AMERICAN
CONSERVATORY
THEATRE

October 1980
An Arts & Leisure Publication
Fortunately, Mumm’s the word in Cognac, too.

Fortunately, Mumm's the word in Cognac, too.

THE AMERICAN CONSERVATORY THEATRE

presents

THE TRAGEDY OF
KING RICHARD THE SECOND

(1977)

by WILLIAM SHAKESPEARE

King Richard the Second
Uncles of the King: John of Gaunt, Duke of Lancaster
Edmund of Langley, Duke of York
Henry Bolingbroke, Duke of Hereford
(afterward King Henry IV)
Duke of Aumerle, son to the Duke of York
Thomas Mowbray, Duke of Norfolk
Earl of Salisbury
Servants to King Richard: Sir John Busby
Sir John Bagot
Sir Henry Greene
Earl of Northumberland
Henry Percy, sundered Hotspur, his son
Lord Ross
Lord Willoughby
Bishop of Carlisle
Lord Marshal
Sir Pierson of Exton
Captain of a band of Welshmen
Queen to King Richard
A Gardener
Another Gardener
A Groom
A Keeper
Guards, Soldiers, Servants, Attendants

Directed by
ELIZABETH HUDDE

Associate Director
JANICE GARCIA-HUTCHINS

Scenery by
RICHARD DIXON

Costumes by
ROBERT T. MORGAN

Lighting by
DIRK EPPERSON

Music by
LARRY DELINGER

Text Consultant
DAKIN MATTHEWS

Combat Choreography by
J. STEVEN WHITE

Ther will be one twenty-minute intermission.

UNDERSTUDIES
THE AMERICAN CONSERVATORY THEATRE

presents

THE TRAGEDY OF
KING RICHARD THE SECOND
(1597)

by WILLIAM SHAKESPEARE

King Richard the Second
Uncles of the King: John of Gaunt, Duke of Lancaster
Edmund of Langley, Duke of York
Henry Bolingbroke, Duke of Hereford
(afterward King Henry IV)
Duke of Aumerle, son to the Duke of York
Thomas Mowbray, Duke of Norfolk
Earl of Salisbury
Servants to King Richard: Sir John Busby
Sir John Bagen
Sir Henry Greene
Earl of Northumberland
Henry Percy, surnamed Hotspur, his son
Lord Ross
Lord Willoughby
Bishop of Carlisle
Abbot of Westminster
Lord Marshal
Sir Pierce of Exton
Captain of a band of Welshmen
Queen to King Richard
A Gardener
Another Gardener
A Groom
A Keeper
Guards, Soldiers, Servants, Attendants

John Noah Hertzler
William Paterson
Sydney Walker
Lawrence Hecht
Mark Murphy
Bruce Williams
John Hutton
Robert Wortham-Krimmer
Isiah Whitlock, Jr.
Thomas Harrison
Raye Birk
Greg Patterson
D. Paul Yeuell
Frank Savino
Frank Ottoway
Frank Savino
Joseph Bird
Robert Wortham-Krimmer
Randall Richard
Stacy Ray
Joseph Bird
Randall Richard
Isiah Whitlock, Jr.
D. Paul Yeuell
Stevan Arbona, Madaline Fluhr
Richard Garner
Robert Jacobs
James Leaming, Mic Murphy
Joseph Olivieri, Kevin Schwartz
Harrow Surratt

Directed by
Elizabeth Hudgell

Associate Director
Jacksie Garcia-Hutchins

Scenery by
Richard Seger

Costumes by
Robert Morgan

Lighting by
Dirk Epperson

Music by
Larry Delinger

Text Consultant
Dakin Matthews

Combat Choreography by
J. Steven White

There will be one twelve-minute intermission.

UNDERSTUDIES
Richard—Thomas Oglesby; Bolingbroke—Nicholas Kadihin; John of Gaunt—Dakin Matthews; York—Richard Kass; Northumberland—William McKenna; Aumerle—Greg Patterson; Ross, Keeper—Nicholas Kadihin, 2nd Herald, Salisbury—Randall Richard; Green—Mooney—John C. Fletcher; Busby—Bagen, Exton; Groom—Garland J. Simpson; Queen—Lydia Haiman; Lady—Jane Jones.
Richard II

The King Who Fell from Grace

by Jeffrey Hirsch

‘And he that is today a king, tomorrow shall die.’
— Ecclesiastes

The King from THE DANCE OF DEATH by Hans Holbein the Younger (1538)

Good citizens of Elizabethan England and women all—had an unusually keen sense of the historical events shaping the times in which they lived. Perhaps their curiosity about the past stemmed from the commonly held 16th century conviction that history displayed patterns reflecting God’s providential guidance of human affairs. Or it may have been the immediacy with which a monarch’s actions could affect his subjects that kept them interested in political trends. A war waged by the king today in some far off land could mean the imposition of heavy new taxes tomorrow and the average fellow’s inability to sustain his Tudor lifestyle next week. Or maybe the fascination with the topical events of the times can be explained simply by the fact that the English—then as now—could not resist a good story.

Tales of England’s past were being retold in the chronicle plays of Sidney, Spenser, Lyly and Marlowe when the young actor William Shakespeare decided to try his hand as a dramatist. His earliest plays, the three parts of Henry VI and Richard III, form half of a double tetralogy on the Plantagenet line of kings that was completed some years later with Richard II and the two parts of Henry IV and Henry V. Together, the plays document the struggle for the English crown that went on from the close of the 14th to the end of the 15th century.

The message of Shakespeare’s histories is clear: being a medieval English king was a very tricky business. One was never certain where to seek counsel; there were always more flatterers than honest men at Court. To secure and consolidate one’s power, one often had to murder: first one’s enemies, and before long, one’s former allies. Possible usurpers, successors and pretenders to the crown were everywhere—they had to be killed. But one could not execute all of one’s subjects.

Ironically, from banishment would come some son or brother to defend the violated laws of God and Man, and avenge his relative’s death. The old king would fall and a new prince ascend the throne to begin the cycle again.

The last 150 years of Plantagenet rule in England describe just such cycles. Beginning with Edward III, seventh of the Plantagenet kings, the fall of the House can be projected forth to Richard III’s death at Bosworth and the ascension in 1485 of Henry VII, the first Tudor king. Richard II was one of six grandchildren of the prolific Edward III. Richard’s father, Edward the Black Prince (so called because of his black arnai), was proper heir to the throne but predeceased King Edward. Thus it came to pass that Richard, aged 10, succeeded Edward III as King of England in 1377. Richard’s coronation ceremony was the most splendid England had ever seen; its pomp and pageantry were to become a hallmark of his 22-year reign.

Young Richard’s rule was, for the most part, eventless. John of Gaunt, Duke of Lancaster, Richard’s uncle and guardian, served him faithfully as chief advisor. But before he reached the age of majority, Richard forced his uncle’s council and lent his ear to several courtiers of dubious character. The king’s fickleness led parliament to mistrust him and licence his young uncle, Thomas of Woodstock, Duke of Gloucester. An antiroyalist faction led by Gloucester saw further evidence of Richard’s unfitness to rule in his marriage to the King of France’s seven-year-old daughter.
The King Who Fell from Grace

by Jeffrey Hirsch

"And he that is today a king, tomorrow shall die." — Ecclesiastes

The King from THE DANCE OF DEATH by Hans Holbein
the Younger (1538)

Good citizens of Elizabethan England — enlightened Renaissance men and women alike — had an unusually keen sense of the historical events shaping the times in which they lived. Perhaps their curiosity about the past stemmed from the commonly held 16th century conviction that history displays patterns reflecting God’s providential guidance of human affairs. Or it may have been the immediacy with which a monarch’s actions could affect his subjects that kept them interested in political trends. A war waged by the king today in some far-off land could mean the imposition of heavy new taxes tomorrow and the average folk’s inability to sustain his Tudor lifestyle next week. Or maybe the fascination with the topical events of the times can be explained simply by the fact that the English — then as now — could not resist a good story.

Tales of England’s past were being retold in the chronicle plays of Sidney, Spencer, Lyly and Marlowe when the young actor William Shakespeare decided to try his hand as a dramatist. His earliest plays, the three parts of Henry VI and Richard III, form half of a double tragi-comedy on the Plantagenet line of kings that was completed some years later with Richard II and the two parts of Henry IV and Henry V. Together, the plays document the struggle for the English crown that went on from the close of the 14th to the end of the 15th century.

The message of Shakespeare’s histories is clear: being a medieval English king was a very tricky business. One was never certain where to seek counsel; there were always more flatterers than honest men at Court. To secure and consolidate one’s power, one often had to murder, first one’s enemies, and before long, one’s former allies. Possible usurpers, successors and pretenders to the crown were everywhere — they too had to be killed. But one could not execute all of one’s subjects.

Inevitably, from banishment would come some son or brother to defend the violated laws of God and Man, and avenge his brother’s death. The old king would fall and a new prince ascend the throne to begin the cycle again.

The last 150 years of Plantagenet rule in England describe just such cycles. Beginning with Edward III, seventh of the Plantagenet kings, the fall of the House can be projected forth to Richard III’s death at Bosworth and the ascension in 1485 of Henry VII, the first Tudor king. Richard II was one of seven grandsons of the prolific Edward III. Richard’s father, Edward the Black Prince (so called because of his black arnnet), was proper heir to the throne but predeceased King Edward. Thus it came to pass that Richard, aged 10, succeeded Edward III as King of England in 1377. Richard’s coronation ceremony was the most splendid England had ever seen, its pomp and ceremony were to become a hallmark of his 22-year reign.

Young Richard’s rule was, for the most part, uneventful. John of Gaunt, Duke of Lancaster, Richard’s uncle and guardian, served him faithfully as chief advisor. But before he reached the age of majority, Richard forsook his uncle’s council and lent his ear to several couriers of dubious character. The king’s fickleness led parliament to mistrust him and licensed his younger uncle, Thomas of Woodstock, Duke of Gloucester. An antiroyalist faction led by Gloucester saw further evidence of Richard’s unfitness to rule in his marriage to the King of France’s seven year old daughter.

Give her something expensive with rocks.
If you’re lucky, she’ll do the same for you.
When hostility between his claque and senior nobles raged out of control, Richard responded by having Gloucester arrested. Some historians view the action as retaliatory and irresponsible, but others argue defensively that, as God's appointed representative on earth, a medieval monarch's power was absolute and inviolate. King Richard was above the law and tradition, while Gloucester's seditionous conduct was tantamount to treason against God and Country. "The breath of worldly men," declaims the sycophantic sores, "cannot depose the deity elected by the Lord."

Joan Miro
PAINTINGS, SCULPTURE & GRAPHIC WORKS
OCTOBER–NOVEMBER, 1981

William Shakespeare

Richard II's fall from grace begins in 1398, just after Gloucester's arrest and murder. The play raises the question of the king's complicity in the crime but does not answer it directly. Whether or not Richard starts the play with blood on his hands, he soon ineluctably seals his fate by illegally seizing Gaunt's land thereby depriving Bolingbroke of his rightful inheritance.

The Tragedy of Richard II was written in 1595 as its author approached his 50th birthday. An epidemic of plague had closed London's theatres for the two preceding years during which Shakespeare composed the plays, Venus and Adonis and The Rape of Lucrece and began writing sonnets. It was during this period of lyricism that Richard II, Romeo and Juliet and A Midsummer Night's Dream were set down.

Writing entirely in verse, Shakespeare shaped Richard II's primary historical source, Holland's Chronicles of England, Scotland and Ireland, into one of his most lovely and memorable speeches. Richard's elegy on the death of kings has been called "the most perfect thing Shakespeare ever wrote," and Genn's "premise of England before he dies so masterfully evokes British patriotism that it was often broadcast by the BBC during World War II.

The complete text of Richard II was not published until 1631, five years after the death of Queen Elizabeth I. Prior to that time, in deference to the queen, the play had appeared without the scene in which Richard is deposed.

Elizabeth's concern was to parallel the saw between herself and Richard. Like the late Plantagenet, she had no progeny to succeed her, was accused of unjust taxation and surrounded herself with a circle of favorites. One of the earls, the Earl of Essex, plotted against Elizabeth. On the day before the planned insurrection, Essex engaged Shakespeare's company to perform Richard II, complete with its inflammatory deposition scene, in an attempt tolocate the citizens. Essex's attempted rebellion failed and he was executed for treason. Seeing Essex as her Bolingbroke, Elizabeth beheaded his minister. "I am Richard II, know ye not that?"

Richard II is a study of the nature of kingship. The play demonstrates the necessity of competence in a ruler and obedience in a subject. It is a king's divine right to govern but if he loses the authority, majesty or religion to do so, someone better equipped may come forward to seize the scepter.

Richard II is Shakespeare's first tragic hero in a line that eventually leads to Hamlet and Lear. A man of conflicted intentions, Richard is often referred to as the "poor king" for his introspection and passion in defeat and the "actor-king" for his self-conscious assumption of the role of the fallen monarch after his return from Ireland. In fact, he is nothing more or less than a man who would — could not — be king. Not so much insecure as insecure, not so much worthless as useless, Richard is not a very bad man, just a very bad king. He gains knowledge through experience and strength through adversity but all too late. Self-realization comes only as he faces death, "I wasted time and now doth time waste me." runs the deposed Richard.

At last, the king's fall becomes the country's. As Richard II plumbs the abyss of death, England sinks into a dark period of nearly 100 years in which havoc was loosed and anarchy reigned.

All work and no play is certainly not the idea behind our new Concierge Level.

That's why we have recently devoted two complete floors of our Downtown Chicago Marriott Hotel to the tender loving care of our business travelers. They comprise the Concierge Level and it is very special in many ways.

The whole experience begins with a private elevator to your personal concierge, who checks you in leisurely and tends to your every need.

Your individual room is sumptuous and comfortable. No detail is overlooked.

The two-story lounge area shown above provides a club-like atmosphere with quiet elegance and style.

Other amenities include an honor bar, complimentary breakfast and full access to our health club, steam rooms, pool and our six fine hotel lounges and restaurants, including "JW's with gourmet French Cuisine."

The Concierge Level. You work hard when you travel. You should be able to relax just as hard.

The Downtown Chicago
Marriott Hotel

When Marriott does it, they do it right.

540 North Michigan Avenue, Chicago, Illinois 60611
For reservations, call your travel agent or (312) 228-2177 toll free.

HARCOURTS GALLERY
535 POOLEY STREET SAN FRANCISCO, CA 94108 (415) 421-1322

A fully illustrated color catalogue is being published on the occasion of this exhibition and is available for $5 postpaid from the gallery.

CARTOONS
1979 UNION ST.
restaurant * bar * café
11:00 A.M. — 12:00 midnight
931-1421
When hostility between his claque and senior nobles roused him out of control, Richard responded by having Gloucester arrested. Some historians view the action as retaliatory and irresponsible, but others argue defensively that, as God's appointed representative on earth, a medieval monarch's power was absolute and inviolate. King Richard was above the law and tradition, while Gloucester's seditionous conduct was tantamount to treason against God and Country. “The breath of worldly men,” declaims the eponymous sovereign, “cannot depose the deputy elected by the Lord.”

Writing entirely in verse, Shakespeare shaped Richard's primary historical source, Holinshed's Chronicles of England, Scotland and Ireland, into some of his most lovely and memorable speeches. Richard's elegy on the death of King Henry VI was called “the most perfect thing Shakespeare ever wrote,” and Cawley's praise of England before it dies so masterfully evokes British patriotism that it was often broadcast by the BBC during World War II.

The complete text of Richard II was not published until 1608, five years after the death of Queen Elizabeth I. Prior to that time, in deference to the queen, the play had appeared without the scene in which Richard is deposed.

Elizabeth's concern was to parallel the saw between herself and Richard. Like the late Plantagenet, she had no progeny to succeed her; was accused of unjust taxation and surrounded herself with a circle of favorites. One such favorite, the Earl of Essex, plotted against Elizabeth. On the day before the planned insurrection, Essex engaged Shakespeare's company to perform Richard II, complete with its inflammatory deposition scene. In an attempt to locate the citizenry, Essex's attempted rebellion failed and he was executed for treason, seeing Essex as her Bolingbroke, Elizabeth beheaded his ministers. "I am Richard II, know ye not that?"

Richard II is a study of the nature of kingship. The play demonstrates the necessity of competence in a ruler and obedience to a subject. It is a king's divine right to govern but if he lacks the authority, majesty or wisdom to do so, someone better equipped may come forward to seize the scepter.

Richard II is Shakespeare’s first tragic hero in a line that eventually leads to Hamlet and Lear. A man of conflicted intentions, Richard is often referred to as the ‘poor king’ for his introspection and passion in defeat and the ‘actor-king’ for his self-conscious assumption of the role of the fallen monarch after his return from Ireland. In fact, he is nothing more or less than a man who would – but could not – be king. Not so much insecure as insecure, not so much careless as restless, Richard is not a very bad man, just a very bad king. He gains knowledge through experience and strength through adversity but all too late. Self-realization comes only as he faces death. "I wasted time, and now doth time waste me," runs the deposed Richard.

At last the king's fall became the country's. As Richard II plunged into the abyss of death, England sunk into a dark period of nearly 100 years in which havoc was loosed and anarchy reigned.

All work and no play is certainly not the idea behind our new Concierge Level.

That's why we have recently devoted two complete floors of our Downtown Chicago Marriott Hotel to the tender loving care of our business travelers. They comprise the Concierge Level and it is very special in many ways. The whole experience begins with a private elevator to your personal concierge, who checks you in leisurely and tends to your every need. Your individual room is sumptuous and comfortable. No detail is overlooked. The two-story lounge area shown above provides a club-like atmosphere with quiet elegance and style. Other amenities include an honor bar, complimentary breakfast and full access to our health club, steam rooms, pool and our six fine Hotel lounges and restaurants, including JW's with gourmet French Cuisine. The Concierge Level. You work hard when you travel. You should be able to relax just as hard.

The Downtown Chicago Marriott Hotel

When Marriott does it, they do it right.

540 North Michigan Avenue, Chicago, Illinois 60611
For reservations, call your travel agent or (800) 228-9290 toll-free.
THE AMERICAN CONSERVATORY THEATRE
presents
I REMEMBER MAMA
by JOHN VAN DRUTEN
Adapted from Kathryn Forbes' book Mama's Bank Account

Kaitie  JULIA FLETCHER
Mama  ANNE LAWDER
Papa  RICHARD KISS
Dagmar  JENNIFER ROGERS
Christina  JANE JONES
Mr. Hyde  WILLIAM MCKEEREGHAN
Nels  NICHOLAS KALEDIN
Aunt Trina  MIMI CARL
Aunt Sigrid  DEBORAH SUSEL
Aunt Jenny  MARRIANN WALTERS
Uncle Othas  DAKIN MATTHEWS
A Woman  DEANN MEARS
Mr. Thorbison  THOMAS OGLESBY
Dr. Johnson  GARLAND J. SIMPSON
Arne  RETT BERGMARK
A Nurse  LYDIA HANNIBAL
Another Nurse  JANICE COLE
Intern  ANTHONY BURDICK
Soda Clerk  BRIDGET MARKUSFELD
Madeleine  GERALD MCGONIGLE
Dorothy Schiller  GINA FERRALL
Florence Dana Moorehead  JILL HILL
Bell Boy  JOHANNA JACKSON

Directed by  ALLEN FLETCHER
Associate Director  SARAH REAM
Scenery by  RALPH FUNICELLO
Costumes by  MICHAEL CASEY
Musical Direction by  RICHARD HINDMAN
Lighting by  MARK BOSCH
Dialect Coach  ALAN SHAHRIAN

The action takes place in San Francisco several years ago and in Kaitie's memory.
There will be ten-minute intermission.

