Kahlúa Black Russian


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, Ma爹gebre 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

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. Macllure Wine & Spirits Inc., Los Angeles, CA
PERFORMING ARTS

The Theatre & Music Magazine for California & Texas

MARCH 1988

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

19
THE PROGRAM

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

49
RESTAURANT GUIDE

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.
PERFORMING ARTS

The Theatre & Music Magazine for California & Texas

MARCH 1988

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

19
THE PROGRAM

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

49
RESTAURANT
GUIDE

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.
GO AHEAD.

YOU DESERVE IT.

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.

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

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.
GO AHEAD.

YOU DESERVE IT.

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

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.
PRE·THEATER play

Going to the theater is simple because we’ve thought of everything.
Going to the theater is simple...because we've thought of 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 $5.00 maximum when validated by our servers.

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

PERFORMING ARTS
MAGAZINE

SAN FRANCISCO EDITION

Jeffrey Hinch
Managing Editor
Herbert Glass
Senior Editor
Crystal A. Smith
Assistant Editor
Ellen Melson
Advertising Coordinator
Edward Orth
Production Manager
Susan Beth Cohen
Copyeditor
Donna Adams
Data Processing Manager
Karl B. Lesko
Art Director
Anne Hoffman
Art Coordinator
Rick Orona
Graphic Designer
Charlotte Conklin
Joyce L. Lee
John J. Saito

Performing Arts Network, Inc.
Network Headquarters
2999 Overland Avenue, #201, Los Angeles, CA 90064
(213) 893-8000

Regional Offices
19 West 12th Street, New York, NY 10011
(212) 242-9840

Opera Plaza — 601 Van Ness Avenue, #2052, San Francisco, CA 94102
(415) 673-3270

Fran Giammaria
San Francisco Advertising Manager
Ellie de Witt
Assistant Executive

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... Chateau Ste. Michelle sauvignon... smoked turkey and wild rice salad... chilled jumbo prawns... Tassafara country french bread... fresh Kipper Sea caviar... smoked eel... artichoke heart toast... Portuguese and Greek sausages... saffron fettuccini... Cocolat's Pure D'Amour curacao scented sponge cake 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

Galman Kraft
President
Irwin M. Fries
Executive Vice President & Advertising Director
Joseph Benjamin
Senior Vice President, Sales & Marketing
A.J. Landau
Senior Vice President
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-
A Conversation with Sir John Gielgud

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, seized 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 appears 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 wouldn'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..."
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 re-rehearsing 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 Whitemore based on the friendship between Bernard Shaw and the Abbess Dame Lauretta McLachlin 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:

“Twas 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.
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 warts, seborrheic keratoses, small moles, papillomas, and cysts from all areas of body. Early diagnosis is recommended.

Allyn Beth Landau, M.D. (415) 781-2122 (415) 781-SKIN 260 Sixth Street San Francisco, CA 94103 Service for Men & Women Mon-Sat. & Evening Appointments/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 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 been forecasts 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 into a terrible muddle over Lear, kept sending me different directors and elaborate touring plans before we 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 rehearsing 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 McLachlan and Sir Sydney Cockerell, who was a great friend of Alec Guinness and ran the Fitzwilliam Museum in Cam-
To those who regard Rt. #1 as a playground, the description "GT" means a car with an engine, drivetrain 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 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 2.5 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.

*Manufacturer's suggested retail price for a Beretta GT equipped with GT Option Package 1 and Z51 Performance Handling Package. Includes dealer prep, tax, license, destination charges and other optional equipment. Beretta prices start at $9,970.

**Manufacturer's suggested retail price for a Corsica LT equipped with LT Option Package 1 and 2.0 Liter V6 with M.FI. engine. Includes dealer prep, tax, license, destination charges and other optional equipment. Corsica prices start at $9,925.
Grand Touring Beretta GT
$11,656.00*

Touring Grand Corsica LT
$10,991.00**

To those who regard Rte. 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 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 2.5 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.

*Manufacturer's suggested retail price for a Beretta GT equipped with GT Option Package 1 and ZF Performance Handling Package. Includes dealer prep, tax, license, destination charges and other optional equipment additional. Beretta prices start at $9,875.00.

**Manufacturer's suggested retail price for a Corsica LT equipped with LT Option Package 1 and 2.9 Liter V6 with M.F.I. engine. Includes dealer prep, tax, license, destination charges and other optional equipment additional. Corsica prices start at $9,227.00.
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 Laurids 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 now 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.
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've 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 peage, 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.
For people who like to smoke...

BENSON & HEDGES because quality matters.

AMERICAN CONSERVATORY THEATRE
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1987-88 REPETORY SEASON

TRUSTEES OF THE
AMERICAN CONSERVATORY THEATRE FOUNDATION

Mrs. H. Harrison Sadler,
President
Mr. Albert J. Moorman,
Vice President
Mrs. Maurice Oppenheim,
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 Ottewell
Mr. Howard D. Palefsky
Mr. William Paterson
Mrs. James T. Ream
Mr. Philip Schlein
Mr. Don R. Stephens
Mr. John Sullivan

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

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.
For people who like to smoke... BENSON & HEDGES because quality matters.

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 Ottewell
Mr. Howard D. Palefsky
Mr. William Paterson
Mrs. James T. Ream
Mr. Philip Schlein
Mr. Don R. Stephens
Mr. John Sullivan

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

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.

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

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.

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 Treason of the Wells.' Miss Brickley has also appeared at the Pacific Conservatory of the Performing Arts in Romeo and Juliet, Candide, and The Usher's 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.

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 Seagull.
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*, *Law and Order*, *Hill Street Blues*, *Fantasy Island*, and *The New Twilight Zone*.

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 Theatrerows 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.

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 *Treaty of the Wells*. Miss Brickley has also appeared at the Pacific Conservatory of the Performing Arts in *Romeo and Juliet*, *Candide*, and *The Litter Glory of Morrissey 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.

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*. Order by phone toll-free 1-800-526-5668 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 Quillity), 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 Trotimov 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 F.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 A.P.A. 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 Szechuan at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revivial 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.

NISSAN
Built for the Human Race.
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 F.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 Rabbit'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 Szechuan 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.

NISSAN
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 Gorge, 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 A Midsummer Night's Dream. 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.
has been prominently seen in San Francisco in _Cloud Nine_ and _Rent_. 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 _Farewell_. 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 Play-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_. 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 _Tartuff_ 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.

**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_.

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 Gorgeus, 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 Shakespeare 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_.

The enchantment of Asia is ageless. **NORTHWEST.** Since 1947, no other U.S. airline has flown more people across the Pacific. **LOOK TO US @ NORTHWEST AIRLINES**
This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Harel'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 Acting 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 Paradise. 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 Car, and Dakota's Belly Womining. He also appeared in New York in Under Distant Skies, Too, 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: as 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 Paradise, 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 veteran 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 he has appeared in 34 of Shakespeare's 38 plays. At the Oregon Shakespearean Festival he has played John of Gaunt in Richard III, Berowne in Love's Labor's Lost, Horatius in Henry IV, Part I, Mark Antony in Julius Caesar, Leonato 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 Cynara de Bergerac (as Cyran); Edward Hasting's 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, Claudia and the Ghost in Hamlet. Among his other productions in the Bay Area are Cyran 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 Program 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 Nunsense. 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 Loyal Heterosexual, Dandy Dick, Oedipus' 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.
This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Harel'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 Acting 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 Paradise*. He has acted with the Vermont Ensemble Theatre in *Blue Window*, and with the 29th Street Project in New York in *Hotel of Witness, Jimi's Gang*, and *Dakota*’s *Belly Wommin*. He also appeared in New York in *Under Distant Skies, Too, DEROS on the Funny Farm*, and *The Blue Dahlia*. Mr. Hodson played Mozart in a national tour of *Amadeus*.

