

AMERICAN CONSERVATORY THEATRE

A PERFORMING ARTS NETWORK PUBLICATION

MARCH 1984





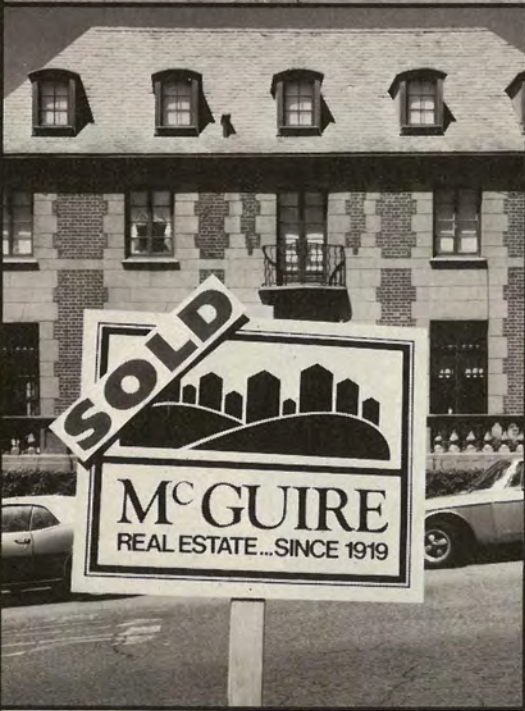
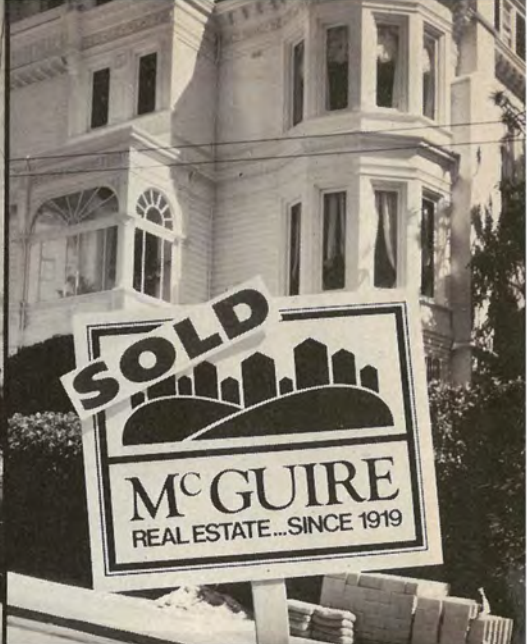
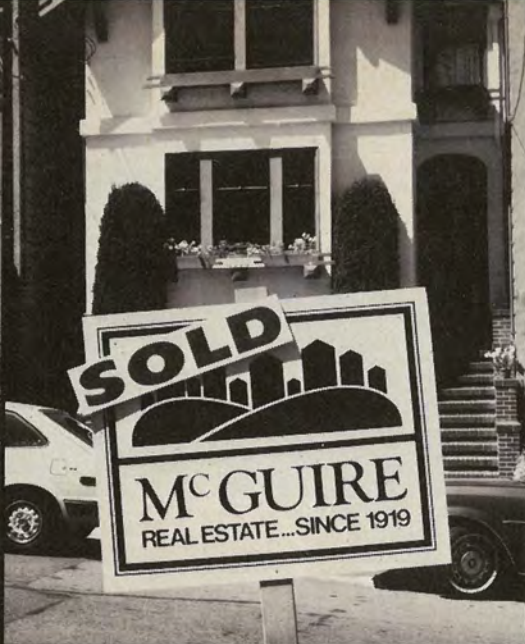
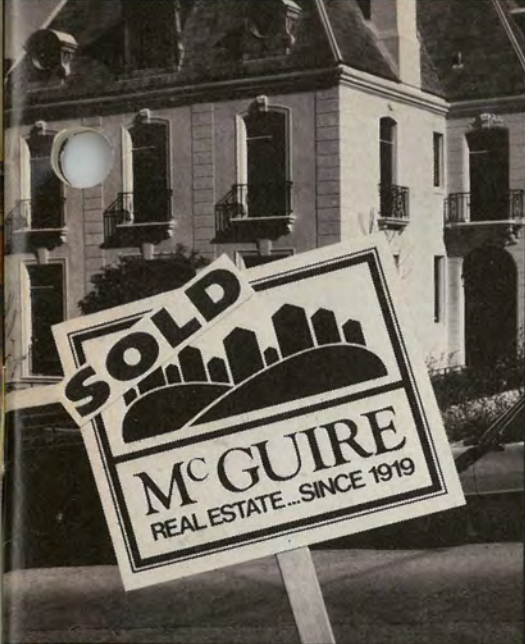
TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

At Imperial Savings, we know that nothing worthwhile comes easy. Tomorrow's dreams only come true after lots of hard work today. Stretching tired muscles. Practicing a difficult chord. Rehearsing a demanding role. Over and over again, until one day, the artists' achievements can be shared with us, the audience.

In appreciation of this effort, Imperial Savings wishes to extend our support to the performing arts throughout California.

Because true art enriches us all.

 **Imperial Savings**
A Federal Savings and Loan Association
Where Tomorrow Begins Today.



The Sign of the Times

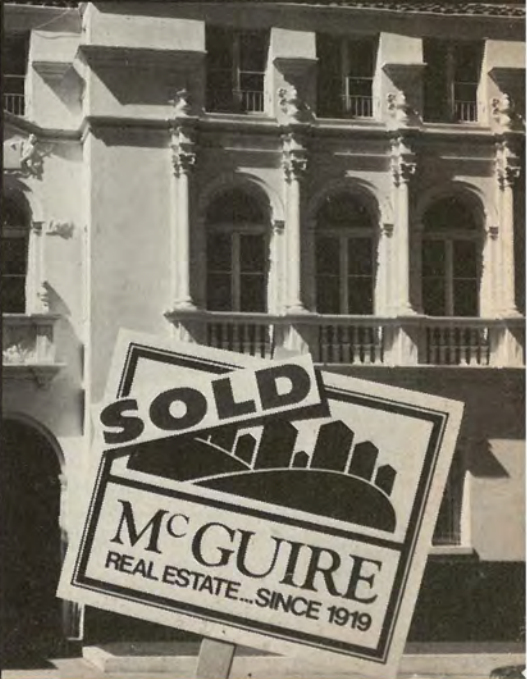
McGuire Real Estate is selling homes all over town. Condos. Single family homes. And some of the largest homes in the city.

Why? Incomparable service, that's why. From the Marina to Twin Peaks, from Pacific Heights to Bernal Heights, we're providing buyers and sellers with a unique brand of personal attention.

When you've been doing business since 1919, you're going to see good times and bad times. And our sign continues to be the sign of the times.

929-1500

McGuire Real Estate
An Investment You Can Live With





THE BIG JUMP FORWARD

Easy, oversized and just as we saw it in Paris. Nat-Naf's forward-looking new jumpsuit is one confident cut of unironed cotton, in pink or bright blue, 54.00. Belt not included. Weekend Wear (d. 638) - J.R.'s, Macy's San Francisco, Monterey, Hillsdale and Hilltop

macys
CALIFORNIA

PAGE 12

PAGE 19



ANGELS FALL



A MIDSUMMER NIGHT'S DREAM

CONTENTS

ANGELS FALL Cast	11
Making Music out of the American Voice	12
A MIDSUMMER NIGHT'S DREAM Cast	16
Of Fairies and the Moon	19
THE SLEEPING PRINCE Cast	20

DEPARTMENTS

"ACT II" AUCTION	7
SPECIAL VISITORS TO A.C.T.	22
CONSERVATORS OF THE AMERICAN ARTS	22
A.C.T. 1983-84 CALENDAR	23
TO THE AUDIENCE	25
GEARY THEATRE—FIRE EXITS	25
PROLOGUES	26
RADIANT AMERICAN ARTISTS	26
WHO'S WHO: THE ACTORS	31
WHO'S WHO: DESIGNERS	42
THE CONTRIBUTORS	45
A.C.T. COMPANY, STAFF & ADMINISTRATION	54

Performing Arts Network

GILMAN KRAFT	A.J. LANDAU
President	Senior Vice-President
IRWIN M. FRIES	MICHEL PISANI
Executive Vice-President	Vice-President
& Advertising Director	M.B. MERRYMAN
	Vice-President

HERBERT GLASS

Editor-in-Chief

MICHEL PISANI	MARIAN JOHNSON
Publisher	Managing Editor
LIZANNE LEYBURN	ELLEN MELTON
Associate Publisher	Advertising Coordinator
FLORENCE QUARTARARO	KATE CUFF
Advertising Director	Comptroller
SUSAN POOLE	KAREN WATTS
Production Coordinator	Art Director
PATTY YOUNG	
Administrative Assistant	

Cover: (left to right from top) DeAnn Mears, John DeMita, Peter Bretz, Sydney Walker, Dakin Matthews and Barbara Dirickson appear in *Angels Fall* by Lanford Wilson, directed by Edward Hastings. Photo: Larry Merkle. Design: Terry Oksner.

PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, San Francisco, San Diego and Houston. All rights reserved 1984 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited. PERFORMING ARTS, Los Angeles edition—9025 Wilshire Blvd., Beverly Hills, CA 90211, telephone (213) 273-8161; PERFORMING ARTS, San Francisco edition—Opera Plaza, 601 Van Ness Avenue, Suite 2052, San Francisco, CA 94102, telephone (415) 673-3370; PERFORMING ARTS, San Diego edition—3680 Fifth Avenue, San Diego, CA 92103, telephone (619) 297-6430; Houston edition—One Allen Center, Suite 1000, Houston, TX 77002, telephone (713) 650-3720. PERFORMING ARTS is associated with Bravo magazine at the Denver Center for the Performing Arts, 1245 Champa Street, Denver, CO 80204, telephone (303) 893-4000. Regional Sales Offices: New York—Performing Arts Network, Inc., 310 Madison Avenue, Suite 1711, New York, NY 10017; Chicago—Warden, Kelley, Allen & Opfer, 2 North Riverside Plaza, Chicago, IL 60606; Detroit—Peter C. Kelly Associates, 725 Adams Road, Birmingham, MI 48011.

All rights reserved ©1984 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

ASSET RICH? CASH POOR?

MERRILL LYNCH INTRODUCES THE EQUITY ACCESS™ CREDIT ACCOUNT,
A NEW CONCEPT IN HOMEOWNER LIQUIDITY.
IT CAN PUT UP TO \$1,000,000 OR MORE AT YOUR IMMEDIATE DISPOSAL.

Merrill Lynch announces an important new service for people who believe that all their assets should be working all the time.

It's the new Merrill Lynch Equity Access™ credit account for successful and responsible individuals. An account that makes available substantial funds, up to \$1,000,000 or more, without rearranging your financial structure.

Once your account is established, you have instant access to all or part of your credit line, anywhere in the world, by check or special VISA® card. No approvals are required for the use of your credit line, and there are no delays. Your personal business remains personal.

You can repay the principal regularly, or periodically. Or make interest-only payments.

The floating rate enables you to make maximum use of your account when rates are most favorable, and to eliminate high, fixed-rate obligations. You are in complete control.

If you are a homeowner with significant equity, have the income to support a major line of credit, and have shown responsibility in your management of credit obligations, we invite you to send for additional information about the Merrill Lynch Equity Access credit account.

Simply fill out and mail the request below

and additional information and an application will be mailed to you without obligation. **Or call 1-800-854-7154, extension 371 for faster service. Call today, or any weekday from 9 a.m. to 7 p.m.**

A TOTALLY NEW CONCEPT IN LIQUIDITY.

- Instant access to as much as \$1,000,000 or more.
- Special VISA® card and checks make funds accessible anywhere, anytime.
- No approvals necessary for use of the credit line.
- Repay at your convenience—interest only, if you prefer.
- Floating rate with no minimum—eliminates high, fixed-rate obligations.

Note: Funds cannot be used to purchase (or carry debt incurred to purchase) securities. And accounts secured by California property may not be used to buy or build a residence with fewer than five units. In California, Equity Access credit lines are arranged by Merrill Lynch Equity Management, Inc. and advances of funds under these lines are made by Merrill Lynch Equity Access, Inc. Both companies are California licensed real estate brokers. VISA® cards are issued by Florida Coast Bank. Not available in all states. Patent pending.

(CALL TODAY: 1-800-854-7154 Extension 371)

INFORMATION REQUEST FORM

Merrill Lynch Equity Management, Inc., P.O. Box 86931, San Diego, CA 92138

Please send me complete details for opening a Merrill Lynch Equity Access™ credit account. I understand there is no obligation.

Name _____ (Please print)

Address _____

City _____

State _____ Zip _____

Home Phone _____ Business Phone _____



Merrill Lynch

A breed apart.

371

"ACT II" AUCTION LOADED WITH TREASURES

The second annual "ACT II" Auction Gala on March 10, 1984 will be an even greater success than the '83 inaugural. Beginning at 5:00 p.m. and ending at 1:30 a.m. in the Grand Ballroom of the St. Francis Hotel, the live and silent auctions will include such tempting bidables as handmade quilts designed by Ali McGraw, a guided tour of Hong Kong by master chef Ken Hom, and a hand-blown decanter of the exclusive Remy Martin Louis XIII cognac. Here is a sample of other items to challenge your better judgment!

■ UNWIND FOR A WEEK— A BEACHFRONT VILLA ON THE ISLAND OF GRENADA

Grenada's most exquisite villa, Solamente Una Vez, has six bedrooms and six baths, as well as magnificent open-air living and dining rooms. It is fully equipped with a staff of three, gourmet chef included, and has its own private beach, dock and gazebo. Snorkeling, sailing, fishing and boating are all available on the premises. NANCY ATHERTON PELLATON, Stockton.

■ ROBERT MOTHERWELL: LITHOGRAPH

"Berggruen Series #4" 1979
9" x 10" (image size) 20 1/4" x 20 1/2" framed

Robert Motherwell is an American artist of international renown. His lithograph will be on view at the John Berggruen Gallery the week prior to the "Act II" Auction Gala. JOHN BERGRUEN GALLERY, San Francisco.

■ 1177 CLUB & THE NASHIONAL ANTHEM—PRIVATE PARTY FOR 100

Round up 100 of your friends or business associates for an exclusive performance of NASHIONAL ANTHEM, the lively revue of Ogden Nash's poems and unknown lyrics. The 1177 Club on Nob Hill will be yours for the evening, where tasty hors d'oeuvres and wine will be served to you and your guests,



A lucky bidder will revel in the luxury and elegance of a bygone era on Society Expeditions' nostalgic Paris to Istanbul Orient Express.

compliments of Club owners Mike and Fran Sanchez, who are also the proprietors of Mama's Restaurant. 1177 CLUB, San Francisco; NASHIONAL ANTHEM.

■ SOCIETY EXPEDITIONS' NOS- TALGIC ISTANBUL ORIENT EXPRESS—A NINE-DAY SOJOURN FOR TWO

Revel in the luxury and elegance of a bygone era when the two of you take the fabled Orient Express from Istanbul to Paris. This nine-day trip retraces the train's historic route in the original, elegant carriages from the train's heyday in the 1920s. Elegant dining will be one of the highlights of the trip, with meals prepared by the famous Wagons-Lits chefs and served in their mahogany and teak-paneled dining car. First-class accommodations, meals, hotels, and all off-train excursions are included. Departure dates: May 5 or September 8 only. SOCIETY EXPEDITIONS, Seattle, Washington.

■ NANNY FOR A MONTH— AMERICAN NANNY PLAN

If you think the Nanny is one of those delightful traditions that's fallen by the wayside, think again. The American

Nanny Plan, headquartered in Claremont, California, is reviving the wonderful idea right here in the U.S.A.! An American Nanny can live either in the home or come in by day. She is expected to take responsibility for anything and everything to do with children in her care, but not for domestic duties other than those directly concerning the children. Four-week period to be mutually agreed upon in advance. AMERICAN NANNY PLAN, Claremont.

■ PRIVATE PERFORMANCE OF RAQUEL BITTON'S "PIAF"—AN AFFAIR TO REMEMBER AT TRADER VIC'S

Host forty to one hundred of your closest friends to a very private concert by acclaimed vocalist Raquel Bitton in Trader Vic's posh Trafalgar Room. She will perform at nine o'clock on an evening to be arranged with her and Trader Vic's, who will provide an open bar with champagne cocktails prior to and during your personally sponsored concert, along with coffee and giant-stemmed strawberries. RAQUEL BITTON, San Francisco; RANDALL SCHILLER PRODUCTIONS, San Francisco; TRADER VIC'S, San Francisco.

(continued on next page)

An Investment in a Yamaha Piano is SOUND

A piano *appreciates* in value while giving years of creative enjoyment to you and your family.



A YAMAHA Grand, Upright of Console is an *affordable investment* that will pay daily dividends in musical pleasure.

G. Leuenberger

Company

727 Market St. at Grant
(415) 543-1888

Sales • Service • Rentals

■ **STUDY WITH ALAIN SENDERENS AT ROBERT MONDAVI WINERY'S GREAT CHEFS OF FRANCE SCHOOL—FIVE-DAY SESSION FOR ONE**

Don your apron and toque and travel to the Robert Mondavi Winery's prestigious Great Chefs of France School for a five-day session with Alain Senderens, chef/patron of the extraordinary L'Archestrate—the three-star, four-toque “Pearl of Paris.”

This course, which begins Tuesday, October 23, through Sunday, October 28, includes:

Transportation from San Francisco to the Napa Valley and back, hotel accommodations based on twin occupancy, cooking classes and recipe booklets, and all meals. *GREAT CHEFS OF FRANCE AT THE ROBERT MONDAVI WINERY*, Oakville.

■ **GOLF WITH SANDY TATUM—MONTEREY WEEKEND FOR TWO**

If you're a golfer, this package is for you! Headquartered for two nights at the exclusive Lodge at Pebble Beach with two breakfasts and golf privileges included. Play an exciting and challenging round of golf at exclusive Cypress Point with Frank D. “Sandy” Tatum, N.C.A.A. golf champion. Also included are dinners at the romantic Raffaello's Restaurant in the heart of downtown Carmel and The Old Bath House in Pacific Grove. *THE LODGE AT PEBBLE BEACH*, Pebble Beach; *SANDY TATUM*, San Francisco; *RAFAELLO'S*, Carmel; *THE OLD BATH HOUSE*, Pacific Grove.