UNDERSTUDIES
Kaitie—Stacy Ray; Mama—Gina Ferrall; Papa—Ray Birck; Dagmar—Rebecca Cheenu
Christine—Janice Garcia-Hutchinson; Mr. Hyde—Bruce Williams; Nels—Thomas Harrison; Aunt Trina—Sally Stryble
Aunt Sigrid—Johanna Jackson; Aunt Jenny—Wendi Badford; Uncle Othas—D. Paul Woll; A Woman—Elizabeth Huddle
Mr. Thorbison—Frank Savino; Dr. Johnson—Mark Murphy; Arne—Toby Breuer; A Nurse; Another Nurse, Madeleine,
Dorothy Schiller—Sharon Newman; Florence Dana Moorehead—Lydia Hannibal

BAILEYS
THE ORIGINAL IRISH CREAM LIQUEUR
THE CREAM IS REAL, THE SPIRITS ARE REAL,
ONLY THE TASTE IS MAGIC!
THE AMERICAN CONSERVATORY THEATRE
presents
I REMEMBER MAMA
1944
by JOHN VAN DRUTEN

Adapted from Kathryn Forbes' book Mama's Bank Account

Katrin  JULIA FLETCHER
Mama   ANNE LAWDER
Papa    RICHARD KISS
Dagmar  JENNIFER ROGERS
Christina JANE JONES
Mr. Hyde WILLIAM MCKERRIGAN
Nels    NICHOLAS KALEIDIN
Aunt Trix MIKI CARL
Aunt Sigrid DEBORAH SUSEL
-Aunt Jenny MARIANTA WALTERS
Uncle Ohrs DAKIN MATTHEWS
A Woman  DCANN MEARS
Mr. Thorbelson THOMAS OGLESBY
Dr. Johnson GARLAND J. SIMPSON
Arne    RETT BERGMARK
A Nurse  LYDIA HANNIBAL
Another Nurse JANICE COLE
Intern  ANTHONY BURDICK, GERALD McGONIGLE
Scrubsman JOHN WOEHLER
Soda Clerk  BRIGIT MARKUSFELD
Madeleine GERALD McGONIGLE
Dorothy Schiller GINA FERRALL
Florence Diana Moorehead JILL HILL
Bell Boy JOHANNA JACKSON
ANTHONY BURDICK

Directed by ALLEN FLETCHER
Associate Director  SARAH REAM
Scenery by RALPH FUNICELLO
Costumes by MICHAEL CASEY
Musical Direction by RICHARD HINDMAN
Lighting by MARK BOSCH
Director of Music ALAN SHAPIRO

The action takes place in San Francisco several years ago and in Katrin's memory.
There will be ten twelve-minute intermissions.

UNDERSTUDIES
Katrin—Stacy Ray; Mama—Gina Ferrall; Papa—Raye Birk; Dagmar—Rebecca Chenitz;
Christina—Janice Garcia-Hutchins; Mr. Hyde—Bruce Williams; Nels—Thomas Harrison; Aunt Trix—Sally Styrkle;
Aunt Sigrid—Johanna Jackson; Aunt Jenny—Wendi Radford; Uncle Chris—D. Paul Wood; A Woman—Elizabeth Huddle;
Mr. Thorbelson—Frank Savio; Dr. Johnson—Mark Murphy, Arne—Toby Breen, A Nurse—Another Nurse, Madeleine,
Dorothy Schiller—Shawn Newman; Florence Diana Moorehead—Lydia Hannibal
I Remember Mama

Mama’s Literary Child
by Jeffrey Hirsch

I Remember Mama — the book, the play and the movie next became Mama — the TV show. Running on CBS from 1949 through 1957, Mama was a landmark series in the history of television. Featuring Peggie Wood as Mama and Dick Van Patten as Nels, the show was a prototype of the “family” series that followed it. Ozzie and Harriet, Father Knows Best and more recently The Waltons with John Boy and his sensitive writing about his family background on his domestic heritage, are all direct descendents of Mama. Because the show was telecast live, unlike other series of the period that were filmed, memories of those are all that remain of TV’s Mama.

I Remember Mama resurfaced on Broadway three years ago as a musical comedy with a score composed by Richard Rodgers, co-producer, music director and stage star, and starring George Hearn as Papa, George S. Irving as Uncle Chris and Liv Ullmann as Mama. At age 77 Rodgers was unable to work his old musical magic. In spite of the excellence of the cast the show did not run long and was quickly forgotten.

Through its many incarnations John van Druten’s I Remember Mama has achieved immortality. Along with such plays as You Can’t Take It With You and Our Town, it is the traditional and great comedies of family life. In common with those plays, the line of tradition and theme from the old play to the new is light all that is valid and good in the American family. Idealized through the long years, I Remember Mama celebrates America’s ethnic diversity, and through the three generations, it is a map of the traditional path taken by the family through the long years of the United States.

Mama’s Meats/4 servings

Meatballs used to be made of a mixture of ground beef and ground lean meat, sometimes with the addition of ground veal. If you want to make classic meatballs you may have to adjust your own pork. But ground lean beef by itself will do very nicely, too.

Meatballs are a simple dish. There are no fancy sauces, nor are there many ingredients. In fact, if you are served on a sandwich or for an appetizer you can be either cold or hot. As a main dish they can be served ina gravy made from the drippings in the pan with an addition of stock, bouillon cubes or soy sauce. The smaller the meatballs, the better they are. For a stroganoff they’re usually the size of a quarter or smaller.

1 lb. (454 g) ground meat (beef and pork mixed or beef only)
1 egg
1/2 tsp salt
1/2 tsp salt
1/2 tsp pepper
1/2 tsp pepper

To make the meatballs:

Cook small meatballs about 5 minutes, larger ones about 8 minutes. Roll meatballs with your hands. If you keep your hands wet and fast the finished meatballs won’t stick. Roll them on a wooden cutting board, they’re easy to handle. There is a trick to fying them and keeping the coating on the meatball. The outer coating of the meatball will come off, that’s okay.

Turn heat down and let them cook through. If you fry a lot of meatballs the skillet may have to be heated and thoroughly dripped between every two or three batches. Meatballs freeze very well. If you make gravy, the gravy should be frozen separately.
I Remember Mama — the book, the play and the movie next became Mama — the TV show. Running from CBS in 1949 through 1957, Mama was a landmark series in the history of television. Featuring Elizabeth Taylor and Raymond Burr among others, the series has been rerun many times on television since 1957. In 1954, I Remember Mama received an Academy Award.

With skills acquired as a screenwriter and director, Katherine Hepburn's stories, maintaining their integrity, were perfectly adapted for television, in the engaging idiom of a narrator to unify the vignettes. This technique had been used to good effect by Thornton Wilder in his Our Town — although, unlike Wilder's Stage Manager who speaks directly to the audience, van Druten's Kathrin does not acknowledge it; she is a writer speaking aloud to herself as she compiles her memoirs.

I Remember Mama, under van Druten's direction, first ran on October 19, 1944 at the Music Box, just up the block from the theatre where the playwright, along with light comedian. The Mouse of the Turtle, was playing. The highly critical audience reception with which Mama was received caused Irene to observe to remark: "It is not strictly fair to say the American theatre consists of John van Druten. No one can reasonably deny, however, that the stage is his domain as well as may be expected of an author of the stature of his work." The New York production of Mama featured Mary Astor as Mama, MISCAST! Children of Today in the role of Nels. The show ran 714 performances making Katherine Hepburn a very proud mama. Indeed, "I consider myself as being an author who was very happy with the result. Mrs. Astor, my mother's character, invented the character of her literary child," she said.

From Broadway I Remember Mama moved into the heartland of the nation, to the company starring Charlotte Greenwood and Ethel Katt. The show played San Francisco's Civic Theatre in 1947 at the same time as an RKO Studio film company was in the recording theatre footage for the Stevens movie version of the play. After finishing a day's filming at the Ferry Building, the entire cast, which included Irving Dunn, Barbara Bel Geddes, Dan O'Herlihy, Verna Michael, Ellen Corby, Cedric Hardwick and Roddy Valentine, was seen in the film version of the show on stage at the Civic Theatre.

Mama's Meatballs

4 servings

Meatballs mixed with a mixture of ground beef and ground beef, sometimes with the addition of ground veal. These meatballs are very large in size and may be served alone or with other dishes.

1 lb. (450 g) ground meat [beef and pork mixed or beef only]

1 egg

1/2 tsp salt

dash of pepper

dash of allspice

1/4 cup (60 ml) brown sauce

2 cups (250 ml) milk or other medium-sized cream

Preheat oven to 350°F (180°C).

In a large mixing bowl, stir together the ground meat, egg, salt, pepper, allspice, brown sauce, and milk. Mix well.

Spoon the mixture into a 6, 7, or 8-inch (15, 18, or 20-cm) round pan or a 6, 7, or 8-cup (1.5, 1.8, or 2.4-litre) casserole dish.

Bake for 1 hour.

Remove from the oven and let cool for 10 minutes.

Serve warm with vegetables and a salad.
THE AMERICAN CONSERVATORY THEATRE
presents
THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OGLA SERGEYEVNA PROZOROV
BRINA SERGEYEVNA PROZOROV
MARK (MASHA) SERGEYEVNA PROZOROV
Baron Nikolai Lvovich TUSENBACH, an army lieutenant
Ivan Romanovich CHUBITYKIN, an army doctor
Vasily Vasilievich SOLTONY, an army captain
ANDREA, the nurse
FERAPONT, porter from the County Council
Lieutenant-Colonel Alexander Gaponovich VERSHININ, Battery Commander
ANDREI SERGEYEVICH PROZOROV
Pyotr Evgenyevich KULYGIN, a high school teacher, married to Olga
Natalya (NADASHA) Ivanovna, Andrei's fiancée
later his wife
Alexei Petrovich FEDOTYEV, an army second-lieutenant
Vladimir Karlovich ROMOLOV, an army second-lieutenant
KRIMENSKOV, a soldier

Servants, Soldiers, Townpeople

DeANN MEARS
STACY RAY
ELIZABETH HUDDLE
RAY BIRK
RAY REINHARDT
BRUCE WILLIAMS
MIMI CAIR
JOSEPH BIRD

LAWRENCE HECHT/PETER DONAT*
DAPIN MATTHEWS

WILLIAM McKEEIHAN

SALLY SMYTHE
NICHOLAS KALEIN
ISLAH WHITLOCK, JR.
ROBERT WORTHAM-KRIMMER

ANNETTE BENING, CHRISTY BOTKIN,
MICHAEL BOYLE, PAUL COOLBRITH,
CHARLOTTE FLECK, RICHARD GARNER,
JAMES LEAMING, SUSAN LUCK,
MIC MURPHY, JERRY ROBERTS,
ANTHONY WARREN, JOHN WORHELE

Directed by TOM MOORE
Associate Director LARRY RUSSELL
Scenery by RICHARD SEGER
Costumes by MICHAEL OLICH
Lighting by DUANE SCHULER
Hair and Makeup by RICK ECHOLS

The action takes place in a provincial town at the turn of the century.
The Prozorov house.

ACT I: The drawing room and dining room: Spring.
ACT II: The same: Two months later: Winter.

There will be one twelve-minute intermission.

ACT III: A bedroom, eighteen months later: Summer.
ACT IV: The garden; The same year: Autumn.

*Unless the audience is otherwise notified, the part of VERSHININ will be played by LAWRENCE HECHT.

UNDERSTUDIES:
Olga—Gina Forrell; Irene—Julia Fletcher; Masha—Wendi Radford; Tusenbach—Nicholas Kalein;
Chubitykin—William Patterson; Soltomy—Greg Patterson; Andrei—Johanna Jackson; Ferapont—Frank Sarsaw;
Vershinn—John Hatton; Andrea—Mark Murphy; Kulygin—Robert Wortham-Krimer; Natalya—Jill Hill;
Fedotov—John Noah Hetsler; Rode—Garland J. Simpson

Sauza Conmemorativo
The tequila that belongs in a glass by itself.

Conmemorativo: Sauza's most celebrated tequila. So fine, so smooth you'll want to sip it straight. Of course, Conmemorativo also smooths a Sunrise, mellows a Margarita. But, above all, it's made to be enjoyed in the traditional way, in a glass by itself.
THE AMERICAN CONSERVATORY THEATRE
presents
THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Prozorov
IRINA Sergeyevna Prozorov
Masha (MASA) Sergeyevna Prozorov
Baron Nikolaevich Tevlenbach, an army lieutenant
Ivan Romanovich Cheburyskin, an army doctor
Vasily Matveevich Soltov, an army captain
ANNE, the nurse
FERAPONT, a Porter from the County Council
Lieutenant-Colonel Alexander Ivanovich Veshchunin
Battery Commander
ANDREI Sergeyevich Prozorov
Pyotr Vasilyevich Kulygin, a school teacher, married to Masha
Natalia (NADASHA) Ivanovna, Andrei's fiancée
Alexei Petrovich Fedotov, an army second-lieutenant
Vladimir Kuzmich Rode, an army second-lieutenant
KRUMINSKOV, a soldier

Directed by TOM MOORE

Associate Director LARRY RUSSELL
Sceney by RICHARD SEGER
Costumes by MICHAEL O'LEARY
Lighting by DUANE SCHULER
Hair by BUCK HODGES

Tequila, 80 Proof. Sold U.S. Importer.
Published Distillers Products Co., New York, N.Y.

Sauza Conmemorativo
The tequila that belongs in a glass by itself.

*Unless the audience is otherwise notified, the part of VESHCHUNIN will be played by LAWRENCE HICHT.

Understudied

Olga—Gena Ferrell; Irina—Julia Fletcher; Masha—Wendi Radford; Tevlenbach—Nicholas Kaledin; Cheburyskin—William Patterson; Soltov—Greg Patterson; Rode—Frank Saxon; Veshchunin—John Hutton; Andrei—Mark Murphy; Harpygin—Robert Woughtham-Krimmer; Natalia—Jill Hill; Fedotov—John Noah Hettler; Rode—Garland J. Simpson.
WINE EDITOR
APPLAUDS
CLASSIC WHITE

"At around $4, The Monterey Vineyard Classic White is a steal. It has what we look for in far more expensive white wines."

Sue McIvor, Food and Wine Editor, Town & Country Magazine

Pre-eminent amid the world’s wine writers is the much-quoted Food and Wine Editor of Town & Country Magazine, James Villas. Recently, after tasting The Monterey Vineyard Classic White, Mr. Villas was amazed to find such a high level of quality in a wine that’s relatively inexpensive.

"This is just the kind of great wine value I love to discover. The Monterey Vineyard Classic White has the degree of crispness, the dryness, and the clean, delicate taste I usually expect to find in white wines costing a good deal more. We’re obviously dealing with a very gifted winemaker."

The Monterey Vineyard Classic White is a multi-varietal white wine that is a complex blend of four premium grapes: the crisp, tart character of Pinot Blanc (30%), the essential fruit acidity of coastal Colombard (28%), the flowery fruitiness of Chenin Blanc (19%), and the unusual finesse and breeding of Chardonnay (14%).

Try The Monterey Vineyard Classic White today. You too will applaud it. Also available in Classic Red and Rose.

THE MONTEREY VINEYARD.
Wines of classic character and taste

The Three Sisters

Birth Pangs
of a Classic

By Ray Reinhardt

The Three Sisters seems so perfect in conception and construction that it is difficult to believe Chekhov wrote it in bits and snatches over a nine-month period. "Quite possibly, what I am getting at is not a play at all, but some Crimenes hodgepodge--a hash of four heroines," he complained at one point to Olga Kipper who was to play the role of Mata in the Moscow Art Theatre production.

A letter dated two days later read, "I have cooled off toward the beginning of the play; it has all grown cheap in my eyes, and now I don't know what to do. A play ought to be written without taking a breath."

By the summer of 1900, the 40-year-old playwright had been bashed to Crimenes Yalta by his doctors, who had diagnosed tuberculosis in the advanced stage, complicated with menopausal. Whereas he had formerly dashed off a short humorous story or a one-act farce in an afternoon, now it sometimes took a day to write half a page. A general host, he was constantly interrupted by a steady stream of friends and young writers coming to worship at the shrine. In addition, he was also immersed in building a library for his native town of Taganrog, for which he personally selected over 3,000 volumes. There was no solitude to get on with his writing, which he felt never went well in Yalta. Like his three sisters, he chafed in exile and longed for Moscow.

In late October he delivered a completed draft to Smalislavski who was to direct the play and act Yevdokiya. After a first read-through, he left the theatre white-faced with anger. The actors were muttering that it wasn't a play, that there were "no acting roles." He remained in Moscow another few weeks, making extensive revisions and complaining that Smalislavski was directing early rehearsals with too heavy a hand, making crusties of his characters. What he had written was a comedy.

When cold weather drove him first southward and then to France, Chekhov continued sending revisions and additional dialogue all through the rehearsal period as well as detailed letters to Smalslavski and the actors. He advised Kipper that she must not look and as Mata's "People who have been unhappy and grown used to it, don't get beyond writing and are often wrapped up in their thoughts."

From Nice, he begged for news of the play's progress but seldom liked what he heard. Why so much noise in the fire scene? "There should be only a distance, a confused hollow noise. On stage, everyone is exhausted, almost asleep. If you spoil the third act, the play is done for, and I shall be hïsed off the stage in my old age." And it was also necessary to have Natasha wandering about the stage and looking under the furniture for burglers in that act. "She should cross the stage quickly in a straight line, without a glance at anyone or anything, as in Lady Macbeth, carrying a candle--it would be quicker and more frightening."

When The Three Sisters opened January 31, 1901, Kipper, whom he married that spring, wrote glowingly of the play's triumph, although the production was not nearly as successful as The Cherry Orchard which the Moscow Art Theatre produced three years later, shortly before his death. Chekhov never saw his "Crimenes hodgepodge" played. It was, he said, the most difficult play he ever wrote.

