T.'s Conservatory, and there is also a commercial wigmaking school in the city.

Though Echols knows he can make more money in films and television, he much prefers a life in the theatre. "A.C.T. is a family company and always has been," he says. "Even though we have new leadership, [current artistic director] Ed Hastings was a founding father of the company. We had some rough years of financial cutbacks, but now it's like the old days again and it's a nice feeling to be part of it."

But where does a wigmaster get his glory if he wants no one to notice the actors' hair? "I get it from the satisfaction of creating something that works well, from making a character come to life onstage," answers Echols. "The main reason I work here is to keep doing the classics — Chekhov and Shakespeare and Shaw. I guess I just love the theatre and want to do my little part to keep it alive."

SAN FRANCISCO

Restaurant
Guide



CAFE RIGGIO, 4112 Geary Bl. (415/221-2114). D 5-11 Mon-Sat, 4:30-10 Sun; Superb Italian cuisine, veal, pasta & seafood specialties. Impeccable service in a comfortable, lively atmosphere. Full bar, comprehensive wine list. No reservations. V MC

CALIFORNIA CAFE BAR & GRILL, Broadway at The Embarcadero (415/433-4400). L 11:15-2:30 Mon-Fri, D 5:30-10:30 Daily, BR 10-2:30 Sun; The freshest California/American cuisine featuring mesquite grill, Southwestern/Cajun specialties. Parking. Res. AE V MC

CHINA STATION, 700 University Ave., Berkeley (415/548-7880). L-D 11:30-1 Daily, Cocktails till 2; Extensive menu featuring fresh seafood, located in the historic So. Pacific railroad depot. Full bar. Free parking. AE DC V MC

CORINTIA-RAMADA RENAISSANCE HOTEL, Market at Fifth (415/392-8000). D 5:30-11 Tue-Sat; Even among discerning San Franciscans, the Ramada Renaissance is known for fine dining. Consider the Corintia. Here the mood is shadow-blue, highlighted by etched glass, sambonnet silver & fine imported crystal. Dinner menus offer innovative expressions of Northern Italian cuisine. The wine list features over 150 domestic & imported labels. Reservations suggested. AE DC CB V MC DIS

DAVID'S RESTAURANT/DELICATESSEN, 474 Geary, Btwn. Mason & Taylor on Theatre Row (415/771-1600). B-L-D 7 AM to 1 AM Daily; San Francisco's most celebrated deli restaurant. Take-out available. Wheelchair accessible. AE DC V MC

GAYLORD INDIA, One Embarcadero Center (415/397-7775); Ghirardelli Square (415/771-8822); Stanford Shopping Center, Palo Alto (415/362-8761). L 11:45-1:45, D 5-10:45 Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC

KEY

B Breakfast L Lunch D Dinner BR Brunch

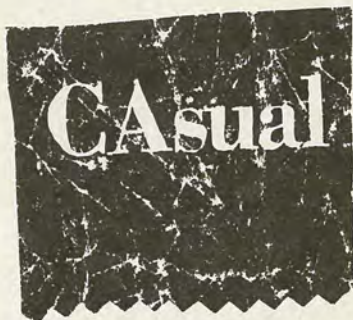
CREDIT CARDS

AE American Express MC MasterCard
DC Diners Club DIS Discover
CB Carte Blanche
V Visa

Max's
OPERA CAFE

"Everything you always
wanted to eat"

Opera Plaza,
Van Ness at Golden Gate
771-7301



California
CAFE
BAR & GRILL

The Embarcadero at Broadway, San Francisco 433-4400
Mill Valley • Palo Alto • Walnut Creek



Simply elegant dining.



One Embarcadero Center (415) 397-7775
Ghirardelli Square (415) 771-8822
Stanford Shopping Center (415) 326-8761

GAYLORD
india restaurant

THE PORTMAN GRILL



THE FINEST PRE-THEATRE
PERFORMANCE.

A special menu designed to make sure
you make curtain time.

Pre-theatre dining and
valet parking for the entire evening.

The Portman Grill.

Part of a perfect evening.

THE PORTMAN
SAN FRANCISCO

A PENINSULA GROUP HOTEL AFFILIATE

771-8600 • 500 Post Street • One block from Union Square

HARRY'S BAR AND AMERICAN GRILL, 500 Van Ness (415/86-HARRY). L 11:30-3 Mon-Fri, D 5-11 Sun-Thu, till 12 Fri-Sat; No. Italian ristorante featuring authentic regional dishes, homemade pastas & desserts. Full bar serves Italian libations. AE DC CB V MC

LES CELEBRITES at **HOTEL NIKKO**, 222 Mason Street, 1 block west of Union Square (415/394-1111 Ext. 100). B 6:30-11, L 11-2:30, D 6-10 daily. Located above street level, Les Celebrites offers a strikingly different dining experience in exciting city-French cuisine. Enjoy the eclectic decor with its contrasting textures and colors. A far-from-ordinary restaurant in San Francisco's newest downtown hotel. 2 Hour complimentary valet parking. AE CB DC V MC.