■ **THE PORSCHE 944**

The fabulous state-of-the-art driving machine includes: metallic paint, limited-slip differential, side moldings, leather front seats, special option group and more. Freight, dealer prep and handling also included. Minimum bid: \$24,000. *CALIFORNIA PORSCHE/AUDI*, San Francisco.

■ **A WEEK AT THE GREENHOUSE—THE SPA OF SPAS**

Here's the chance to pamper yourself as you truly deserve to be pampered. Enjoy one full week (Sunday through Sunday) for one at The Greenhouse in Arlington, Texas. At this luxurious

retreat, you'll experience a health and beauty program carefully planned for your total well-being. July or August 1984 only. *THE GREENHOUSE*, Arlington, Texas.

■ **GOLF HOLIDAY FOR TWO—UNITED AIRLINES AND THE MAUNA KEA BEACH HOTEL**

United Airlines will fly you to beautiful Hawaii and the exciting Mauna Kea Beach Hotel, where you'll enjoy a three-night golf holiday for two, including room, green fees, golf cart, cap and balls, golf clinic, and putting tournament. You'll receive V.I.P. treatment with flowers and champagne, and breakfasts and dinner are included. *MAUNA KEA BEACH HOTEL*, Kamuela, Hawaii; *UNITED AIRLINES*, San Francisco.

■ **THE PARISIAN PACKAGE—AIRFARE FOR TWO ON PAN AM AND FOUR GLORIOUS NIGHTS AT THE HOTEL INTER-CONTINENTAL**

Fly Pan Am Clipper class to the “City of Light” for four glorious nights at the elegant Hotel Inter-Continental and recapture the luxurious atmosphere of another era. *PAN AMERICAN WORLD AIRWAYS, INC.*, San Francisco; *INTER-CONTINENTAL HOTELS CORPORATION*, San Francisco.

■ **COCOLAT AND RESTAURANT METROPOLE—A CHOCOHOLIC'S TOUR AND “GRAND DÎNER” FOR SIX**

Six lucky gourmands will be taken on a tour of Cocolat's Berkeley laboratory and kitchen by owner Alice Medrich, where a demonstration will be given and tempting treats will be tasted by all. This will be followed by an exquisite dinner at Restaurant Metropole, hosted by Ms. Medrick and chef/patron Serge Francois Bled. The dinner will be accompanied by fine wines from Mr. Bled's private cellar, and Ms. Medrich will provide each guest with a souvenir chocolate surprise. Some restrictions. *RESTAURANT METROPOLE*, Chef/owner Serge Bled, Berkeley; *COCOLAT*, Owner Alice Medrich, Berkeley.

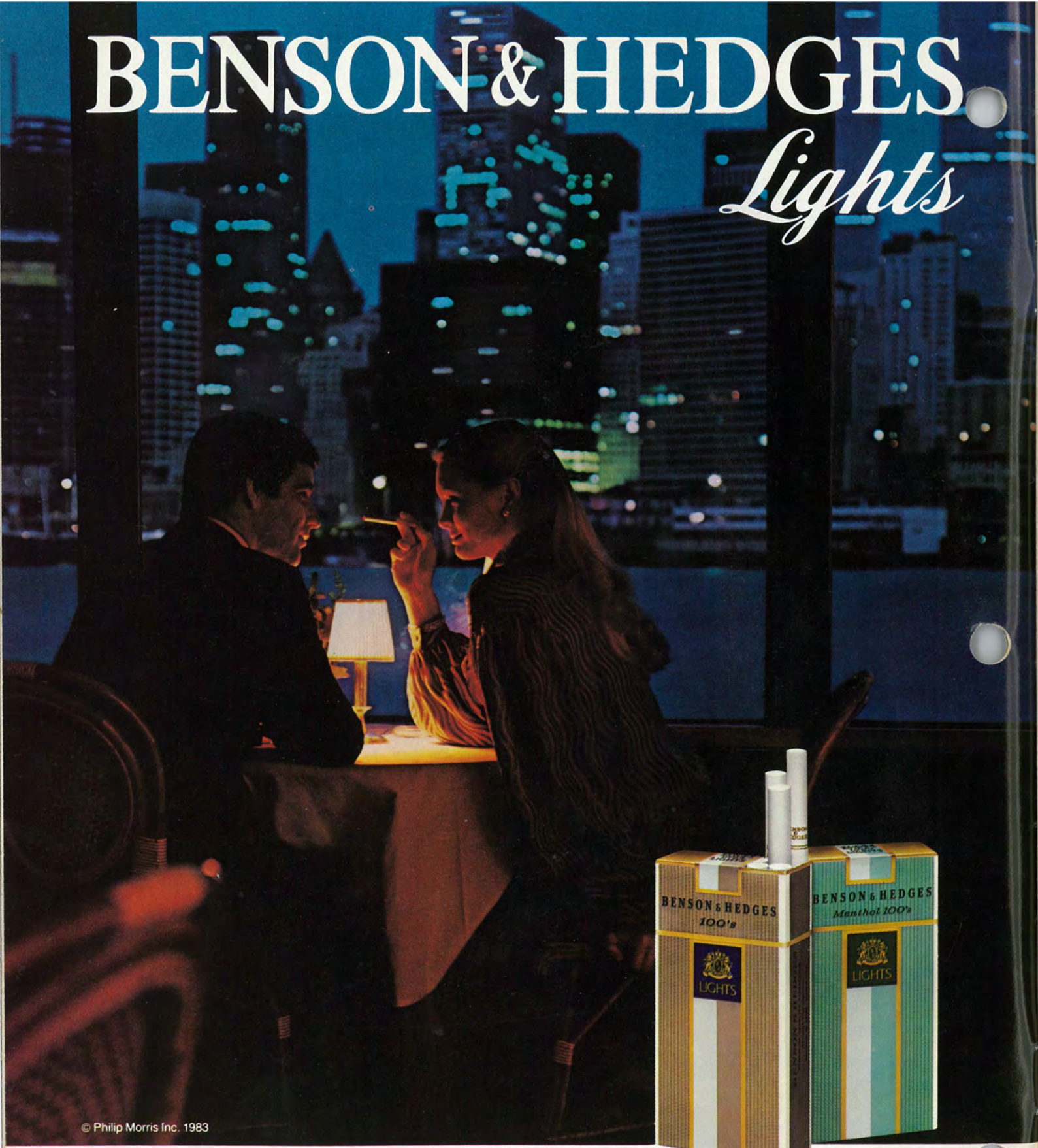
Imported from England. Slowly, gently distilled from 100% pure grain spirits. It's music to your lips.

Play to win.



BENSON & HEDGES

Lights



© Philip Morris Inc. 1983

11 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Mar.'83.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

The Deluxe 100.
Regular and Menthol.

THE AMERICAN CONSERVATORY THEATRE

Presents

ANGELS FALL

by Lanford Wilson

The Cast

Don Tabaha Peter Bretz
Niles Harris Dakin Matthews
Vita Harris Barbara Dirickson
Marion Clay DeAnn Mears
Salvatore (Zappy) Zappala John DeMita
Father William Doherty Sydney Walker

Directed by Edward Hastings

Scenery by Ralph Funicello
Costumes by Michael Casey
Lighting by Greg Sullivan
Sound by Christopher Moore
Hairstyles by Rick Echols
Assistant Director Michael Pulizzano

The action of the play takes place
in a small adobe mission in northwestern New Mexico

There will be one twelve-minute intermission.

UNDERSTUDIES

Don—J. Steven White; *Niles*—D. Paul Yeuell;
Marion—Nancy Carlin; *Zappy*—Douglas Martin; *Vita*—Carolyn McCormick;

Alternate for Father Doherty—William Paterson

MAKING MUSIC OUT OF THE AMERICAN VOICE

An Interview with Lanford Wilson
by Jeffrey Hirsch

The shepherd's brow, fronting forked
lightning, owns
The horror and the havoc and the glory
Of it. Angels fall, they are towers, from
heaven—a story
Of just, majestic, and giant groans.
But man—we, scaffold of score brittle bones;
Who breathe, from groundlong babyhood
to hoary
Age gasp; whose breath is our *memento mori*—
What bass is our viol for tragic tones?
—Gerard Manley Hopkins

Twenty years ago, Lanford Wilson's play, *Home Free*, was performed at the legendary Caffè Cino in New York's Greenwich Village. Five years later, in 1969, Wilson founded the off-Broadway Circle Repertory Company with Marshall Mason and began a collaboration that is now one of the longest and most successful between a playwright and director in the history of the American theatre. Most of Wilson's plays, including *The Mound Builders* and *The Hot 1 Baltimore*, have been written expressly for such members of the Circle Rep acting company as Judd Hirsch, William Hurt, Trish Hawkins and Barnard Hughes and staged in their premiere productions by Marshall Mason. With the first three plays about the Missouri Talley clan—*The Fifth of July* (seen at A.C.T. in 1979), the Pulitzer Prize winning *Talley's Folly*, and *A Tale Told*—Wilson has quietly but firmly established himself as the preeminent playwright of America's heartland.

Wilson's most recent play, *Angels Fall*, was written on a commission from the New World Festival in Miami and given its world premiere there on June 19, 1982. The play was subsequently seen in rewritten versions at the White Barn Theatre in Westport, Connecticut and at the Performing Arts Center in Saratoga Springs, New York in the 1982 summer season, along with Marsha Norman's *The Holdup*. *Angels Fall* opened at the Circle Rep on October 16, 1982 and in January of 1983 moved to the Longacre Theatre on Broadway, where it played for three months.

In the following conversation, Lanford Wilson displays his delightful form and speaks enthusiastically about *Angels Fall* and his other plays. He has just completed a translation from the Russian of Anton Chekhov's *The Three Sisters*, to be produced in March at the Hartford Stage Company in Connecticut.

A.C.T.: How does the translating you have been doing differ from playwrighting?

LANFORD WILSON: Oh God, it's such a rest! It's like archaeology, like

working in an entirely different field except that I can bring to it everything I know from my own work. It's a busman's holiday.

I burned myself out working on *Angels Fall*. I worked very hard and very fast because I was always on deadlines. I did as well as I possibly could on the play but I also did myself in. When I finished it I said that for at least a year I couldn't do another thing. I didn't want to have an original thought. And I haven't!

A.C.T.: Almost every writer loves Chekhov. What is your response to him?



Barbara Dirickson and Dakin Matthews portray a professor and his wife in *Angels Fall*.

L.W.: I think Chekhov is the best. And I think *The Three Sisters* is probably the best play ever written, always excepting Shakespeare in *King Lear*, *Hamlet* and *Romeo and Juliet*. In modern plays—and God knows he wrote very modern plays—he's the best. Other people might prefer Strindberg or Ibsen but to me Chekhov is amazing. I'm on the last few pages of *The Three Sisters* now and every line of the play is heartbreaking. The cumulative effect by the time he gets to the end is astonishing. I can hardly work on it. It's really very, very beautiful.

A.C.T.: Your own work frequently has been called Chekhovian. Do you agree with the comparison?

L.W.: I'm a little impatient with people who call me Chekhovian. It happens all the time but I don't feel it. If I were trying to "do" Chekhov or trying to emulate him or even trying to express what he did in contemporary terms, I would write very differently. I read him at a very formative age and was just blown away, but my literary influences are more novelists like Dickens and Mark Twain. And plays that do some-

thing quite different from what Chekhov does, like James Saunders' *Next Time I'll Sing to You*.

A.C.T.: You are also frequently compared to your fellow Missouri statesman, Tennessee Williams. You knew him, didn't you?

L.W.: Knew—it still startles me that he is not with us anymore. But then, of course, he is. Yes, I did know him, yes I did. Now that's an influence. But it's an influence in something completely different again from what the critics think. It's an influence in words, an influence in trying to make music out of the American voice. Whitman and Swinburne have had the same influence on me. They, too, made the English language sing. Williams's writing sounds like the way people talk except that the speech is elevated. It's taking those moments you hear, in which people make natural poetry, and making entire plays out of them.

A.C.T.: What is your relationship to a play like *Angels Fall*—seeing it performed around the country?

L.W.: It's always very exciting for me to see my plays performed by theatres other than my own. I came out to see *Fifth of July* done at A.C.T., for instance, and I recently saw *Talley's Folly* in Kansas City. Both were very exciting. Actors who haven't seen the original productions respond to the texts only with their own experience. And, theoretically, if I have written a part that challenged a particular actor at the Circle Rep to do something that he hadn't done before and to do it well, then I have written a character that is viable no matter who does it. Good parts have always been written for specific actors.

It's always wonderful to get out of New York to see other productions of my plays. The critics here don't seem to understand metaphor. They just throw up their hands if you have any sort of symbolism. Of course that is what we work with. But in New York, symbolism has been getting an absolutely bad name.

Tanya Berezin, who played Marion in the original production of *Angels Fall*, sat down about a month ago with an important New York critic who shall be nameless, I swear. She asked him why he had not understood, at the time it was on Broadway, what the play was about. "The playwright developed a situation," she explained, "where he is talking about America. He is saying, 'We are briefly held in a church where no one any longer goes, under a nuclear threat. The

SA Today



Something dramatically different is happening in today's world of fashion for juniors. Something so distinctly new it changes your idea of what fashion is supposed to be. It's clothing of looser, freer proportions...minimal details handled with a fresh new interpretation. It's overalls cropped at the ankle with a mesh bib, string suspenders and a braided belt. It's an asymmetrical shirt that closes with one big button. In short, it's fashion news from Triangle in pure cotton for sizes 1 to 11. The bib overall in trout; \$50. The shirt in olive; \$30. Now in Lifestyle Collections.

Saks Fifth Avenue

San Francisco • Palo Alto • Monterey

people who are doing something worthwhile are no longer sure if what they are doing is correct and no longer believe in what they are doing. As a result, they are now basing their decisions on what actions to take more on personal gain than any humanitarian considerations. And, most significantly of all, all of the people are terribly sad because the artist is dead!" Why, Tanya asked, didn't the critic see that the situation of the play was a metaphor for the state of American culture just now? The critic said, "It never crossed my mind. I just kept waiting for something to happen." Tanya said, "The important thing to understand is that nothing was going to happen except that people were going to make life decisions." Nothing is going to happen. This is just where we are.

A.C.T.: How did the idea for the play come to you?

L.W.: When I came back from Los Angeles where I worked on a production of *A Tale Told*, I had very little time to write the play before it was due to the New World Festival in Miami. I didn't really have an idea for it, or at least I didn't know I had one. One night I was checking out the local bars in the neighborhood around my New York apartment and I went into one that was practically deserted. Over the bar were tacked two postcards. They were from an area in New Mexico where I've been quite a bit, the low mountain ranges up in the north. Perhaps the bartender had gone home to New Mexico and sent the cards back. Seeing the postcards I imagined the missions that I used to go into the desert to paint when I was an art student at San Diego State College.

For many years, I had been studying about New Mexico and the Indians who live there and the nuclear production that goes on there, but not until that moment did the ideas come together in my mind. The professor and his wife came into one of those missions in my head, and the priest was there and he was unlike any of the stage priests that we see now who drink and smoke and swear and don't believe in God. He was not one of those. And there was an art dealer there and her boyfriend and her husband was an artist who had just died. Everyone was there in my mind instantly the moment I saw that postcard image of a barren New Mexico mountainside.

I didn't know what had happened to me so I paid no attention to it until the next day. Then it all came crashing back. But it was mostly the characters, you see. I had the art dealer and her tennis player five years ago. For six years, I've been going to write that professor and his wife who writes children's stories but has no children, since I had taught and met

professors like that. The priest I was going to write ever since the time I saw the tenth nonbelieving priest in the theatre and said, "That doesn't conform to the priests I know." The Indian I've been going to write ever since I got sick of all those sweet-hearted, soft Indians that have been in American literature since the 60s. I wanted to write an Indian that was as belligerent and militant as the ones I had met.

All of those people had been occupying space in my mind for many years. But then they all came together in the one metaphor: We are living under crisis and we don't know what to do about it. I wrote the play for Miami in five months, having never before written a play in less than a year and a half.

A.C.T.: How did you come to take the play's title from a Gerard Manley Hopkins poem?

L.W.: I live out in Sag Harbor which is a tiny little town. Since we've been talking I've walked out onto my deck five times—it's night here, of course—and looked across at the house of a friend that is oh, forty feet away but on another block. I can see the garage at the back of the house that used to be the studio of my artist friend Lou Fink. About three years ago he died out here on the highway. He was sixty-five years old and a wonderful artist. And he was very important to me. We wound up our work days at about the same time and I would go over and say, "How are things going with you because I'm not getting anything done." And he would say, "I'm doing great." Or he would come over to my house and say "I'm doing badly today, tell me something good. Tell me that you've had a breakthrough." He was an older man and a little taciturn but he was a kind of mentor. I saw him every single day. Either I would take a bottle of wine over to him or he brought one over to me and we would sit and wait for his wife to come home from work and join us.

He was so much a part of my life that when he died it was an enormous loss. It was so profound that I didn't know if I could live in this town anymore. And I hadn't known that at all. I hadn't known that we were that close and that he was that important to me. *Angels Fall* is dedicated to Lou. The loss of him permeates the entire play. The speech that the priest has about Ernest Branch, the dead artist—"I don't go out to that arbor anymore. He'd drink wine and I'd drink tea, and we both got drunk"—it was like that. He was very important to me.

Hopkins was Lou's favorite poet. When I started writing the play I didn't know

what the name of it was but I knew it had to come from a Hopkins poem. The poem says, "Angels fall, they are towers from heaven." But people have nowhere to fall from. I was writing simultaneously about people who have nowhere to fall from and giants. These people are all giants who fall enormously and fail, but at the same time they are just people who have nowhere to fall from. I'm thinking particularly about Don Tabaha who goes off, as far as I'm concerned, to make a name for himself instead of staying and helping his people. He's destined to do that from the beginning because angels fall but it's profoundly sad to see it happen.

A.C.T.: What appeals to you about New Mexico?

L.W.: The light, the space, the people. Once you go there you are back every couple or three years because it draws you. The people—Indians, Spanish and Anglos, they call them—really make the place, yet you can't touch it. It belongs to the Indian gods. Of course the Indian is getting ripped-off like crazy, but many of the places where there are huge uranium deposits can't be mined because they are holy grounds of the Indians and they just won't let anyone go there. Those places are very mysterious. No one has ever been to them but the Indians.