Eighty years later, The Three Sisters is considered his masterpiece--an unmatched prose poem that captures as no other modern drama the light ironies of heartbreak and laced dreams, the sadness and laughter and beauty of the passing moment in a human comedy that is at once as complex and simple as life itself.
WINE EDITOR APPLAUDS CLASSIC WHITE

"At around $4, The Monterey Vineyard Classic White is a steal. It has what we look for in far more expensive white wines."

Pre-eminent among the world’s wine writers is the much-interviewed, much-quoted Food and Wine Editor of Town & Country Magazine, James Villas. Recently, after tasting The Monterey Vineyard Classic White, Mr. Villas was amazed to find such a high level of quality in a wine that’s relatively inexpensive.

“This is just the kind of great wine value I love to discover. The Monterey Vineyard Classic White has the degree of crispness, the dryness and the clean after-taste I usually expect to find in white wines costing a good deal more. We’re obviously dealing with a very gifted winemaker.”

The Monterey Vineyard Classic White is a multi-varietal vintage wine that is a complex blend of four premium grapes: the crisp, tart character of Pinot Blanc (30%), the essential fruit acidity of coastal Colombard (28%), the flowery fruitiness of Chenin Blanc (19%), and the unusual finesse and breeding of Chardonnay (14%).

Try The Monterey Vineyard Classic White today. You too will applaud it. Also available in Classic Red and Rose.

THE MONTEREY VINEYARD.
Wines of classic character and taste.

© 1991 The Monterey Vineyard. Gonzales, California 93926

Birth Pangs of a Classic

The Three Sisters seems so perfect in conception and construction that it is difficult to believe Chekhov wrote it in bits and snatches over a nine-month period. “Quite possibly, what I am getting at is not a play at all, but some Crimean hodgepodge...a hash with four heroines,” he complained at one point to Oleg Kipper, who was to play the role of Masha in the Moscow Art Theatre production.

A letter dated two days later reads, “I have cooled off toward the beginning of the play: it has all grown cheap in my eyes, and now I don’t know what to do. A play ought to be written without taking a breath.”

By the summer of 1900, the 40-year-old playwright had been banished to Crimean Yalta by his doctors, who had diagnosed tuberculosis in the advanced stage, complicated with emphysema. Whereas he had formerly dashed off a short humorous story or a one-act farce in an afternoon, now it sometimes took a dry to write half a page. A general host, he was constantly interrupted by a steady stream of friends and young writers who sought to worship at the shrine. In addition, he was also immersed in building a library for his native town of Taganrog, for which he personally selected over 3,000 volumes. There was no solitude to get on with his writing, which he felt never went well in Yalta. Like his three sisters, he chafed in exile and longed for Moscow.

In late October he delivered a completed draft to Stanislavski who was to both direct the play and act Yelena. After a first read-through, he left the theatre white-faced with anger. The actors were muttering that it wasn’t a play, that there were “no acting roles.” He returned in Moscow another few weeks later, making extensive revisions and complaining that Stanislavski was directing early rehearsals with too heavy a hand, making clyphies of his characters. What he had written was a comedy.

When cold weather drove him first southward and then to France, Chekhov continued sending revisions and additional dialogue all through the rehearsal period as well as detailed letters to Stanislavski and the actors. He advised Kipper that she must not look as Masha: “People who have been unhappy, and grown used to it, don’t get beyond whistling and are often wrapped up in their thoughts.”

From Nice, he begged for news of the play’s progress but seldom liked what he heard. Why so much noise in the fire scene? “There should be noise only at a distance, a confused hollow noise. On stage, everyone is exhausted, almost asleep. If you spell the third act, the play is done for, and I shall be hosed off the stage in my old age.” Also, it was not necessary to have Natasha wandering about the stage and looking under the furniture for bargains in that act. “She should cross the stage quickly in a straight line, without a glance at anyone or anything, as Lady Macbeth, carrying a candle — it would be quicker and more frightening.”

When The Three Sisters opened January 31, 1901, Kipper, whom he married that spring, wrote glowingly of the play’s triumph, although the production was not nearly as successful as The Cherry Orchard which the Moscow Art Theatre produced three years later, shortly before his death. Chekhov never saw his “Crimean hodgepodge” played. It was, he said, the most difficult play he ever wrote.

Eighty years later, The Three Sisters is considered his masterpiece — an unmatched prose poem that captures as no other modern drama the light ironies of heartbreak and lost dreams, the sadness and laughter and beauty of the passing moment in a human comedy that is at once as complex and simple as life itself.
ANNOUNCING AN ALMOST PRIVATE DINNER CLUB.

"CRICKET" "VERY CRICKET"

If you can say "yes" to any of the following, you already belong . . . Prime beef, toasted on hardwood charcoal. • Triple-cut lamb chops. • Barbecued pork ribs. • Fresh Shrimp lobster. • And much much more—all impeccably served in an atmosphere of elegance and British aplomb. The Calcutta Cricket Club at the Americana Hotel. An intimate place where diners relax in comfortable "cricket"-themed rooms surrounded by a décor of emerald green, polished blue and etched glass.

Calcutta Cricket Club
An almost private dinner club
At the Americana Hotel, just off 101 in Burbank. Telephone: 247-5444. Open 5 to 12 daily.

THE PERFECT SERVANT BECOMES THE PERFECT MASTER

One of the most delightful of all fine-dine English cuisine is that durable gem of desert island fantasy The Admireable Crichton by the Scottish playwright-master of whimsy James M. Barrie. The fanciful fable of the perfect servant who becomes the perfect master has charmed audiences for nearly 90 years, beginning with that lion of English critics Sir Max Beerbohm.

Crichton is more than merely admirable: he is impeccable with unflappable aplomb in any situation as the better to a slightly pompous English peer. When shipwreck dispatches the peer, his pretty daughters and their somewhat languid suitor on a tropical isle far from their Mayfair drawing room, the bellboy fuses to his noblest stature as the benevolent—but not uncritical—master of his "harem." The situation is too much for all, that the party is loath to leave their semi-paradise for usual civilization when rescuers finally come.

Beerbohm felt Barrie could use a bit more logic. But his Peter Pan (1905) was an "unparalleled achievement." Barrie was "quite the most fashionable playwright of the day," and The Admireable Crichton might almost be ranked with The Importance of Being Earnest.

The premiere performance of The Admireable Crichton featured H.B. Irving as Crichton and Miss Irene Vanbrugh as Lady Mary, both of whom Beerbohm found "admirable." But the play itself was the star of the evening. *

Restaurant Français
Dinner 6:30 p.m.—12:30 a.m.
One block from Glendale Square
914 North Brand
Closed Monday
777-6077

FLY FOR $449-$524* PER PERSON. WITH SPECIAL DEALS IF YOU'RE OVER 65.

If you really like to travel, this fall is the season for you. Because from September 15 to December 31, you can enjoy Eastern's Unlimited Mileage Fare and save.

FOR $449-$472*: For some of your friends to visit your choice of up to 2 cities in Eastern U.S., the Bahamas, Bermuda and San Juan. Just make your reservations and purchase your tickets at least 14 days in advance. Two adults must travel together for the entire trip, or one adult and two children. For one adult alone it's $100 more. If you have children, bring them along. Children 2-11 get a new half fare discount. You must travel for at least one week, and not longer than three weeks. And you may take up to 2 flights with us.

FOR $499-$524*: If you'd like to include Mexico, the Caribbean, Central and South America, the fare is just $499-$524* per person.

OVER 65, SAVE MORE.

If you or over 65 years of age, you can save an additional $50 on either fare and travel alone at no additional cost. So call your Travel Agent or Eastern Airlines soon. That way, when autumn leaves start to fall, you can leave for wherever you like.

EASTERN WE HAVE TO EARN OUR WINGS EVERY DAY.

*Travel is in coach section and fares vary depending on taxes for routes flown. Seats are limited, and are not available over certain holiday periods. There are stopover requirements. Itineraries may not be changed after initial departure. Fares quoted on travel commencing through 12/18. All fares subject to change. **Travel to and from Canada not included.

ANNOUNCING AN ALMOST PRIVATE DINNER CLUB.

"CRICKET" "VERY CRICKET"

If you can say "yes" to any of the following, you already belong: Prime beef, broiled over hardwood charcoal. • Tripe cut lambchops. • Plump pan-roasted kidneys. • Best Nine lobster. • And much much more—all impeccably served in an atmosphere of elegance and British aplomb.

The Calcutta Cricket Club at the Amstel Hotel. An intimate place where diners relax in comfortable "cricket" chairs surrounded by a décor of emerald green, polished brass and etched glass.

Calcutta Cricket Club
An almost private dinner club

EASTERN'S UNLIMITED MILEAGE FARE IS FALLING THIS FALL.

One of the most delightful of all fine-dine English connoisseurs is that dour-gum of desert island fantasy The Admira...
Curtain Up!
Bringing the Magic to Life

The opening of the American Conservatory Theatre's 195th season is an occasion for great excitement. As the audience takes its seats, it is all there—the lights, set, and the thrill of live theatre. The wonder and delight for them will occur in one short evening, but the magic takes months of preparation. That A.C.T. is a repertory company is not unique—what makes it unique is that it has its own acting company and plays in its own repertory. Within any given week patrons can see three or four different productions and watch the actors perform a variety of roles. It all takes perfect timing and a team of gifted people who enjoy the challenge.

As early as December, the administration, production and marketing departments pencil in preliminary budgets and subscription prices for the season due to open in early October. From April on, the forethought becomes tangible—plays, actors, and directors are chosen. Designer's images become life-size and the monumental task of the season's scheduling is in focus.

When the scheduling of performances begins in June, the first to be slated are previews and opening nights. Even though there is a pattern to follow, the variables have to fall into place and the process becomes much like a chess game: one variable may take five moves to correct, which creates another three moves—and so it continues until a solution is found. These variables include making sure that the subscribers see the plays through the season and not all within a month and that student matinees are scheduled around school holidays and exam periods, also equally the union to which the actors belong, rules that no more than five performances within a three-day period, and no more than an eight-day gap between performances of the same play can be performed.

The designer's sketch of the set is represented by scale models built in the design studio. The models are then used by the carpenters as they build the set to see what the finished product should look like, and by the directors to block the play before rehearsal. (Blocking is the technique used to establish the movement of the actors on the stage, including their entrances and exits.) The buyers in the costume shop then begin to collect materials for the costumes.

By August preparations are well under way and the actors begin rehearsal for the first play of the season. Now the challenge is put to the test: will the costumes fit the actors, are the props right for the set? The momentum and anticipation are in high gear for the final run up to Opening.

It's that momentum, that electricity, that gives A.C.T. its life and energy. So many people with so much talent and pride in their craft, meeting the challenge. That is the excellence of A.C.T. You have come to know and expect, the magic that fills the theatre each night and brightens our lives. Welcome to our 195th season!
Curtain Up!
Bringing the Magic to Life

The opening of the American Conservatory Theatre’s 16th season is an occasion for great excitement. As the audience takes its seats, it is all there — lights, set, and the thrill of live theatre. The wonder and delight for them, will occur in short order, but the magic takes months of preparation. That A.C.T. is a repertory company is not unique — what makes it unique is that it has its own acting company and plays in true repertory. Within any given week, patrons can see three or four different productions and watch the actors perform a variety of roles. It all takes perfect timing and a team of gifted people who enjoy the challenge.

As early as December, the administration, production and marketing departments pencil in preparatory budgets and subscription prices for the season due to open next October. From April on, the forethought becomes tangible: plays, actors and directors are chosen. Designer’s images become life-size and the monumental task of the season’s scheduling is in focus. When the scheduling of performances begins in June, the first to be slated are previews and opening nights. Even though there is a pattern to follow, the variables have to fall into place and the process becomes much like a chess game; one variable may take five moves to correct, which creates another three variables — and so it continues until a solution is found. These variables include making sure that the subscribers see the plays throughout the season and not all within a month and that student matinees are scheduled around school holidays and exam periods; also, the union to which the actors belong, rules that no more than five performances within a three-day period, and no more than an eight-day gap between performances of the same play can be performed.

The designer’s sketch of the set is represented by scale models built in the design studio. The models are then used by the carpenters as they build the set to see what the finished product should look like, and by the director to block the play before rehearsal. (Blocking is the technique used to establish the movement of the actors on the stage, including their entrances and exits.) The buyers in the costume shop then begin to collect materials for the costumes.

By August preparations are well under way and the actors begin rehearsal for the first play of the season. Now the challenge is to put to the test: will the costumes fit the actors, are the props right for the set? The momentum and anticipation are in high gear for the final run up to Opening.

It’s that momentum, that electricity that gives ACT its life and energy. So many people with so much talent and pride in their craft, meeting the challenge. That is the excellence of A.C.T. you have come to know and expect, the radiance that fills the theatre each night and brightens our lives. Welcome to our 16th season!

Table: Production Departments

<table>
<thead>
<tr>
<th>DEPARTMENTS</th>
<th>DATE STARTED</th>
<th>DATE FINISHED</th>
<th>LENGTH OF PROJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>RICHARD II</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design Studio</td>
<td>June 29</td>
<td>July 17</td>
<td>15 days</td>
</tr>
<tr>
<td>technical drawing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design Studio</td>
<td>July 27</td>
<td>Aug 7</td>
<td>10 days</td>
</tr>
<tr>
<td>model</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes</td>
<td>Aug 3</td>
<td>Sept 4</td>
<td>25 days</td>
</tr>
<tr>
<td>Scene Shop</td>
<td>Aug 3</td>
<td>Aug 26</td>
<td>18 days</td>
</tr>
<tr>
<td>building of set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene Shop</td>
<td>Aug 17</td>
<td>Sept 4</td>
<td>15 days</td>
</tr>
<tr>
<td>scenic art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Props</td>
<td>Aug 17</td>
<td>Sept 22</td>
<td>24 days</td>
</tr>
<tr>
<td>Wigs</td>
<td>Aug 17</td>
<td>Aug 28</td>
<td>30 days</td>
</tr>
</tbody>
</table>

REMEMBER MAMA

<table>
<thead>
<tr>
<th>DEPARTMENTS</th>
<th>DATE STARTED</th>
<th>DATE FINISHED</th>
<th>LENGTH OF PROJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Studio</td>
<td>June 22</td>
<td>June 26</td>
<td>5 days</td>
</tr>
<tr>
<td>technical drawing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design Studio</td>
<td>July 20</td>
<td>July 24</td>
<td>4 days</td>
</tr>
<tr>
<td>model</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumes</td>
<td>Aug 17</td>
<td>Sept 10</td>
<td>25 days</td>
</tr>
<tr>
<td>Scene Shop</td>
<td>Aug 20</td>
<td>July 21</td>
<td>10 days</td>
</tr>
<tr>
<td>building of set</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene Shop</td>
<td>Sept 7</td>
<td>Sept 18</td>
<td>25 days</td>
</tr>
<tr>
<td>scenic art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Props</td>
<td>Aug 21</td>
<td>Sept 26</td>
<td>21 days</td>
</tr>
<tr>
<td>Wigs</td>
<td>Aug 31</td>
<td>Sept 11</td>
<td>10 days</td>
</tr>
</tbody>
</table>
“I used to think I was too busy to exercise until I joined The Telegraph Hill Club.”
Chris Roberts, Sales Representative

The Telegraph Hill Club takes the hassle out of keeping in shape by making it easy for you to get a good workout. Fast. For starters, there’s the free shuttle bus service operating between The Club and the financial district. Be out of your office and into The Club in less than 10 minutes. At The Club, there are numerous activities to participate in. Of course we’re known for our outstanding racquetball facilities, but that’s just the beginning. Conveniently scheduled exercise classes are great for toning up and keeping trim. Our complete Nautilus Fitness Center gives your body a thorough workout in about 20 minutes. Or if you prefer, there’s basketball and volleyball in our fully equipped gymnasium. After your workout, enjoy a snack or a meal right in The Club’s own Villa Scandia. Fresh salads, sandwiches, omelettes, and daily specials make it a great place to bring friends or make new ones.

So isn’t it time you stopped making excuses and started getting in shape at The Telegraph Hill Club? Call 543-7992 and make an appointment to check out our facilities. A limited number of memberships is currently available.

AMERICAN CONSERVATORY THEATRE REPERTORY FOR THE 1981-82 SEASON

William Shakespeare’s
RICHARD II
Opening October 10                  Closing February 9

John van Druten’s
I REMEMBER MAMA
Opening October 18                  Closing January 6

Anton Chekhov’s
*THE THREE SISTERS
Opening October 27                  Closing December 4

James M. Barrie’s
THE ADmirABLE Crichton
Opening November 3                   Closing March 13

Charles Dickens
*A CHRISTMAS CAROL
Opening December 3                   Closing December 26

William Hamilton’s
HAPPY LANDINGS (World Premiere)
Opening January 12                   Closing April 6

Arthur Miller’s
VOLPONE
Opening February 2                   Closing May 20

Eugene O’Neill’s
MOURNING BECOMES ELECTRA
Opening March 2                      Closing May 27

George Feydeau’s
CAT AMONG THE PIGEONS
Opening March 23                    Closing May 29

Lillian Hellman
*ANOTHER PART OF THE FOREST
Opening April 20                     Closing May 26

*Encore Presentation

Looking Good

More than 100 outstanding Bay Area women attended the opening of the Christine Valmy Saloon on Maiden Lane, which honored the American Conservatory Theatre and Leading Ladies of San Francisco.

A.C.T.’s DeAnn Mears and Frank Savino joined San Francisco Supervisor Louise Renne and Natallia Michalain, President of Christine Valmy Maiden Lane, to cut the ribbon, officially opening her new skin care and make-up salon.

Guests were treated to lunch and wine, accompanied by classical guitarist Marc Regnier, and toured the high-tech salon located in the Livingston Building.

Students from A.C.T.’s Conservatory helped to hostess and performed as models for the make-up skills of Peter Castello, the salon’s Artistic Director.

Mrs. Michalain, an avid supporter of the performing arts, contributed a portion of the opening week profits to A.C.T. *
"I used to think I was too busy to exercise until I joined The Telegraph Hill Club."
Chris Roberts, Sales Representative

The Telegraph Hill Club takes the hassle out of keeping in shape by making it easy for you to get a good workout. Fast... For start- ers, there's the free shuttle bus service operating between The Club and the financial district. Be out of your office and into The Club in less than 10 minutes. At The Club, there are numerous activities to participate in. Of course we're known for our outstanding racquetball facilities, but that's just the beginning. Conveniently scheduled exercise classes are great for toning up and keeping trim. Our complete Nautilus Fitness Center gives your body a thorough workout in about 20 minutes. Or if you prefer, there's basketball and volleyball in our fully equipped gymnasium.

*After your workout, enjoy a snack or a meal right in The Club's own Villa Scandinia. Fresh salads, sandwiches, omelettes, and daily specials make it a great place to bring friends or make new ones.

So isn't it time you stopped making excuses and started getting in shape at The Telegraph Hill Club? Call 543-7992 and make an appointment to check out our facilities. A limited number of memberships is currently available.