**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, Ev'ry 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 subsequent seasons, appearing in *I Love You, I Love You Not*, *Three's Company*, *The House of Bernarda Alba*, *The Three Penny Opera*, *Hotel Paradise*, *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*.

**WILL LESKIN** has appeared in A.C.T.'s productions of *King Lear, A Christmas Carol*, and *Faustus in Hell*. In the Conservatory he has played Mirabel in *The Way of the World*; Claudius and the Ghost in *Hamlet*. Among his other productions in the Bay Area are *Cynara de Bergerac* at San Jose Repertory Company and *La Roule* 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.

**FRANCES LEE McCAIN** was a member of A.C.T. from 1970 to 1972, appearing in *The Last Heterosexual, Dandy Dick, Odeon’s Paradise Lost*, and as Cleopatra in *Cesar 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 *Streetcar Named Desire* (with Jon Vought 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 1950s, and for the last 10 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 on 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 Totem Pole 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.

MICHAEL 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 Rahmann, Brian Lehrman, 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-

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 role 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.

LUIJS 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 Filamenta and The Good Person of Szechuan. 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 Fools in Accidental Death of an Anarchist. In his A.C.T. debut he played a very different Fool—in King Lear.

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

WILLIAM PATTERSON 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. Patterson 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, Jumgis, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japanese 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

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company's beginning 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. Ottiswell is a member of A.C.T.'s Board of Trustees.
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 1950s, 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.

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 role 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.

WILLIAM PATTERSON 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. Patterson 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 solo shows. His major roles for A.C.T. include You Can’t Take It With You, Jumers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Burnt 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.

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-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 Totem Pole 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.

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—including 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 Filamenta and The Good Person of Szechuan. Mr. Oropenza 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.

FRED 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 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! Haluttujah! A Christmas Carol, and Cyrano de Bergerac. Mr. Otwell is a member of A.C.T.'s Board of Trustees.

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 Trees 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 Rahimann, Brian Lohan, and the other former members of the original Faultline company.

FRANK OTTIEWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the ACT-2

ACT-3
Francisco Shakespeare Festival's production of *Much Ado About Nothing* as Borachio and Encore Presentations' *Saved as Harry*. He has toured nationally in *Arnie 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 Jake 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 Takazauskas. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.

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 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. 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.

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 *Diana Van Buren* 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 Williamsburg Theatre Festival production of *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.

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.,
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 Lopakhin 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 Jake 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 Takazuka. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.

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 Bollen 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.

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 Stella in Encore Presentations' production of Duse, Feih, Stas & Vi. Ms. Roblin studied history and English at Trinity College, University of Toronto.

LANNY 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.

TOWARD 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 film Cherry 2000 and Miracle Mile.

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 Destiny Rides Again and Your Own Thing, stock appearances in Name, 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 Our Own (CBS). She had a featured role in the film Private Benjamin. Last season Ms. Wyler starred in Folies 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 L 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 the 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-1970s when he directed Harvey Pers'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 a co-author of the bestselling 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 ACT-6 and Joel Higgins, which recently played at the Ahmanson in Los Angeles. She has served as a consultant for development for Polygram Television, and as editor/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-directed). His other A.C.T. credits include Sunday in the Park with George, A Month in the Country, The Visit, and Pantagleize. He has designed and performed extensively at the Oregon Shakespeare Festival and the P.C.P.A. Theaterfest, where he played the lead role in Enrico IV and Pilate in the world premiere of Robert Patrick's Judas, and directed award-winning productions of The Physicist, 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, Circo e Bravos, 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 Baustas 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 Caine, Frankensteins, They're Playing Our Song, Smiles, 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 WNED/PBS series Theatre in America and Playhouse New York.

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, Waiting Happy, Misalliance, Othello, and the national company of Singsin' in the Rain; he was nominated for Tony Awards for the sets and costumes of Hadrian VII and for produc-
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 Shanghai 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 L 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 the 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-1970s when he directed Harvey Pekar'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 a co-author of the San Francisco Camp Leadership School's Wilderness Guide, a manual for camping and mountain hiking 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 ACT-6 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 Hugo 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. Festival, where he played the title role in Enrico IV and Piato in the world premiere of Robert Patrick's Judas, and directed award-winning productions of The Crucible, Blood Wedding, and Arthur Kopit's Indians. He directed Dames at Sea and The Portuguese Ina 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, Cimarron, and Vets at the Denver Center Theatre Company.

DOUGLAS W. SCHMIDT (Scenery) first worked at A.C.T. on Fasistas in Hell last season. He designed The Incredible 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 Curse, Frankensteing, Theirs Are Playing Our Songs, Smite, Romantic Comedy, the national tour of Louisburg, 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 Unmarried 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, the 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' 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 nightclubs — 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, Morality, Othello, and the national company of The Gin Game in the Rain. He was nominated for Tony Awards for the sets and costumes of Hadrian VII and for the Continued on page ACT-13 ACT-7
Author's Note

With Enough Shovels published by Random House, as the basis for Philip Stone's final speech. I would also like to thank Physicians for Social Responsibility for their continued support.

— Arthur Kopit

About the Author

Arthur Kopit's plays do not resemble each other. When he was barely out of Harvard College he made his name with an absurdist farce, Oh, Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad, which won a Vernon Rice Award and an Outer Circle Award, and was produced at A.C.T. under the direction of Edward Hastings in 1969. With Indians, which was nominated for a Tony Award, he examined America's heritage, focusing on Buffalo Bill's Wild West Show. Wings, which was originally a radio play that won the Prix Italia, entered the aphasic brain of a stroke victim; its stage version also was nominated for a Tony. Nine — based on Fellini's film 8½, won the Tony for best musical. Mr. Kopit is also the author of numerous one-act plays.

He has been awarded a Rockefeller Foundation Grant, an N.E.A. grant, a Guggenheim Fellowship, a Yale/C.B.S. Fellowship, and an Award of Merit from the American Institute of Arts and Letters. Mr. Kopit has taught playwriting at Yale, C.C.N.Y., and elsewhere.

End of the World With Symposium to Follow was originally produced on Broadway and at the Kennedy Center under the direction of Harold Prince. After several other productions in America and Europe — and on film as a miniseries on Soviet television — Mr. Kopit substantially revised it in 1986-7 for Richard Foreman's production at the American Repertory Theatre in Cambridge, Massachusetts.
Author’s Note

This play derives from real events. In the spring of 1981 I was approached by Leonard Davis, who wished to commission me to write a play about nuclear proliferation, based on a scenario he had written. Between that day and August 1983 I worked on the project — although not on his scenario — which turned out to be very different from his scenario. The events that unfold in my play, almost exactly, the experiences I had when I embarked on the commission. Much of the play is based on personal interviews. Though some of those interviewed asked that they not be named, those who can be named include Walter Slocum, Fritz Ernath, Joel Resnick, Douglas Olin, Ambassador Edward Rowny, and Kurt Guthe. I would like to thank all of them for their patience, time, and generosity.

Those whose written work proved especially valuable in the creation of this play and in my understanding of the issues involved include Herman Kahn, Freeman Dyson, Colin Gray, Keith Payne, Jack Geiger, Jonathan Schell, George Kennan, Richard Pipes, and Edward Teller.

In particular I wish to thank Roger Molander for his extraordinary help and encouragement during the writing of this play, and Robert Scheer for allowing me to use an extensive section of his book With Enough Shovels, published by Random House, as the basis for Philip Stone’s final speech. I would also like to thank Physicians for Social Responsibility for their continued support.

— Arthur Kopit

About the Author

Arthur Kopit’s plays do not resemble each other.