The number of artists drawn there is amazing. They are attracted by the light, which is astonishing. It is a part of the country where I feel the same strength that I feel in Missouri and also in the California wine country. Places like that are very important to me because you feel the indomitable strength of the people. Nowhere is that spirit stronger than in New Mexico and Arizona. All you have to do is go to Taos or Santa Fe and you may never leave.

A.C.T.: How important is the anti-nuclear statement of the play?

L.W.: I think it is where we are living today. It's not anti-nuclear, it just says that we are living under the threat of imminent danger. "Will it happen now?" the characters in the play ask. "No, it didn't. What do you know? Can we do anything about it? No. Are we doing anything about it? No, we are saying, 'Oh my God, that was close.' When can we leave this church and go on about our lives? Maybe never, maybe in fifteen minutes. Do we care? Well, what can we do? It is not the action of the play. It is a metaphor saying this is where we are living. Please recognize that you are living completely under a threat of imminent immolation. I'm not just talking about somebody pushing a button, about war. I'm saying that the danger is everywhere.



© 1984 CHANEL, INC. CHANEL®

CHANEL

INTRODUCING ROUGE EXTRÊME. DARING NEW HIGH-INTENSITY LIPCOLOUR.
CONCENTRATED TO MAKE A LASTING IMPRESSION.

PREMIERING AT MACY'S

Presents

A MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

The Cast

Hippolyta, Queen of the Amazons,
 betrothed to Theseus Nancy Carlin
 Theseus, Duke of Athens John Hertzler
 Egeus, father to Hermia Joseph Bird
 Philostrate, Master of the Revels to Theseus Douglas Martin
 Hermia, daughter to Egeus, in love with Lysander . . . Janice Hutchins
 Lysander, in love with Hermia John DeMita
 Demetrius, in love with Hermia Peter Bretz
 Helena, in love with Demetrius Carolyn McCormick
 Peter Quince, a carpenter Sydney Walker
 Nick Bottom, a weaver Ray Reinhardt
 Francis Flute, a bellows-mender J. Steven White
 Tom Snout, a tinker D. Paul Yeuell
 Snug, a joiner Harold Surratt
 Robin Starveling, a tailor Drew Eshelman
 Oberon, King of the Fairies Peter Donat
 Titania, Queen of the Fairies Annette Bening
 Puck, or Robin Goodfellow Tom O'Brien
 First attendant to Titania Tynia Thomassie
 Second attendant to Titania Linda Aldrich
 Peaseblossom Attica Bowden
 Moth Jacqueline Mates
 Mustardseed Aidan O'Shea
 Cobweb Thomas Parker
 Changeling Boy Michael Barreras

Attendants and guards to Theseus and Hippolyta;
 Other fairies attending Oberon and Titania:

Suzanne L. Collins, Crystal Kwok, Dag Paul MacLeod, Daniel Mussey,
 Alec Rafter, Jennifer Smith, Chris Valentine, Valerie Susan Vigil.

Directed by James Edmondson

Scenery by Richard Seger
 Costumes by Martha Burke
 Lighting by Duane Schuler
 Original music by Larry Delinger
 Choreography by John Pasqualetti
 Sound by Christopher Moore
 Hairstyles by Rick Echols
 Dramaturge Stephen Booth
 Assistant Director Stephen Weeks

There will be one 13 minute intermission.

UNDERSTUDIES

Theseus, Oberon, Quince—James Edmondson; *Egeus, Philostrate*—William Ball; *Lysander, Snout*—Douglas Martin; *Bottom*—Dakin Matthews; *Demetrius, Snug*—Nicholas Kaledin; *Flute*—Drew Eshelman; *Starveling*—William Paterson; *Hippolyta*—Barbara Dirickson; *Hermia*—Tynia Thomassie; *Helena*—Nancy Houfek; *Titania*—Nancy Carlin.

This production is made possible by a
 generous gift from Shaklee Corporation.

It's More you.

*It's beige.
It's slender.
It's special.
It's menthol.*



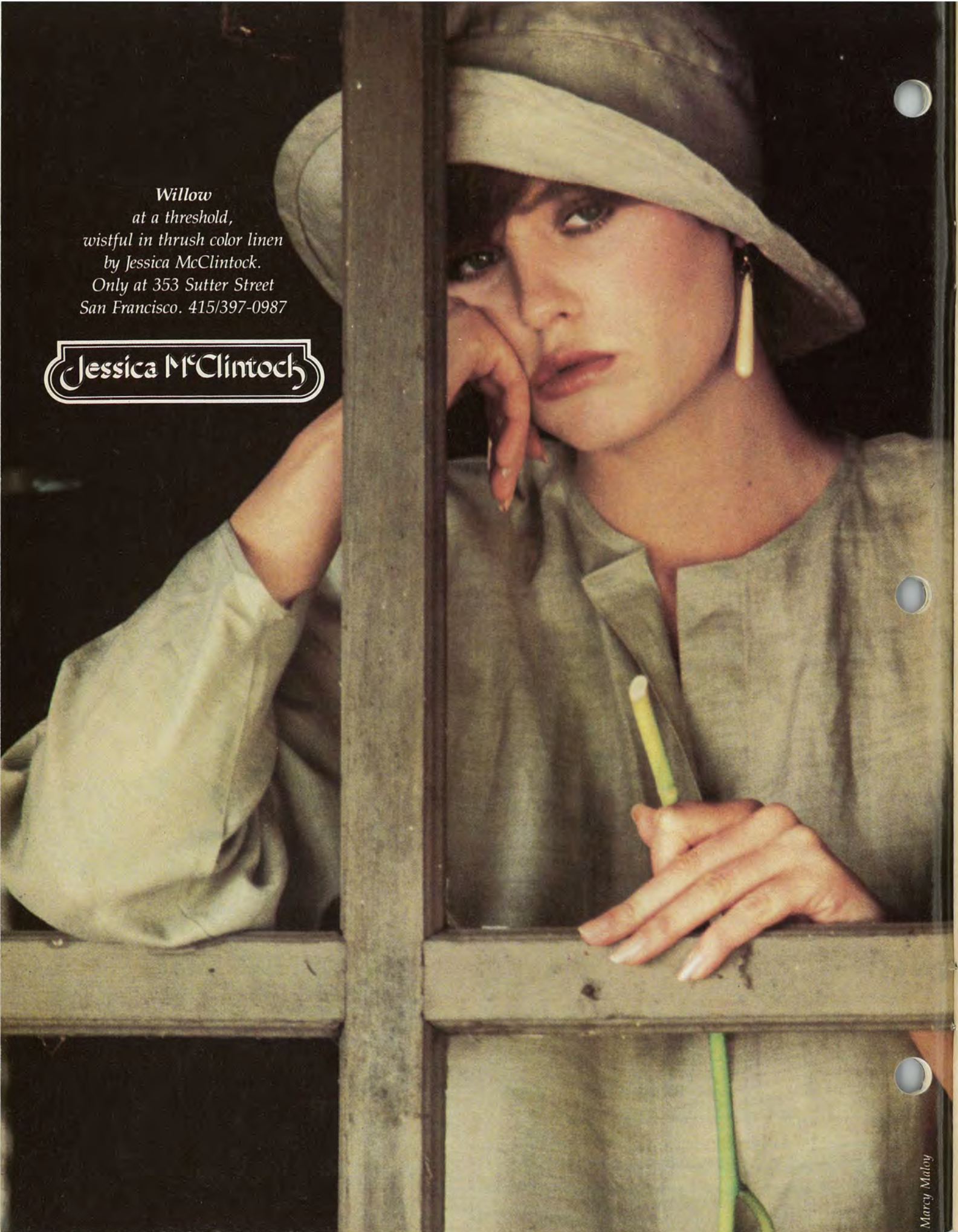
© 1983 R.J. Reynolds Tobacco Co.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

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

Willow
at a threshold,
wistful in thrush color linen
by Jessica McClintock.
Only at 353 Sutter Street
San Francisco. 415/397-0987

Jessica McClintock



OF FAIRIES AND THE MOON

Doubtless there are as many fairies in our midst today as there were four hundred years ago, in the time of William Shakespeare. For reasons very likely related to the increased influence of science and industry in our lives, however, we no longer recognize the presence of such supernatural creatures as hobgoblins, brownies and elves in quite the same way our Elizabethan ancestors did. To them a fairy was no small thing. Bound by superstition and still influenced by lingering pagan traditions, the common man in the Renaissance had only his religious faith (which after all depended on belief in the unseen) to fortify him against the mysteries of the natural world. Christianity went a long way toward providing Elizabethans with enlightenment but it still left plenty of room for the indulgence of medieval fairylore.

Native English fairies of the 16th century were generally benevolent in their actions and willing to help mortals in need. At will they could transform their naturally diminutive figures — the height of a three-year-old child, say — into any shape or size they pleased just as they could render themselves invisible or fly through the air with limitless dispatch. They controlled weather and the seasons and when they quarreled all of Nature went awry. They had great knowledge of the herbs and flowers they lived amidst and even though they loved to make music and dance, they were not averse to performing household chores. Fairies were known to be reliable guardian spirits of the home who could be trusted to shelter treasure and watch over servants. They took uncommon pleasure in misleading travelers, occasionally were amorous of mortals and often pinched sleeping maidens. They were spirits of the night; under cover of darkness they carried out their most mischievous activity, the stealing of babies from their mothers between the time of the infant's birth and baptism. This presumed power over the newly born gave Elizabethan fairies their strongest hold on the imaginations of Renaissance men and women who believed that a fairy-blessed wedding bed would result in robust offspring and domestic contentment.

William Shakespeare may not himself have believed in fairies but he certainly knew that thousands of his fellow countrymen did with all their being. Not too many years after leaving his Warwickshire country home for the city life of an actor and playwright in London, he composed our greatest fairy poem, *A Midsummer Night's Dream*, combining a variety of literary sources with

what he had learned as a boy of the fairies inhabiting the Stratford woods.

Even as a few months earlier he had immortalized Mab, queen of the fairies and midwife to dreams, in Mercutio's famous reverie in *Romeo and Juliet*, the playwright now fixed in time forever Oberon, Titania and Robin Goodfellow, the most puckish hobgoblin of them all, in a magical moon-lit tale of mischievous fairies, young lovers and rustic clowns.



Peter Donat & Annette Bening portray Oberon and Titania, King and Queen of the Fairies, in *A Midsummer Night's Dream*.

Although the date when *A Midsummer Night's Dream* was written cannot be precisely fixed, two topical references within the play help to establish 1595-6 as the probable period of its composition. Titania's description of a year of tempestuously foul weather in act two corresponds to the unseasonably cold and wet spell England is known to have suffered in 1594. Late in that same year, King James of Scotland planned to celebrate the christening of his son Henry by having the baptismal carriage drawn into the courtyard of Sterling Castle by a lion. At the last minute James decided that the sight of an uncaged lion would scare the ladies in his court out of their wits and so he chose instead to have the coach drawn by a Moor. This incident is slyly ridiculed in the *Dream's* third act when Bottom and his fellows advise Snug the joiner to temper his performance as the lion in *Pyramus and Thisby* lest the ladies in Theseus' court be given a fright and the workmen-cum-actors be hanged, "every mother's son."

The first performance of *A Midsummer Night's Dream* was given as part of the

festivities surrounding a wedding in a nobleman's house and was likely attended by Queen Elizabeth. The play's relative brevity; its festive use of music and dance employed as in a masque, a popular form of court entertainment; its central action in which three couples are eventually united in matrimony; and the fairy benediction over the marriage beds in the final act all contributed to its initial success as an occasional piece. And the last comic revel of *Pyramus and Thisby*, actually set by Shakespeare in the great hall of a palace, provided an anti-masque-like postlude to the performance that could be counted on to send courtiers and wedding guests into the moonlit night full of the spirit of Theseus' blessing: "Joy, gentle friends, joy and fresh days of love to accompany your hearts!"

Elaborate dances and extravagant spectacles were included in most of the *Dreams* seen over the next two hundred years.

An 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumphs of Theseus over the Cretans, the Thebans, the Centaurs, the Minotaur and the Golden Fleece." Upon viewing this remarkable travesty, William Hazlitt observed, "All that is finest in the play is lost in the representation. The spirit evaporated, the genius fled, that which was merely an airy shape, a dream, a passing thought, immediately becomes an unmanageable reality."

Not until Mrs. Elizabeth Vestris produced the play in 1840 was *A Midsummer Night's Dream* again seen in something resembling the form in which Shakespeare wrote it. A notable feature of this production was its introduction to English-speaking audiences of Felix Mendelssohn's celebrated overture for the play, composed thirteen years earlier in Berlin. In many playgoers' minds Mendelssohn's music — completed in 1842 with the addition of twelve incidental numbers and a finale — and Shakespeare's play remain inseparably linked.

Finally, almost four hundred years after it was written, *A Midsummer Night's Dream* can be seen for the richly imagined work about imagination that it has always been. An exquisitely fashioned fairy tale, it sets before us all the beauty and terror of our own dreams and like them, defies easy analysis. The gulf between reality and illusion is more easily bridged by fantasy than by rational thought, the play reminds us. And, as Bottom the weaver properly asserts, "Man is but ass if he go about to expound his dream!"

THE AMERICAN CONSERVATORY THEATRE

Presents

THE SLEEPING PRINCE

by Terence Rattigan

The Cast

Peter Northbrook William Paterson
Mary Annette Bening
The Major-Domo Harold Surratt
The Regent Peter Donat
The King Tom O'Brien
The Grand Duchess Marrian Walters
The Countess Nancy Houfek
The Baroness Johanna Jackson
The Archduchess Anne McNaughton
The Princess Tynia Thomassie
The Butler James Lewis
The Footmen Henry Bolzon
Scott Freeman

Directed by James Edmondson

Scenery by Richard Seger
Costumes by Martha Burke
Lighting by Joseph Appelt
Original Music by Larry Delinger
Hairstyles by Rick Echols
Assistant Director Michael Quinn

The scene throughout is a reception room in the Carpathian
Legation in London.

ACT ONE

Scene I Wednesday June 21st, 1911, about
eleven-thirty p.m.

Scene II Thursday June 22nd, 1911, about eight a.m.

ACT TWO

Scene I Thursday June 22nd, 1911, about seven p.m.

Scene II Friday June 23rd, 1911, about one a.m.

Scene III Friday June 23rd, 1911, about ten a.m.

There will be one thirteen-minute intermission.

UNDERSTUDIES

Peter Northbrook—D. Paul Yeuell; *Mary, The Princess*—Janice Hutchins;
Major-Domo—Douglas Martin; *The Grand Duchess*—Barbara Dirickson;
The Countess, The Baroness—Linda Aldrich; *The Archduchess*—Nancy Houfek.

Alternate for The Regent—Bruce Williams

Ford Mustang



Decisions, decisions, decisions.

You're looking at three superbly crafted machines. Each with a driving force all its own.

Mustang GT. The Boss. It packs a 5.0 liter High Output V-8 engine, a five-speed gearbox and a performance suspension with front and rear stabilizer bars.

Mustang Convertible. This is Mustang at its uninhibited best. An electric convertible top that folds on command to transform car to convertible in seconds. Real rear windows that really roll down. And a 3.8 liter fuel-injected V-6 engine.

Mustang SVO. The newest, most sophisticated Mustang. 175 horsepower* turbo-charged four-cylinder engine with intercooler.



Koni® gas-filled shocks. Four-wheel disc brakes. Close-ratio five-speed gearbox. And articulated driving seats. That's all we'll say. The machine speaks for itself.

"Quality is Job 1" means more than an ongoing commitment. It means results.

A recent survey concluded Ford makes the best-built American cars.**

Mustang GT, Convertible or SVO. Find your Mustang. Make your move.

*Based on SAE standard J1349.

**The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.

Get it together — Buckle up.

Have you driven a Ford... lately?



AMERICAN CONSERVATORY THEATRE

LONDON THEATRE TOUR

■ APRIL 29-MAY 10, 1984 ■

OUR PACKAGE INCLUDES:

- Discussion with the Artistic Director and actors from the company at the Royal Court Theatre, centre of the British theatre renaissance.
- Day excursion to Chichester with attendance at the Festival Theatre.
- Discussion with a leading member of the Royal Shakespeare Company.
- Seven unique theatre performances selected by William Ball, Edward Hastings and London Arts Discovery Tours including the West End Theatre, Royal Shakespeare Company, Chichester Festival Theatre, Royal Court Theatre, National Theatre, Lyric Hammersmith and The Royal Ballet at Covent Garden.
- Private champagne party at Covent Garden's Royal Opera House.
- Presented by the Friends of the American Conservatory Theatre.

Call: TOUR ARTS
(415) 864-8565
231 Franklin Street
San Francisco, CA 94102



AMERICAN CONSERVATORY THEATRE



ACADEMY

FALL, WINTER, SPRING AND SUMMER SESSIONS
NEXT 8 WEEK SESSION BEGINS APRIL 2—MAY 24

BASIC & INTERMEDIATE ACTING, SCENE STUDY, SPEECH,
VOICE, INTRO TO ALEXANDER TECHNIQUE

LIMITED ENROLLMENT

MasterCard and Visa Accepted Call 771-3880 for more information

AMERICAN
CONSERVATORY
THEATRE

Repertory for the
1983-84 Season

Arms and the Man

George Bernard Shaw
November 1-December 2

Dial "M" for Murder

Frederick Knott
November 22-February 2

A Christmas Carol

Charles Dickens
December 3-December 24

John Gabriel Borkman

Henrik Ibsen
January 10-March 3

A Midsummer Night's Dream

William Shakespeare
January 31-March 17

Angels Fall

Lanford Wilson
March 13-April 21

The Sleeping Prince

Terence Rattigan
April 3-May 12

The Dolly

Robert Locke
May 8-June 2

AMERICAN CONSERVATORY THEATRE

Young Conservatory

Ages 8-18



Weekly classes include Acting Techniques, Creative Drama, Musical Theatre and Scene Study.

Session II:
February 13-May 12

Tuition: \$300.00 per session

**LIMITED ENROLLMENT
APPLY NOW!**

Write or call:
Linda Aldrich, A.C.T.
450 Geary Street, S.F. 94102
(415) 771-3880, ext. 286
(Mon-Fri 10-6)

Lots of beauty above Round Hill Country Club.