L'OLIVIER, 465 Davis Court, near Jackson (415/981-7824). L 11:30-2 Mon-Fri, D 6-10 Mon-Sat; This delightful French restaurant is a favorite lunch spot for executives by day and becomes a romantic dining spot at night. AE DC V MC

MAX'S OPERA CAFE, 601 Van Ness (415/771-7301). L-D 11:15 AM-12 AM Mon-Thu, till 1 Fri-Sat, till 12 Sun; International deli specializing in salads, sandwiches & barbecue, fresh fish & desserts. Entertainment by singing waiters. AE DC V MC

PIERRE at **MERIDIEN**, 50 Third St., (415/974-6400). L 11:30-2 Mon-Fri, D 6-10 Mon-Sat; Contemporary French cuisine, impeccably prepared & elegantly served, luxuriously appointed, widely spaced tables, richly diverse menus that change with the seasons, nightly fixed-priced tasting menus & an exceptional wine list combine to make a meal at the Meridien's critically acclaimed Pierre restaurant the closest possible approximation of a 3-star dining experience in France. Reservations recommended. Complimentary valet parking. AE DC CB V MC

SUTTER GARDEN, 562 Sutter St., Btwn Powell & Mason (415/433-4434). B 7-10, L 11:30-2, D 5:30-10 Daily; Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE DC CB V MC DIS

THE PORTMAN GRILL, THE PORTMAN HOTEL, at the corner of Post & Mason, 1 block west of Union Square (415/771-8600). B-L-D 7 AM-11 PM, D from 5:30; In a dramatic 17-story atrium setting with fountains, sculpture, fireplaces & grand piano, The Portman Grill is San Francisco's newest dining sensation. Exceptional service & dining in the tradition of the world's finest grills, with an emphasis on California cuisine. An ideal place for dining & relaxing before or after the theatre. Reservations recommended. Valet parking AE DC CB V MC

TRADER VIC'S, 20 Cosmo Pl. (415/776-2232). L 11:30-2:30 Mon-Fri, D 5-12:30 AM; Flagship restaurant of the internationally known company. Exotic meats & fish. Delicacies from here & abroad. Full bar & wine list. AE DC CB V MC

UMBERTO, 141 Stewart Street, one block from the Ferry Building (415/543-8021). L 11:30-2:30 Mon-Fri, D 5:30-11 Mon-Sat; Step into an Old World Mediterranean villa to feast on seafood, meats & fowl prepared with light sauces & fresh pasta. AE CB DC V MC

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 480 Sutter St. (415/398-8900). B 6:30-10:30, L 11:30-2:30 Mon-Sat, D 6-10 Nightly; Salads, steak & fresh seafood. Special menu for early dining. Full bar & wine list. Sherlock Holmes Cocktail Lounge, 4:30-1 Nightly, with live entertainment Tue-Sat AE DC CB V MC DIS

Leaning
Toward
Italian Food?

UMBERTO

141 Stewart Street (415) 543-8021
one block from the Ferry Building
between Mission and Howard

TOYOTA CAMRY



POWERFULLY SATISFYING.

Pour from a satisfying reserve of power: Camry's twin cam, 16-valve EFI engine shrinks distance with 115 horsepower.

PERFECTLY SATISFYING.

The 1988 Toyota Camry is an inspired blend of refined power, graceful style, and plush comfort. In 1987, Camry was ranked #1 in its segment in customer satisfaction.* The heritage continues. Enhanced in 1988, Camry LE's sophisticated, fuel efficient,** multi-valve engine delivers tireless cruising capabilities, quick acceleration, and plenty of passing power. Camry's ride is blissfully both and quiet, and front-wheel drive is an ally in any weather. Its flush, aerodynamic styling is a perfect finishing touch. And the new Camry Wagon is an extended version of the same satisfying story. 1988 Camry. Satisfaction, perfected. Get More From Life... Buckle Up!



GRATIFYING CONTROL.

The quality feel of control, handling, and performance is a positive pleasure for anyone who enjoys driving a fine sedan.



* J.D. Power & Associates 1987 Customer Satisfaction with Product Quality and Dealer Service (for 1986 vehicles).

** EPA estimated 25 city/32 highway MPG for Camry LE with ECT 4-speed automatic overdrive transmission.

© 1987 Toyota Motor Sales, U.S.A., Inc.

TOYOTA QUALITY
WHO COULD ASK FOR ANYTHING MORE!

Of these brands...



4 mg

tar, 0.4 mg. nic.



6 mg

tar, 0.6 mg. nic.



2 mg

tar, 0.2 mg. nic.



9 mg

tar, 0.7 mg. nic.



7 mg

tar, 0.7 mg. nic.

Carlton is lowest.



1 mg
tar, 0.1 mg. nic.

Carlton Box 100's

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

100's Box: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Jan. '85.

Lowest of all brands is Carlton Box King—less than 0.01 mg. tar, 0.002 mg. nic.