When he was barely out of Harvard College he made his name with an absurdist farce, Oh, Dad, Poor Dad, Mamma’s Hung You in the Closet and I’m Feelin’ So Sad, which won a Vernon Rice Award and an Outer Circle Award, and was produced at A.C.T. under the direction of Edward Hastings in 1969. With Indians, which was nominated for a Tony Award, he examined America’s heritage, focusing on Buffalo Bill’s Wild West Show. Wings, which was originally a radio play that won the Prix Italia, entered the aphasic brain of a stroke victim; its stage version also was nominated for a Tony. Nine — based on Fellini’s film 8½, won the Tony for best musical. Mr. Kopit is also the author of numerous one-act plays.

He has been awarded a Rockefeller Foundation Grant, an N.E.A. grant, a Guggenheim Fellowship, a Yale/C.B.S. Fellowship, and an Award of Merit from the American Institute of Arts and Letters. Mr. Kopit has taught playwriting at Yale, C.C.N.Y., and elsewhere.

End of the World With Symposium to Follow was originally produced on Broadway and at the Kennedy Center under the direction of Harold Prince. After several other productions in America and Europe — and on film as a miniseries on Soviet television — Mr. Kopit substantially revised it in 1986-7 for Richard Foreman’s production at the American Repertory Theatre in Cambridge, Massachusetts.
The Symposium

When you look into the abyss, the abyss also looks into you.
— Friedrich Nietzsche (1891)

We stand upon the brink of a precipice. We peer into the abyss — we grow sick and dizzy. Our first impulse is to shrink from the danger. Unaccountably we remain. By slow degrees our sickness, and dizziness, and horror, become merged in a cloud of unnameable feeling. By gradation, still more imperceptible, this cloud assumes shape, as did the vapor from the bottle out of which arose the genius in the Arabian Nights. But out of this our cloud upon the precipice's edge, there grows into palpability, a shape, far more terrible than any genius, or any demon of a tale, and yet it is but a thought, although a fearful one, and one which chills the very marrow of our bones with the fierceness of the delight of its horror. It is merely the idea of what would be our sensations during the sweeping propensity of a fall from such a height. And this fall — this rushing annihilation — for the very reason that it involves that one most ghastly and loathsome of all the most ghastly and loathsome images of death and suffering which have ever presented themselves to our imagination — for this very cause do we now most vividly desire it. And because our reason violently deters us from the brink, therefore do we the more impetuously approach it . . .

Examine these and similar actions as we will, we shall find them resulting solely from the spirit of the perverse. We perpetrate them merely because we feel that we should not. Beyond or behind this, there is no intelligible principle.
— Edgar Allen Poe, “The Imp of the Perverse”

GOOD ANGEL:
Oh Faustus, lay that damned book aside,
And gaze not on it lest it tempt thy soul
And heap God's heavy wrath upon
thy head.
Read, read the scriptures: that is
blasphemy.

EVIL ANGEL:
Go forward, Faustus, in that famous
art
Wherein all nature's treasure is
contained.
Be thou on earth as Jove is in the sky,
Lord and commander of these elements.
— Christopher Marlowe,
Doctor Faustus (1589)

DIA MOTORUSCANT: What? Who's
talking of the devil? I am the devil! . . .

CUSTOMERS: He's making fun of us!
Let's slaughter him! The ham! Clow! The
end of the world! The end of the world!

DIA MOTORUSCANT: As you wish!

Diamotoruscant leaps onto a table. A gesture.
Sudden darkness. Various searchlights. A red
comet flies by. Wind. Hall. Whistling. Things
melt into each other. Fireballs. Storm. Light-
again. An electric sign appears in the void:

UNIVERSE FOR SALE OR RENT

Michel de Ghelderode,
The Death of Doctor Faust (1925)

Modern Theologians Ponder
the Apocalypse

There have been times in the past
when people thought the end of
the world was coming, and so forth, but
never anything like this . . . I turn
back to your ancient prophets in the
Old Testament and the signs fore-
telling Armageddon, and I find myself
wondering whether we're the genera-
tion that's going to see that come about.
— Ronald Reagan

I don't know how many future gen-
erations we can count on before the Lord
returns.
— James Watt

We are not to wring our hands and say
"Isn't that awful!" That isn't awful at
all. It is good, . . . a token of our
salvation.
— Pat Robertson

[Saying] this may hurt the cemetery
business, but: I don't own a plot.
— Jerry Falwell

The Prophet comes into the tavern, bearing
a torch, and runs howling between the tables.

UPSTAIRS

THE PROPHET: Woe upon you! Woe!
Babylon the great will be destroyed by the
fire of heaven! Do penance! The end of
time! Words are going to be fulfilled!
The end of the world is at hand. The signs
of wrath have appeared. The devil is
among you! The devil is among you! . . .
The Symposium

When you look into the abyss, the abyss also looks into you.
— Friedrich Nietzsche (1891)

A SONG ON THE END OF THE WORLD

On the day the world ends
A bee circles a clover,
A fisherman mends a glistening net.
Happy porpoises jump in the sea,
By the rainspout young sparrows are playing
And the snake is gold-skinned as it should always be.

On the day the world ends
Women walk through the fields under their umbrellas,
A drunkard grows sleepy at the edge of a lawn,
Vegetable peddlers shout in the street
And a yellow-sailed boat comes nearer the island,
The voice of a violin lasts in the air
And leads into a starry night.
And those who expected lightning and thunder
Are disappointed.
And those who expected signs and archangels’ trumps
Do not believe it is happening now.
As long as the sun and the moon are above,
As long as the bumblebee visits a rose,
As long as rosy infants are born
No one believes it is happening now.
Only a white-haired old man, who would be a prophet
Yet is not a prophet, for he’s much too busy.
Repeats while he binds his tomatoes:
There will be no other end of the world,
There will be no other end of the world.
— Czesław Miłosz (1944)

GOOD ANGEL:
Oh Faustus, lay that damned book aside,
And gaze not on it lest it tempt thy soul
And heap God’s heavy wrath upon thy head.
Read, read the scriptures: that is blasphemy.

EVIL ANGEL:
Go forward, Faustus, in that famous art
Wherein all nature’s treasure is contained.
Be thou on earth as Jove is in the sky,
Lord and commander of these elements.
— Christopher Marlowe, Doctor Faustus (1589)


CUSTOMERS: He’s making fun of us! Let’s slaughter him! The ham! Clown! The end of the world! The end of the world!

DIA.MOTORUSCANT: As you wish!

UNIVERSE FOR SALE OR RENT

Michel de Ghelderode,
The Death of Doctor Faust (1925)

Modern Theologians Ponder the Apocalypse

There have been times in the past when people thought the end of the world was coming, and so forth, but never anything like this. . . . I turn back to your ancient prophets in the Old Testament and the signs foretelling Armageddon, and I find myself wondering if we’re the generation that’s going to see that come about.

— Ronald Reagan

I don’t know how many future generations we can count on before the Lord returns.

— James Watt

We are not to wring our hands and say “Isn’t that awful?” That isn’t awful at all. It is good, . . . a token of our salvation.

— Pat Robertson

[Saying] this may hurt the cemetery business, but: I don’t own a plot.

— Jerry Falwell
WHO'S WHO continued from ACT17

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 Opera 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 F.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 F.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-Lodge award for The Comedy of Errors at the Oregon Shakespearean Festival, and Bay Area Theatre Critics' Circle awards for costumes for Pirouettes 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.

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' 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 Anastas in Hell. This year he wrote the music for A Little 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 Ten 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 Leona 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 Georgie (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 Cynara de Bergere, The Taming of the Shrew, and A Christmas Carol.