View sites in one of the Bay Area's most respected neighborhoods.

It's time to make that dream home a reality. With your architect (or one of our award winners) you can create that single story or multi-tiered home here. Customized to your own particular style and specifications.

At Round Hill Estates North in Alamo, you can choose from a selection of many beautiful new sites ranging from 1/2 acre to over 10 acres (some equestrian).

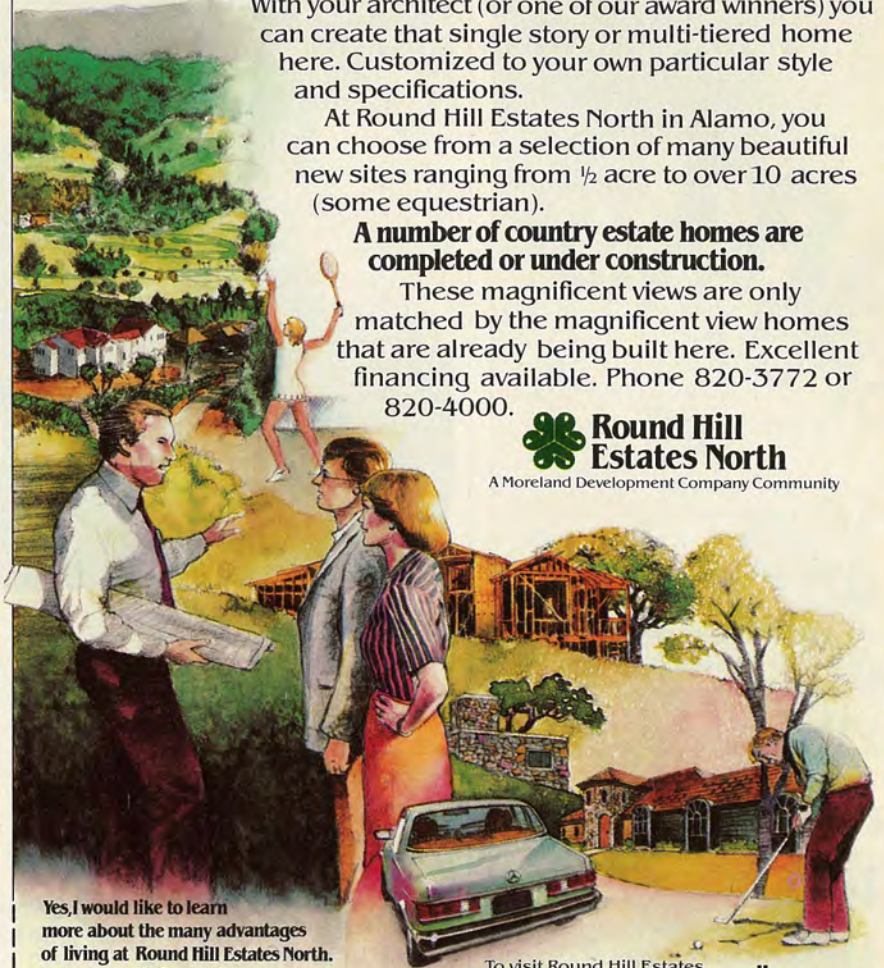
A number of country estate homes are completed or under construction.

These magnificent views are only matched by the magnificent view homes that are already being built here. Excellent financing available. Phone 820-3772 or 820-4000.



**Round Hill
Estates North**

A Moreland Development Company Community



Yes, I would like to learn more about the many advantages of living at Round Hill Estates North.

- ☐ Send me information
☐ Call me regarding an appointment

Name _____

Address _____

City/State/Zip _____

Phone (_____) _____

Round Hill Estates North
3183 Round Hill Road, Alamo, CA 94507

To visit Round Hill Estates North, take I-680 south from Walnut Creek to Stone Valley Rd. in Alamo; then east 1 mi. to Round Hill Rd.; then follow signs to sales office. Open Sat. and Sun. 11 a.m. to sundown. Priced from \$130,000 to \$520,000.



Prices, terms and availability subject to change without notice. Membership in Country Club not included.



- on top of Nob Hill
- for inspired shopping

Grace Cathedral Gift Shop

- greeting cards • icons
 - james avery jewelry
 - music boxes • wind chimes
 - books for all ages • advent calendars
 - cathedral choir recordings
 - unusual handmade gifts
- 1011 Taylor Street at California
Open daily (415) 776-1272



In the heart of San Francisco's shopping & theater district

Serving California Cuisine

Lunch till 3:00 - Dinner till Midnight
Full Bar - Fine Wines

Post Street Bar & Cafe
632 Post Street - 928-9934

KQEDFM

ARTS SPECTRUM

Discover
the
artistic
riches
of
the
Bay
Area.

With
Cheryl Mattox

Saturdays
11:00 am

FM88.5



His and Her Radiant American Artist Awards were presented to Joanne Woodward and Paul Newman who visited A.C.T. to celebrate his birthday. In addition to the awards, the Newmans received a birthday cake and song from the cast of *A Midsummer Night's Dream*.

A.C.T. is pleased to announce the opening
of the beautiful

Radiance Room

downstairs in the Geary Theatre

The *Radiance Room* is open for
cocktails and champagne before and after
A.C.T. performances and during intermission.

COME AND MEET THE CAST!
WE LOOK FORWARD TO SEEING YOU THERE!

After theatre entertainment
coming soon!

TO THE AUDIENCE

HOW TO BUY TICKETS

Tickets-by-Telephone — Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard (\$1 service charge per order).

Window Sales — Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets.

Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 673-6440.

Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.

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 (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in 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.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY

Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.

If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

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 not permitted. Kindly refrain from carrying in refreshments. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

WHEELCHAIR ACCESS

Boxes are available for wheelchairs the week of the performance at \$5 a ticket. A wheelchair accessible restroom is available on the main floor.

A.S.L. AT A.C.T.

A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3880 (Voice). Special thanks to Steven Fritsch Rudser for his hard work and excellent performance in the interpreting of each show.

CHILDREN

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

CREDITS

Larry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert's Furs Inc. for fur storage and services.

SPECIAL DISCOUNT RATES

Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacque Jordan at A.C.T. (415) 771-3880.

GIFT IDEAS

Gifts available from A.C.T.: *The A.C.T. of Cooking* is a collection of recipes from the kitchens of the A.C.T. family, available by mail for \$6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags are \$15.75 each and the aprons are \$16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY

This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most.

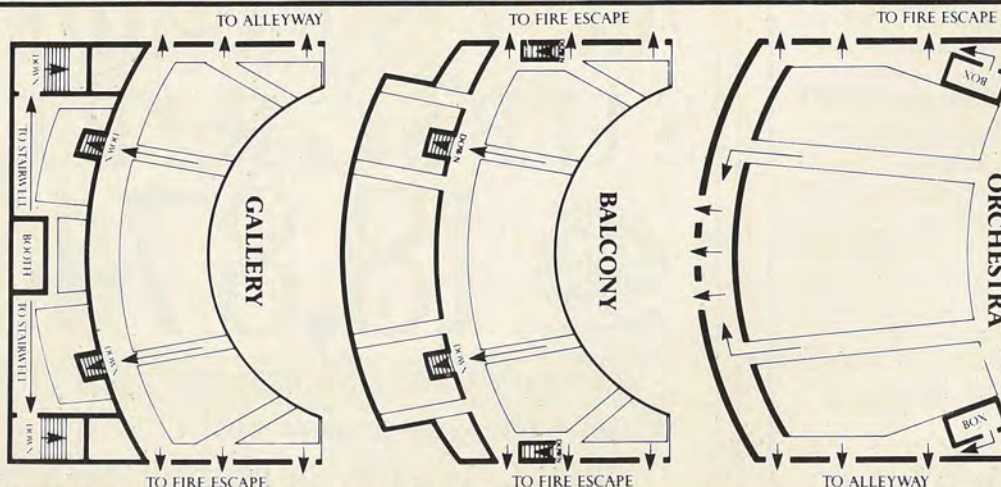
Please... if you would like to welcome one or two young actors into your home this season for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emilya at the Conservatory office (771-3880).

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPRING CLEANING

The A.C.T. props department welcomes the donation of any useable furniture, clothing, books and other household items. Please call the production office, 771-3880.

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.



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

GEARY THEATRE FIRE EXITS

Prologues

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

ANGELS FALL

Monday, March 12, 1984—Director Edward Hastings talks about Wilson's fine piece of theatre.

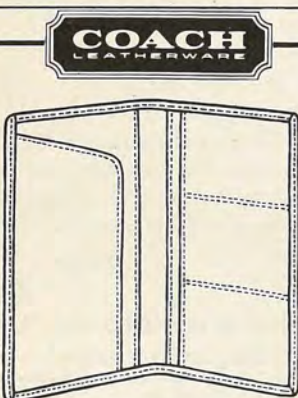
THE SLEEPING PRINCE

Monday, April 2, 1984—Well-known dramaturg Martin Esslin joins director James Edmondson to discuss this enchanting play written as a contribution to the festivities surrounding the coronation of Queen Elizabeth II.

THE DOLLY

Monday, May 7, 1984—This superb drama, first produced at A.C.T. as part of the Plays-in-Progress series, receives a stimulating examination by director Larry Hecht and playwright Robert Locke.

All Prologues 5:30 to 6:30 at the Geary Theatre
Doors at the Geary Theatre open one-half hour before the PROLOGUE starts.
Seating for the PROLOGUES is unreserved and Free of Charge.



Nº 4555
Man's Pocket Secretary \$68

We make this classic Secretary in six colors of real Water Buffalo Hide—a remarkable leather with a distinctive "squeak" and beautiful natural markings.

You can choose one at any of our stores or have us send it to you from our factory at no extra cost. Would you like us to send you our catalogue?

The Coach® Store

164-P Grant Ave., San Francisco, California 94108
(415) 392-1772

RADIANT AMERICAN ARTISTS

The recipients of the Radiant American Artist Award—honored for their consistently high quality of artistry—are:

Ansel Adams, R.A.A.
Rene Auberjonois, R.A.A.
Lauren Bacall, R.A.A.
Willem de Kooning, R.A.A.
Richard Diebenkorn, R.A.A.
Peter Donat, R.A.A.
Ella Fitzgerald, R.A.A.
Joan Fontaine, R.A.A.
Lynn Fontanne, R.A.A.
Janet Gaynor, R.A.A.
Julie Harris, R.A.A.
Helen Hayes, R.A.A.
Katharine Hepburn, R.A.A.
Charlton Heston, R.A.A.
James Earl Jones, R.A.A.
Burt Lancaster, R.A.A.
Marsha Mason, R.A.A.
DeAnn Mears, R.A.A.
Burgess Meredith, R.A.A.
Paul Newman, R.A.A.
Georgia O'Keefe, R.A.A.
William Paterson, R.A.A.
Anthony Quinn, R.A.A.
Ray Reinhardt, R.A.A.
Barbara Rush, R.A.A.
Michael Smuin, R.A.A.
James Stewart, R.A.A.
Garry Trudeau, R.A.A.
Cicely Tyson, R.A.A.
Sydney Walker, R.A.A.
Marrian Walters, R.A.A.
Tennessee Williams, R.A.A.
Joanne Woodward, R.A.A.

CONSERVATORS OF THE AMERICAN ARTS

The recipients of the Conservator of the American Arts Award—cited for their dedication to the health of the arts and to consistently high standards of excellence—are:

Kurt Herbert Adler, C.A.A.
Robert O. Anderson, C.A.A.
Stewart Brady, C.A.A.
Mrs. Charles de Limur, C.A.A.
Thomas Edwards, C.A.A.
David Fasken, C.A.A.
Allen Fletcher, C.A.A.
Buckminster Fuller, C.A.A.
Fred Geick, C.A.A.
Dr. Margot Hedden Green, C.A.A.
John Houseman, C.A.A.
Woodward Kingman, C.A.A.
Michael Leibert, C.A.A.
W. MacNeil Lowry, C.A.A.
James B. McKenzie, C.A.A.
Albert J. Moorman, C.A.A.
Craig Noel, C.A.A.
Helene Oppenheimer, C.A.A.
I. M. Pei, C.A.A.
Joan Sadler, C.A.A.
Edith Skinner, N.T., C.A.A.
Roger Stevens, C.A.A.
William Wilder, C.A.A.
Margot de Wildt, C.A.A.

A.C.T.'S FAMILY OF SUBSCRIBERS

 **18,874** 

Thanks to all of you who have helped to make this season one of the most successful in A.C.T.'s 18-year history. We treasure your support. Enjoy the show!



AMERICAN CONSERVATORY THEATRE



THE SLEEPING PRINCE

by Terence Rattigan

The Prince Regent of Carpathia is plucked from his world of pomp and politics by the love of a simple chorus girl in a charmingly romantic fable by the author of THE BROWNING VERSION.



APRIL 3-MAY 12

Also Playing



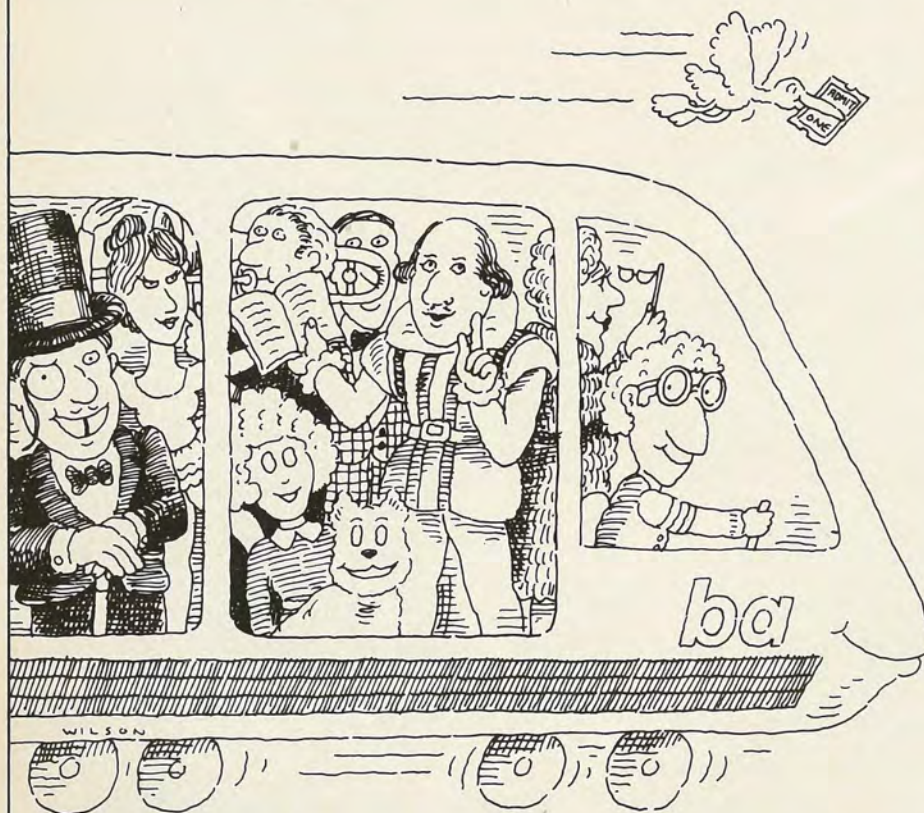
A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
Closes March 17

ANGELS FALL

by Lanford Wilson
Opens March 13-Closes April 21

CALL NOW FOR TICKETS. (415) 673-6400



To BART Or Not To BART?

Can there be any question? Why bear the slings and arrows of traffic jams or the outrageous fortune of parking? Take BART against this sea of troubles and by thus opposing, end them. Or as Hamlet once said, "Fun Goeth Farther On BART!"

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

Trains run seven days a week till midnight.

BART
ba

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 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 Vernon Rice Drama Desk Awards for 1958. 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 American Shakespeare 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'Annunzio and Outer Circle Critics' Awards. In 1962, 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 Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled 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-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters in Search of an Author*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *The Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Mr. Ball has directed three of his productions for PBS television, 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 Conservatory programs. He ac-

cepted an Antoinette 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.

ALLEN FLETCHER (*Conservatory Director, C.A.A.*)



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 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. For A.C.T., Mr. Fletcher has directed the 1965 production of *Uncle Vanya*, as well as *Death of a Salesman*, *Antony and Cleopatra*, *Othello*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, *Another Part of the Forest*, the world premiere of Tennessee Williams' *This Is (An Entertainment)* and *Desire Under the Elms*, 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 *Ah, Wilderness!*, which toured Hawaii and Japan, *I Remember Mama*, *Mourning Becomes Electra*, and *Morning's at Seven*. 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*. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (*Managing Director*)



has played an integral role in A.C.T.'s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the

Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include *The Merchant of Venice*; *The Contractor*; *A Doll's House*; *The Matchmaker*; *Pillars of the Community*; *Peer Gynt*; *Desire Under the Elms*; *5th of July*; *Ah, Wilderness!*; *All the Way Home*; *Knock, Knock*; *Cyrano de Bergerac*; *The Taming of the Shrew*; *Street Scene* and *The Master Builder*. In addition, Mr. Moore coordinated the televised adaptations of *Cyrano de Bergerac* and *A Christmas Carol* for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARCONE (*Company Coordinator*)



is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and

has been largely responsible for the revivals of *Cyrano de Bergerac*, *The Taming of the Shrew*, *Hay Fever*, *The Circle*, *Private Lives* and *Rosencrantz and Guildenstern Are Dead*. After receiving his bachelor of arts

Irish Mist goes after



After all,
taste is everything.



Ireland's Legendary Liqueur

A spectacular peninsula. A hotel to match.

Six tennis courts, three swimming pools, a health spa, the Old Del Monte golf course, and all of the Monterey Peninsula.

For reservations, call your travel planner or 800 228 9000.



degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. He now heads the newly formed Troubadour touring program.

JAMES EDMONDSON (*Resident Director*) made his A.C.T. directing debut two years ago with the productions of *The Browning Version* and *Black Comedy*. Last year he directed *The Gin Game* and *Dear Liar* on the Geary stage. Additionally, he has



directed summer productions of *Romeo and Juliet* and *The Two Gentlemen of Verona* at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them *Henry IV*, *Ring Round the Moon*, *Taste of Honey*, *Romeo and Juliet*, and *Much Ado About Nothing*. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatrefest and the Colorado Shakespeare Festival.