AMERICAN CONSERVATORY THEATRE REPERTORY FOR THE 1981-82 SEASON

William Shakespeare's
RICHD II
Opening October 10
Closing February 9

John van Druten's
I REMEMBER MAMA
Opening October 13
Closing January 6

Anton Chekhov's
*THE THREE SISTERS
Opening October 27
Closing December 4

JAMES M. BARRETT'S
THE ADMIRABLE CRICHTON
Opening November 24
Closing March 13

Charles DeAmato's
*A CHRISTMAS CAROL
Opening December 3
Closing December 26

William Hamilton's
HAPPY LANDINGS
(World Premiere)
Opening January 12
Closing April 6

Arthur Miller's
VOLPONE
Opening February 2
Closing May 20

Eugene O'Neill's
MOURNING BECOMES ELECTRA
Opening March 2
Closing May 27

George Bernard Shaw's
CAT AMONG THE PIGEONS
Opening March 23
Closing May 28

Lillian Hellman's
*ANOTHER PART OF THE FOREST
Opening April 20
Closing May 26

*Encore Presentation

Looking Good

More than 100 outstanding Bay Area women attended the opening of the Christine Valmy Salon on Maiden Lane, which honored the American Conservatory Theatre and Leading Ladies of San Francisco.

A.C.T.'s DeAnn Meares and Frank Savino joined San Francisco Supervisor Louise Renne and Natalia Michalau, President of Christine Valmy Maiden Lane, to cut the ribbon, officially opening her new skin care and make-up salon.

Guests were treated to lunch and wine, accompanied by classical guitarist Marc Regnier, and toured the high-tech salon located in the Livingston Building.

Students from A.C.T.'s Conservatory helped to decorate and performed as models for the make-up skills of Peter Castillo, the salon's Artistic Director.

Mrs. Michalau, an avid supporter of the performing arts, contributed a portion of the opening week profits to A.C.T.*

FAME AT THE FRENCH QUARTER

907 Irwin Street
San Rafael, Ca.
(415) 499-5300

Peter Castillo waxes up A.C.T. Conservatory student Charlotte Flack.

Leahie Renne, Natalia Michalau and DeAnn Meares cutting ribbon.
PRESENTING BROADWAY'S BIGGEST NEW HIT!
THE MILFORD PLAZA HOTEL

“The Packages are an Unbelievable Value!”
The Milford Plaza has an exclusive package for $36 per night, including a welcome cocktail, gourmet dinner, and Continental Breakfast — all for only $36 per person.*

“The Broadway Dinner Package”
The Theatre shows begin at 8:00 p.m. We will credit $10 to your account for the purchase of any item from our full matinee menu including cocktails, appetizers, entrées, and desserts. We guarantee you a special evening at the Plaza. A true value for the money!

“Four Star Dining (From Kipps With Love)”
New York's most exciting restaurant is located inside the Milford Plaza Hotel. The imaginative fare of Chef P. A. D. 4.0, serving the best Steaks, Seafood, and Chops in New York. And The Milford Plaza is the perfect place to enjoy a pre-concert meal before the performance. The Terrace Bar, lounge is the gathering place for Broadway's stars.

“First Class Rooms and Services”
The Milford Plaza, the 1300 room hotel whose Grand Ballroom has become the premiere braking spot for Broadway stars, offers other services that meet contemporary hotel Criteria, 24 hour room service, direct dial push button telephone, and 24 hour in room radio and A/C. Free newspaper and complimentary concierge service are just a few of the amenities you'll find at the Plaza.

California: An Island
Curious 17th Century Atlas Etchings

AMERICAN CONSERVATORY
THEATRE
presents
1981-82
Prologues
sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.
The PROLOGUE series features directors, actors and noted scholars in lively talks, discussions and commentaries about the seven new productions this season by attending the PROLOGUEs!

RICHARD II
Tuesday, Oct. 6 • 5:30-6:30
Geary Theatre
Elizabeth Huddle, Stage Director of this new production is the featured speaker.

I REMEMBER MAMA
Monday, Oct. 12 • 5:30-6:30
Geary Theatre

THE ADMIRABLE CRICKTON
Monday, Nov. 23 • 5:30-6:30
Geary Theatre

HAPPY LANDINGS
Monday, Jan. 17 • 5:30-6:30
Geary Theatre

Edward Hastings, Executive Director of A.C.T. and Stage Director for the World Premiere production will speak about William Hamilton's comedy.

VOLPONE
Monday, Feb. 21 • 5:30-6:30
Geary Theatre

HAPPY LANDINGS
Saturday, Feb. 20 • 5:30-6:30
Geary Theatre

The second PROLOGUE about the World Premiere production.

MOURNING BECOMES ELECTRA
Thursday, Mar. 2 • 5:30-8:00
A.P. Giannini Auditorium, Bank of America Center • 555 California St.

CAT AMONG THE PIGEONS
Monday, Mar. 13 • 5:30-6:30
Geary Theatre

The original, new and valuable collectors items. These captivating miniature etchings are works of art, expertly reproduced on heavy fine-art paper. A perfect gift for home or office.

California an Island?
Today, when maps are made by satellites and computers, we have forgotten how much mystery they once possessed. Between 1620 and 1760, science, myth, politics, imagination and the unknown revealed in California being charted as an island.

Please Send:

S. W. Scale Map (31 x 34"") $75.00 each (Cat. #111)
S. DelVita Map (31 x 41"") $250.00 each (Cat. #114)
Or Both for $330.00 per set
plus $5.00 for shipping.
Ca. please add 8% sales tax.

[Please provide information for additional correspondence or ordering details]
**PRESENTING BROADWAY'S BIGGEST NEW HIT!**

**THE MILFORD PLAZA HOTEL**

"NEVER HAVE WE SEEN SUCH VALUE!"

The new Milford Plaza has won critical acclaim for its reasonable rates and comprehensive services. With Singles from $46 to $71 and Doubles from $55 to $88, it's the best of both worlds. The hotel offers a wide variety of amenities, making it a perfect choice for travelers. For reservations, call 1-800-843-8123.

"A SUPREMELY LOCATION!"

We're within blocks of New York's hottest nightlife, restaurants, shopping and major corporate headquarters. We're the heart and center of all the excitement.

"FOUR STAR DINING (FROM KIPPER WITH LOVE!)

New York's most exciting restaurant complex is located inside the Milford Plaza Hotel. The incomparable Kipper's on 64th, serving the best Steak, Soup, and Chicken in New York. And the stunning Bar Bistro on 64th Street, where you'll find the best atmosphere to enjoy a cold drink or a cocktail. The perfect location for a Broadway show!

"FIRST CLASS ROOMS AND SERVICES"

The Milford Plaza, the 1320-room hotel whose Grand Ballroom has become the premier opening-night celebration headquarters for Broadway's biggest hits, offers you spacious rooms with contemporary design. Cable TV, in-room movies, direct dial push-button telephones, and private air-conditioned and heateding with A/C and mini-fridges. Complimentary parking is available.

**THE HOTEL THAT'S A BIG HIT ON BROADWAY**

**AMERICAN CONSERVATORY THEATRE**

**presents**

1981-82 Prologues

sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.

The PROLOGUE Series features directors, actors, and noted scholars in lively talks, discussions, and commentary about the seven new productions in the 1981-82 A.C.T. Repertoire. Enhance your theatre-going this season by attending the PROLOGUEs!

**RICHARD II**

Tuesday, Oct. 4 • 8:00-9:30
Geary Theatre
Elizabeth Huddie, Stage Director
of this new production is the featured speaker.

**I REMEMBER MAMA**

Monday, Oct. 12 • 8:00-9:30
Geary Theatre

**THE ADMIRABLE CRICHTON**

Monday, Nov. 23 • 8:00-9:30
Geary Theatre

**HAPPY LANDINGS**

Monday, Jan. 15 • 8:00-9:30
Geary Theatre

Edward Hastings, Executive Director of A.C.T. and Stage Director for the World Premiere production will speak about William Hamilton's comedy.

**VOLPONE**

Monday, Feb. 19 • 8:00-9:30
Geary Theatre

**HAPPY LANDINGS**

Saturday, Feb. 20 • 11:30am-1:30pm
Geary Theatre

The second PROLOGUE about the World Premiere production.

**MOURNING Becomes Electra**

Thursday, Feb. 25 • 8:00-9:30
A.P. Giannini Auditorium, Bank of America Center • 555 California St.

**CAT AMONG THE PIGEONS**

Monday, March 22 • 8:00-9:30
Geary Theatre

Doors to the Geary Theatre open one half hour before the PROLOGUE starts. Seating for the PROLOGUEs is unreserved and Free of Charge.

California: An Island

Curious 17th Century Atlas Etchings

**P.B. GALLERIES**

9200 Sunset Blvd. Suite 310 L.A. CA. 90069
Phone Orders: 1-213-466-7892

Today, when maps are made by satellites and computers, we have forgotten how much mystery they once possessed. Between 1620 and 1770, science, mysticism, political intrigue and the unknown resulted in California being charted as an island.

The original prints and valuable etchings are works of art, expertly reproduced as heavy fine-art paper. A perfect gift for home or office.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone — Call (415) 873-6440 and charge your tickets to Visa, MasterCard or AMEX (1% service charge per order).
Window Sales — Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets. Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12 to 5 p.m., and until 8 p.m. for Sunday performances. Marin’s Memorial Theatre. Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Marin’s Memorial Theatre Box Office. For additional information call 673-6440.
Mail Orders — Write A.C.T. at 400 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby and receive advance notice of special attractions as well.
Ticket Agencies — Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (“B” or “Ticketron”) or a receipt to present prior to the performance at the Geary Theatre or exchange for your tickets, NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Curtain times vary so please check your tickets. Latesitters will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is permitted. Kindly refrain from carrying refreshments. Please note the NEAREST EXIT. In an emergency, all do not run, to the exit (by order of the Mayor and the city’s Board of Supervisors). Doctors may leave their seats location and the number 928-9903 with their cell phones.

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5. A wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances for the hearing impaired. For information call (415) 771-3880 (voice) or TTY # (415) 771-6338.

CHILDREN
Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

SPECIAL DISCOUNT RATES
Available to groups and special occasions at A.C.T. in groups of 25 or more at both the Geary and Marin’s Memorial Theatres. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

CREDITS
Edward Bennett, Larry Merkle and Ron Scherf for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert’s Fans Inc. for fur storage and services, Tom Johnson and staff of Johnson Optical Co. for optical services.

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office or by calling 673-6440. Gift Certificates can be redeemed for tickets for any repertory production subject to ticket availability.

Have you seen "The A.C.T. of Cooking"? A.C.T.’s cookbook is filled with recipes gathered from actors, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail for $7.95 (including postage and handling). All checks should be made payable to Friends of A.C.T.

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.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone — Call (415) 673-6440 and charge your tickets to Visa, MasterCard or AMEX (a service charge per order).

Window Sales — Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets. Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12:30 p.m. until 8 p.m. for Sunday performances. Marin’s Memorial Theatre: Tickets available at the Geary Theatre Box Office until two hours prior to curtain. They will then be available at the Marin’s Memorial Theatre Box Office. For additional information call 673-6440. Mail Orders — Write A.C.T. at 498 Geary Street, San Francisco, 94102. or sign up for A.C.T.’s mailing list in the Geary Theatre lobby and receive advance notice of special attractions as well.

Ticket Agencies — Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BAXxer Tickets) or a receipt to present prior to the performance at the Geary Theatre box office for exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one hour prior to the performance.

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Curtain times vary, so please check your tickets. Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is prohibited. Kindly refrain from carrying refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and the city’s Board of Supervisors). Doctors may leave their seat locations and the number 928-9883 with their call services.

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at a ticketing fee of $7.50. A wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances for the hearing impaired. For information call (415) 771-3880 (voice) or (415) 771-3888 (TTY).

CHILDREN
Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

SPECIAL DISCOUNT RATES
Available to groups and families attending A.C.T. in groups of 25 or more at both the Geary and Marin’s Memorial Theatres. Information at all group discounts may be obtained by calling or writing Linda K. Graham at A.C.T., (415) 771-3880.

CREDITS
Edward Bennett, Larry Merkle and Ron Scherl for A.C.T. photography; special thanks to Herbert Renard and staff of Herbert’s Furs, Inc. for fur storage and services; Tom Johnson and staff of Johnson Optical Co. for optical services.

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office or by calling 673-6440. Gift Certificates can be redeemed for tickets for any repertory production subject to ticket availability.

Have you seen The A.C.T. of Cooking? A.C.T.’s cookbook is filled with recipes gathered from actors, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail for $7.44 including postage and handling. All checks should be made payable to Friends of A.C.T.

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.
IT DOESN'T TAKE GREAT GIFT$ TO MAKE GREAT CONTRIBUTIONS$
IT DOESN'T TAKE GREAT GIFTS TO MAKE GREAT CONTRIBUTIONS!

Large gifts. Small gifts. They all enable us to present America's greatest seasons of repertory theatre. A.C.T. depends on the generous, tax-deductible gifts of our supporters. Please mail your contribution today to C.A.C.T., 260 Stockton Street, San Francisco, CA 94108.

OTTHER CORPORATION THEATRE FUND

The American Conservatory Theatre is supported by generous grants from the San Francisco Hotel Tax Fund, the California Arts Council and The National Endowment for the Arts, a federal agency. And A.C.T., as a constituent of The National Corporate Theatre Fund gratefully acknowledges the support of the following corporations and foundations which have contributed and are currently contributing to the Fund.

Alcoa Foundation
Allen & Company
Alliance Capital Management Corporation
American Airlines
American Broadcasting Companies, Inc.
American Can Company Foundation
American Express Company
American Telephone & Telegraph Company
Arthur Anderson & Co.
Avco, Inc.
Avon Products, Inc.
Boise Cascade Corporation
Carl Byrd & Associates, Inc.
Capriotto Foundation, Inc.
Carolyn Foundation
CBS, Inc.
Celanese Corporation
Chubb Foundation
The Continental Group Foundation, Inc.
Dancer Fitzgerald Sample, Inc.
Donation, Lufkin & Jemison Co.
Dudley-Anderson-Yotzy Public Relations
East & Associates
The J.M. Evans Foundation, Inc.
Exxon Corporation
Grant Foundation
The Great Atlantic & Pacific Tea Company
Hill & Knowlton, Inc.
IBM Corporation
Inland Steel Corporation Foundation, Inc.
International Paper Company Foundation
Japan Center
Levy Brothers Company
McKee & McCormick Company, Inc.
McKinnon Erickson, Inc.
The McGraw Hill Foundation, Inc.
Metropolitan Life Foundation
Mobil Foundation, Inc.
Philip Morris Incorporated
William Morris Agency Foundation, Inc.
The N.L. IndustriesFoundation, Inc.
Newspaper
The New Yorker Magazine
Occidental Petroleum Corporation
Gallagher & Mallon, Inc.
Paul, Mace, McKee (n.Y.) Foundation
J.C. Penny, Inc.
Pfizer, Inc.
RCA Corporation
RKO General Foundation, Inc.
Reader's Digest Association
The S.K.L. Foundation, Inc.
Martin Segal & Company, Inc.
The San Francisco Community Foundation
Sprent Corporation
Sterling Drug, Inc.

J. Walter Thompson Company
Time Incorporated
Towers Foundation
Union Carbide Corporation
United States Steel Foundation, Inc.
U.S. Industries, Inc.
Dewitt Wallace Fund
Vermont Communications Inc.
Weil, Heil & Co., Inc.
Westinghouse Electric Corporation
The Xerox Foundation

THE CALIFORNIA ASSOCIATION FOR A.C.T.

William Bell, President / James R. McKee, C.A.T. Vice President / Mrs. H. Haslam Sisler, Vice President / Woodside Kingman, Treasurer / Mrs. Charles de Lartur, Secretary / Richard E. Bradley / Carla Flower Bryant / Mrs. Seymour F. Fairley / David Fisk, C.A.T. / Mrs. Gordon Gifford / Mrs. Edward L. Ginnon / Margaret Heedon Green, M.D. / A. Adriano Grubisich / Richard J. Godschalk, Jr. / George Gund / Mrs. Franklin T. Johnson, Jr. / Mrs. John W. Millard III / Angus L. Maclean, Jr. / Rederick A. McMichael / Mrs. Melvin Morris / Mr. Maurice Oppenheimer / Mrs. Cecil Poole / Mrs. Melvin M. Swig / A. Alfred Taubman / Mrs. John A. Varney / Robert W. Young / J. Rene Zappala

CONTRIBUTORS

[August 1, 1980-August 1, 1981]

Our donors make great theatre possible. We salute them by associating their names with the literary grants of our rich dramatic heritage.

THE SHAKESPEARE CIRCLE

$5000 and above

INDIVIDUAL DONORS

Mr. and Mrs. Hiley F. Boehle
Mr. and Mrs. Carlisle Bryan
Mr. and Mrs. W. Bernstein Davis
Mr. and Mrs. William H. Dinsmore III
Mr. and Mrs. David Fisk, C.A.T.
Mr. and Mrs. Gordon Gifford
Margaret Heedon Green, M.D.
Mr. and Mrs. William Hambrecht
Mr. and Mrs. George E. Jewett, Jr.
Mr. and Mrs. Franklin T. Johnson, Jr.
Anne Matthews
Robert M. Morris
Mr. and Mrs. Albert J. Moorman, C.A.T.
Mrs. Maurice Oppenheimer

THE SHAKESPEARE CIRCLE

$5000 and above

CORPORATE AND FOUNDATION DONORS

The Bollin Helping Fund
Crocker National Bank Foundation
Mary A. Crocker Trust
Crown Zellerbach Foundation
Edwin W. and Katherine M. Davis Foundation
Freyman's Fund Insurance Co. Foundation
Hambrick & Quest
The Hearst Foundation
Hewitt Partners Corporation
The James Irvine Foundation
Louis R. Swig Foundation
Charles E. Merrill Trust

THE MOST RADIANT SEASON EVER

RICHARD
by William Shakespeare

The chronicle of the poet-philosopher king who believed in the divine right of monarchs, marred his poor stardom England and ultimately, in his fall, achieved a kind of tragic dignity and grandeur—perhaps the most deeply poetic of all Shakespeare's plays.

I REMEMBER MAMA
by John Van Druten

A wonderfully heartwarming story of a Norwegian immigrant family struggling to make a good life in 1900 San Francisco. What Mama lacks in the new language, she makes up for in old world wisdom—unabashedly sentimental as an old-fashioned valentine.

THE THREE SISTERS
by Anton Chekhov

In a provincial Russian town at the turn of the century, three sisters long to return to the Moscow of their girlhood. An unmatched prose poem that mirrors the sadness, longing, and beauty of the passing moment and the light tremors of heartbreak and fading dreams. A.C.T. encore presentation.