It is difficult to avoid the suspicion that those who have from time to time contemplated the end of the world have

At the Strategic Pie Limitation Talks

Scheer: Don't we reach a point with these strategic weapons where we can wipe each other out so many times and no one wants to use them or is willing to use them, that it really doesn't matter whether we're 10% or 2% lower or higher?

Bush: Yes, if you believe that there is no such thing as a winner in a nuclear exchange, that argument makes little sense. I don't believe that.

Scheer: How do you win a nuclear exchange?

Bush: You have survivability of command and control, survivability of industrial potential, protection of a percentage of your citizens, and you have a capability that inflicts more damage on the opposition than it can inflict on you. That's the way you can have a winner, and the Soviets' planning is based on the ugly concept of a winner in a nuclear exchange.


He that diggeth a pit for his neighbor filleth it with his own body.

— Ecclesiastes
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. Flescher'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.

FRITUA KNUDSEN (Costumes) has won two awards for her designs for A.C.T.: from the Bay Area Theatre Critics' Circle for Opera 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, 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 E.C.P.A., Seattle Repertory Theatre, and the Oregon Shakespearean Festival.

WARREN TRAVIS (Costumes) designed costumes 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 E.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-Legue 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 Triggers, 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.'s production of Ma Rainey's Black Bottom and the New York premiere of an adaptation of Charles Dickens' 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 Jusus in Hell, and this year he wrote the music for A Life 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 Ten 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 Sydneys and Leona 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 Georga (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 BARCODE (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 Cynano de Bergev, The Taming of the Shrew, and A Christmas Carol.
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 Ab, Wilderness!, and co-director of Morning’s at Seven and Picnic. Last season she was co-director of the FIP production Rio Seco. During the past three seasons she stage-managed Opera 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.

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
A.R.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. Watts
Xerox Foundation

WILLIAM 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 Beneficial 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
Hyperion Foundation
Mrs. Ada Glover Jackson
Mobil Oil Foundation
Mr. & Mrs. George Quist
Louise and Claude Rosenberg, Jr.
The Swig Foundation
Mrs. Sylvia Coe Tolles
Mr. & Mrs. Gary J. Torre
Mrs. Alice B. Vincillone
Young Presidents’ Organization
WILL CIRCLE ($1,000-$2,499)
An Anonymous Benefactor
Alumax, Inc.
Mr. William R. Bates
Mr. & Mrs. Ernest A. Benesch
Mr. & Mrs. Conrad Benzen
Mr. & Mrs. Aaron Bezzides
Mr. & Mrs. Corwin Booth
Robert and Alice Bridges Foundation
Mr. & Mrs. John M. Bryan
Mr. Paul T. Buenzgel
Mrs. Lewis S. Callaghan
Carlin Fund
Mr. Richard Carreon
Mr. H. Brooke Clyde
Ms. Margaret E. Dennis
The Distribution Fund
Eldorado Foundation
Mr. Werner Erdhart
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 E. Jewett, Jr.
Mrs. John R. Kiely

ACT-14

ACT-15
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 415/667-6640. 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
ART
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. Watts
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 Beneficial Trust
Mr. Robert M. Moore
David and Lucille 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 H. Hambrecht
Hyperion Foundation
Mrs. Ada Glover Jackson
Mobil Oil Foundation
Mrs. George Quist
Louise and Claude Rosenberg, Jr.
The Swig Foundation
Mrs. Sylvia Coe Tolkin
Mr. & Mrs. Gary J. Torre
Mrs. Alice B. Vincillone
Young Presidents Organization
WILLIAMS 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 Bezzrides
Mr. & Mrs. Corwin Booth
Robert and Alice Bridges Foundation
Mr. & Mrs. John M. Bryan
Mr. Paul T. Buenagel
Mrs. Lewis S. Callaghan
Carlin Fund
Mr. Michael Carreon
Mr. H. Brooke Clyde
Ms. Margaret E. Dennis
The Distribution Fund
Eldorado Foundation
Mr. Werner Erdman
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. Ginzelton
Ms. Jean Hargrove
Mr. & Mrs. George F. Jewett, Jr.
Mr. John R. Kiehl
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.
Particia Aleck / Mr. Peter G. Alexander / Mr. & Mrs. Carl A. Altford / Mrs. Esther H. Allen / Mr. & Mrs. Arthur W. Alm, Jr. / Mr. Steven Alpers / L.H. Alton and Company / Ms. Mahmea O. Altun / 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. Jeanne Aparson / Mr. & Mrs. Donald B. Armstrong / Mr. Norman Ash / Mr. Harry Ashcraft / Mrs. R. Kirklin 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 R. Badger / Mr. & Mrs. Ernst Baerswald / Mr. Don E. Bailey / Mr. & Mrs. Grant M. Bakewell / Mr. David Balabanian / Mrs. Tessie Curran Baldwin / Gary and Jill Ballard / Mr. Ram A. Banin / Mr. Ken Banks / Mr. Marvin Banks / Mr. & Mrs. Austin G. Barber / Ms. Mary Jane Barclay / Mr. & Mrs. Ralph Bardolf / 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 Belinger / Mr. & Mrs. P.J. Behrendt / Mr. & Mrs. Ervin Behrin / Ms. Linda Beitel / Dr. & Mrs. Robert E. Belknap / Mr. & Mrs. Jacques Benguer / Mr. John W. Benker / 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. Bernst / 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 / Mr. Dr. Bill Bilingham / Ms. Yvonne R. Binkley / Mr. & Mrs. John W. Bisseng / Mr. & Mrs. Robert W. Bleen / 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 / Ms. & Mr. Gordon Blumenfeld / Mr. Robert M. Blunk / Mrs. Robert Bodenlos / Dr. & Mrs. Richard A. Bohannon / Dr. William B. Bolen / Mr. Alan C. Bomberger / Mr. Frank Bondenno / Mr. & Mrs. Stewart Bonn / Mrs. Phillip S. Boone / Ms. Melinda F. Booth / Mr. & Mrs. John Boreta / Richard A. Borrisone, M.D., Inc. / Ms. Sheri L. Bortz / Mr. & Mrs. Armand D. Bosc / Mr. & Mrs. Anthony M. Boskoch / Mr. Joseph Boyle / Mr. Robert Bradley / Mr. & Mrs. Richard Bradley / Ms. Sharon M. Bradley / Ms. Jeannie R. Bradshaw / Dr. & Mrs. E. H. Braft / Dr. Louis Brench / Mr. Roland E. Brandel / Robert and Harriet Brandeck / Ms. Michelle Brank / Dr. Robert L. Brattman / Dr. & Mrs. Warren Brodend / Ms. Joan L. Brenner / Mr. Donald Brennan / Ms. Patricia Bresee / Ms. Ellen G. Breslaus / Ms. Lois Rivers Breydon / Ms. Patricia Brewer / William and Lisa Briner / Dr. John P. Briske / Mr. & Mrs. Charles H. Brock / Mr. Architect / Ms. Brock / Mr. Valentine Brooks / Mr. & Mrs. C. Howard Brown / Dr. Doris Todd Brown / Mr. & Mrs. Raymond Brown / Mr. Robert E. Brown / Mr. Theodore G. Brown / Mr. Carlton Bryan / Ms. Gail Bryan / Mr. & Mrs. Charles R. Bubba, Jr. / Mr. & Mrs. David M. Bublin / Ms. Eleanor S. Buchanan / Mrs. Ellen S. Buchen / Andrew L. Bull, M.D., Inc. / Mr. Tom Bullock / Ms. Maurine R. Buma / Mr. David M. Buonocristani / Mr. Daniel J. Burke / Mr. & Mrs. Thomas E. Burke / Mr. & Mrs. Robert W. Burnett / Dr. & Mrs. De Witt K. Burnham / Ms. Ann E. Burr / Mr. & Mrs. James A. Burris / Mr. & Mrs. Ed K. Busbee / Ms. Jean Bushe / Dr. Eric K. Butler / Mr. & Mrs. Allan Byer / Ms. Marie E. Byrne / Mr. Michael R. Cabak / Ms. Joan A. Caldwell / California Optics Leather / Mr. & Mrs. Donald B. Campbell / Ms. Joyce Campbell / Ms. Mary E. Cantrell / Ms. Cynthia Cantrill / Mr. & Mrs. Mont L. Carlson / Joan Carlson / Ms. M.W. Carothers / Mr. George E. Carter / Ms. Elizabeth L. Carter / Mr. Ronald Casassa / Ms. Annette Casey / Ms. Beverly Castagna / Castilega School / Mr. Richard P. Castillo / Mr. Anthony J. Catalli / Ms. Lynn W. Catania / Ms. Pam Challinor / Mr. Carl W. Chamberlin / Dr. Gary Chan / Miss Josephine Chandler / Mr. Jon B. Chaney / Ms. Trudy Chang / The Drs. Dernen and Valerie Char / Dr. & Mrs. Melvin D. Cheitin / Mr. & Mrs. Raymond J. Chenet / Mr. William A. Cheney / Mr. Martin Cherin / Ms. Minnie Chinn / Mr. & Mrs. John H. Chiman / Mr. Herbert K. Chittenden / Mr. Paul Chib / Mr. Sang Cho / Ms. Blayne Allen Christan / Ms. Patricia M. Church / Mr. James Churchill / Mr. and Mrs. A.B. Ciabattini / Mr. Ralph L. Cicurel / Ms. Karen Cimera / Mr. Lloyd Claiborne / Mr. David J. Clark / Dr. & Mrs. Raymond B. Clayton / Dr. & Mrs. James A. Clever / Mr. Thomas H. Clewe / Dr. & Mrs. Ray Clough / Mr. & Mrs. John Coan / Ms. Cynthia Cohen / Mr. & Mrs. Chapin Coffin / Ms. Louise Colbert / Dr. & Mrs. Richard Cole / Mr. & Mrs. Andrew G. Comings / Mrs. Julius H. Commro, Jr. / Ms. Therese Comyns / Mr. B.R.
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 editor of Automobile Magazine says about Sigma: "It's the extremely comprehensive electronics that set this sport sedan apart from other Japanese lookalikes. He's gone on to say that its "technical specs rival anything the Germans would do in the class...and more, for a lot less money."