EDWARD HASTINGS (*Principal Guest Director*), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since



1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillion* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie

The world's best mattress—
SEALY POSTUREPEDIC
The Bay Area's lowest price—
BUSVAN FOR BARGAINS

**Busvan for
Bargains**

900 Battery Street
near Embarcadero
981-1405

244 Clement Street
near 4th Avenue
752-5353

Every type of furniture at bargain prices every day!

Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

LAWRENCE HECHT (*Guest Director*), is in his twelfth season with the company, first as a student in the Conservatory, then as an actor, trainer and director for nine seasons. This year marks his debut as a director on the Geary stage.

Mr. Hecht currently serves as Conservatory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions he has directed include *King Lear*, *A Period of Adjustment*, *5th of July*, *American Buffalo*, *All the Way Home*, *Awake and Sing*, *Separate Tables*, as well as the Plays-in-Progress productions of *My Dueling Hearts*, *Strictly a Formality*, and *The Dolly*.

LAIRD WILLIAMSON (*Director*), who staged and co-adapted *A Christmas Carol* at A.C.T. also directed *The Matchmaker* which toured to Russia in 1976. Additionally, he has directed for the Geary Stage *An Evening with Tennessee Williams*, *A Month*

in the Country, *The Visit* and *Pantagloize*, as well as *The Healers* and *Animals Are Passing From Our Lives* for the Plays-in-Progress program. He has directed and performed extensively at both the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts Theaterfest. For P.C.P.A. he played the title role in Pirandello's *Enrico IV* and created the role of Pontius Pilate in the world premiere of Robert Patrick's *Judas*. He has directed *Don Pasquale* and *The Portuguese Inn* for Western Opera and staged *The Taming of the Shrew* for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delinger, the musical odyssey *The Journey*. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged *The Recruiting Officer*, and directed Arthur Kopit's *Wings* for the Denver Center. This year, Mr. Williamson became Artistic Director of the P.C.P.A. Theaterfest.



THE ACTORS

LINDA ALDRICH becomes Director of the Young Conservatory this year, after having taught in that program since the fall of 1981. She also will be understudying a variety of roles for the Geary stage this season. With a B.A. in English and French

from the University of New Hampshire and an M.A. in theatre arts from Florida State University, she also has taught and directed at this city's Center for Theatre Training, the Horace Cureton School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. Miss Aldrich has additionally made stage appearances with the Performing Arts Foundation; Drumbeats in Georgia and Marketplace, Inc.; a children's theatre company in Tallahassee, Florida.

OTHER RESIDENT THEATRES: *Aggie Kazow's Cosmic Carnival*; *A Child Goes Forth*; *What's On Tonight*; *Dylan*; *Richard III*; *A Christmas Carol*; *The Ransom of Red Chief*. **Director:** *The Madwoman of Chailot*; *The Little Prince*; *Sganarelle*; *Trifles*; *Sunny Morning*; *Perils of Priscilla*.

ANNETTE BENING* joined the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with various Shakespeare festivals in San

Diego, Saratoga and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Bening appeared on the Geary stage in *The Chalk Garden* and *A Christmas Carol*.

A.C.T. PRODUCTIONS: *The Three Sisters*; *The Chalk Garden*; *A Christmas Carol*.

OTHER RESIDENT THEATRES: *Love's Labors Lost*; *Timon of Athens*; *Romeo and Juliet*; *Antony and Cleopatra*; *All's Well That Ends Well*; *The Winter's Tale*; *Two Gentlemen of Verona*; *King John*; *Ivanhoe*.

TELEVISION: *Parent Effectiveness* (PBS).



JOSEPH BIRD is now in his 15th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's A.P.A.-Phoenix Repertory productions. Mr. Bird also has spent much of

his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: *Paradise Lost*; *Peer Gynt*; *Merchant of Venice*; *Travesties*; *Ah, Wilderness!*; *Much Ado About Nothing*; *Richard II*; *The Three Sisters*; *A Christmas Carol*. **BROADWAY:** 8 total, including: *The Show-Off* (with Helen Hayes); *Hamlet* (with Ellis Rabb).

TELEVISION: *Kaiser Aluminum Hour*; *The Rag Jungle* (with Paul Newman); *Love Is A Many Splendored Thing* (CBS).



PETER BRETZ* joins the A.C.T. company this season as a third-year student in the Advanced Training Congress. He attended California State University at Hayward and the Joan Darling Workshop, and has appeared extensively with the

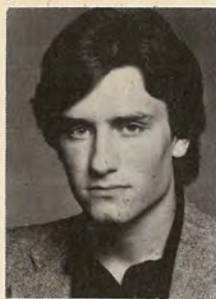


Pacific Conservatory for the Performing Arts Theaterfest in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Bretz recently served as the fight choreographer for a production of *Romeo and Juliet* at the Western Stage Company in Salinas. His studio performances with A.C.T.'s Conservatory include *Man of Mode*; *Henry VI, Parts 2 and 3*; *Romeo and Juliet*, and *When You Comin' Back, Red Ryder?*

OTHER RESIDENT THEATRES: *Equus*; *Harvey*; *Tartuffe*; *Camino Real*; *Michelangelo*; *The Miracle Worker*; *Wait Until Dark*; *Golden Boy*; *The Seagull*; *Measure for Measure*.

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

JOHN DeMITA* comes to the A.C.T.



company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Her-

bert Berghof's HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of *Home of the Brave*; *The Abdication*; *Henry VI, Parts 1,2,3*; *Man of Mode*; and *The Barbarians*.

OTHER RESIDENT THEATRES: *Macbeth*; *Fiddler on the Roof*; *Tartuffe*; *Man of La Mancha*; *Camino Real*; *The Matchmaker*; *The Resistable Rise of Arturo Ui*; *Children of the Sun*; *Mrs. Dally Has a Lover*; *Terminal*.

BARBARA DIRICKSON* has been



with A.C.T. for twelve years, having attended the Conservatory's Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs,

Colorado. Since joining the acting company, Miss Dirickson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include *Shay*, with Sada Thompson at the Westport Country Playhouse, *Sorrows of Stephen* and *The Importance of Being Earnest* with Ellis Rabb at San Diego's Old Globe Theatre.

A.C.T. PRODUCTIONS: Including: *Cyrano de Bergerac*, *The Matchmaker* (U.S.S.R. tour); *Peer Gynt*; *A Month in the Country*; *The Circle*; *Hay Fever*; *Buried Child*; *Another Part of the Forest*; *The Three Sisters*; *The Chalk Garden*; *Uncle Vanya*; *The Holdup*. **OTHER RESIDENT THEATRES:** *Shay*; *Sorrows of Stephen*; *The Importance of Being Earnest*.

TELEVISION: *Lou Grant*; *Incident at Crestridge*.

PETER DONAT has been with the A.C.T. company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival. A



winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellis Rabb's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.

A.C.T. PRODUCTIONS: 31 total, including: *Tartuffe*; *Under Milkwood*; *The Importance of Being Earnest*; *Hadrian VII*; *Six Characters In Search of an Author*; *Cyrano de Bergerac*; *A Doll's House*; *The Cherry Orchard*; *Equus*; *Man and Superman*; *The Master Builder*; *A Month in the Country*; *The Little Foxes*; *The Three Sisters*; *Uncle Vanya*.

BROADWAY: *The First Gentleman*; *The Country Wife* (with Julie Harris); *The Chinese Prime Minister* (with Margaret Leighton); *The Entertainer* (with Laurence Olivier); *There's One in Every Marriage*. **FILMS:** *Godfather II*; *The Hindenburg*; *A Different Story*; *E.I.S.T.*; *Highpoint*; *All Washed Up*; *China Syndrome*.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as numerous student productions. He has been seen most recently in the extended local run of *Cloud*

Nine at the Eureka, Marines' Memorial and Alcazar theatres, in addition to a featured role in the film *The Right Stuff*. Other major stage productions include *Hamlet* at the Berkeley Shakespearean Festival, and *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original San Francisco cast and Los Angeles revival of *One Flew Over the Cuckoo's Nest*.

A.C.T. PRODUCTIONS: *The Ruling Class*.

OTHER RESIDENT THEATRES: *Cloud Nine*; *Hamlet*; *The Tempest*; *The Taming of the Shrew*; *The Jail Diary of Albie Sachs*; *The Alchemist*; *Mary Barnes*; *Uncle Vanya*; *The*

Fantasticks; *One Flew Over the Cuckoo's Nest*; *The Mousetrap*.

FILMS: *The Right Stuff*; *Cardiac Arrest*; *Nightmare in Blood*; *Magnum Force*; *The Strawberry Statement*.

JOHN HERTZLER returns to A.C.T. this



year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minneapolis' Guthrie Theatre, he has also appeared with the Hartman Theatre,

the Kennedy Center, the Folger Theatre, the Virginia Stage Company, the Cincinnati Playhouse and the New Jersey Shakespeare Festival. In addition to his work as an actor, Mr. Hertzler directed *Cyrano de Bergerac* at the Saratoga Shakespeare Festival and *Practice* at the Perry Street Theatre Off-Broadway. He also has been seen on Broadway, television and in several feature films.

A.C.T. PRODUCTIONS: *Richard II*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*.

OTHER RESIDENT THEATRES: *Macbeth*; *Custer*; *The Impresario*; *Hamlet*; *Richard III*; *A Midsummer Night's Dream*; *The Crucible*; *A Christmas Carol*; *Medea*; *Henry VI, Parts 1,2,3*; (Director) *Cyrano de Bergerac*.

BROADWAY: *The Bacchae*.

OFF-BROADWAY: (Director) *Practice*.

TELEVISION: *One Life to Live*; *Movin' On*; *White Shadow*.

FILMS: *Hair*; *Airport '79*; *Fort Apache, The Bronx*; *And Justice for All*.

NANCY HOUFEEK* returns to A.C.T.



for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespeare Festival, as Cleopatra in its

1982 production of *Antony and Cleopatra*; the Alaska Repertory Theatre; Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houfek played Ann Whitefield in the season opener of *Man and Superman* at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company

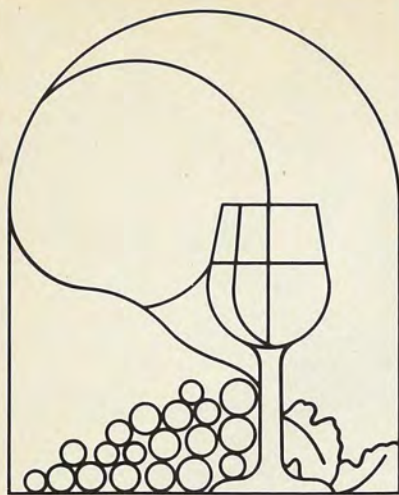
Awaken
your sense of Rémy.



Rémy

REMY MARTIN VSOP COGNAC. SINCE 1724.

Imported by Rémy Martin Amérique, Inc., N.Y., N.Y. 80 Proof.



CUVAISON

Like the image of fermentation which is their namesake, Cuvaison wines are alive. Aged in small French oak cooperage and handled just enough to ensure clarity, Cuvaison wines are made with the notion that nature needs a minimum of help when the grapes are good to begin with.

Cuvaison produces three fine wines: Chardonnay, Cabernet Sauvignon and Zinfandel. We invite you to experience each.

Cuvaison wines are available internationally, at the winery, and at selected retail outlets and fine restaurants throughout the United States.

Cuvaison
P.O. Box 2230, Napa, Napa Valley
California 94558
(707) 942-6266.

voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

A.C.T. PRODUCTIONS: *Julius Caesar*; *A Christmas Carol*; *Ten Minutes for 25 Cents*; *Mammon and Fist*; *Queen for a Day*.
OTHER RESIDENT THEATRES: *Man and Superman*; *Antony and Cleopatra*; *A Midsummer Night's Dream*; *Sly Fox*; *Hooters*; *Rookery Nook*; *Grease*; *Happy Birthday*; *Wanda June*; *Frankenstein*; *The Miser*; *The Visit*; *Cabaret*; *A Little Night Music*.

JANICE HUTCHINS joined A.C.T. eight



years ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition

to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer she represented A.C.T. on an unprecedented exploratory theatre tour of the People's Republic of China.

A.C.T. PRODUCTIONS: *Equus*, *The Winter's Tale*; *Ah, Wilderness!*; *Valentin and Valentina*; *Merry Wives of Windsor*; *Hay Fever*; *The Rivals*, *The Little Foxes*; *The Admirable Crichton*; *A Christmas Carol*; *Black Comedy*. Director: *Lizzie Borden in the Later Afternoon*, *Dead Letters*.

OTHER RESIDENT THEATRES: Director: *Chapter Two*; *Mass Appeal*.
TELEVISION: *A Christmas Carol* (ABC/A.C.T. production).

JOHANNA JACKSON * has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theatrefest, and at A.C.T.'s own Advanced Training Program. Miss Jackson

has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to

teach in A.C.T.'s Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting and music in theatre for actors.

A.C.T. PRODUCTIONS: *Another Part of the Forest* (Hawaii tour); *A Christmas Carol*; *I Remember Mama*; *Mourning Becomes Electra*.

OTHER RESIDENT THEATRES: *Death of a Salesman*; *Member of the Wedding*; *A Raisin in the Sun*; *The Sea Horse*.

NICHOLAS KALEDIN * returns to



A.C.T. after having held a variety of roles on the Geary stage during the 1979-82 seasons. He holds a bachelor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree

from A.C.T.'s own Advanced Training Program. Mr. Kaledin also has appeared off-and off-off-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Monmouth, Maine. Most recently, he has been seen in Ken Ruta's production of *Design for Living* at Boston's Huntington Theatre Company.

A.C.T. PRODUCTIONS: *I Remember Mama*; *Much Ado About Nothing*; *Hay Fever*; *Mourning Becomes Electra*; *The Three Sisters*; *Another Part of the Forest* (Hawaii tour); *A Christmas Carol*; *The Crucifer of Blood*; *Pantaglaize*.

OFF-BROADWAY: *Becoming Memories*; *Deros on the Funny Farm*; *Journey's End*; *The Blue Dahlia*.

OTHER RESIDENT THEATRES: *Measure for Measure*; *A Comedy of Errors*; *A Midsummer Night's Dream*; *Antony and Cleopatra*; *King Lear*.

TELEVISION: *A Christmas Carol* (ABC/A.C.T. production); *Texas* (NBC).

ANNE LAWDER returns for her four-



teenth year. An original member of the Actor's Workshop, she was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes.

Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA Theaterfest at

Crowning glory.



When the White House asked us to cater a State Dinner for President Reagan and Queen Elizabeth II last year, we knew the menu had to be as memorable as the occasion itself. So for the grand finale, we created an original dessert especially in honor of the Queen.

Aurora Pacifica, as St. Francis Chef

Norbert Brandt proudly named his creation, combined a subtle, orange-accented sauce, a delicate puff pastry filled with ginger sabayon, fresh strawberries and a sprig of fresh mint. Delicate lines of raspberry puree create the effect of a spectacular California sunset.

The St. Francis Catering Staff takes pride in making every event extraor-

dinary. Which is why, for 80 years, San Franciscans and guests from around the world have chosen us to cater their affairs. Let us make your next party memorable. We'll treat you like royalty, too.



THE WESTIN ST. FRANCIS
San Francisco

St. Francis Catering. We deliver.

For more information call the Catering Manager at (415) 774-0126

POETRY IN EVERY SMOOTH SIP.

One sip of Old Bushmills and you'll discover an extraordinarily smooth and mellow taste — the taste you'd expect from the original whiskey made in the oldest distillery in the world.

Old Bushmills comes from the gentle hills of Ireland, where it's been made the same way for centuries: with skill, with love, and with a touch of poetry.

OLD BUSHMILLS

A taste of poetry

A BLEND OF 100% IRISH WHISKIES. 80 PROOF PRODUCT OF IRELAND.
© IMPORTED BY THE J.O.S. GARNEAU CO., NEW YORK, N.Y. 1983
TO SEND OLD BUSHMILLS ANYWHERE IN THE U.S., CALL 800-528-6148.



Santa Maria/Solvang.
A.C.T. PRODUCTIONS: 21 total, including *Cyrano de Bergerac*; *A Doll's House*; *Tonight at 8:30*; *You Can't Take It With You*; *Pillars of the Community*; *Peer Gynt*; *Man and Superman*; *Equus*; *The Master Builder*; *All the Way Home*; *Ah, Wilderness!*; *Heartbreak House*; *Romeo and Juliet*; *A History of the American Film*; *Ghosts*; *Another Part of the Forest*; *I Remember Mama*; *Mourning Becomes Electra*; *Morning's at Seven*.
PCPA THEATERFEST: *Ah, Wilderness!*; *Showboat*; *Ring Round the Moon*; *Hamlet*; *Mamie*; *My Fair Lady*; *Harvey*.
FILMS: *A Christmas Without Snow* (CBS *Movie of the Week*); *The Music School* (PBS "American Short Story" series).

DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Dolson in the Sunnyvale Summer Repertory Theatre's production of *Mass Appeal*, and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a



student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as *A Tale Told*, *Golden Boy* and *The Lady's Not for Burning*. His appearances in the Plays-in-Progress series have included *Mammon and Fist* and *Dead Letters*. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: *Mammon and Fist*; *Dead Letters*; *Mass Appeal*.

OTHER RESIDENT THEATRES: *Mass Appeal*.

DAKIN MATTHEWS came to A.C.T. 1981. He is a director, actor, playwright, translator, dramaturge and Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.'s Conservatory's Summer Training Congress in 1982. He is currently Artistic Director of the Berkeley Shakespeare Festival.



A.C.T. PRODUCTIONS: *The Three Sisters*; *I Remember Mama*; *A Christmas Carol*; *Mourn-*

ing *Becomes Electra*; *Black Comedy*; *Another Part of the Forest*; *Dear Liar*; *The Chalk Garden* (Director); *Uncle Vanya*.

OTHER RESIDENT THEATRES: *Enrico IV*; *The Odd Couple*; *Henry IV, Part I*; *A Midsummer Night's Dream*; *Finian's Rainbow*; *The Caucasian Chalk Circle*; *Julius Caesar*; *Twelfth Night*; *The Merchant of Venice*; *King John*; *Two Gentlemen of Verona*; *Ivanhoe*.