THE ADMIRABLE CRICHTON
by James M. Barrie

Both downsides and uppers, Crichton is a perfect servant, the impeccable butler in a pompous English peer's household. The peer, his two daughters on a desert island far from their Mayfair drawing room, the butler rises to his noble stature as the natural master in a captivating and whimsical turnabout by the author of Peter Pan.

A CHRISTMAS CAROL
by Charles Dickens

The best loved of all Christmas legends, the immortal story of misery old Ebenezer Scrooge and his miraculous conversion, as traditional as plum pudding at Christmas—and now a tradition at A.C.T.

MEMORIAL FUNDS
The Frishi Memorial Fund; Cora J. Walter Memorial Fund

SCHOLARSHIP FUNDS
Ann Benrud Memorial Scholarship Fund / Henry Beauthier Memorial Fellowship / Helen Golden Memorial Scholarship Fund / Mr. Charles Rohrbach Scholarship / The McNeary Memorial Fellowship / Bernard Osher Fellowship / San Francisco Foundation-Beauthier Fund / Edith Skinner, N.T. / C.A.A. Memorial Scholarship Fund / News Yenice Memorial Fellowship / Alanna Brooks Walker Scholarship Fund

Tickets-by-Telephone
(415) 673-6440

VISA, MasterCard & AMEX Accepted, (31 service charge per order)
9 p.m. Student/Military/2-hour Before Curtain
Group Discounts: 771-3880

AND REMEMBER... IT DOESN'T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION!

A.C.T. Box Office, 265 Geary Street, San Francisco, CA 94118

Title: A.C.T. Box Office, 265 Geary Street, San Francisco, CA 94118

Date: 1981-1982

Title: A.C.T.'s 16th Season in Repertory 1981–1982

The Pirates of Penzance
A New York Shakespeare Festival Production

THRU NOVEMBER 28
Previews Sept. 23–29 ($1 off) Opens Sept. 30 thru Nov. 28, CHARGE BY PHONE (415) 474-3800
THE MOST RADIANT SEASON EVER

RICHARD
by William Shakespeare
The chronicle of the post-posthumous king who believed in the divine right of monarchs, nursed his poor stalebred England and ultimately, in his fall, achieved a kind of tragic dignity and grandeur—perhaps the most deeply poetic of all Shakespeare's plays.

I REMEMBER MAMA
by John van Druten
A wonderfully heartwarming story of a Norwegian immigrant family struggling to make a good life in 1920 San Francisco. What Mama lacks in the new language, she makes up for in old world wisdom—an unabashedly sentimental as an old-fashioned valentine.

THE THREE SISTERS
by Anton Chekhov
In a provincial Russian town at the turn of the century, three sisters long to return to the Moscow of their girlhood. An unmatched poetic poem that mirrors the sadness, loneliness, and beauty of the passing moment and the light torches of heartbreak and fading dreams. A.C.T. is proud to present.

THE ADMIRABLE CRICHTON
by James M. Barrie
Both descendants and squatters, Crichton is a perfect servant, the impregnable butler in a pomposo English peer. When a skipper arrives at the peer and his peer's daughters on a desert island far from their Mayfair drawing room, the butler bests his noble master in the natural treasure in a captivating and whimsical turnabout by the author of Peter Pan.

A CHRISTMAS CAROL
by Charles Dickens
The best loved of all Christmas legends, the immortal story of miserly old Ebenezer Scrooge and his miraculous conversion, as traditional as plum pudding at Christmas—and now a tradition at A.C.T.

MEMORIAL FUNDS
The Feist Memorial Fund: Cora J. Walter Memorial Fund

SCHOLARSHIP FUNDS
Ann Barden Memorial Scholarship Fund / Helen Bechtler Memorial Fellowship / Helen Golden Memorial Scholarship Fund / Mrs. Charles Robinson Scholarship / Pat McNally Memorial Fellowship / Bernard O'Farrell Foundation / San Francisco Foundation-Heimich Fund / Edith Skinner, N.T. C.A.A. / Memorial Scholarship Fund / Ney Yeates Memorial Fellowship / Ann Brooks Walker Scholarship Fund

OMNIVORE
1553 N. Market St. San Jose, CA 95112
(408) 294-1300

GOOD MEASURE
522 Miller Ave., Mill Valley 388-4970

BRIAN DAVIS
Flowers on Paper... Creative Card confections. Fine flowers, wood, china, $10 to $25.

FOR THE RECORD
THRU NOVEMBER 28
Previews Sept. 23–29 ($1 off) Opens Sept. 30 thru Nov. 28
CHARGE BY PHONE (415) 474-3800

TWO WEEKS TO MEMORIZE IT
DECEMBER

A Christmas Carol
by Charles Dickens
The best-loved of all Christmas legends, the immortal story of miserly old Ebenezer Scrooge and his miraculous conversion, as traditional as plum pudding at Christmas—and now a tradition at A.C.T.

AND REMEMBER... IT DOESN'T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION!
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the Ameri- can Conservatory Theatre in 1965. Beginning as the theatre's designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known Ivanov in an off-Broadway production that won the Obie and Versine Rice Drama Play Awards for 1958. The next four years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's Amore Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under MilkWood won the Lola D'Austruzio and Outer Circle Critics Awards. In 1981, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Strat- ford Festival, Mr. Ball returned to New York to write the libretto for an opera, Namula: Tsara, with composer Lee Holby, based on A Month in the Country. In 1964, he directed Tallent and Homage to Shakespeare at Lincoln Center, then travelled to London to recreate his stag- ing of Six Characters, a graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tallent, Six Characters in Search of an Author, Under MilkWood, Tiny Alice and King Lear. They were fol- lowed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Chairs, The Memory of Gertrude and Gull- iermont Are Dead, Caesar and Cleopatra, The Conquests, Cynon de Borgia, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jum- pers, Brevity, The Birthday Party, Bentham, and The Winter's Tale. Mr. Ball has directed three of his productions for PBS tele- vision, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s educational programs. As founder and General Director of A.C.T., he accepted an Antoinette Perry (Tony) Award for the company from the America- n Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon Univer- sity presented him with an honorary doc- torate degree.

JAMES B. MCKENZIE (Executive Produc- er, C.A.T.) celebrates his 18th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 22 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatre includ- ing Royal Poinciana Playhouse in Palm Beach, Florida, Play- house in Millburn, New Jersey, Park Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louis- ville, Kentucky; Miramale Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the Legislative Inde- pendent Theatres of North America, and the Independent Theatre Organiza- tion. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Assn. of Thea- trical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Ad- vance Fund of the National Endowment for the Arts. He is currently a member of the Major Theaters Panel of the Califor- nia Arts Commission. In his free momen- ts he is an avid ocean racing navigator, and maintains memberships in the Cal- fornia Shore Racing Club of America, the Con- stitutions and the U.S. Yacht Racing Union.

EDWARD HASTINGS (Executive Direc- tor) is a founding member of A.C.T. whose productions of Che- kýlov and Our Town were seen during A.C.T.'s first two sea- sons. A.C.T. in two seasons, has staged num- erous productions for the company since 1965 and founded the Play-in-Progress program devoted
KNOWN AROUND THE WORLD

TOP OF THE MARK

Located high in the sky overlooking San Francisco in The Mark Hopkins Hotel, you can enjoy cocktails at sunset, a nightcap with a view of the city lights or a Sunday Brunch Buffet. Cocktails 10-30 am-2 am, Sunday-Saturday 11 am-3 pm. Also, you may wish to enjoy Nouvelle Cuisine for lunch or dinner in our Nob Hill Restaurant.

GUCCI

12th Year

LONDON FOR THEATRE AND CHRISTMAS

December 21, 1981 - January 2, 1982

$1,195 includes:
- Airfare from SFO/LA scheduled service
- Regent Palace Hotel, Piccadilly, with breakfast and dinner daily
- Overnights in Stratford-on-Avon and Cardiff
- four plays
- Medieval Banquet
- Theatre tickets
- Costa del Sol, Spain, option January 2-3B for $459

All adults are eligible.

Contact: International Programs - 250 California State University, Chico, CA 95929
(916) 895-5801

WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festival companies across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known Ivanov in an off-broadway production that won the Obies and Vernon Rice Drama Desk Awards for 1988. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's Amore Theatre, as well as starting several operas for the New York City Opera. His 1989 off Broadway production of Under Milkwood won the Lola D'Annauro and Outer Circle Critics Awards. In 1992, his production of The Seagull was in Search of an Audience proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nuptial Plans, with composer Lee Holdridge, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters, A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCN Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Audience, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Threepenny Opera and Godot. During The Cherry Orchard, King Richard III, Jumpers, Room, The Birthday Greeting, Bathers and The Winter's Tale, Mr. Ball has directed three of his productions for PBS television, including The Temmion of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he accepted an Antonio Perry Tony Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer, C.A.T.) celebrates his 13th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse, where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including The Old Vic, The National Theatre in London, New York, the Cottesloe Theatre, the Royal National Theatre, the Guthrie Theater and the Phoenix Theatre. He is a member of the Executive Board of The Dramatists Guild. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the League of Independent Theatres of North America, and the American Association for the Advancement of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advocacy Panel of the National Endowment for the Arts. He is currently a member of the Major Theaters Panel of the California Arts Commission. In his free moments he is an avid ocean racing navigator, and maintains memberships in the Golden Gate Yacht Club, the San Francisco Yacht Club, the Newport Harbor Yacht Club, the Santa Cruz Yacht Club, the Point Loma Yacht Club and the South Shore Racing Club of America, the Corinthian and the U.S. Yacht Racing Union.

EDWARD HASTINGS (Executive Direc tor) a founding member of A.C.T., whose productions of Otho's Aeneid and The Temmion of the Shrew were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Playin' Progress program devoted

BY THE SQUARE RESTAURANT:

NOUVELLE CALIFORNIA CUISINE

Breakfast, lunch, dinner, high tea. High tea.

“A most admirable restaurant—excellent fare at modest prices, with cheerful service in a charming setting.” S.F. Examiner

Chancellor Hotel
1865 Polk Street, San Francisco
(415) 929-2100

dining reservations call
(415) 929-2100

The menu in our kitchen speaks Spanish, Chines, Mexican and works magic.

La Fuente Embarcadero Center San Francisco 4th Floor, Suite 4000
(415) 765-2650

Levi Strauss Bldg.
Humphrey 11-11 Mon-Sat
982-396

The American Express Card accepts our reservations.

Aubergine

An INTER-CONTINENTAL HOTEL

NATIONAL RESERVATIONS: 1-800-HILTON

Reservations: 415-392-3434

56

37
Restoring an old house?

We provide an extensive line of faithful reproductions of Colonial and Victorian clocks. To meet your present day protection requirements Baldwin’s clocks are built with modern security features.

Simplicity in design, freedom of forms, many shapes, many finishes, beautiful solid brass by Baldwin, a name known for reliability, precision, quality and distinction.

ALLEN FLETCHER (Conservatory Director) has spent four years at the American Shakespeare Festival in Stratford, Connec- ticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of The Visit, Death of a Salesman, Antony and Cleopatra, Oth-ello, Hedda Gabler, The Trojan Women, and The Hot L Baltimore. The Mirror, The Ruling Class, Absurd Person Singular, Heartbreak House and Julius, A History of the American Film. Another Part of the Flower, the world premieres of Tennessee Williams. This is (An Entertainment) and Deane Under the Eggs, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Aah Wilderness, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including: An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Master Builder, and Ghosts.

ELIZABETH HUDSON (Resident Director) brings 20 years of acting experience to her first directorial assignment of Richard III. Now in her 10th season as a member of the acting company, she directed Twins at the Virginia Repertory Theatre.

“Where Quality Merchandise and Experienced Service Go Together”

Motor Music features a large selection of quality audio stereo receivers, amplifiers and speakers. Our 14 years of experience in the audio sound industry enables us to customize systems in all types of vehicles. Motor Music is your one stop center for sales, repairs and installation for all F.M. & G.M.B. cassette players and auto burglar alarms.

This month Motor Music is featuring auto systems by Panasonic. Highlighted is the S-740. The Panasonic S-740 FM/AM stereo cassette features a new auto reverse with push button turning, separate bass and treble controls. Financing is available. Master Charge and Visa are accepted at the four conveniently located Motor Music shops in the Bay Area.

San Rafael, 993 Francisco Blvd., 457-6711
Daly City, 7070 Misson Street, 994-4300
Oakland, 2345 Telegraph Ave., 835-6892
Dublin, 608 Dublin Blvd., 829-7272

JUST DESERTS: PURVEYS OF PURE INDULGENCE, PROUDLY INTRODUCING THEIR COMPLIMENTARY ITALIAN CAFE

Postgate & Hansen
FINE JEWELERS
ORIGINAL DESIGNS
BY RUTH POSTGATE
1864 UNION STREET
922-9930

Layers of creamy light mousse and rich dark mousse on gateau au chocolat... glazed with sweet bitter sweet chocolate... wrapped in toasted almond dust... works fiel.

1449 Pacific Avenue
248 Church Street
Three Embarcadero Center
Restoring an old house?

We provide an extensive line of faithful reproductions of Colonial and Victorian styles. To meet your present-day protection requirements, Baldwin’s line of doors is also built with modern security features.

modernizing it?

Simplicity in design, freedom of forms, many shapes, many finishes, beautiful solid brass by Baldwin, a name known for reliability, precision, quality and distinction.

The complete
Baldwin Brass

3106 Fillmore Street — San Francisco, CA 94123

Hours: Mon. - Fri. 10:00-6:00 Saturday 10:00-4:00
Phone: 415-666-5172


eat Serafinos

Ellis at Taylor
(Nearest Airporter)
Reservations 771-9800

Enjoy home-style Italian cuisine in one of San Francisco’s most beautiful dining rooms.
Serafinos’ features homemade pasta, milk fed steak, fresh seafood and homemade desserts.

Relax with a pre-theatre cocktail in our piano lounge or join us for dinner.

Roasting & Parking
2915 Fillmore

Distinctive catering available for all occasions

FATHER’S DAY AND GORGEOUS DINING FOR THE COMACAN


to the production of new writing. Mr. Haas has served for two summers as a resident director of the Eugene O’Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he produced The Salome of Marina Kenea, Bishop for George Dullin and directed the national touring company of Olivier. He staged the American production of Sir Michael Redgrave in Shakespeare’s Henry V, director of the Australian premiere of The Hot L Baltimore, and also produced the U.S. production of Sam Shepard’s Buried Child in Crete. He has recently been guest director at the Guthrie Theatre and Seattle Repertory Theatre.

ALLEN FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is also the Artistic Director of the Seattle Repertory Theatre. Among many companies for whom he has directed are the Oregon Shakespeare Festival, San Diego’s Old Globe Theatre, the New York City Opera, the P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria.

Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Etheladora, Hesperus, Helen of Troy, The Merchant of Venice, and The Taming of the Shrew. He has also directed the world premiers of Tennessee Williams. This is (An Entertainment) and Kean Under the Brine, one of the two plays selected to tour the Soviet Union as part of the U.S.-U.S.S.R. Cultural Exchange Program as well as Aah Wilderness, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillar of the Community, Peer Gynt, The Master Builder, and Ghosts.

Elizabeth Huddle (Resident Director) brings 20 years of acting experience to her current assignment of Richard II. Now in her 10th season as a member of the acting company, she has directed Two Gentlemen of Verona, Hotel Universe, Father’s Day and Gorgo’s for the Conservatory and last summer’s Night Must Fall at the Guthrie in Minneapolis. For the Oregon Shakespeare Festival Ms. Huddle has directed A Streetcar Named Desire, A Midsummer Night’s Dream, and this past summer she directed Moliere’s School for Wives at the Manitoba Theatre Centre in Winnipeg. In addition, she has directed for the Baglioni Theatre in New York, the Old Globe Theatre in San Diego. For two years, she served as a member of the American Conservatory Theatre Chatas Panel for the National Endowment for the Arts and remains with the Endowment as an auditor.

TOM MOORE (Resident Director) is best known as the director of A Chorus Line, the longest running show in the history of the Broadway theatre. Other Broadway productions include The Big Band musical Over Here with the Andrew Sisters, for which he received a Tony nomination, the critically acclaimed revival of Once in a Lifetime staged on Broadway for Circle in the Square, Steve Tesich’s Division Street and most recently, the legendary and short-lived Phantomasia. Mr. Moore began his association with A.C.T. directing the West Coast premiere of John Pfeiffer’s Knoxx, Knock, and continued with the Feynman piece, Hotel Paradox and The Little Rose, which were revived for a second season. His most recent A.C.T. production was The Three Sisters. Other productions include the record-breaking Division Street at the Mark Taper Forum in Los Angeles, Hop River and Our Town at the Williamstown Theatre Festival in Massachusetts. Once in a Lifetime at the Arena Stage in Washington, D.C. and Lost at the Tyrone Guthrie Theatre in Minneapolis. He also directed the national and London companies of Once. Mr. Moore directed Welcome to Andromedea, off Broadway and his film, Journey, won two international film awards. As director of the Peterborough Players in New Hampshire, he directed You Can’t Take It With You and The Hasty, Mr. Moore has lectured at the Seminar in American Studies, Salzburg Austria, and has taught and directed at the University of London, the State University of New York, Brooklyn Polytechnic Institute. He is a graduate of the Yale School of Drama. Mr. Moore most recently directed Bert Lance’s A Long Way from Little in the production of The Boys in the Band at the Marriott’s Memorial Theatre.

WHERE QUALITY MERCHANDISE AND EXPERIENCED SERVICE GO TOGETHER

Motor Music features a large selection of quality auto stereo receivers, amplifiers and speakers. Our 14 years of experience in the auto sound industry enables us to customize systems in all types of vehicles. Motor Music is your one stop center for sales, repairs, and installation for all types of cassette players and auto burglar alarms.

This month Motor Music is featuring a system by Panasonic. Highlighted is the S-740.

The Panasonic S-740 AM/FM stereo cassette receiver has a auto reverse with push button tuning, separate bass and treble controls. Financing is available. Master Charge and Visa are accepted at the four conveniently located Motor Music shops in the Bay Area.
San Rafael, 993 Francisco Blvd, 547-6717
Daly City, 7070 Mission Street 940-4800
Oakland, 2345 Telegraph Ave, 833-6892
Dublin, 1820 Dublin Blvd, 892-7728

JUST DESERTS.
PURVEYS OF PURE INDULGENCE.
PROUDLY INTRODUCING
THEIR CROI DE GAIACITATION.

Chocolate Velvet

Postgate & Hansen
FINE JEWELERS
ORIJINAL DESIGNS
BY RUTH POSTGATE
1864 UNION STREET
922-9930

LAYERS OF CREAMY LIGHT MOUSSE AND RICH DARK MOUSSE ON GATEAU AU CHOCOLAT GLAZED WITH BITTERSWEET CHOCOLATE WRAPPED IN TOASTED ALMOND DUST.