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

Mitsubishi. Suddenly, the obvious choice™.
Concannon / Ms. Joanne Condias / Mr. M. Richard Condon / Mr. & Mrs. Mark I. Congress / Mr. & Mrs. John Conne / Mr. Robert E. Connick / Ms. Patricia G. Connolly / Mr. & Mrs. Robert E. Connolly / Mr. Gary Cook / Ms. Rosemary Cook / Mr. Roy S. Cook / Mr. & Mrs. 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 C. 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 Cranfield / Ms. Yvonne Creehan / Dr. & Mrs. William F. Creger / Dr. Natalie Cremer / Mr. & Mrs. John Cronin / Mr. William E. Croy / Mrs. John Crosby, Jr. / Dr. & Mrs. John Crowe / Mr. & Mrs. Steve Crowe / Mr. Daniel J. Crowley / Mr. & Mrs. D. Clifford Crummen / Mr. Joseph F. Cryns / Ms. 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. Dammer / Ms. Noelle Dangremont / 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 Benedictis / Mr. Dario De Benedictis / Mr. Frank J. DeCerchio / Ms. Betty J. Dechant / Dr. Myrkle C. Deaton / Ms. Nora J. Degnan / Ms. Gloria Dehart / Dr. & Mrs. James W. Delameter / Dr. Thos R. Delebo / Mr. Bruce Delphante / Mr. David P. Delgado, Sr. / Dr. John J. DeMara / W. D. DeMoss / Dr. & Mrs. Howard E. Denbo / Lee P. Denenberg / Mr. & Mrs. George P. Denny / Mr. James A. Dem / Mr. John P. Dent / Mr. & Mrs. William Di Grazia / Ms. Ann L. Diamond / Mr. & Mrs. Daniel H. DiBert / Ms. Barry S. Dickman / Ms. Roslyn Robbins Diller / Mr. & Mrs. William Dineen / Mrs. Laura J. Dietz / Mr. Michael E. Dillon / Mrs. John W. Dinkelspiel / Ms. Carol A. Disrud / Dr. Carl Djeras / Mr. Frank Dodge / Mrs. Ann H. Doerr / Mr. & Mrs. Jack F. Doerrmann / Ms. Mary Anna Doetz / Mr. & Mrs. Helen B. Dominguez / Mr. Gus D. Dorrough, Jr. / Mrs. Phyllis J. Dorsett / Dr. & Mrs. Leo V. Dos Remedios / Mr. James E. Douglas, Jr. / Ms. Katharine Douglass / Ms. Sybil Dow / Mr. John Downer / Mrs. Russell H. Downey, Jr. / Miss Andrea Duzy / Mr. Mason Druzkman / Mr. & Mrs. John R. Dryden / Mr. & Mrs. Francis Dubois / Mr. & Mrs. Lewis Duck / Ms. Sally Dudley / Mr. & Mrs. Richard M. Duff / Mr. & Mrs. William T. Duffy / Mr. & Mrs. Arthur Duff / Mr. & Mrs. John J. Dunn / Mr. & Mrs. Gary Durbin / Ms. Anita Durham / Dr. Gilbert Duritz / Mr. Roger D. Dwire / Mr. William R. Dycus / Ms. Judith V. Earle / 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 Egger / Mrs. Auban Eisenhardt / Mr. Canaan Eisenhart / Mrs. Donald T. Elliott / Mrs. Donna Ellis / Ms. Karlene Ellis / Mr. & Mrs. William H. Elsner / Ms. Ennice Elton / Mrs. Carole B. Ely / Mr. Lester H. Empey / Ms. Carol A. Ennebo / 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. Esterly / Dr. & Mrs. B. Ettinger / Mr. Everett E. Evans, Sr. / Dr. & Mrs. Thomas O. Evans / Mr. & Mrs. Donald H. Ewing / Mr. & Mrs. Nelle 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. Farner / Ms. Ellen M. Farrell / Mrs. Sarah K. Faukner / 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. Fetters / Mr. & Mrs. John L. Fidler / Mrs. Virginia Field / Mr. & Mrs. W. J. Fies / Ms. Stephanie Fine / Mr. 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 / Mr. Robert D. Ford / Ms. Virginia Formichi / Dr. & Mrs. Gregory G. Fruts / 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. Lacy French / Mr. & Mrs. Frank H. Freeman / Dr. & Mrs. Leon Freeman / Mr. Harold J. Freeman / Mr. & Mrs. Robert Freitas / Mr. Andrew Frildun / Mrs. Edith Fried / Dr. Richard K. Friedlander / Mr. David A. Friedmann / Mr. 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. J. Fuller / Mrs. George E. Fullerton / Mr. James Gabby / Ms. Marianne Gagen / Mrs. Evelyn Gaines / Ms. Lea Gamble / Mrs. Marie C. Gamble / Ms. Clementina E. Garcia / Mr. & Mrs. Jonathan Garman / Dr. Esther A. Garrison / Ms. Mary Ellen Gaylord / Mr. & Mrs. Robert A. Geering / Mr. & Mrs. Robert Geiser / Mr. & Mrs. 

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-alikes. He's 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, we think your choice becomes obvious.