TELEVISION: *New Actors for the Classics*; *Farewell to Manzanar*; *Streets of San Francisco*.

CAROLYN McCORMICK* joins the



A.C.T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree in Theatre from Williams College, and studied French theatre at the Centre d'Etudes Fran-

caises during the Avignon Summer Festival in 1978. In addition to appearing with the Summerfun Summer Theatre in Montclair and the Williamstown Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 39 in Houston. In her two years in A.C.T.'s Conservatory, she held roles in studio productions of *Henry VI, Part III*; *The Country Wife*; *The Abdication*; *The Hot L Baltimore*; *Man of Mode*; *Romeo and Juliet*; and *The Seagull*.

OTHER RESIDENT THEATRES: *The Greeks* (with Blythe Danner, Christopher Reeve, Roberta Maxwell, Edward Herrman, Celeste Holm and Roxanne Hart.)

WILLIAM McKEREGHAN returns to



A.C.T. after appearing last season with the Berkeley Repertory Theatre and Ashland's Oregon Shakespearean Festival. His face is a familiar one to Geary Theatre audiences, having appeared in 20 A.C.T.

productions between 1977 and 1982. With a bachelor's and a master's degree from the University of Minnesota, Mr. McKereghan also studied with Tamara Dykharanova and at the Berghof/Hagen Studios in New York City before embarking on his professional acting career 25 years ago. In addition to his work on the Geary stage, he has performed with the Milwaukee Repertory Theatre and the Centre Stage in Baltimore, as well as teaching through our Conservatory's Summer Training Congress and Evening Exten-

sion Program.

A.C.T. PRODUCTIONS: 20 total, including *Julius Caesar*; *Hotel Paradiso*; *The National Health*; *A Month in the Country* (Hawaii tour); *The Little Foxes* (Hawaii tour); *The Three Sisters*; *I Remember Mama*; *Romeo and Juliet*; *Much Ado About Nothing*; *Cat Among the Pigeons*.

OTHER RESIDENT THEATRES: *Waiting for Godot*; *Hamlet*; *Birthday Party*; *Death of a Salesman*; *Play's the Thing*; *As You Like It*; *King Lear*; *Richard II*; *Happy End*; *The Entertainer*; *Ah, Wilderness!*; *Richard III*.

ANNE McNAUGHTON re-joins



A.C.T. for a second season this year. She holds a B.F.A. in Drama from Juilliard, and was a founding member of John Houseman's Acting Company. She has acted and directed with numerous theatres

across the United States, including the California Actors Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory for the Performing Arts, San Jose Repertory Company, Berkeley Stage Company, and the Berkeley Shakespeare Festival. She has a busy career as a drama teacher, and also has—with husband Dakin Matthews—four children.

RESIDENT THEATRES: 20 total, including: *The Madwoman of Chailot*, *The Caucasian Chalk Circle*, *The Music Man*, *Ring Round the Moon*, *The Hostage*, *The School for Scandal*, *The Three Sisters*, *Romeo and Juliet*, *The Importance of Being Earnest*, *King John*; Directing: *Much Ado About Nothing*, *The Cherry Orchard*, *The Maids*, *Letters Home*, *Dear Liar*, *The Taming of the Shrew*, *Miss Julie*, *The Importance of Being Earnest*, *Two Gentlemen of Verona*, and in A.C.T.'s own projects and P.I.P.'s, *The Man of Mode*, *Queen for a Day*, and *Melanie in August*.

DEANN MEARS is a charter member



of A.C.T. She studied theatre in New York City with Uta Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour

of *And Miss Reardon Drinks a Little*, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomina-

tion for best performance at the Los Angeles Theatre Critics Awards. Miss Mears teaches acting through the Advanced Training Program and Summer Training Congress. She is married to actor Frank Savino.

A.C.T. PRODUCTIONS: 24 total, including: *Twelfth Night*; *Death of a Salesman*; *Six Characters in Search of an Author*; *Antigone*; *Tiny Alice*; *Under Milkwood*; *Tartuffe*; *A Month in the Country*; *The Circle*; *Night and Day*; *The Three Sisters*; *The Browning Version*; *Dear Liar*; *Morning's at Seven*.

BROADWAY: *Tiny Alice*; *Abelard and Heloise*; *Too True to be Good*; *Never Live Over a Pretzel Factory*.

OTHER RESIDENT THEATRES: 9 total, including: *The Learned Ladies*; *The Cherry Orchard*.

TELEVISION: *The Loneliest Runner*; *Baretta*; *Testimony of Two Men*; *McCloud*; *Beacon Hill*; *Naked City*; *Under Milkwood*; *A Mother for Janek*.

FILMS: *Justine*; *Petulia*.

TOM O'BRIEN* made his A.C.T. debut



last season as Archie Tucker in *The Holdup* on the Geary stage and in *Queen for a Day* in the Plays-in-Progress series. A former student with our Young Conservatory, he attended last year's

Summer Training Congress and is currently a student in the Advanced Training Program. In addition to television commercial work and local community theatre, Mr. O'Brien has made a pilot for the ABC "Movie of the Week," *Air Force*.

A.C.T. PRODUCTIONS: *Queen for a Day*; *The Holdup*.

OTHER RESIDENT THEATRES: *Our Town*; *Look Homeward, Angel*; *South Pacific*; *Cabaret*; *Carousel*; *Fiddler on the Roof*; *Once Upon a Mattress*; *Mass Appeal*.

TELEVISION: *Air Force* (ABC).

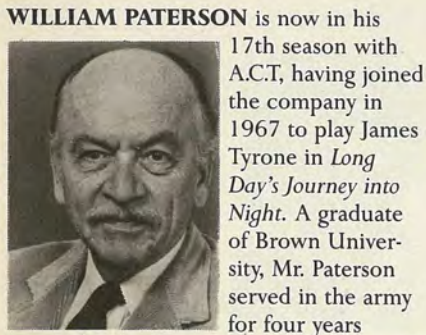


FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Soloviova Studio of Acting in

New York, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 12 total, including *The Three Sisters* (Broadway tour); *Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour); *A Christmas Carol*. BROADWAY: *The Three Sisters*.

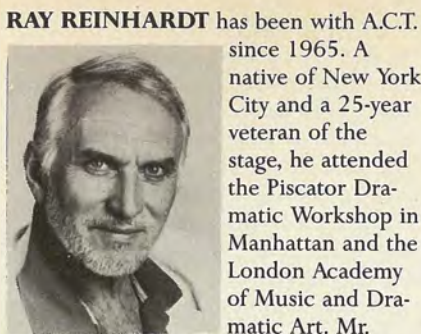
TELEVISION: *Cyrano de Bergerac* (PBS/A.C.T. production); *a Christmas Carol* (ABC/A.C.T. production); *Glory! Hallelujah!* (PBS/A.C.T. production).



WILLIAM PATERSON is now in his 17th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years

before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

A.C.T. PRODUCTIONS: Including major roles in *You Can't Take It With You*; *Jumpers*; *The Matchmaker* (U.S.S.R. tour); *The Circle*; *All the Way Home* (Japan tour); *Buried Child*; *Happy Landings*; *The Gin Game*.



RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr.

Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's *Tiny Alice*. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera's recent production of *Ariadne auf Naxos*.

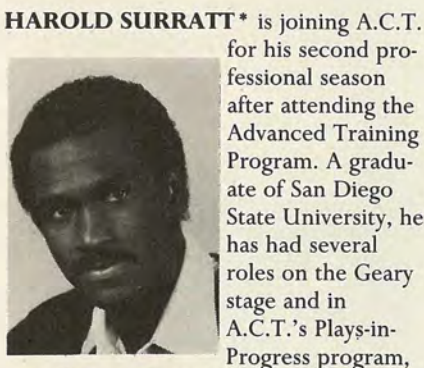
A.C.T. PRODUCTIONS: 28 total, including: *Tiny Alice*; *Our Town*; *Under Milkwood*; *A Streetcar Named Desire*; *The Crucible*; *The Three Sisters*; *The Hostage*; *The Rose Tattoo*; *Saint Joan*; *You Can't Take It With You*; *Hot L Baltimore*; *The Miser*; *Cyrano de Bergerac*; *Desire Under the Elms* (U.S.S.R. tour); *Another Part of the Forest*; *Cat Among the Pigeons*.

BROADWAY: *Tiny Alice*.

OTHER RESIDENT THEATRES: 10 total, including: *The Wall*; *Uncle Vanya*; *The Caucasian Chalk Circle*; *The Threepenny Opera*; *Othello*; *The Taming of the Shrew*; *King Lear*; *Puntilla*.

TELEVISION: Has had guest appearances on all major networks.

FILMS: *Time after Time*; *Cardiac Arrest*; *Chu Chu and the Philly Flash*.



HAROLD SURRATT* is joining A.C.T. for his second professional season after attending the Advanced Training Program. A graduate of San Diego State University, he has had several roles on the Geary stage and in A.C.T.'s Plays-in-Progress program,

as well as teaching this year in the Summer Training Congress. Mr. Surratt has performed with the Old Globe Theatre's educational tour, and at the Solvang Theatrefest/Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all

forms of dance.

A.C.T. PRODUCTIONS: *Richard II*; *A Christmas Carol*; *Loot*.

OTHER RESIDENT THEATRES: *Death of a Salesman*; *School for Scandal*; *Finian's Rainbow*.

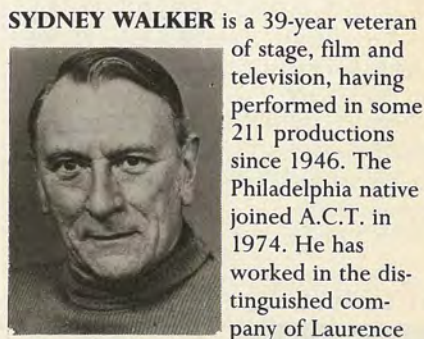
TYNIA THOMASSIE* joins the A.C.T.



company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry

Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at Tsa-la-Gi in Talequah, Oklahoma, Miss Thomassie has appeared in A.C.T. studio projects of *Henry IV, Part III*; *Richard III*; *The Seagull*; *Man of Mode*; *Hot L Baltimore* and *The Rehearsal*. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRES: *Trail of Tears*; *A Tribute to Will Rogers*.



SYDNEY WALKER is a 39-year veteran of stage, film and television, having performed in some 211 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence

Olivier, Anthony Quinn, Eva le Gallienne and Helen Hayes. He has been seen on and off-Broadway, was a leading actor with the APA Repertory Theatre and with the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: 39 total, including *Tiny Alice*; *The Matchmaker* (U.S.S.R. tour); *Peer Gynt*; *The Circle*; *Hotel Paradiso*; *The National Health*; *Buried Child*; *Richard II*; *Black Comedy*; *A Christmas Carol*; *The Chalk Garden*; *Loot*; *Morning's at Seven*. BROADWAY: 12 total, including *Becket*; *You Can't Take It With You*; *School for Scandal*; *War and Peace*.

OTHER RESIDENT THEATRES: 15 total, including *The Playboy of the Western World*; *An Enemy of the People*; *Antigone*; *Twelfth Night*.

TELEVISION: *The Guiding Light*; *The Secret Storm*; *As the World Turns*; *Trio for Lovers*; *Skirts of Happy Chance*.

FILMS: *Love Story*; *The Way We Live Now*; *Puzzle of a Downfall Child*.



THE SPIRIT OF ELEGANCE— REKINDLED

***A**t the new West Tower of 101 Lombard, elegance rises to a higher level.*

Nine stories up, to be precise.

In the West Tower the views are absolutely breathtaking. The residences include spacious three-bedroom designs. And exquisite models showcase the elegance and distinction of 101 Lombard.

Here urban living is accompanied by uncommon comfort. From the protection of a 24-hour concierge and ample enclosed parking for you and your guests. To the beauty of well-appointed condominiums and generously-planted grounds.

Even if you have previously visited our East Tower (now sold out), come see the one, two and three-bedroom residences in the new West Tower. Priced from \$217,000 to \$1,061,000 (subject to availability). It's nine elegant stories and one extraordinary place to live

Four designer models open weekends noon to 5 p.m. Or call (415) 956-0101 for a private weekday appointment between 9 a.m. and 5 p.m. At the foot of Telegraph Hill, adjacent to Levi's Plaza. Broker cooperation invited.

101
LOMBARD

ONE OF THE WORLD'S BEST ADDRESSES

A BAKAR/JOSEPH/WILSEY DEVELOPMENT



**"Having arrived
doesn't mean
much
if you're bored
getting there."**



**MILL VALLEY
IMPORTS**

388-2750

489 MILLER AVE.
MILL VALLEY, 94941

MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in

all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in *Bus Stop*, with Sandy Dennis, and *Hot I Baltimore*. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 33 total, including: *Pillars of the Community*; *Horatio*; *The Ruling Class*; *Peer Gynt*; *The Matchmaker* (U.S.S.R. tour); *The Merry Wives of Windsor*; *The Bourgeois Gentleman*; *The Circle*; *The Winter's Tale*; *Hay Fever*; *Buried Child*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*; *The Gin Game*; *The Chalk Garden*; *Uncle Vanya*; *Morning's at Seven*.

OTHER RESIDENT THEATRES: 27 total, including: *Blythe Spirit*, *The Chalk Garden*; *The Glass Menagerie*; *The Rainmaker*; *The Importance of Being Earnest*; *Plaza Suite*. **FILMS:** *Petulia*; *Bullitt*; *Medium Cool*.

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas,

before beginning his acting career 16 years ago. He since has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T.'s Conservatory and served as fencing master for the San Francisco Ballet's production of *Romeo and Juliet*.

A.C.T. PRODUCTIONS: 24 total, including *Cyrano de Bergerac*; *Merchant of Venice*; *The Taming of the Shrew*; *Hot I Baltimore*; *The Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour); *Othello*; *Valentin and Valentina*; *Peer Gynt*; *Julius Caesar*; *All the Way Home* (Japan

tour). **OTHER RESIDENT THEATRES:** *A Midsummer Night's Dream*.

BRUCE WILLIAMS* has been with the company for six seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagienka Zych and has appeared at Ashland's Oregon Shakespearean Festival.

Mr. Williams has performed and directed numerous scripts for A.C.T.'s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii.

A.C.T. PRODUCTIONS: 17 total, including: *Julius Caesar*; *The Master Builder*; *Hotel Paradiso*; *The National Health*; *A Month in the Country*; *Ah, Wilderness*; *Much Ado About Nothing*; *Another Part of the Forest*; *The Three Sisters*; *Richard II*; *Black Comedy*; *Cat Among the Pigeons*; *A Christmas Carol*; *Loot*; *Morning's At Seven*.

OTHER RESIDENT THEATRES: *The Devil's Disciple*; *Henry VI, Part II*; *Henry VI, Part III*; *Much Ado About Nothing*; *A Streetcar Named Desire*; *Sweet Eros*.

TELEVISION: *A Christmas Carol* (ABC/A.C.T. production).

D. PAUL YUELL* returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yuell's training includes speech with the late Edith Skinner and dance with

Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre. An avid "whitewater" enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the prestigious Daggett Assembly and studied "Sitting Yoga."

A.C.T. PRODUCTIONS: *The Rivals*; *The Three Sisters*; *Richard II*; *The Admirable Crichton*; *A Christmas Carol*; *Mourning Becomes Electra*; *Cat Among the Pigeons*. **OTHER RESIDENT THEATRES:** 12 total, including *The Tempest*; *King Lear*; *Julius Caesar*; *The Merchant of Venice*; *A Man for All Seasons*; *Man of La Mancha*; *South Pacific*; *The Basic Training of Pavlo Hummel*.



New Yuban® Decaffeinated Coffee.

Deep, dark and 100% Colombian.

New Yuban® Decaffeinated Coffee is made from the same 100% Colombian beans as Regular Ground Yuban. Which gives it the rich aroma you expect from Yuban. And a flavor that's deep, dark, and Colombian. The richness of Yuban. In Regular Ground or Instant. And now, new Yuban Decaffeinated Coffee.

© General Foods Corporation 1984.
Yuban® is a registered trademark of General Foods Corporation.



DINNERS NIGHTLY
SUNDAY BRUNCH
PRIVATE SUITES



52 floors
above it all

For a
"Star
Performance"
before the
theatre,
dine in the
elegant
Carnelian
Room.

Reduced Priced
Sunset Dinners
From 6 to 7 P.M.

Carnelian Room

BANK OF AMERICA CENTER
555 CALIFORNIA STREET
SAN FRANCISCO

415 • 433 • 7500

DESIGNERS

JOSEPH APPELT (*Lighting Designer*) joins A.C.T. for his third season, having designed *Mourning Becomes Electra*, *Morning's at Seven* and *The Gin Game*. Mr. Appelt has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on leave from both positions for a year. Mr. Appelt has also designed at the Chautauqua Opera Association; the Kansas City Ballet (where he is currently the Resident Lighting Designer); and the Great Lakes Shakespeare Festival, where he designed a world-premiere musical, *Blanco*, this past summer.

ROBERT BLACKMAN (*Set Designer*), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including *A Christmas Carol*, *The Circle*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *Heartbreak House*, *The Visit*, *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera*, *Peer Gynt* and *Mourning Becomes Electra*. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

MARTHA BURKE (*Costume Designer*) returns to A.C.T. for her fifth season, having designed *Ghosts*, *Night and Day*, *The Rivals*, *Buried Child*, *Fifth of July*, *Black Comedy*, *The Browning Version*, and *The Admirable Crichton*. Miss Burke's other credits include two seasons with the Oregon Shakespearean Festival where she designed *Inherit the Wind*, *Man and Superman*, and *Don Juan in Hell*, and, most recently, *Amadeus* for the South Coast Repertory Theatre.

MICHAEL CASEY (*Costume Designer*), who returns for his third season with A.C.T., has designed for Radio City Music Hall's golden anniversary production of *Encore* and productions of *America* and *Manhattan Showboat*. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed

television production of *Peter Allen and the Rockettes*. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T. productions of *I Remember Mama*, *Happy Landings*, *Cat Among the Pigeons*, *The Gin Game*, *Dear Liar*, *The Chalk Garden*, *Uncle Vanya*, *Loot*, *Morning's at Seven* and *The Holdup*. Mr. Casey also has numerous New York off-Broadway credits, as well as for ABC's television movie *Legs*, starring Gwen Verdon. Recently, Mr. Casey designed costumes for *Harvey*, *Company*, and *Fiddler on the Roof* for the PCPA Theaterfest in Santa Maria and Solvang.