WORKS FALL

1469 Pacific Avenue
248 Church Street
Three Embassadeur Center
A wardrobe must for the active woman...

Silver gold and bone, S.M.L.

THE ACTING COMPANY

(*) Studied in A.C.T.'s Advanced Training Program prior to joining the Company.

JOSEPH BIRD

In his 12th season with A.C.T., he made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in I.T. A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured in The Show Off with George Grizzard and Jesse Joyce Lambs and the A.P.A.-Phoenix Eastern University tour of The Man Who Broke the Bank at Monte Carlo.

RAYE BIRK

Came to A.C.T. eight seasons ago from the Minneapolis Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at the American Repertory Theatre.

In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth. Stryker in Bittern's Heart in Providence, Canton in Julius Caesar, Rodgiero in Otello, Ben- fear of Rossin's The School for Scandal and in The Visit. Dr. Shipton's A Month in the Country; the leading role in Porteguese. Engaged in Ghosts, Wennibow in The Three Sisters and Scrooge in A Christmas Carol. Mimi CARR is in her second season at A.C.T. She was last seen last year as Mrs. Diller in A Christmas Carol and as Anaisia in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Volumnia in Coriolanus; Mrs. Malaprop in The Rivals; June in the Playboy and Lady Macbeth in Macbeth. For Houston's Alley Theatre, she played Maria in Twelfth Night, Eliza in The Importance of Being Earnest and Miss Pedlar in The Man Who Came to Dinner. Miss Carr received an M.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilbey Repertory Theatre.

BARBARA DICKIE


PETER DONAT has appeared at A.C.T. for three seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainers and The First Gentleman (Theatre World Award, best supporting actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include Peter Grimes, The Merchant of Venice, A Drummer Boy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Spain, The Little Foxes and The Crucifer of Blood. His films include Godfather II, The Big Sleep, The Hindenburg, A Different Story, I.E.S.E., The Chinese Syndrome, and upcoming Highpoint and All the Way. Mr. Donat performed at the Mark Taper Forum in A Lesson from Alice, and this fall he will be seen regularly in the TV series Flamingo Road.

GINA FERRALL (*) was seen this past summer at Montana's Shakespeare in the Parks in As You Like It and the Santa Rosa Summer Repertory Theatre; her roles included Mrs. Franklin in The Diary of Anne Franklin and Son in A Day in the Death of Joe Egg.
A wardrobe must for the active woman...

JOSEPH BIRD, now in his 12th season with A.C.T., made his Broadway debut in You Can't Take It with You and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix Eastern University tour of The Misalliance and Exit the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northeastern and the University of Minnesota, and taught acting at Southern Methodist University.

Exclusive Bay Area performances

PILOLUSSO
DANCE THEATRE
at Stanford
8 pm. 10 Oct. 14, 16, 19 Memorial Auditorium $ 10.00. $ 9.00. $ 7.00. students $ 3 off any ticket Call Tresidder Ticket Office 498-4317 BASS Ticketon and other agencies. The Lively Arts at Stanford

MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Diller in A Christmas Carol and Andrias in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Volumnia in Coriolanus; Mrs. Malaprop in The Rivals; Jane in Juno and the Paycock and Lady Macbeth in Macbeth. For Houston's Alley Theatre, she played Mariam in Twelfth Night, Eliza May in Biloxi Blues and Nurse Praction in The Man Who Came to Dinner. Miss Carr received her B.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilbucy Repertory Theatre.


PETER DONAT has appeared at A.C.T. for 13 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainment and The First Gentleman (Theatre World Award, best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include Hapsburg, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Spain, The Little Room and The Crucifer of Blood. His films include Godfather II, The Huguenot, A Different Story FILET, The China Syndrome, and upcoming Highpoint and All Waiting. Mr. Donat performed at the Mark Taper Forum in A Lesson from Alice, and this fall he will be seen regularly in the TV series Flamingo Road.

GINA FERRALL [*] was seen this past summer at Montana's Shakespeare in the Parks as Bianca in Taming of the Shrew, at the Santa Rosa Summer Repertory Theatre she roles included Mrs. Franks in...
C.A.L. proudly celebrates its Diamond Jubilee Season

The Committee for Arts and Lectures continues to present the finest in music, theatre and dance with...

Alma Trio, October 11
Count Basie and His Orchestra, October 16
Panchocho Quartet, October 23
Malcolm Bilson, October 30
Iida Kawai, November 1
Guarnieri String Quartet, November 7
Romanian Folk Festival, November 8

Tickets are available at the University Box Office (Student Union, U.C. Berkeley), major ticket agencies, or by phone at 642-9888. Please call for student discount information. For a free 75th Season brochure, call 642-0212 The Committee for Arts and Lectures University of California.


JOHN C. FLETCHER joins the A.C.T. acting company for his third season after being associated with A.C.T. for six years. He now serves as an Associate Director, Conservatory Coordinator and is an acting instructor for the Conservatory Training Program. Mr. Fletcher has directed Heartbreak House, Ah, Wilderness! and Romeo and Juliet. He has studied acting at The Juilliard School in New York, filmmaking at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER (*) has appeared in Romeo and Juliet, Much Ado About Nothing, A Christmas Carol and The Importance of Being Earnest. Her student productions include Elbow in Private Lives and Blood from the Stone. Last season he played Dave in The Caretaker, a special project. She studied ballet with Eugene Lavin and Igor Youskevitch and she also served as a faculty consultant in ballet at the University of Texas. She appeared with Mickey Rooney in Three One-Night Stands. Other roles include Stephen Ryder in When You Comin' Back Red Ryder!, Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. Her second love in professional restaging and gardening.

THOMAS HARRISON (*) joined the A.C.T. acting company last year. His productions include Romeo and Juliet, Ah Wilderness! and Much Ado About Nothing, A Christmas Carol and The Importance of Being Earnest. His student productions include Keats in Private Lives and New York in The Importance of Being Earnest. Last season he played Davies in The Caretaker, a special project. He studied ballet with Eugene Lavin and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three One-Night Stands. Other roles include Stephen Ryder in When You Comin' Back Red Ryder!, Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love is in professional restaging and gardening.

LAWRENCE HECHT (*) is now in his eighth season with the company. He has performed in North Atlantic Repertory Theatre in Santa Rosa, Yerington Performing Company, the Marin Shakespeare Festival, the Grand Canyon Festival and the Company Theatre at Berkley. An Associate Director with the company, Mr. Hecth continues to serve an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Bared Child, The Girl of the Golden West, Hay Fever, Much Ado About Nothing and Night and Day.

JOHN NOAH HERTZLER comes to A.C.T. having most recently performed in Macbeth at the Guthrie Theatre. Other productions include Caesar at the Huntington Theatre, The Importance of Being Earnest at the Kennedy Center. Hamlet, Richard III and A Midsummer Night's Dream at the Folger Theatre. On Broadway he played Philemon in The Beecham at the Circle-in-the-Square. Mr. Hertzler's film credits include The Prisoner, Airport '70 and The Bronx, and for TV, he has appeared on One Life to Live, Movin' On and White Shadows.

has also appeared in numerous productions of the Pacific Conservatory of the Performing Arts including Partie, Showboat, Once Upon a Time, The Cuckoo's Nest, The Sun and The King and I.

On Alexander's Crown

The Colbien vineyards on the steep rocky slopes of our Alexander's Crown vineyard must struggle to produce the result is worth it. Without struggle in the vineyard, there is no intensity in the battle.

Sonoma Vineyards.
Because great wines begin in great vineyards. Available in better wine shops & fine restaurants.

Join us before or after the show for a light meal and — with this ad — a complimentary glass of wine.
C.A.L. proudly celebrates its Diamond Jubilee Season

The Committee for Arts and Lectures continues to present the finest in music, theatre and dance with... Alma Trio, October 11
Count Basie and His Orchestra, October 16
Pancocha Quartet, October 23
Malcolm Bilson, October 30
Iida Kawai, November 1
Guarnieri String Quartet, November 7
Romanian Folk Festival, November 8

Tickets are available at the University Box Office (Student Union, U.C. Berkeley), major ticket agencies, or by phone at 642-9888. Please call for student discount information. For a free 75th Season brochure, call 642-0212. The Committee for Arts and Lectures University of California.

Penny Thing Happened in the Way to the Forum, Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love's Labor's Lost and on the Gratory stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

JOHN C. FLETCHER joined the A.C.T. acting company for his third season after being associated with A.C.T. for six years. He now serves as an Associate Director, Conservatory Coordinator and is an acting instructor for the Conservatory Training Program. Mr. Fletcher has associated directed Heartbreak House, Ah, Wilderness! and Romeo and Juliet. He has also studied acting at The Juilliard School in New York, filmmaking at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER [*] has appeared in Romeo and Juliet: Much Ado About Nothing: A Christmas Carol and The Ruins. Her student productions include Eliot in Private Lives and Troylock in The Second Mrs. Tansey. Last season she played Davina in The Caretaker, a special project. She studied ballet with Eugene Savin and Igor Yoskevitch and she also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Guys in a Blanket. Other roles include Stephen Flyer in When You Comin' Back Red Rooster: Lucky in Waiting for Godot. Malcolm in Macbeth and Torn in Glass Menagerie. His second love in professional landscaping and gardening.

THOMAS HARRISON [*] joined the A.C.T. acting company last year. His productions include Romeo and Juliet: Ah, Wilderness! and Macbeth: Much Ado About Nothing: A Christmas Carol and The Ruins. His student productions include Eliot in Private Lives and Troylock in The Second Mrs. Tansey. Last season he played Davina in The Caretaker, a special project. She studied ballet with Eugene Savin and Igor Yoskevitch and she also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Guys in a Blanket. Other roles include Stephen Flyer in When You Comin' Back Red Rooster: Lucky in Waiting for Godot. Malcolm in Macbeth and Torn in Glass Menagerie. His second love in professional landscaping and gardening.

LAWRENCE HECHT [*] is now in his eighteenth season with the company. He has performed or directed with the San Francisco Repertory Theatre in Santa Rosa, Yonger Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company. He holds a degree in acting and directing from the University of Wisconsin. He has also performed in numerous productions of the Pacific Conservatory of the Performing Arts including Partie: Showboat, One Flew Over the Cuckoo's Nest, Borrowed Time and The King and I.

JOHN NOAH HERTZLER comes to A.C.T. this season bringing some previously unproduced works to the stage. He has appeared in the Gratory stage in Romeo and Juliet and Ah, Wilderness! and while a student, was seen as Queen Elizabeth in Richard II and Macha in The Seagull. She has also appeared in numerous productions of the Pacific Conservatory of the Performing Arts including Partie: Showboat, One Flew Over the Cuckoo's Nest, Borrowed Time and The King and I.

On Alexander's Crown

The Cabernet vines on the steep rocky slopes of our Alexander's Crown vineyard must struggle to survive, but the result is worth it. Without struggle in the vineyard, there is no intensity in the bottle.

Sonoma Vineyards.
Because great wines begin in great vineyards
Available in better wine shops & fine restaurants.

Join us before or after the show for a light meal and — with this ad — a complimentary glass of wine.

Featuring:
• Home Cooked Western Menu
• Full Bar
• Authentic Western Mood

1827 UNION STREET
San Francisco • 94133
415/441-1183

Master Charge & VISA accepted
JULIE HILL [*] returns to A.C.T. for her second season. She was seen last season as Regina in Ghost, Helen in The Trojan War, Will Not Take Place and Lydia in The Rivs. Miss Hill received her B.F.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacGowan from RADA, and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hol L. Baltimore and Fiddler on the Roof and at the Western Stage, Ballina, The Turning of the Strew and School for Scandal.

ELIZABETH HUDDOLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grusina in The Caucasian Chalk Circle. This is her tenth season at A.C.T. where her roles have included: Donatella in Otello de Bergers; Suse in The Hot L. Baltimore, Mrs. Mabani in Street Scene; Dolly in The Matchmaker; The Countess in This Is An Entertainment; Ina in Knock Knock; Mattie in Hyderabad; Natalia in A Month in the Country; Claire Zachanassian in The Vent and Regina in The Little Foxes. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the F.I.P. production of Jack Gilhowley’s Afternoon in Vegas. Her first feature film, Plugge, was invited to the Venice Film Festival last summer.

JOHANNA JACKSON [*] studied at the Pacific Conservatory of the Performing Arts where she performed in Member of the Wedding, Shoebag and most recently Death of a Salesman, The Journey, and Rattle in the Sun. She was seen last season in All My Children and as Carol in Another Part of the Forest and the season before in Porgy and Bess.

NICHOLAS KALELID [*] returns to the Geary stage for his second season with the A.C.T. Acting Company. He was seen last year in Much Ado About Nothing, Hay Fever, A Christmas Carol and The Three Sisters. Mr. Kaledin has also performed at The Theatre at Monmouth in Monmouth, Maine, and the Utah Shakespearean Festival. A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.F.A. thesis on the role of Claudius in Much Ado About Nothing.

JANE JONES [*] joins the A.C.T. acting company this season. She appeared last season in the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Louis, Lulu, Last, The Bow toker, and Bus Stop. She has been seen in numerous productions of the Oregon Repertory Theatre including Our Town, A Midsummer Night’s Dream and Under Milkwood. Miss Jones has also appeared at the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts.

JOHN HUTTON [*] returns to A.C.T.’s Geary stage for his second season. He has been seen in Much Ado About Nothing, A Christmas Carol and Another Part of the Forest. Conservatory productions include Veronika in The Three Sisters and Herbert Dein in The Royal Family. Mr. Hutton has also appeared in The Beard at the Oregon Repertory Theatre in Eugene.

RICHARD KUSS last played the Geary Theatre in December 1960 with the road company of Archibald MacLeish’s J.B. He has performed at the Oregon Shakespearean Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Barchan and John Gabriel Borkman with E.G. Marshall. His other Broadway credits include Golda, The Shadow Box, Sweet Bird of Youth and Such Good Friends.
JULIE HILL [*] returns to A.C.T. for her second season. She was last seen last season as Regina in Ghosts, Hidden in The Trojan War, Not Too Far, and Lydia in The Ritual. Miss Hill received her B.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacGowan from R.A.D.A. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L Baltimore and Fiddler on the Roof and at the Western Stage, Ballina, The Tuning of the Shrew and School for Scandal.

ELIZABETH HUDDOLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grubia in The Caucasian Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Donner in Oroons de Bergerac, Sontie in The Hot L Baltimore, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, The Countess in This Is An Entertainment, Gia in Knock Knock, Marta in Fiddler on the Roof, and Natalya in A Month in the Country, Claire Zachanassian in The Vent and Regina in The Little Foxes. She has appeared as a guest artist with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing A Summer Named Desire and Miss Julie. She also directed the F.I.P. production of Jack Gilchrist's Afternoon in Vegas. Her first feature film, Pigeon, was invited to the Venice Film Festival last summer.

JOHANNA JACKSON [*] studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently Death of a Salesman, The Journey, and Must Be in the Sun. She was last seen last season in A Christmas Carol and as Carolee in Another Part of the Forest and the season before in Pantagruel.

NICHOLAS KALEEDIN [*] returns to the Garey stage for his second season with the A.C.T. Acting Company. He was seen last year in Much Ado About Nothing, Hay Fever, A Christmas Carol and The Three Sisters. Mr. Kaleedin has also performed at The Theatre at Monmouth in Montclair, Maine, and the Utah Shakespearean Festival. A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.F.A. thesis on the role of Claudius in Much Ado About Nothing.

JANE JONES [*] joins the A.C.T. acting company this season. She appeared last season in the Garey stage in A Christmas Carol and Another Part of the Forest. Conservatory productions include Verushka in The Three Sisters and Herbert Dent in The Royal Family. Mr. Hutton has also appeared in The Bead at the Oregon Repertory Theatre in Eugene.

JOHN HUTTON [*] returns to A.C.T.'s Garey stage for his second season. He has been seen in Much Ado About Nothing, A Christmas Carol and Another Part of the Forest. Conservatory productions include Verushka in The Three Sisters and Herbert Dent in The Royal Family. Mr. Hutton has also appeared in Bead at the Oregon Repertory Theatre in Eugene.

RICHARD KUSS last played the Garey Theatre in December 1960 with the road company of Arthurdale MacLeash's T.B.C. He has appeared at The Imperial Shakespearean Festival, Long Wharf, Lincoln Center, Phoenix and other regional theatres as well as the Centaur, Montreal and the Old Globe. Last season he appeared on Broadway in The Bacchus and John Gabriel Borkman with E.G. Marshall. His other credits include God's Own Country, The Shadow Box, Sweet Bird of Youth and.
What becomes a Legend most?

ANNE LAWDER, an original member of The Actor’s Workshop, graduated from Stanford University. In New York she studied movement with Royya Dalakova and speech with Alice Herzog. Miss Lawder sang with the N.Y.C. Opera chorus, appeared with the Sester Repertory and was a Resident Artist in Santa Barabara Theater where she appeared in Alice, Wilderwood and House of the Good. In the summer of 1977 and Sing Around the Moon and Hamlet and Shakespeare in her twelve seasons of A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, Tonight at 8:00. You Can't Take It With You, Pillars of the Community. This Is An Entertainment! Peer Gynt, Equus, Main and Superman. The Master Builder, All the Way Home, Ah, Wilderness, Heartbreak House. A Month in the Country, Roman and Juliet, A History of the American Film, Ghosts, and Another Part of the Forest. Miss Lawder’s film credits include John Kerry’s award-winning The Music School and her new TV film Christmas Without Snow airing in December.

Dakin Matthews is in his second season at A.C.T. and was seen in The Three Sisters. He was a founding member of John Houseman’s Acting Company and a teacher in the Julliard Drama Division. He was also Artistic Director of the California Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre’s new plays program. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area repertory.)

No one writes with more authority on San Francisco restaurants than Robert Finigan. He is an acute observer, a judicious critic who has remained a thorough reporter...

Harvey Steiman

ROBERT FINIGAN’S GUIDE TO DISCRIMINATING DINING IN SAN FRANCISCO

Sheepskin Seatcovers
- STYLES: Universal. Custom & Designer Series
- PRICE: Starting at
- QUALITY: Imported Wool: 100% Pure Sheepskin
- GUARANTEED - 90-day Unconditional 2-Year Parts & Labor
- FREE INSTALLATION

WOOL ON WHEELS
383 Hollywood Hwy., Mill Valley. 383-1252
(at Sausalito-Off Semiitary Exit 100)
Closed Monday evenings Tuesday - Saturday 10-6 Sunday 12-5
Wait! Until Dark, Mr. Ross’ recent films have been The Door in the Floor and, on TV, At-Risk. For ten years, Mr. Ross was the Artistic Director of The American Theater Company staging American plays. Penthouse by Major Robert Rogers, Mulgar Guard Ball by Ned Harris and Rocket to the Moon by Oates. As an actor he mostly prefers roles in Novae, Philacte, and as Joe Benjamin in God’s Favorite.