---

For more information, please contact your local Mitsubishi dealer. Call 1-800-447-4700 for your nearest dealer.
Kardos / Mrs. George J. Karfiol / Mr. & Mrs. James T. Kasper / Mr. & Mrs. William Kaufmann / Mr. Charles Kay / Mr. Scott Kelholtz / Mr. Donald E. Kelley, Jr. / Ms. Jacquelyn L. Kelly / Mr. & Mrs. Byland 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. Kernoian / Ms. Carol E. Kerr / Mr. Edwin Kerr / Dr. Richard Kershner / Mr. Harlan R. Kessell / Mr. Brian G. Keister / Ms. Annie Khachadour / Ms. Nancy Hunt Kieling / 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 Klein / Ms. Elsa C. Kleinman / Mr. Jack L. Kling / Mr. & Mrs. Hober 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. Kosoy / Mr. Hans J. Kornell / Mr. Herbert M. Krass / Mr. & Mrs. Dorothy B. Krieger / Dr. & Mrs. L. E. Kronick / 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 / Ms. Presley Lancaster / Ms. Jennifer B. Langan / Ms. Eleanor Langelis / Mr. William G. Langston / Mr. Paul J. Lanphere / Mr. Robert Lansdon / Dr. & Mrs. Richard Lanzottini / Mr. Charles E. Larkin / Mr. & Mrs. Charles E. Larsen / Ms. Susan S. Larsen / Ms. Diane Larson / Ms. Leslie Lauderdale / Dr. David Lauer / Mr. Thomas C. Lauer / Mr. & Mrs. Robert Lauppe / Mr. & Mrs. Harry Lawlor / Ms. Margaret L. Lawes / Mr. & Mrs. Brian Lawther / Mr. & Mrs. William Lazier / Dr. & Mrs. Thomas Leach / Mr. David W. Leary / Dr. & Mrs. Wolfgang Lederer / Mr. & Mrs. Irwin Left / Mrs. Kirsten B. Legallet / Mr. & Mrs. Jack K. Lehman / Dr. & Mrs. Jack Leibman / Mr. & Mrs. John D. Leland / Mr. & Mrs. Edgar G. Lemmon / Mr. & Mrs. Ann K. Lenway / Mr. David Lesnini / Mr. 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 T. Levy / Mr. & Mrs. Richard Lewis / Mr. & Mrs. Joel Lewis / Mr. & Mrs. Lynn Lewis / Dr. Madge K. Lewis / Dr. & 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. Lillgren / Ms. Bonnie Lindahl / Mr. Robert Lindquist / Ms. Pauline Lindsay / Mr. & Mrs. Ronald K. Lindsay / Mr. & Mrs. John G. Linville / 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. Azalee E. Lowe / Mr. David Lowe / Mr. & Mrs. Richard S. Lowry / Mr. Ernest Lucano / Mr. John Lucas / Mr. Kenneth D. Lucas / Dr. 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 Majerus / Ms. / Mr. & Mrs. J. Fred Malakoff / Dr. & Mrs. Henry H. Malley / Dr. & Mrs. Michel Mandel / Mr. Marino Mangiola / Mr. John A. Mann / Mr. Charles Manning / Ms. Greta C. Manville / Mr. Edmund R. Manwell / Mr. Paul Marjano / Ms. Deborah S. Markley / Mr. & Mrs. Kenneth Marks / Mr. Norbert W. Markus, Jr. / Mr. Dorothy Martin / Ms. Elizabeth W. Martin / Dr. James E. Martin / Mrs. Kathleen C. Mason / Ms. Virginia R. Mason and Mr. Richard S. Mateosian / Mr. & Mrs. Stephen Massey / Mr. Leonard Matecky / Mr. & Mrs. James Matheson / Dr. & Mrs. Michael A. Mayhew / Mr. & Mrs. Mary C. Maurer / Ms. Suzanne E. Maury / Mr. & Mrs. Adolf May / Mr. David Mayer / Mr. Russ Maynard / Mr. John B. McCallister / Mr. Gerald McCallum / Mr. Jennie McCarthy / Mr. Phillip McCleanhan / Ms. Lorraine McCollom / Mr. John H. McCoy / Mr. Edward R. McCracken / Mr. & Mrs. Donald J. McCubbin / Ms. Roland E. McCune / Mr. & Mrs. George G. McDonald / Mr. & Mrs. Charles B. McDoungall / Ms. M. Terry McNamara / Mr. & Mrs. Patrick McGaraghan / Mr. Alan McGee / Mr. Alan McGregor / Mr. & Mrs. John McGillivray / Ms. Alice G. McKenzie / Judge Winton McBibben / Mr. & Mrs. Joseph P. McLaughlin / Ms. Dorothy McMichael / Dr. & Mrs. Sedgwick Mclod / Mr. Forrest H. Megginson / Mr. & Mrs. Gardner W. Mein / Dr. & Mrs. Leo Meléndez / Ms. Janet A. Mendenhall / Mr. Michael Menke / Mr. William Meredith / Ms. Shirley Merrill / Mr. & Mrs. W.D. Meserveau / Mr. Kenneth S. Mesches / Ms. Marjorie Mesches / Dr. Christopher Meyer / Mr. & Mrs. Delbert E. Meyer / Ms. Dorothy Meyer / Mr. & Mrs. Otto E. Meyer / Ms. Fritzie K. Michaels / Dr. & Mrs. Francis W. Micheli / Ms. Heidi Mickelson / Ms.
The Louis Vuitton craftsmen possess the secret of constantly renewing a 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
NAILLET & MIELI
NAISSON FONDRIEN 534
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 its employees to join in supporting live theatre in San Francisco.

Alexander & Baldwin, Inc.
All&F 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
Freeman'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
Hoagian 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 Minkle (Diamond Lil and End of the World With Symposium to Follow) and Ann Bergeron (Golden Boy).
THE ARMY MADE EUGENE A MAN. BUT DAISY GAVE HIM BASIC TRAINING!

RASFR PRODUCTIONS

MIKE NICHOLS
NEIL SIMON'S

BILOXI BLUES

OPEN MARCH 25TH

Thomas and Delinda Trowbridge / Ms. Ellen B. Trowbee / 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. Vall / 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. Violic / Ms. Shirley A. Vixie / Ms. Russela Von Bronkhurst / Mr. & Mrs. Gardner Von der Lieth / Mr. & Mrs. Alexander Von Huten / Ms. Ruth K. Vurek / Dr. & Mrs. John S. Wachter / 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. Wastley / 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 / Dr. Roger Weeks / Mr. & Mrs. Marshall J. Weigel / Ms. Deborah Weinberg / Mr. Duron Weinberg / Irv and 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. Tammei 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. Eleanor Wilner / Ms. Florine Wilson / Mr. & Mrs. George O. Wilson, Jr. / Ms. Marion W. Witler / Mr. & Mrs. Jeffrey Winters / Mr. & Mrs. David Wodlinger / Mr. & Mrs. William R. Wohlforth / 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 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.

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 its employees to join in supporting live theatre in San Francisco.