CATHLEEN EDWARDS (*Costume Designer*) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed *Desire Under the Elms*, *All the Way Home*, *Valentine and Valentina*, and *Crucifer of Blood*, as well as over 20 productions for the Plays-in-Progress series. Her work has also been seen at such other regional theatres as the Alaska Repertory Theatre, Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. She has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Ms. Edwards lives in a Queen Anne Victorian with a small but vicious parrot.

RALPH FUNICELLO (*Set Designer*) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including *Uncle Vanya*, *Morning's At Seven*, *Ah, Wilderness!*, *Another Part of the Forest*, *Peer Gynt*, *Pantagloize*, *The Taming of the Shrew* and *Mourning Becomes Electra*. Mr. Funicello's work has been seen on and off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for *The Taming of the Shrew* on PBS television. Recently, Mr. Funicello designed the sets for the New York City Opera's upcoming production of *La Rondine*.

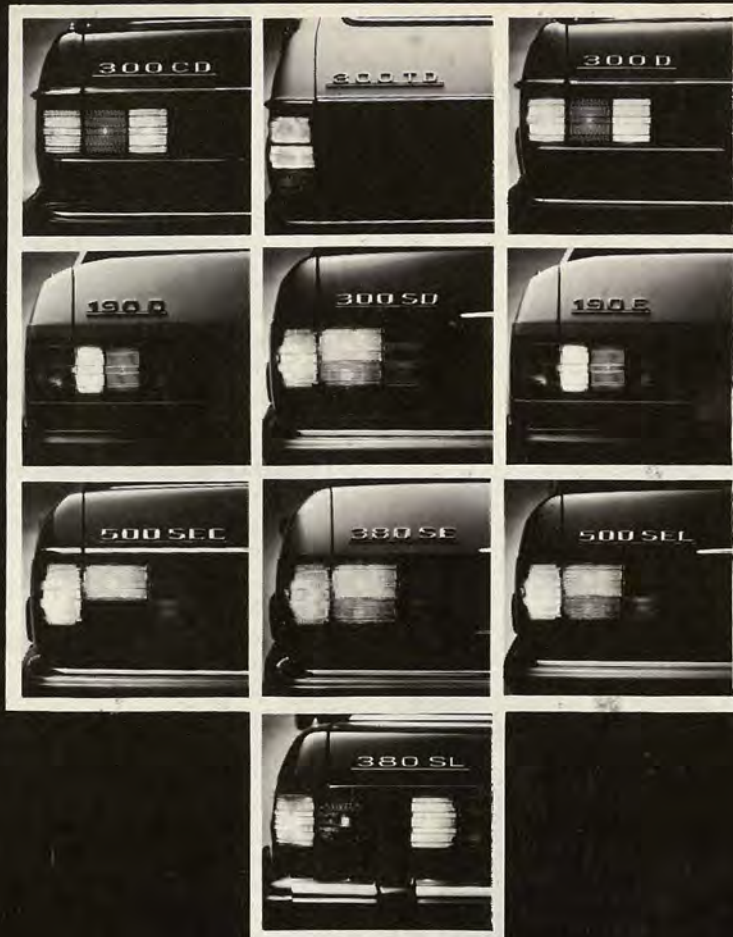
DAVID PERCIVAL (*Lighting Designer*) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for the Plays-in-Progress program, his work included four studio productions for the Conservatory. Prior to coming to A.C.T., Mr. Percival designed a number of productions for the Oregon Contemporary Theatre, including *A Kurt Weill Cabaret* featuring Martha Schlamme, and *Loot*. A recent graduate of the University of Washington, Mr. Percival will be

represented later this season by *How the Other Half Loves* and *School for Scandal* at the San Jose Repertory Theatre.

ROBERT PETERSON (*Lighting Designer*) designed lights for the West Coast premiere of *The Holdup* for A.C.T.'s 1982-83 season. He also designed lighting for the West Coast premiere of *Damien* for Seattle's Intiman Theatre, where other credits include Strindberg's *A Dream Play*, with guest Swedish director Peter Oskarson, and Brecht's *In the Jungle of Cities*, with German director Christof Nel. He works extensively with the Old Globe Theatre in San Diego, where recent designs include *Twelfth Night* with Marsha Mason, the West Coast premiere of *Sorrows of Stephan*, *Billy Bishop Goes to War*, and *Arsenic and Old Lace*. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of *Dracula*, *Hamlet*, and *Ah, Wilderness!* Mr. Peterson has designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the staff Technical Director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Trails Theatrical, a lighting design/consulting/sales company with offices in Oregon.

DUANE SCHULER (*Lighting Designer*) joins A.C.T. for another season, having designed the company's *The Girl of the Golden West*, *The Three Sisters* and *Uncle Vanya* in previous years. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban's *The Marriage of Figaro*. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for seven consecutive seasons with Lyric Opera of Chicago. He has also designed for the Houston Grand Opera, Opera Company of Boston, Colorado Opera and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's productions for the Boston Ballet. Last spring, he designed *Porgy and Bess* for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Singer's *Tebele* and *Her Demon*. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGER (*Set Designer*) returns for a ninth season as Resident Designer with A.C.T. Among his credits are *The Three Sisters*, *The Holdup*, *Hotel Paradiso* and *The Little Foxes*, as well as *The Chalk*



ALL THIS- AND SERVICE TOO

R.A.B. MOTORS' commitment to dealer leadership can be seen not only in our extensive selection of new 1984 Mercedes Benz automobiles, but in our service facilities as well. Factory-trained technicians employ state-of-the-art electronic and diagnostic equipment. Freeway close with easy on and off access. R.A.B. MOTORS also offers ferry and bus pickup and drop-off service.

Service and Selection—the last words at R.A.B. MOTORS.

Inquire about our European Delivery Program.



R.A.B. MOTORS
595 FRANCISCO BOULEVARD
SAN RAFAEL, MARIN COUNTY
CALIFORNIA 94901 • 415 • 454-0582

*We're now
beautifully refurbished
and enlarged!*



RISTORANTE — BAR

Creative Italian Cuisine
LUNCHEON — DINNER

LIVE ENTERTAINMENT
FROM 4:30 PM, MON. -SAT.

*Reservations 626-8000
in the*

SAN FRANCISCAN HOTEL

*Across from the Orpheum,
close to Symphony
Hall and the
Opera House.*

MARKET & 8TH

Before or After.

**YOUR TIME
IS OUR TIME**

Monday thru Thursday
11:30 A.M.—12:30 A.M.

Friday and Saturday
11:30 A.M.—1:30 A.M.

Sunday
12 NOON—
12:30 A.M.



PIZZERIA

UNO

RESTAURANT AND BAR

2200 Lombard St., San Francisco
415/563-3144

Garden, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *A Winter's Tale*, *The Fifth of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons* and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the 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 the Old Globe Theatre's productions of *The Country Wife*, *Arsenic and Old Lace*, *The Gin Game*, and *The Importance of Being Earnest*; the Ahmanson Theatre's production of *Hay Fever*, and the 50th anniversary season production of *La Traviata* for the Central City Opera Association in Central City, Colorado.

GREG SULLIVAN (*Lighting Designer*) was born in Texas, raised in Colorado, and presently lives in California. His recent work includes productions of *The Seagull* and *Misalliance* for the Intiman Theatre in Seattle, *The Hostage* and *Of Mice and Men* for the Denver Center Theatre, and *The Visit* for Houston's Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre's productions of *Savages*, *Chekhov in Yalta* and *Pygmalion*. During the past three years, Mr. Sullivan has served in the capacity of teacher/designer at the Pacific Conservatory of the Performing Arts, where he has designed over 20 productions for its Theatrefest, including *Billy Budd*, *Carousel* and *Blood Wedding*. He is the recipient of three Dramalogue Awards as well as this year's Bay Area Theatre Critics Award, and holds degrees from the University of Colorado and California Institute of the Arts.

LARRY DELINGER (*Composer*) is Composer in Residence for the P.C.P.A. Theaterfest in Santa Maria and Solvang and A.C.T. in San Francisco. He is also a regular composer for The Mark Taper Forum in Los Angeles. Mr. Delinger has written music for many theatres throughout the United States including the McCarter in Princeton, New Jersey, The Denver Center Theatre Company, The Annenberg Theatre in Philadelphia, The Oregon Shakespearean Festival and the Milwaukee Repertory Theatre. In addition, he has written two operas, a musical, a ballet for the Dance Umbrella Series in New York and numerous choral and instrumental compositions that have been performed throughout the United States and Europe. He has also written for television and film. His most recent work was an extended brass work commissioned by the California Brass Quintet, a Bay Area musical organization.

CRITICAL WORDS



If anyone speak ill of thee, consider whether he hath truth on his side; and if so, reform thyself, that his censures may not affect thee.

— EPICTETUS

Nature, when she invented, manufactured and patented her authors and contrived to make critics out of the chips that were left.

— OLIVER WENDELL HOLMES

Get your enemies to read your works in order to mend them; for your friend is so much your second self that he will judge too much like you.

— ALEXANDER POPE

I find the pain of a little censure, even when it is unfounded, more acute than the pleasure of much praise.

— THOMAS JEFFERSON

Opera in English is, in the main, just about as sensible as baseball in Italian.

— H.L. MENCKEN

Rimsky-Korsakov — what a name! It suggests fierce whiskers stained with vodka!
— MUSICAL COURIER, Oct. 27, 1897

The Most High has a decided taste for vocal music, provided that it be lugubrious and gloomy enough.

— VOLTAIRE

All singers have this fault: if asked to sing among friends they are never so inclined; if unasked, they never leave off.

— HORACE

I am bound by my own definition of criticism: a disinterested endeavor to learn and propagate the best that is known and thought in the world.

— MATTHEW ARNOLD

No chronically happy man is a trustworthy critic.

— GEORGE JEAN NATHAN

Hell is full of musical amateurs. Music is the brandy of the damned.

— GEORGE BERNARD SHAW

CONTRIBUTORS

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

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

SOPHOCLES CIRCLE (\$25,000 AND ABOVE)

INDIVIDUALS

Mr. and Mrs. Albert J. Moorman, C.A.A.

SOPHOCLES CIRCLE (\$25,000 AND ABOVE)

CORPORATE AND FOUNDATION DONORS

BankAmerica Foundation
Carter Hawley Hale Stores, Inc.
Stuart and Mabel Hedden Trust
William and Flora Hewlett Foundation
James Irvine Foundation
Louis R. Lurie Foundation
Andrew W. Mellon Foundation
National Corporate Theatre Fund
Shaklee Corporation
Alma Brooks Walker Foundation

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

INDIVIDUALS

Anonymous
Anonymous
Anonymous
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Franklin P. Johnson, Jr.
Mr. Cyril Magnin

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

CORPORATE AND FOUNDATION DONORS

William Randolph Hearst Foundation
Laykin et Cie
Shubert Foundation
Paul L. and Phyllis Wattis Foundation
Xerox Foundation

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

INDIVIDUALS

Anonymous
Mr. and Mrs. Brook H. Byers
Mr. Herbert M. Dwight, Jr.
Dr. Margot Hedden Green, C.A.A.
Mr. and Mrs. Burton J. McMurtry
Mr. Robert M. Moore
Dr. and Mrs. H. Harrison Sadler, C.A.A.

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

CORPORATE AND FOUNDATION DONORS

Mervyn L. Brenner Foundation
Chevron U.S.A., Inc.
Comdisco Financial Services Foundation
Crocker National Bank Foundation
Crown Zellerbach Foundation

Hewlett-Packard Company
The Hyperian Foundation
Pacific Telesis Group
David and Lucile Packard Foundation
L. J. and Mary C. Skaggs Foundation
Union Pacific Foundation
Warner Communications, Inc.
Wells Fargo Foundation

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

INDIVIDUALS

Anonymous
Mr. and Mrs. Samuel H. Armacost
Mr. and Mrs. Ray Dolby
Mr. Vincent Fria
Mr. and Mrs. Douglas W. Grigg
Mr. and Mrs. Charles B. Kuhn
Mr. and Mrs. Melvin M. Swig
Mr. and Mrs. Gary J. Torre

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

CORPORATE AND FOUNDATION DONORS

Carlin Fund
Embarcadero Center
Richard and Rhoda Goldman Fund
IBM Corporation
Junior League of San Francisco
Komes Foundation
L.W. Biegler, Inc.
Levi Strauss Foundation
Prudential Bache Securities
Edna M. Reichmuth Fund
San Francisco Retail Merchants Association:
Bullock's, Emporium Capwell, Grodins,
Liberty House, Livingston's, Macy's,
I. Magnin & Co., Neiman-Marcus, Saks
Fifth Avenue
United States Leasing Corporation

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

INDIVIDUALS

Mr. and Mrs. Stephen D. Bechtel, Jr.
Mr. and Mrs. W. Andrew Beckstoffer
Mrs. Frank H. Buck
Mr. and Mrs. Nolan Bushnell
Mr. H. Brooke Clyde
Mr. Werner Erhard
Mrs. Mortimer Fleishhacker
Mr. and Mrs. Edward L. Ginzton
Ms. Jean Hargrove
Mrs. Ada Glover Jackson
Mr. and Mrs. George F. Jewett, Jr.
Mrs. Paul B. Kelly
Mr. Woodward Kingman, C.A.A.
Ms. Sandra L. Kurtzig
Mr. and Mrs. Dean S. Leshner
Mr. Edmund W. Littlefield
Mrs. Martha W. Low
Ms. Patricia H. Millard
Mr. and Mrs. Arjay Miller

EXCELLENT DINING IN

The Elegant Chef's Table

With Continental Cuisine

and

HENRI'S ROOM AT THE TOP

With Magnificent View
Daily Luncheon Buffet
Dinner and Dancing
Nightly



EARLY THEATRE DINING

In The Elegant Chef's Table Only

5:30 p.m. to 7:30 p.m.

Complete dinners
\$15.00 per person
Tues. through Sat.

4 Hour Complimentary
Parking with Dinners
(Upon Availability)

Ticket Must Be Validated By Maitre d'

X THE SAN FRANCISCO HILTON And TOWER

MASON And O'FARRELL ST
(415) 771-1400

San Francisco's Favorite Hotel

Hobnobbing At The Mark



NUMBER ONE NOB HILL
SAN FRANCISCO



Mr. Gil Nickel
Mr. and Mrs. Kenneth E. Nitzberg
Mr. and Mrs. Frank F. Orr
Mr. and Mrs. Bernard Osher
Mr. and Mrs. Arthur Rock
Mr. and Mrs. Claude N. Rosenberg, Jr.
Mrs. Madeleine Haas Russell
Mrs. Maud Hill Schroll
Mr. and Mrs. Paul J. Schumacher
Mr. and Mrs. Charles R. Schwab
Miss Mae Sexauer
Mr. and Mrs. Boyd Seymour
Mr. and Mrs. Carter P. Thacher
Ms. Sylvia Coe Tolk
Ms. Dore Williams
Dr. Alejandro Zaffaroni
Mr. and Mrs. Renn Zaphiropoulos

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

CORPORATE AND FOUNDATION DONORS

Alumax, Inc.
American Building Maintenance
Amfac Foundation
John Arrillaga Foundation
Robert and Alice Bridges Foundation
John M. Bryan Family Foundation
Columbia Pictures Industry
Design Workshops
The Dietrich Foundations
Dillingham Corporation
Dinner Levison Company
The Distribution Fund
Eldorado Foundation
Equitec Financial Group, Inc.
First Interstate Bank Foundation
Mortimer Fleishhacker Foundation
Walter and Elise Haas Fund
Hotel Mark Hopkins
Howard, Rice, Nemerovski, Canady,
Robertson & Falk
Industrial Indemnity
KRON-TV
Lakeside Foundation
Eleanor Ellis Mazer Fund
Monsanto Fund
Norland Properties
Orrick, Herrington & Sutcliffe
Pinecrest Restaurant
Ira M. and Libbie P. Pink Foundation
Sexauer Foundation
Signetics Corporation
Simpson Paper Company Fund
Smythe European, Inc.
Sohio Petroleum Company
Syntex Corporation
Vision Service Plan
Brayton Wilbur Foundation

MOLIERE CIRCLE (\$500-999)

INDIVIDUALS

Mr. and Mrs. Peter Avenali / Ms. Dorothy K. Bonen / Mr. Carleton F. Bryan / Mr. and Mrs. Corwin Booth / Mr. Earl D. Brodie / Mr. Paul Buennagel / Mr. and Mrs. W. R. Buxton / Mrs. Barbara Seson Cartan / Mr. and Mrs. Park Chamberlain / Mr. and Mrs. T. Z. Chu / Mr. James C. Clark / Mr. and Mrs. Charles de Limur, C.A.A. / Mr. and Mrs. Richard E. Dirickson, Jr. / Mrs. Arthur Dolan, Jr. / Mr. and Mrs. Fred Drexler / Mr. and Mrs. Robert M. Earl / Ms. Nancy Ellen Farley / Mr. and Mrs. James J. Flood

/ Dr. and Mrs. M. Wallace Friedman / Dr. and Mrs. Richard Gonzalez / Mr. and Mrs. Richard W. Goss, Jr. / Mr. and Mrs. Philip Greer / Mrs. Dora D. Ide / Ms. Tula G. Kleinman / Mr. Jack Lemmon / Mr. Merrill Magowan / Dr. Joseph Mauritzen / Mr. and Mrs. Ernest W. Meyer / Mr. and Mrs. Bruce Mitchell / Mr. John J. O'Brien / Mr. and Mrs. John Anthony O'Donnell / Mr. T. Gary Rogers / Mrs. Donald Ross / Mr. John F. Shoch / Mr. Steve Sorgen / Mr. Norman C. Stone / Mrs. Howard Swig / Mr. and Mrs. Ian Thomson / Ms. Suzie S. Thorn / Dr. and Mrs. John R. Upton / Mr. W. Denman Van Ness / Mr. and Mrs. Ronald G. Vandenberghe / Ms. Alice B. Vincilione / Mr. and Mrs. Craig Wallace / Dr. and Mrs. Jerome M. Weiss / Mr. and Mrs. Fred Wertheim / Mr. and Mrs. Paul F. Youngdahl