ANNE LAWDER, an original member of The Actor’s Workshop, graduated from Stanford University. In New York she studied movement with Raya Drakova and speech with Alice Horner. Miss Lawder sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Fe’s Solvang Theaterfest where she appeared in Ah, Wilderness! and Shoshone in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her two seasons at A.C.T., she has performed in A Doll’s House, The House of Bernards Alba, Tonight at 8:30, You Can’t Take It With You, Pillars of the Community: This Is An Entertainment!, Peer Gynt, Roman, Man and Superman, The Master Builder, All the Way, Home, Ah, Wilderness, Heartbreak House, A Month in the Country, Romantic Juliet, A History of the American Film, Ghosts, and Another Part of the Forest. Miss Lawder’s film credits include John Korty’s award-winning The Music School and has new TV film A Christmas Without Snow airing in December.

DAKIN MATTHEWS is in his second season at A.C.T. and was seen in The Three Sisters. He was a founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division. He was also Artistic Director of the California Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre’s new plays program. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay...
Looking for an extraordinary suede jacket?

DeANN MEARS, a charter member of A.C.T., returned last season to playing the leading role in Night and Day, Condemned In The Trojan War Will Not Take Place, and O compressed in The Three Sisters. Miss Meers New York credits include Abroad and At Home, Too True to Be Good, One Flew Over the Cuckoo’s Nest, Dear Liz, and A.C.T. s Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Reardon Drinks a Little. A guest artist at leading American regional theatres, Miss Meers starred with Michael Landon in the T.V. movie The Longest Runner.

MARK MURPHY, now in his fifth season at A.C.T., is a graduate of Baylor University. Texas. Past A.C.T. productions include The National Health, A Borrowed Singer, Julian Carter, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, 6th of July, The Visit, Fantasticar, The Girl of the Golden West, The Crooked Blood, Tybalt in Romeo and Juliet and Simon in Hay Fever, and last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indiana, Jane and the Paradox and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bau Sta., The Importance of Being Earnest and Ghosts.

SHARON NEWMAN joins A.C.T. this season as Director of the Young Conservatory. She received her M.F.A. in Young people’s Theatre from the University of Utah where she taught creative drama, puppetry, story theatre and also nursery school. Mr. Newman was involved in a children’s literature in an interrelated arts program to bring the arts closer to the schools and libraries and has written, directed and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.


FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the Conservatory’s beginning in 1965 in Pittsburgh. Mr. Ottiswell studied at the Canadian Centre for the Alexander Technique in New York. In addition to Alexandering A.C.T.’s actors, he has appeared as an actor in such productions as Oedipus Rex, The Mar
Gourmet Soups and Quiche served in the company of the Great and Near Great of our theatre world.

39 GROVE NEAR THE ORPHEUM AND THE OPERA HOUSE
442 GEARY NEAR THE CURRAN AND GEARY THEATRES
Just say the word and the evening doesn’t have to end.

Say Galliano instead of goodnight.
THE KROYTYPE LETTERING MACHINE &
AMSTERDAM ART

THE KROYTYPE LETTERING MACHINE is the revolutionary lettering system that makes rubber letters available. Imagine professional quality black or white lettering at the push of a button! Perfectly spaced on a clear adhesive tape. Position and reposition the tapes for headings, Fotos, interviews, stories, titling, subtitles, titles. Wherever you need quality lettering FAST and EASY: Discover Kroy’s limitless range of applications.

AMSTERDAM ART already famous for its incredible selection of rare and commercial art supplies, presents the Kroy 80, the Kroy 81, and the Kroy XL, and the accessories.

VISIT OR CALL NOW FOR A DEMONSTRATION!
KROY
THE NAME
BECOMES
Legend

Ray Reinhart

Ray Reinhart, who on A.C.T.’s annual memorable tour of Russia appeared as Gavriil in Deser
Under the Elms, is now at San Francisc
co as the lead in Czar
vo de Bergere, The
Merry, Stanley in A Natio
nalized Assistant, Andrew Wykle in Sire
th, Marcus in Another Part of the Forest, and Anton Schill in The Visit. Mr. Reinhart has appeared on Broadway as the Lawyer to Tiny Aiko; which he recre
ated with A.C.T. Away from the Geary stage he has performed King Lear, Don Berrigine, The Cainable Wine, and An Evening of Comedy at Souvenir Winery. His television credits include appearan
ces with all major networks and in P.B.S.’s award-winning dramas. He has served as host with the San Francisco Opera live broadcast, and appeared with the company in Arena and Nantucket. Mr. Reinhart is a respected H.E.G. Well’s fantasy
stage time after time.

Randall Richard

Randall Richard returns to A.C.T. Acting Company after appearing in the Geary stage last season in Much Ado About Noth
ing. His Conservatory roles include George in Our Town, Laurence in Two Gentlemen of Verona and Twelfth at The Three Stori
ers. Mr. Richard received his B.A. in Drama from Tisch University in Massa
chusetts, and he appeared with the Cam
bridge Ensemble in the title role of an adaptation of Peter Panther’s autobiograph
nal novel, A Sorrow Beyond Dreams. His New York credits include two off-Broadway productions, Griffin’s and Tanya of the City.

Frank Savino

Frank Savino, a native of Chicago where he was born, recently joined the ac
ting company in the title role of Via, a new play in the run of 125. In his hometown he worked at the C.B.C. and various theatres acting

leon and julliet before coming to San Francisco. Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London’s Royal Academy of Draw

Theatre. After training intensively with the late Edith Skinner, Miss Ray teaches Speech for Actors at U.C. Berkeley, and Voice at A.C.T.’s Advanced Training Program. This summer: she made her Equity debut as Birdie in A.C.T.’s extension of Another Part of the Forest.

Garland J. Simpson

Garland J. Simpson (U.S. graduated from Grand Valley State College, Michi
nui prior to joining A.C.T. He has per
formed at the Oakland Ensemble Theatre in Lee Blumenthal’s production of Bitter Harvest. On the Geary stage he has been seen in The Girl of the Golden West, Martha, Much Ado About Nothing, Night and Day, Christmas Carol, and Another Part of the Forest.

Sally Smith

Sally Smith returns to A.C.T. after appearing in The Three Sisters last sea
son. She also played Olga in CAT’s production of The Three Sisters last sea
son. She recently studied at the University of Iowa, and studied at the University of California, and was a G.I. Cart in The Three Sisters last sea
son. She recently studied at the University of Iowa, and worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A gradu
ate of San Francisco State University, Miss Smith has also studied in Paris at the Centre Americain and with Paul Richards.

Deborah Susan

Deborah Susan returns to A.C.T. for her fifth season as an actress and teacher in speech and training for the Conservatory and Com
pany. Miss Susan has also been seen at the Berkeley Stage Com
pany, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various produc
ions. She has been seen nationally in film and television, including Tell Me a Riddle and January 16, 1943. She is currently on the staff of Mills College, U.C. Berkeley, and

Les Jodins

Patisserie Francaise

Coca-Cola Character Catering

Bistro

Patisserie 7:30 a.m. - 7 p.m.
Bistro 7:30 a.m. - 7 p.m.
Bistro Pre-Theatre Dining from 5:30 p.m.

San Francisco, CA 94102

Western Tie Style Chicken

Award-Winning designs in rings & other fine jewelry.

sideshow

Rellipsis 805

770 Stanyan Street
San Francisco 668-2038

Lunch • Dinner • Cocktails

THE PEACOCK
San Francisco’s Newest Indian Restaurant

Lunch Dinner

...delicious food, professional service, dramatic presentations, versatility and style. Complete catering or simply plate-to-go.

Trumpetwine Catering

BUFFET LUNCH/DINNER DAILY

1810 Van Ness Avenue
San Francisco, CA 94109

415/981-7021

415/848-7265 Berkeley
THE KROYTYPE LETTERING MACHINE & AMSTERDAM ART

THE KROYTYPE LETTERING MACHINE is the revolutionary lettering system that makes rubber letters available. Imagine a professional quality black or white lettering at the push of a button — perfectly spaced on a clear adhesive tape. Position and reproduce the tape for headings, footnotes, subtitles, titles, titles, titles or anything you require. Lettering FAST AND EASY. Discover Kroy's limitless range of applications.

AMSTERDAM ART already famous for an incredible selection of fine commercial art supplies, presents the Kroy 80, the Kroy 81, and the Kroy XL, and accessories.

VISIT OR CALL NOW FOR A DEMONSTRATION

KROY
THE NAME BECOMES LEGEND

(415) 548-9663
AMSTERDAM ART
1012 UNIVERSITY AVE.
BERKELEY, CA 94710

Les Joulins
PATISSERIE FRANCAISE
CROISSANTS, CHOCOLATIER, CATERING BISTRO
PATISSERIE 7:30 a.m. - 7 p.m.
BISTRO PRE-THEATRE DINING FROM 5:30 p.m.

(415) 987-5807
48 ELLIS STREET
SAN FRANCISCO, CA 94102

Award-Winning designs in rings & other fine jewelry.

sidney mobell
415/441-7300
770 Stanyan Street
San Francisco 668-2038

TO THE HOG HEART
Lunch • Dinner • Cocktails
THE OAKLAND'S BEST

Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London's Royal Academy of Dramatic Art. After training intensively with the late Edith Skinner, Miss Ray teaches Speech for Actors at UCLA, Berkeley, and voice in A.C.T.'s Advanced Training Program. This summer: she made her Equity debut as Birdie in A.C.T.'s extension of Another Part of the Forest.

RAY REINHARDT, who on A.C.T.'s memorable tour of Russia appeared as Belshazzar in Desdemona, is known to San Francisco as the lead in Creux de Bergere, The Music, Stanley, Mr. Morris in A Streetcar Named Desire, Andrew Wyke in Sirius, Marcus in Another Part of the Forest, and American in The Visit. Mr. Reinhardt has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. away from the Geary stage, he has performed King Lear, Dan Derrigan in The Glass Menagerie, and Attend a November's Day. His television credits include appearances with all major networks and in P.B.S.'s award-winning dramas. He has served as host with the San Francisco Opera live broadcast, and appeared with the company in A Midsummer Night's Dream. Mr. Reinhardt can be seen in G.B.H. and The Greek B.C. 

RANALD RICHARD (*) joins the A.C.T. Acting Company after appearing at the Geary stage last season in Mach-Ade About Nothing. His Conservatory roles include George in Our Town, Lance in Two Gentlemen of Verona and Tausenbach in The Three Sisters. Mr. Richard received his B.A. in Drama from Tufts University in Massachusetts, and appeared with the Cambridge Ensemble in the title role of an adaptation of Peter Handke's autobiographical novel, A Happy Bridesmaid. His New York credits include two off-Broadway productions, Griffin's Daniel and Tell Him.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino has appeared in Broadway as a standby for The Met in Daughter of Silence, and since assumed a lungh letp of Broadway and off-Broadway credits ranging from Harry Benson to Room Service, Jason in Made in Music and Chief Bromden in One Flew Over the Cuckoo's Nest to name a few. His TV credits range from Soap Opera to Kiss, Buttons and Tails and the last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan prior to joining A.C.T. He has performed at the Oakland Ensemble Theatre in Lee Blinn by Lorcaean Hambury. On the Geary stage he has been seen in The Girl of The Golden West, Pacific Coast. Much Ado About Nothing. Night and Day, A Christmas Carol and Another Part of the Forest.

SALLY SMYTH returns to A.C.T. after appearing in The Three Sisters last season. Last fall she played Louka for CAT's production of The Met with the Man, Amanda in San Jose Repertory's production of Private Lives, and in her two years with the Oregon Shakespearean Festival she was seen as Celia in As You Like It, Diana in Ring Round the Moon and Virgilia in Coriolanus. Miss Smyth has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smyth has also studied in Paris at the Centre Americain and with Paul Richards.

DEBORAH SUSSEL returns to A.C.T. for her ninth season as an actress and teacher in speech and movement for the Conservatory and Company. Miss Sussel has been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including Tell Me a Riddle and June 16, 1943. She is presently an on the staff of Mills College. U.C. Berkeley, and

PETE ON

NOW THRU NOVEMBER 1
Tickets at the Golden Gate Theatre Box Office, Batters, Shakes,reetings. 1200 Van Ness Avenue San Francisco. California (415) 775-8800

Golden Gate Theatre
Golden Gate and Taylor at Market, San Francisco
Under the direction of carole J. thomson and James M. Wunderkamp

CHARGE BY PHONE:
(415) 775-8800

INDIAN CUISINE
San Francisco's Newest
Indian Restaurant
Lunch Dinner

The Peacock

TRUMPETRINE CATERING
...delicious food, professional service, dramatic presentations, versatility and style. Complete catering or simply caterers-togo.
415/848-7266 Berkeley
SIDIYOKANHA WALKER is a veteran of 37 years of stage, film, and television work. Eighty percent of Mr. Walker’s professional career has been spent with repertory companies. Trained by J. Lee Harper at the Hedgerow Theatre of Moyle, Pennsylvania, in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory Company in the 1950s, the A.P.A. and Lincoln Center Repertoires in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen on us in (among others) The Ringling Bros. Clown Class, The Matchmaker, Peer Gynt, Othello, Knack, Sorrow, The Circle, The Hotel Paradiso, The National Health, A Christmas Carol, The Winter’s Tale, The Visit, Punishment, The Girl of the Golden West, Much Ado About Nothing, The Reni and The Trojan War Will Not Take Place.

MARIAN WALLERIS, a native of Montana, is in her eighth season with A.C.T and has been seen in The Circle, Aboard Train, The Skin of our Teeth and The Winter’s Tale. Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot L. Baltimore and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the Oregon Shakespeare Festival. Miss Walleris has appeared in over 50 productions including Angel Street with Sally Field, A Study in Chicago, The Tender Trap with Robert Preston on Broadway and Plaza Suite at the Dorothy Lane Playhouse. Her film credits include Petula, Billion Dollar Baby and The Great Race. With her husband, director Michael Ferraill and daughter Gini, she also designs and manufactures the Joesel Rebe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.F.A. Design program at the University of California at Berkeley. Three summers ago he was seen in Hamlet directed by Ellis Rabb at the Minnesota Repertory Theatre. In 1979, he played Berowse in Lutoslaw’s “Lost” at the Ashland Shakespeare Festival. Mr. Watson’s A.C.T. student productions include the title role in Henry VI Part III and Andros in Three Sisiters, and last season he was seen in Much Ado About Nothing, Another Part of the Forest and A Christmas Carol.

ISAIAS WHITLOCK, JR. (*) returns to A.C.T. for his fourth season. He was seen last season as Magre in Night Must Fall and his other roles include Mr. Percy in The Country Wife, Mephisto in The Visit, A Christmas Carol and The Visit. Mr. Whitlock’s roles at the Pacific Conservatory of the Performing Arts include Pompey in Measure for Measure, Bill in Death of a Salesman, Citizen in The Iceman Cometh, Walter Yosgard in A Raisin in the Sun and Scrooge in A Christmas Carol. He graduated from Cornell University in 1979, and has appeared in a number of national tours and regional productions.

BRUCE WILLIAMS (*) joined the company four seasons ago and has appeared in A.C.T. productions including A Christmas Carol and The National Health. A. Wildenstein, The Girl of the Golden West, Punishment, Much Ado About Nothing, The Three Sisters, and Another Place in the Forest. He appeared at the Oregon Shakespeare Festival in Three Sisters and A Christmas Carol. He has appeared at the University of Texas in Austin.

ROBERT WORTHINGTON-EVANS (*) joined the A.C.T. company this season and will be assisting in the Vocal Training Program. He has appeared with the Utah Shakespeare Festival and most recently seen in Macbeth and A Midsummer Night’s Dream at the Oregon Shakespeare Festival. His student productions at A.C.T. include Versailles in The Three Sisters and Marcus Hubbard in Another Place in the Forest. He was also seen last season’s The Trojan War Will Not Take Place and The Three Sisters.

D. PAUL YEUALL (*) received his B.A. from Stanford University and attended the M.F.A. Theatre Design program at the University of North Carolina in Greensboro. He appeared in various productions at the North Carolina Shakespeare Festival including Much Ado About Nothing and A Midsummer Night’s Dream. He was also seen in The Cherry Orchard, Love’s Labour’s Lost and The Great Divide and appeared last season in The Three Sisters and The Visit.

DAVID PANG non-union (B.S.A.) was last seen in 1986 with the San Francisco Opera Company as Figaro (Le Nozze) in a revival of Giacomo Puccini’s LA TRAVIATA. In December, David joins the cast of A.C.T. in night/night, a production of his own company, THEIRGO. He also appears in the A.C.T. production of The Three Sisters. He is an accomplished dancer and is currently working on a new choreographic work for his own company. In his free time, David enjoys swimming, reading, and playing tennis.

The hills roll forever. The lakes radiate light. The dew kisses each morning. The mist settles every evening. You can taste it all, and more.

IRISH MIST. THE LEGENDARY SPIRIT.

It’s a land of legend. A land where old drink made from all this and sweetened with just a wisp of heather honey. Irish Mist can be enjoyed anytime, or place, or way: on the rocks; neat; or mixed with anything you like. It’s a pleasing land. It’s a pleasing drink.
is a voice and speech consultant in private practice in the Bay Area.

SYDNEY WALKER is a veteran of 37 years of stage, film, and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jess Drometer at the Hedgerow Theatre of Moylan, Pennsylvania, he has performed with the Playhouse Repertory Company and the National Repertory Company in the 1960s, the A.F.A. and Lincoln Center Repertories in the 1970s, and in New York. He joined A.C.T. in 1974 and has been on staff with us in various capacities, including The Kingdom. Tom Allen, The Matchmaker, Peer Gynt, Othello, in King Lear, Pirovani, The Circle Hotel, Paradise, The National Health, A Christmas Carol, The Winter's Tale, The Visit, Trainspotting, The Girl of the Golden West, Much Ado About Nothing, The Tempest, and The Trojan War Will Not Take Place.

MARIAN WALKER, a native of Montana, is in her eighth season with A.C.T. and has been seen in The Circle, A Midsummer Night's Dream, and The Winter's Tale. Winner of two Chicago Jeffers, and Awards 1973 for her work in The Hot L Baltimore and Bus Stop. She was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the Bay Street Theatre. Miss Walker has appeared in over 500 productions including Angel Street with Bay Street. In Chicago, the Tender Trap with Robert Preston on Broadway and Plaza Suite at the Drury Lane Playhouse. Her film credits include Pippin, Breakfast at Tiffany's, and The Maltese Falcon. With her husband, director Michael Fischman and daughter Gina, she also designs and manufactures the Joe Rebe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.F.A. Design program at Stanford University. Three summers ago he was seen in Hamlet directed by Ellis Rabin at the Missouri Repertory Theatre. In 1979, he played Berowen in Louis Lobue's Lost at the Hartford Shakespeare Festival. Mr. Watson's A.C.T. student productions include the title role in Henry VI Part III and Andre in Three Sisters. Last season he was seen in Much Ado About Nothing, Another Part of the Forest and A Christmas Carol.