Alexander & Baldwin, Inc.
Alliance 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
Freeman's Fund Insurance Company
Heubelien 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
Hoaagian 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

Barry Kraft
Will Leskin
Hammy McArdle
Frances Lee McCain
Michaela McShane
David Maier
Paula Markovitz
Delores Mitchell
Liam O'Brien
Fred Olster
Luis Oropesa
Frank Ottwell
William Paterson
Don Piper
Daniel Reichert
Jennifer Robin
Michael Scott Ryan

Lawrence Hecht
Ed Hudson
Christina Yoo

Carolett Scarmack

Dennis Powers, Associate Artistic Director
Arthur Ballet, Literary Advisor

Lannyl Stephens
Howard Swain
Sydney Walker
Gretchen Wyler

DIRECTORS

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

ASSOCIATE DIRECTORS

Eugene Barcone
Michael Puliziano
Scott Freeman

PRODUCTION STAFF

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

Joshua Flax, Stage Manager
Robert P. Clot, Shop General
Dale Haugo, Lead Scenic Artist
Eric Norton, Shop Coordinator
Barbara J. Meyers, Designs Associate
Barbara Shaw, Shop Buyer

MARKETING

Stephen Dunatov, Information Systems Manager
Minako Matsui, Office Manager, 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 Siml, Business Manager
Darcy Butterfield, Annual Fund Manager
Elizabeth M. Williams, Grants Manager

Lise Gordon, Development Assistant
Jan Hetherington, Donor Records Coordinator
Rebecca Merril, Special Projects Assistant

ADDITIONAL STAFF

Joseph Patterson, Director of Finance
Jim Ryno, Director of Marketing
Christine Fliehr, Director of Development & Community Affairs

MARTINSON

Lesley Mincer, Tom LaPorta
Paul King, Eric Curtis Carr, Jr., Robert A. Davis, Security

FRONT OF HOUSE

Robert Edney, House Manager
Fedrick, Head Doorman
David Engelman, Head Usher
Julie Konop, Head Bartender
Holly Cunningham, Shane Petree, Bartenders
John Battistone, Beth Froelicher
Linda Gentile, Nancy Hodges, Steve Mitchell, Evelyn Ramos, Gaylen Snyder, Carla Island, Sarah May, Ushers

CONSERVATORY STAFF

Emilya Cacheropy, Conservatory Administrator
John Loschmann, Assistant Conservatory Director
Cynthia McCain, Registrar
Lauren McKibben, Assistant to the Young Conservatory Director

TRAIERS

Adahilah Barnes, Acting
Denise Blank, Musical Theatre
Bonita Bradley, Yoga
Kate Buckley, Voice
Richard Butterfield, Voice, Musical Theatre
Joy Carlin, Acting
Joseph Chalin, Acting
Dell'Arte Players Co.
Michael Fields, Donald Forrest, Joan Schirle, Physical Comedy
Rick Echols, Make-up
Sabin Epstein, Animation
Jack Fleck, Acting
Camille Fouch, Acting
Scott Freeman, Acting

Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Houfe, Voice
Sally Hyde, Saturday Workshop
Kevin Jackson, Acting
John Johnson, Singing
Rhoda Kaufman, Humanities
Barry Kraft, Text
Linda Lallamme, Acting
John Loschmann, Ballad
Sarah Ludlow, Creative Drama
Karim Magid, Univer.
Saturday Workshop
Paula Markovitz, Shakespeare
Mary McNaughton, Script Reading
Michael McShane, Improvisation
Robin Goodman Nordi, Acting
Dunbar Ogden, Humanities

Eugene Babc, Accompanist
Donald Wescott, Accompanist

PRODUCTION STAFF

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

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

CONSERVATORY STAFF

Susan Stauter, Young Conservatory Director
John Hartnett, Financial Aid Director
Lisa McAlister, Office Manager
Steven Sproles, Conservatory Assistant Director
Lauren McKibben, Assistant to the Young Conservatory Director

Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Fouke, Voice
Sally Hyde, Saturday Workshop
Kevin Jackson, Acting
John Johnson, Singing
Rhoda Kaufman, Humanities
Barry Kraft, Text
Linda Lallamme, Acting
John Loschmann, Ballad
Sarah Ludlow, Creative Drama
Karina Magid, Univer.
Saturday Workshop
Paula Markovitz, Shakespeare
Mary McNaughton, Script Reading
Michael McShane, Improvisation
Robin Goodman Nordi, Acting
Dunbar Ogden, Humanities

Eugene Babco, Accompanist
Donald Wescott, Accompanist

WARDROBE

Jill Kayski, Repertoire Supervisor
Debbie Burman, Wardrobe Assistant
Susan Walpin, Hairstylist

BACKSTAGE STAFF

David Bludof, Master Carpenter
Emilio Arenal, Assistant Carpenter
Suzanna Bailey, Assistant Electrician
Robert Barnard, Assistant Propmaker
Chris Delacruz, Properties Master
Jim Dickson, Assistant Electrician
Daniel J. Michalske, Master Electrician
George L. Oldham, Soundman
Jim Stowe, Flyman
James Kershaw, Stage Doorman
June Bergstrom, Assistant Stage Doorman

INTERNS

Pamela Siml, Young Scenery
Paulo Jo P. Vareniar, Fabienne V. Williams, Costumes
Steven Barry Mannhardt, Lighting
Joel Felix, Props
Guy Beck, Costume Accessories
Sharon Cox, John David, Ed Fonseca, Stage Management
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

Barry Kraft
Will Leskin
Harrop MacKay
MacKenzie McCready
Micheal McShane
David Maier
Paula Markovitz
Delores Mitchell
Liam O’Brien
Fredi Olster
Sydne O’Reilly
Frank O’Donnell
William Patterson
Don Piper
Daniel Reckert
Jennifer Robin
Michael Collins
Carla Scammack

Lanm’l Stephens
Howard Swain
Sweeney Walker
Gretchen Wyler

DIRECTORS

Dennis Powers
Carolyn Hayes
Arthur Ballet

ARTISTIC STAFF

Eugene Barone
Michael Pulizzi
Christina Yao

ASSOCIATE DIRECTORS

Diane M. Prichard, General Manager
Christine Fledler, Director of Development & Community Affairs

ADMINISTRATION

Stephen Dunato,
Information Systems Manager
Minako Matsui,
Administrative Assistant
Beulah Steen,
Receptionist
Judy Washington,
Mailroom Manager
Eve Gorodsky,
Volunteer Coordinator

FINANCE

Matt Jones,
Cheryl Kuhn,
Shane Petree,
Business Associates

DEVELOPMENT & COMMUNITY AFFAIRS

Pamela Sin, Development Assistant
Jan Hetherington,
Donor Relations Coordinator
Rebecca Murray,
Special Projects Assistant

MARKETING

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

BOX OFFICE

John Dixon, Manager
Katherine Spielmann, Head Treasurer
Jane Smith,
Student Sales Treasurer
Michael McCarthy, Head Clerk
Siegfried Boll
Peter Brubeck
Anna Cunningham
Chris Morrison
Mark Peters
Trisha Schaller
Mary Beth Smith, Clerks

FACILITIES

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

FRONT OF HOUSE

Robert Edney,
House Manager
Fred Geck,
Head Doorman
David Engelman,
Head Usher
Julie Konop,
Head Bartender
Holly Cunningham,
Shane Petree,
Bartenders
John Paul Belcom,
Beth Froelicher
Linda Gentile,
Nancy Hodges,
Steve Mitchell,
Evelyn Ramos,
Gaylen Snyder,
Carla Island,
Carla May, Usheers

CONSERVATORY STAFF

Emil Cachapero, Conservatory Administrator
John Loschmann, Assistant Conservatory Director
Cynthia McCann, Registrar
Laurene McKibben, Assistant to the Young Conservatory Director

TRAIERS

Adahil Barnes, Acting
Denise Blank, Musical Theatre
Bonita Bradley, Yoga
Kate Brackley, Voice
Richard Butterfield, Voice
Michael Fields, Donald Forrest, Joan Schirle,
Physical Comedy
Rick Bolden, Make-up
Sabin Epstein, Animation
Jack Fletcher, Acting
Camie Fuerte, Acting
Scott Freeman, Acting

PRODUCTION STAFF

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

DESIGNERS

Beaver D. Bauer, Costumes
Robert Blackman, Scenery
Derek Duarte, Lighting
Cathryn E. Kato, Costumes
Robert Fletcher, Costumes

FACILITIES

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

FRONT OF HOUSE

Robert Edney,
House Manager
Fred Geck,
Head Doorman
Dave Engelman,
Head Usher
Julie Konop,
Head Bartender
Holly Cunningham,
Shane Petree,
Bartenders
John Paul Belcom,
Beth Froelicher
Linda Gentile,
Nancy Hodges,
Steve Mitchell,
Evelyn Ramos,
Gaylen Snyder,
Carla Island,
Carla May, Usheers

WASHINGTON

Phil King, Production Manager
Howard Young, Scenery
Paula Jo. K. Pentemik
Fabienne V. Williams, Costumes
Steven Barry Mannhardt

WIGS

Rick Echols, Wigmaster

PROPERTIES

Chuck Olsen, Properties Director
Frank Molina,
Cheryl Riggins, Attendants
"Let's Go to Harry's Bar."

After the performance, or before, enjoy the *mozz au la* 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) 866.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.


And remember, there's always plenty of free parking at most BART stations evenings and weekends.
"Let's Go to Harry's Bar."

After the performance, or before, enjoy the **moana oceana** 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) 861-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, 18th Street.

**Oakland City Center:** Jack London Square, Rockridge Station: Restaurants and Shops. **Concord:** Concord Pavilion. **Coliseum:** Sports Events. **Berkeley:** Berkeley Repertory Theatre, University of California, Restaurants and Theatres. **Walnut Creek Station:** Civic Arts Theatre.

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

La 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 CHEESE DRIVE, SUITE I, FOSTER CITY, CA 94404
(415) 570-2212
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 coifs for Noel Coward ingenues, fringed bald pates for Charles Dickens's notorious humorist 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..."
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
882-3112
100 JOSIE STREET, SAN FRANCISCO, CA 94105

THE PERFECT PRELUDE

“Specializing in Italian Cuisine”

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

Unicorn Square
Corner of Sutter & Powell Sts.
Validated Parking
(415) 397-3000

THE SWEET CAGE

Café Riggio

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 exemplify-
ing the changes their characters undergo:
“In the beginning they all had short hair
to show that these girls were very
doctor, 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
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.
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

Herschelle Couturier
By Appointment Only
922-3112
10 JOSIE STREET, SAN FRANCISCO, CA 94105

China Station

THE PERFECT PECUDE

Cafe Riggio

“Specializing in Italian Cuisine”

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., 5TH AVE.
SAN FRANCISCO 94118
PHONE: 321-2114
Visa, MasterCard

A Sweet Finale
At the S. Holmes Cocktail Lounge

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

Union Square
Corner of Sutter & Powell Sts.
Validated Parking
(415) 391-3900

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 clumps 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 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 on stage 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. Later 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.
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.
Although 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.”

CAFE RIGGIO, 4112 Geary Bl. (415/221-2114). D 5-11 Mon-Sat; 4-10-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 11-2:30 Sun; The freshest California American cuisine featuring mesquite grill, Southwestern/Cajun specialties. Parking. Res. AE V MC

CHINA STATION, 700 University Ave., Berkeley (415/548-2880). 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 (415/992-8000). 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, sambonet 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, 430 Geary, Brown Mason & Taylor on Theatre Row (415/771-9600). B-L 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 (415/392-7775); Ghirardelli Square (415/771-8622); Stanford Shopping Center, Palo Alto (415/362-9616). L 11:45-1:45; D 5-10-45 Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC
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.”
Simply elegant dining.

One Embarcadero Center (415) 392-7775
Ghirardelli Square (415) 771-8822
Stanford Shopping Center (415) 326-8761

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

HARRY'S BAR AND AMERICAN GRILL, 500 Van Ness (415) 986-HARRY, L 11:30-3 Mon-Fri, D 5-11 Sun-Thur, till 12 Fri-Sat, No Italian resstaurants 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) 996-1111 Ext. 100, B 6:30-11, L 11:30-2, 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) 771-7011, L 11:35 AM-12 AM Mon-Thur, till 1 Fri-Sat, till 2 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) 957-6400, 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 three-star dining experience in France. Reservations recommended. Complimentary valet parking. AE DC CB V MC

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

STOCKYARD CAFE, 500 Post St. (415) 986-1010, L 11:30-2:30 Mon-Fri, D 5-12:30 AM, American cuisine, 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) 777-5600, B-L 7-7 AM-31 PM, D from 5:30, In a dramatic 2-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 DIS

TRADE VICS, 20 Cosmo Pl. (415) 776-2223, 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 DIS

UMBERTO, 41 Stuart Street (415) 543-8071, L 11:30-2:30 Mon-Fri, D 5-10 AM-5 PM, Step into an Old World Mediterranean villa to feast on seafood, meats & fowl prepared with light sauces & fresh pasta. AE DC CB V MC

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 480 Sutter St. (415) 398-8800, B 6:30-9:30, L 11:30-2:30 Mon-Sat, D 6-10 Nightly, Salads, steak & fresh seafood. Special menu for early dinng. Full bar & wine list. Sherlock Holmes Cocktail Lounge, 4-3:41 Nightly, with live entertainment Tue-Sat AE DC CB V MC DIS

TOYOTA

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 smooth and quiet. And front-wheel drive is all-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!

POWERFULLY SATISFYING.
Pour from a satisfying reserve of power. Camry's twin cam, 16-valve EFI engine shrinks distance with 185 horsepower.

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

TOYOTA QUALITY
WHO COULD ASK FOR ANYTHING MORE.

Simply elegant dining.

One Embarcadero Center (415) 392-7775
Ghirardelli Square (415) 771-8522
Stanford Shopping Center (415) 326-3861

GAYLORD
indian 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-SATELLITE
771-8690 • 500 Post Street • One block from Union Square

HARRY'S BAR AND AMERICAN GRILL, 500 Van Ness (415) 864-HARRY.
L: 11:30-3 Mon-Tue, D: 5-11 Sun-Thur, till 12 Fri-Sat. No Italian restaurante 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) 991-7111. Ext. 100. B: 6:30-11, L: 11-2:30, D: 6-10 daily. Located above street level, Les Celebrities 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) 981-7642. 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 dinner spot at night. AE DC V MC


PIERRE at MERIDIAN, 50 Third St. (415) 979-6400. L: 11:30-2 Mon-Fri, D: 6-10 Mon-Sat. Contemporary French cuisine, impeccably prepared & elegantly served. Lusciously 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 Meridian'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., Btm Powell & Mason (415) 433-4343. B: 7-11, L: 11-3, D: 5-10 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) 777-5600. B: 11-2/7 AM-11 PM, D: from 5:30. In a dramatic U-shaped atrium setting with fountains, sculpture, fireplaces & grand piano, The Portman Grill is San Francisco's newest, 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) 777-2222. 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, 41 Stuart Street (415) 544-8021. L: 11-2/7 Mon-Fri, D: 5-10 Mon-Sat; Step into an Old World Mediterranean villa to feast on seafood, meats & fowl prepared with light sauces & fresh pasta. AE DC CB V MC


TOYOTA CAMRY

POWERSFULLY SATISFYING.
Pour from a satisfying reserve of power. Camry's twin cam, 16-valve EFI engine shrinks distance with I6 horsepower.

PERFECTLY SATISFYING.
The 1988 Toyota Camry is an inspired blend of refined power, gracious style, and plush comfort. In 1987, Camry was ranked #1 in its segment in customer satisfaction.*

*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 smooth 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.

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.
Carleton Box 100's

S U R G E O N  G E N E R A L ' S  W A R N I N G :  S m o k i n g  
B y  P r e g n a n t  W o m e n  M a y  R e s u l t  i n  F e t a l  
I n j u r y ,  P r e m a t u r e  B i r t h ,  A n d  L o w  B i r t h  W e i g h t .

100's: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette. FTC Report Jan. '65.
Lowest of all brands is Carlton Box King—less than 0.01 mg. tar, 0.002 mg. nic.