ISHAH WHITLOCK, JR. (*) returns to A.C.T. for his fourth season. He was seen last season as Macbeth in Macbeth and his other roles include Western Hanry in his Fifth of July, Volta in A History of the American Film, The Winter's Tale, and A Christmas Carol and The Visit. Mr. Whitlock's roles at the Pacific Conservatory of the Performing Arts include Pompey in Measure for Measure. Bill in Death of a Salesman, Gulliver in Gulliver's Travels, Walter Younger in A Raisin in the Sun, and Scrooge in A Christmas Carol (Over the Clarkes' Nest). A South Bend, Indiana native, he holds a B.A. in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS (*) joined the company four seasons ago and has appeared in A.C.T. productions including A Christmas Carol, The National Health, A Midsummer Night's Dream, Much Ado About Nothing, The Three Sisters, and Another Part of the Forest. He appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.

ROBERT WORTHMAN-KRAMER (*) joined the A.C.T. acting company this season and will be assisting in the Vocal Training Program. He has appeared in The Irish Mist Festival and most recently seen in Macbeth and A Midsummer Night's Dream at the Sherwood Shakespeare Festival. He has studied productions at A.C.T. and has appeared in The Three Sisters and Marius Hubbard in A Midsummer Night's Dream, and as an extra in The Winter's Tale. He was also seen in A Midsummer Night's Dream at the Arden Shakespeare Festival in the summer of 1979.

D. PAUL VEYELL (*) received his B.A. from Stanford University and attended the M.F.A. Design program at Stanford University. He was seen in The Tragedy of the Spanish Play and The Tempest at the North Carolina Shakespeare Festival and in several stock shows. He has appeared in various roles at Sonoma State College and in the Berkeley Shakespeare Festival and was a member of the cast of Much Ado About Nothing and A Midsummer Night's Dream. He appears in various roles at Sonoma State College and in the Berkeley Shakespeare Festival and was a member of the cast of Much Ado About Nothing and A Midsummer Night's Dream. He appears in various roles at Sonoma State College and in the Berkeley Shakespeare Festival and was a member of the cast of Much Ado About Nothing and A Midsummer Night's Dream.
IN YOUR SEARCH FOR A LONGER LASTING CAR, REMEMBER LONGEVITY IS HEREDITARY.

As car prices have spiralled, so have people’s expectations of what they should get for their money.

A recent study by the Roper organization, for instance, has shown that Americans plan to keep their cars longer.

Which could explain why more and more people are buying Volvos. For 55 years, Volvo’s philosophy has been to produce durable, well-built automobiles. Nowhere is that philosophy better embodied than in the Volvos of today.

Recent findings show that Volvos’ life expectancy is 1.3 times longer than the average life expectancy of all other cars on the road.* So if you expect your next new car to last a long time, make sure you marry into the right family. A car you can believe in.

MARK BOSCH (Lighting Design Associate) joins A.C.T. for his first season. He most recently was Lighting Director at the M.G.M. Grand Hotel in Rome and played a large part in the success of Hello, Dolly! Hello! His lighting design credits at A.C.T. include the Dionne Warwick Special, the Perry Como Special and Sammy and Company.

Mr. Bosch is a graduate of San Francisco State University and his work has been seen on television and in nightclubs.

MICHAEL CASEY (Costume Designer) recently designed Radio City Music Hall’s current production of America and last season’s production of Manhattan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rock- ettes in the highly-acclaimed television production of Peter Pan and the Rock- ettes. A graduate of the University of Texas, Mr. Casey designed for New York Solo Repertory Theatre’s production of Requiem for a Heavyweight, the Hubris Theatre/New Arts production of The Lion in Winter, and the Brona Opera’s production of Abduction from the Seraglio. Other credits include numerous productions for Summer Theatre Festivals in Austin and productions of A Midsummer Night’s Dream, Billy Budd, Arms and the Man, Patience, and Of Thee I Sing for the Occidental Summer Theatre Festival in Los Angeles.

DIRK EPPSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed for the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Eppson designed lighting for the productions of Poor Yorick, Knock-Knock, Thursday, All the Way Home, The National Health, 5th of July, Han River, The Octoroon of Blood, Patience and Buried Child. He also spent eight seasons with P.C. F.A. in Santa Maria and designed 21 productions for the Oregon Shakespearean Festival in Ashland as well as being Lighting Consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNKHELLO (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including Ali, Wilderness, Another Part of the Forest, and No Rain Without Sun. His scenic design for the world premiere musical of Hello, Dolly! Hello! was seen in Rome and London. His credits include the world premieres of the play Escapade and the musical The Unsinkable Molly Brown with music by Richard Rodgers and lyrics by Carl Wallen. He is the founder of the San Francisco film production company, Special Effects Lighting, and is also a writer and producer of films and television specials.

L’ERMITAGE
hôtel de grande classe

9291 Burton Way • Beverly Hills, California
(213) 278-3344
(800) 282-4818, In California
(888) 442-4406, Nationwide
or see your Travel Agent

FINE USED PIANOS
Highest quality restored uprights and grands at reasonable prices.
RENTALS—APPRaisALS

PIEDMONT Piano Company
J. Callahan & Sons
4260 Piedmont Ave. Oakland 653-7649

INDIA HOUSE
Distinguished North Indian dining in the quiet, gourmet tradition.
350 Jackson Street
San Francisco
392-0744

Come Taste The Legend.
THE IRON HORSE
89 Maiden Lane
San Francisco • 362-8133
IN YOUR SEARCH FOR A LONGER LASTING CAR, REMEMBER LONGEVITY IS HEREDITARY.

As car prices have spiralled, so have people’s expectations of what they should get for their money.

A recent study by the Roper organization, for instance, has shown that Americans plan to keep their cars longer.

Which could explain why more and more people are buying Volvos. For 55 years, Volvo’s philosophy has been to produce durable, well-built automobiles. Nowadays is that philosophy better embodied than in the Volvos of today.

So if you expect your next new car to last a long time, make sure you marry into the right family. A car you can believe in.


The Forest, Peer Gynt, Follage and The Taming of the Shrew. Mr. Funtz's work has been seen on Broadway as well as at many repertory theatres including the Berkeley Repertory, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for The Taming of the Shrew on PBS Television.

ROBERT MORGAN (Costume Designer), now in his 40th season at A.C.T., has created costumes for 21 company productions. Most recently, he designed King Lear and The Country Wife for Jack O'Brien at the San Diego National Shakespeare Festival. His costumes for A Man for All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics' Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.C.P.A. in Santa Maria. Mr. Morgan resides in Vernon's northeast kingdom with his attorney wife Wendy.

MICHAEL O'LICHT (Costume Designer) is currently Director of Design for Houston's Alley Theatre. An M.F.A. graduate of Carnegie-Mellon University, his design credits for A.C.T. include Follage, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three years was scene designer and lecturer at the University of Santa Clara. A winner of the 1975 U.S.I.L.T. design competition in both scenery and costumes, O'Licht has designed for the Ahmanson Theatre, the Oregon Shakespearean Festival, Illinois Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

DUANE SCHULER (Lighting Designer) joins A.C.T. for another season having designed The Golem of the Golden West, The Boeing, and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions, most recently, The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has been the lighting designer for the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera.

Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For design he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Mr. Seger's In Bibbe and Her Demon for which he received a Drama Desk Nomination.

RICHARD SEGER (Set Designer) returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as Buried Child, The Little Foxes and The Girl of the Golden West. The Winter's Tale, Sibyl of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentleman, Othello and Something's Afoot, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Seger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Seger's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

The Forest, Peer Gynt, Fiddler on the Roof and The Mousetrap have been seen on Broadway as well as at many other theatres including the Berkeley Repertory, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for The Mousetrap on PBS Television.

ROBERT MORGAN (Costume Designer) now in his 50th season at A.C.T. has created costumes for 21 company productions. Most recently, he designed King Lear and The Country Wife for Jack O'Brien at the San Diego National Shakespeare Festival. His costumes for A Man for All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.G.P.A. in Santa Maria. Mr. Morgan resides in Vermont's northeast kingdom with his attorney wife, Wendy.

MICHAEL OLICH (Costume Designer) is currently Director of Design for Houston's Alley Theatre. An M.F.A. graduate of Carnegie-Mellon University, his design credits for A.C.T. include Fiddler on the Roof, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three years was scene designer and lecturer at the University of Santa Clara. A winner of the 1979 U.L.I.T.T. design competition in both scenery and costumes, Mr. Olich has designed for the Ahmanson Repertory Theatre, the Oregon Shakespearean Festival, Olmstead Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

DUANE SCHULER (Lighting Designer) joins A.C.T. for another season having designed The Girl of the Golden West, The Studio and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions, most recently, The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has been the lighting designer at the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dialogue he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for the Almeida's Cabaret. Mr. Schuler and Her Design for which he received a Drama Desk Nomination.

RICHAUD SEGER (Set Designer) returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as Buried Child, The Little Foxes and The Girl of the Golden West, The Winter's Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradise, The Maitrnikin, The Bourgeois Gentilhomme, Othello and Something's Afoot, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Seger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Seger's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut and the Coconut Grove Playhouse in Miami, Florida.

THE GIFT THEY WON'T RETURN BECAUSE IT'S TOO BIG, THE WIFE, COLOR, OR SOMETHING THEY ALREADY OWN.

American Conservatory Theatre Gift Certificates are available in all ticket prices at the A.C.T. Box Office.

The American Conservatory Theatre

The Village Florist

567-0556
2910 Bush St.
Serving the Bay Area
A Full Service Florist

Enzo's

RISTORANTE

LUNCH • DINNER

EARLY DINNER SPECIAL

grilled boneless steak or soda

choice of three special entrees
dessert
coffee or tea

96.95

5:00 to 10:30
Monday, Friday, Saturday

Three Embarcadero Center
Piedmont Level
981-5530

Balanced Parking after 5:00 pm
A.C.T. WINS SAKS' FUNDING CHALLENGE

San Francisco's American Conservatory Theatre surpassed the city's other major performing arts organizations in ticket sales for the August 15 Saks' Fifth Avenue Gala Preview Opening.

Invited guests had the opportunity to send the $50 ticket price to the American Conservatory Theatre, San Francisco Ballet, San Francisco Opera or San Francisco Symphony. All expenses for the Gala Preview Opening were absorbed by Saks, and A.C.T. was awarded the highest in ticket proceeds, $34,000. As a top fundraiser, A.C.T. will receive the proceeds from Saks' famous designers' evening scheduled for the Spring.

Charlotte Maillard, Chairman of Saks' Gala Preview Opening, attributes A.C.T.'s success to "the continued support of the theatre's donors, subscribers, and patrons, as well as San Francisco's design community who participate in A.C.T.'s Annual Elegant Celebration of Christmas."* 

EXCITING EVENTS FOR DONORS

For a tax deductible gift of $30 or more, you can become a member of the California Association for A.C.T., the fundraising organization of A.C.T.

Your favorite actors in special performances, exclusive-designed theatre tours, and publications about the magic of A.C.T. are some of the exciting benefits available to members of C.A.A.C.T. For further information about memberships, please call 771-3860, or write to C.A.A.C.T., 450 Geary Street, San Francisco, CA. 94102.

A.C.T. needs and values your support. When you give to A.C.T., you not only support theatre at its finest, but you support the cultural excellence of the San Francisco Bay Area.

JOIN NOW

SPECIAL PEOPLE
SPECIAL OCCASIONS

Make a gift in their honor. Let us join you in remembering graduations, anniversaries, birthdays and other important events.

A special acknowledgement from A.C.T. will be sent to the honoree. Your gift is tax deductible. For additional information call 398-7823.

Save Time & Money With Just One Phone Call

subscribe to STOWENS & GOLD
a unique referral service network for individuals and businesses

We maintain a registry of services which are carefully screened, and offer people who are looking for quality services in their field in our registry.

Your annual $15 fee entitles you to unlimited referrals plus our quarterly newsletter.

Subscribe Now And When You Need:
bookkeepers - carpenters - custom furniture designers - graphic designers - plumbers - organists - house cleaners - pianists - party planners - photographers - realtors - writers...

Or Almost Any Kind Of Service
You Can Call STOWENS & GOLD
415-441-4022

STOWENS & GOLD
A referral service committed to quality & responsibility

CONTINENTAL DINING
Overlooking the Bay

Sunday - Monday
Sunset Dinner Nightly
Complete dinner from $6.95

Cocktail Lounge Entertainment
Tuesday - Saturday evenings
Private Banquet Rooms

FOR RESERVATIONS 343-2711
Broadway off-ramp from Freeway 800 Airport Boulevard, Burlingame

3211 College Ave
Berkeley
652-1428

THE 14 KARATS
Exquisite Custom Jewelry Gifts

ANNUCEMENT

Wall Street Journal
Reports Live
Via Satellite

* STOCK MARKET
* GOLD & SILVER
* FINANCIAL NEWS

Thirteen Times Daily:
3, 4, 5, 6, 7, 8, 9 AM
NOON, 1, 3, 4, 5, 6 PM

KMPX 99FM
You’ll like KMPX music too!
A.C.T. WINS SAKS' FUNDING CHALLENGE

San Francisco’s American Conservatory Theatre surpassed the city’s other major performing arts organizations in ticket sales for the August 13 Saks’ Fifth Avenue Gala Preview Opening.

Invited guests had the opportunity to send the $50 ticket price to the American Conservatory Theatre, San Francisco Ballet, San Francisco Opera or San Francisco Symphony. All expenses for the Gala Preview Opening were absorbed by Saks, and A.C.T. was awarded the highest in ticket proceeds, $34,000. As top fundraiser, A.C.T. will receive the proceeds from Saks’ famous designers’ evening scheduled for the Spring.

Charlotte Maillard, Chairman of Saks’ Gala Preview Opening, attributes A.C.T.’s success to “the continued support of the theatre’s donors, subscribers, and patrons, as well as San Francisco’s design community who participate in A.C.T.’s Annual Elegant Celebration of Christmas.”

EXCITING EVENTS FOR DONORS

For a tax-deductible gift of $30 or more, you can become a member of the California Association for A.C.T., the fundraising organization of A.C.T.

Your favorite actors in special performances, custom-designed theatre tours, and publications about the magic of A.C.T. are some of the exciting benefits available to members of C.A.C.T. For further information about memberships, please call 771-3880, or write to C.A.C.T., 450 Geary Street, San Francisco, Ca. 94102.

A.C.T. needs and values your support. When you give to A.C.T., you not only support theatre at its finest, but you support the cultural excellence of the San Francisco Bay Area.

SAVE TIME & MONEY WITH JUST ONE PHONE CALL

Subscribe to STOWENS & GOLD for a unique referral service network for individuals and businesses.

We maintain a registry of services which are carefully screened, and offer people who are looking for quality services in their field in our registry.

Your annual $15 fee entitles you to unlimited referrals plus our quarterly newsletter.

Make a gift in their honor. Let us join you in remembering graduations, anniversaries, birthdays and other important events.

A special acknowledgement from A.C.T. will be sent to the honoree. Your gift is tax deductible. For additional information, call 398-7823.

THE 14 KARAT'S
Exquisite Custom Jewelry Gems
3211 College Ave
Berkeley 652-1428

CONTINENTAL DINING
Overlooking the Bay
Dinner Monday - Sunday
Sunset Dinner Nightly
Complete dinner from $21.95
Sunday $11.75 Champagne Brunch
Happy Hour 4 to 7 p.m. Weekdays
Free hot and cold hors d’oeuvres
Cocktail Lounge Entertainment Tuesday - Saturday evenings
Private Banquet Rooms
all with a view of the Bay
Plenty of free parking
FOR RESERVATIONS 343-2711
Broadway offramp from Freeway 800 Airport Boulevard, Burlingame

JOIN NOW

ANNOUNCEMENT

Wall Street Journal Reports Live
Via Satellite

* STOCK MARKET
* GOLD & SILVER
* FINANCIAL NEWS

Thirteen Times Daily:
3, 4, 5, 6, 7, 8, 9 AM
NOON, 1, 3, 4, 5, & 6 PM

KMPX 99FM
You'll like KMPX music too!
Maughan Melville. Gauguin. Each told his tale of the legend known as Tahiti.

What you’ll find is that none of them exaggerated. Rather nature itself may have.

Gaize upon ribbons of sun-drenched beach intertwined in coral. Mountains wilder than sharks’ teeth. Lagoons whose colors shimmer from midnight blue to champagne.

In Papeete enjoy a marvelous moment of French lifestyle and culture and Polynesian Joel de vore. Beyond Tahiti explore other islands with names that sound like sea charities. Bora Bora, Raratonga.

Want to discover Tahiti for yourself? Write to us for a brochure, then see your agent.

**Tahiti Tour Board**

**GREAT THREAT**
- Front Desk: Michael Whitaker
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com

**Sailing**
- Sailing Association: Contact TAHITI TOUR BOARD
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com

**Resort Information**
- For information on resorts and accommodations, contact TAHITI TOUR BOARD
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com

**About Tahiti**
- For information on Tahiti and its culture, contact TAHITI TOUR BOARD
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com

**Tours**
- For information on tours and activities, contact TAHITI TOUR BOARD
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com

**Weather**
- For information on weather and climate, contact TAHITI TOUR BOARD
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com

**Travel**
- For information on travel and transportation, contact TAHITI TOUR BOARD
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com

**Contact Us**
- For general inquiries, contact TAHITI TOUR BOARD
- Telephone: 1-800-438-3839
- E-mail: info@tahiti-tourboard.com
Maupiti, Melville. Gauguin. Each told his tale of the legendary known as Tahiti.

What you'll find is that none of them exaggerated. Rather nature itself may have.

Gaze upon ribbons of sun-scorched beach engulfed in coral. Mountains wilder than sharks' teeth. Lagoons whose colors shimmer from midnight blue to champagne.

In Papeete enjoy a marvelous mixture of French lifestyle and cuisine and Polynesian Polie de voiro. Beyond Tahiti explore other islands with names that sound like sea charters: Bora Bora, Rarotonga.

Rangiroa.

What you'll find is there's 7.5 hours from Los Angeles is a way to live where the pace is easy, people have laughing eyes, and life is to be enjoyed.

And there is simply no place like Tahiti to enjoy fishing, diving, Golf, Tennis. People watching.

Discover how easy it is to get there with less of additional 478 airline space available now Discover when you arrive how much further your dollars go than they have in years. Your travel agent can help.
IT WAS seventeen years ago, in August, that Norman Macqueen says he saw the Loch Ness monster. And Donald Campbell still says he didn’t.

The good things in life stay that way. Dewar’s never varies.