THE MOLIERE CIRCLE (\$500-999)

CORPORATE AND FOUNDATION DONORS

Accountemps / Arthur Andersen & Company / Basic American Foods / Delcon Development, Inc. / First Myrtle Fund / Friedkin Becker, Inc. / Genstar Corporation / Peat, Marwick, Mitchell, & Company / Security Pacific Foundation / Tobin & Tobin

CHEKHOV CIRCLE (\$250-499)

INDIVIDUALS

Mr. Marvin Ahbolton / Mr. Ted Aksnes / Mr. Howard Allen / Mr. and Mrs. James Michael Allen / Mr. Rick Arthur / Mr. Thomas E. Bailard / Mr. North Baker / Mr. and Mrs. William P. Bardet / Mr. and Mrs. Joseph Barletta / Mr. and Mrs. Alan D. Becker / Mr. and Mrs. Paul Bessieres / Ms. Diane Birchell / Mr. Vernon Birks / Mr. and Mrs. Donald P. Black / Mr. and Mrs. Arnold L. Bloom / Mr. and Mrs. Gordon Blumenfeld / Ms. Charlotte MacGregor Boggs / Mrs. D. Power Boothe / Dr. and Mrs. Warren Breidenbach / Mr. Kenneth R. Brown / Mr. and Mrs. Richard Bryan / Mr. and Mrs. Lewis S. Callaghan / Mrs. C. L. Callander / Mr. and Mrs. James K. Campbell / Mr. Ronald Casassa / Mrs. Bernice H. Connell / Mr. and Mrs. Emlyn L. Cox / Mr. Donald K. Davis / Mr. Wilbur Davis / Ms. Marlene Delancie / Mr. and Mrs. Reid W. Dennis / Mr. Marshall Dill, Jr. / Mrs. William Dommerich / Mr. Rudolph W. Driscoll / Ms. Delia Fleishhacker Ehrlich / Mr. and Mrs. Joseph Ehrman / Mr. and Mrs. Paul Fitting / Mrs. John Fitzpatrick / Mr. and Mrs. David Fleishhacker / Mr. and Mrs. Mortimer Fleishhacker, Jr. / Mr. Robert J. Foley / Mr. and Mrs. Richard L. Fowler, Jr. / Mr. and Mrs. David E. Francis / Mr. J. Richard Fredericks / Mr. and Mrs. Thomas Freilinger / Mr. and Mrs. David A. Friedman / Ms. Elizabeth W. Gomez / Mr. Robert C. Goudy / Dr. and Mrs. Sheldon Gross / Mr. Lyle D. Hamp / Dr. and Mrs. Thomas L. Hendrix / Mr. David Hirsch / Dr. and Mrs. Roger W. Hoag / Mr. and Mrs. Dan A. Hoffman / Mr. and Mrs. Stephen T. Jacobs / Mr. and Mrs. C. David Jensen / Mrs. F. A. Jostes / Dr. Selna Kaplan / Mr. and Mrs. Ryland Kelley / Ms. Carol Koening / Dr. D. B. Kooyman / Mr. Presley Lancaster / Dr. and Mrs. Richard Lanzerotti / Ms. Diane M. Levine / Mr. and Mrs. Charles K. Long / Ms. Margaret B. Long / Dr. William G. Manson / Dr. and Mrs. J. Palmer Mayo / Mr. and Mrs. John McGuinn / Mr. and Mrs. Glen McLaughlin / Mr. and Mrs. J. Richard

McMichael / Mrs. Donald G. McNeil / Ms. Taimi Messersmith / Mr. Floyd Moore / Mr. Joseph C. Najpaver / Mr. and Mrs. Alvin H. Pelavin / Mrs. Thomas B. Porter / Mr. and Mrs. James F. Preston / Mr. and Mrs. H. O. Pruden / Mr. and Mrs. James T. Ream / Mr. Alan L. Reeves / Mr. and Mrs. Richard J. Reynolds / Mr. William M. Roth / Ms. Barbara Schultz / Ms. Ruth A. Short / Mr. and Mrs. Earl G. Singer / Mr. and Mrs. David Sliptzin / Mr. and Mrs. Lawrence B. Smith / Dr. Maurice Sokolow / Mrs. Victor Staadecker / Dr. and Mrs. John R. Stephens / Mr. Daniel E. Stone / Mr. and Mrs. Richard J. Stratton / Mr. Dwight V. Strong / Mr. Robert M. Taubman / Mr. E. Hugh Taylor / Mr. John W. Thomas / Mrs. Germaine R. Thompson / Ms. Ann M. Thornton / Mr. and Mrs. Edward J. Tiedemann / Mr. and Mrs. Richard J. Tingey / Mr. Kent R. Tumblin / Dr. and Mrs. H. Hugh Vincent / Dr. and Mrs. Ralph O. Wallerstein / Mr. and Mrs. Harry E. Weaver / Mr. and Mrs. Gordon M. Weber / Mr. and Mrs. Christopher A. Westover / Mrs. Nancy G. White.

THE CHEKHOV CIRCLE (\$250-499)

CORPORATE AND FOUNDATION DONORS

Cafe San Marcos / Club Exxa / Greene, Nakahara, & Arnold / Grubb & Ellis / Kundus Gallery / Lexies Fashionables / Matson Navigation Company / Milton Meyer Foundation / Quantic Industries, Inc. / Rucker Fuller Company / Standard Soup Company / Stauffer Chemical Company / Bernard I. Taub Foundation / Tour Arts / Visa U.S.A., Inc.

THE IBSEN CIRCLE \$100-249 INDIVIDUALS

Mr. Charles C. Adams / Ms. Marilyn Adams / Mr. L. Matthew Adams / Ms. Janice M. Albert / Ms. Glenda Alexander / Mrs. Angelina Genaro Alioto / Mrs. Sydney Allen / Steven and Linda Alpers / Mr. and Mrs. Thomas C. Andersen / Ms. Glenda E. Anderson / Mr. John Andrews / Mr. and Mrs. Ted Anstedt / Mr. and Mrs. Ernest C. Arbuckle / Mr. and Mrs. Donald B. Armstrong / Dr. and Mrs. Arvin Arthur / Dr. and Mrs. R. Kirklin Ashley / Ms. Margaret S. Asprey / Mr. and Mrs. Charles Atkinson / Mr. and Mrs. Raymond F. Bacchetti / Ms. Kathleen Wava Bailey / Mr. and Mrs. Milton L. Baker / Ms. Tessie Curran Baldwin / Ms. Emily A. Ball / Mrs. Dorothy P. Barrett / Mrs. A. W. Barrows / Mr. John Barr / Mr. Aubrey Bartlett, II / Mrs. Dudley Bates / Mr. and Mrs. Benjamin J. Baum / Mr. and Mrs. James Beaver / Mr. and Mrs. Richard S. Bebb / Mr. and Mrs. Paul E. Beckman / Ms. Melita V. Beeson / Mr. Ervin Behrin / Mr. Jerry R. Bellen / Mr. and Mrs. Norman Bell / Mr. and Mrs. John W. Beman / Mrs. Courtney M. Benoist / Ms. Martha L. Bernet / Dr. and Mrs. Philip Bernstein / Mr. Peter J. Besso / Dr. and Mrs. Jerome W. Bettman / Mr. and Mrs. John H. Bickel / Mr. Frank J. Biehl / Mrs. Jean D. Birdsey / Mr. Jay Bisio / Mr. and Mrs. John W. Bissinger / Mr. and Mrs. Anton Bley / Mr. and Mrs. Paul E. Boas / Mrs. Robert Bodenlos / Mr. and Mrs. William H. Bolin / Mr. and Mrs. Irving Bookspan / Dr. and Mrs. Richard A. Borrisson / Mr. Michael Boskin / Mr. and Mrs. Roy L. Bouque / Mr. and Mrs. Russell Breslauer / Mr. Stephen Briscow / Dr. John P. Briske / Mr. Archibald S. Brolly / Ms. Jean Bronson / Dr.

"Wee, Wee, Wee, All The Way Home"

Take-Out Barbeque At ★HOG HEAVEN★



Now You Don't Have to Drive to Memphis for Great Barbeque.
770 Stanyan Street, San Francisco 668-2038
(Across From Golden Gate Park)

Ciao

You talk. You laugh. You drink. You watch the pastaio invent your Fettucine al Pesto Genovese. (The couple next to you has the charcoaled quail.) You order an Italian ice, a cappuccino. 11 AM to midnight. Whatever, practically whenever.

Ristorante Ciao. Nothing this side of Milan comes close.
230 Jackson Street
Telephone 982-9500
San Francisco

The First Act has begun . . .



From Puccini to Pastrami, Mozart to Mozzarella, Rossini to Ribs and, yes, even operatic arias by our own singing waiters.



**MAX'S
OPERA CAFE**

The new chic Deli-Dinner Saloon
at Opera Plaza, Van Ness Avenue at
Golden Gate. Luncheon and dinner daily.
Full Bar. Late night desserts.

Dine French Fluently

Superbe cuisine
servie dans
une ambiance calme
et élégante
près des théâtres
au cœur
de San Francisco.

Translation with reservations only.

La Mère Duquesne

101 Shannon Alley, off Geary
between Taylor and Jones, San Francisco
(415) 776-7600



Doris Todd Brown / Dr. Ellen Brown / Ms. Patti Brown / Mr. Robert E. Brown / Mr. & Mrs. Timothy Brown / Ms. Gail Bryan / Mr. Allan W. Buch / Ms. Eleanor S. Buchanan / Mrs. Ellen S. Buchen / Mr. and Mrs. Thomson C. Bunch, Jr. / Mr. and Mrs. John R. Burgis / Mr. and Mrs. Robert E. Burnett / Mr. Kenneth N. Burns / Mr. and Mrs. Allan G. Byer / Mr. and Mrs. John E. Cahill / Mr. Paul E. Cameron / Ms. Mary E. Cantrell / Mr. Albert B. Capron / Mr. and Mrs. D. John Carey / Mr. and Mrs. Mont L. Carlston / Mr. William W. Carman / Dr. Norman F. Carrigg / Dr. and Mrs. C. B. Carrington / Dr. Arthur G. Cavallaro / Mrs. Bette Cereske / Mr. Thomas R. Chambers / Miss Josephine Chandler / Mr. and Mrs. Steven B. Chase / Mr. Blayne Allen Christian / Ms. Marlyn J. Church / Mr. Thomas H. Clewe / Dr. Albert Cohn / Mr. and Mrs. Kenneth Cole / Mr. and Mrs. Richard Cole / Mr. and Mrs. Julius H. Comroe, Jr. / Mr. M. Richard Condon / Mr. J. J. Coney / Mr. and Mrs. David Cookson / Ms. Edith M. Cooley / Mr. and Mrs. Wendell B. Coon / Mr. and Mrs. Thomas Cooney / Mrs. C. E. Cooper / Dr. Clarence N. Copeland / Mr. Jack Corey / Dr. Michael N. Cowan / Mr. E. Morris Cox / Mrs. Jean Cox-Treverton / Mrs. Suzanna P. Coxhead / Mrs. Louise Craven / Mrs. John Crosby, Jr. / Mr. Alexander D. Cross / Mr. and Mrs. S. P. Cuff / Mrs. Stuart Cullen / Mr. and Mrs. Arthur F. Cunningham / Mr. Peter Curtis / Mr. and Mrs. Richard J. Cushing / Mr. and Mrs. Richard C. Dahl / Mr. and Mrs. Henry Dakin / Ms. Angela D'Ambrosia / Ms. Kathleen Damron / Mr. and Mrs. Scott J. Danielson / Mr. John L. Darby / Ms. Shirley Davidner / Dr. Roland I. Davies / Mr. and Mrs. Alan S. Davis / Mr. Craig Davis / Mr. and Mrs. Hugh W. Davy / Dr. Thos R. Delebo / Ms. Helen W. Dennis / Mr. James A. Dern / Mr. and Mrs. Edmund Dickson / Mr. Adam von Dioszeghy / Dr. and Mrs. Gary M. Dolan / Mr. Andrew V. Donnally / Mr. and Mrs. Russell H. Downey, Jr. / Mr. and Mrs. John R. Dryden / Art and Carol Dull / Dr. and Mrs. Cloyce L. Duncan / Mr. Raymond Dunn / Mr. Robert Durden / Mr. James E. Durkin / Mrs. Sandra B. Eakins / Dr. and Mrs. Francis J. Ebert / Ms. Joan Eckart / Mr. D. Lee Edmundson / Mr. and Mrs. Richard Ehrlich / Mr. Daniel Eitington / Ms. Harriet Eldredge / Mr. and Mrs. Donald T. Elliott / Mr. Burnham Enersen / Dr. Anthony Engelbrecht / Dr. and Mrs. Wayne L. Erdbrink / Dr. and Mrs. George G. Erdi / Mr. and Mrs. Alfred C. Escherich / Ms. Kathie Fagan / Mr. and Mrs. Erroll C. Fanning / Mr. and Mrs. John R. Farmer / Dr. A. W. Farrar / Mr. and Mrs. Thomas K. Fawcett / Ms. B. P. Ferrara / Ms. Diane Filice / Mr. Philip A. Fisher / Mrs. Meader Fletcher / Mr. and Mrs. George W. Flynn / Mr. Russell B. Flynn / Mrs. Lillian Foreman / Mr. Gerald Fox / Mr. Richard L. Frank / Mr. and Mrs. John C. Freschl / Dr. Richard K. Friedlander / Dr. and Mrs. Curtis D. Fromke / Mr. and Mrs. W. Fuller / Mrs. G. E. Fullerton / Mr. and Mrs. R. F. Gaines / Mr. and Mrs. Clement Galante / Mrs. Kathleen Gallivan / Dr. and Mrs. John R. Gamble / Mr. and Mrs. Nicholas Gannam / Mr. Rafael Garcia / Mr. and Mrs. Robert L. Gardner / Ms. Barbara Garfinkle / Mr. Ralph R. Garrow, Jr. / Mrs. Henry M. Gay / Mr. and Mrs. Sam Genirberg / Ms. Dorothy Georgakas / Mr. and Mrs. Maurice W. Gerritsen / Mr. and Mrs. James M. Gerstley / Mrs. Gloria G. Getty / Mrs. Marjorie Gianelloni / Ms. Evelyn Giardina / Ms. Susie N. Gibbs / Mr. Jon M. Gilbert / Mr. Jeffrey E. Gilliam

/ Mr. and Mrs. Herbert Ginsberg / Mr. John S. Gladish / Mr. and Mrs. Warren Glass / Mr. and Mrs. Robert Goesser / Mr. and Mrs. Carl Goetsch / Mrs. Anne-Marie Gold / Mr. and Mrs. Milton Goldberg / Mr. and Mrs. James M. Golden / Mrs. Myron B. Goldsmith / Mr. Lawrence E. Goodfriend / Ms. Agnes H. Goss / Mr. and Mrs. Victor Gotti / Mr. Edward M. Gould / Ms. Marian Gould / Mr. and Mrs. Michael H. Greenberg / Mr. Arnold Greenfield / Mrs. Joan V. Greenwood / Ms. Lucille R. Gregg / Mrs. Donald M. Gregory Jr. / Mrs. Zora C. Gross / Mr. James K. Grosse / Dr. William E. Grove, III / Mr. Richard E. Guggenheim, Sr. / Fred and Eve Habermann / Dr. and Mrs. W. Keith Hadley / Mr. and Mrs. Fred Half / Mr. David W. Hall / Mr. J. Robert Hall / Dr. Benjamin A. Halpren / Mr. Randall E. Ham / Mr. and Mrs. John R. Hamilton / Mr. and Mrs. Lester G. Hamilton / Mr. Ray Hamilton / Ms. Virginia Hammel / Mr. and Mrs. Lloyd D. Hanford, Jr. / Mr. and Mrs. L.S. Hansen / Mrs. Rene Hardre / Mr. H. Neil Hardy / Mr. and Mrs. Gary G. Harmon / Ms. Caroline Harrington / Dr. Donald C. Harrison / Mr. John Harris / Dr. and Mrs. Arthur R. Hartwig / Mr. and Mrs. Charles C. Harwood / Mr. Ernest Haskin / Mrs. Dolores Hawkins / Mr. George Hawxhurst / Mr. and Mrs. Henry E. Haxo, Jr. / Mrs. James H. Hays / Mr. Stephen E. Heiman / Mr. and Mrs. Jack B. Heims / Mr. R. Stephen Heinrichs / Mr. Ernest H. Helliwell, III / Ms. Michele Helmar / Mrs. David E. Hennigh / Mrs. Winifred B. Heppler / Ms. Christine Heubach / Mr. James F. Hewitt / Ms. Mary H. Heyward / Ms. Shirley Hicklin / Ms. Eunice Hickman / Mr. Fred J. Hiestand / Ms. Doris Hills / Mr. and Mrs. H. G. Hindigian / Mr. Robert L. Hines / Mr. and Mrs. Arthur Hoff / Mrs. Nancy Hood / Mr. and Mrs. Rodman L. Hooker, Jr. / Mr. and Mrs. C. E. Hopper / Dr. and Mrs. Maurice Horn / Dr. and Mrs. R. W. Horrigan / Mr. Edward Hovis / Mr. and Mrs. John F. Howland / Dr. Fred G. Hudson / Mr. Weldon Hufnagel / Ms. Virginia Ramsey Hughes / Mr. William H. Hughes / Mr. and Mrs. Harold W. Hushour / Mr. and Mrs. J. Wesley Huss / Mr. Gary M. Izing / Ms. E. Louise Jadot / Dr. and Mrs. Robert W. Jamplis / Mr. and Mrs. Wayne Jennings / Mr. and Mrs. H. Anthony Jew / Ms. Abigail Johnson / Mr. Andrew R. Johnson, Jr. / Mr. and Mrs. Stephen E. Johnson / Mr. and Mrs. Robert R. Johnston / Mr. and Mrs. Robert Trent Jones, Jr. / Mr. Raymond F. Jones / Mr. and Mrs. Rodney T. Jones / Mr. and Mrs. David S. Judd / Mr. and Mrs. Eugene E. Jurs / Mr. and Mrs. Wallace L. Kaapcke / Mr. John F. Kane / Dr. and Mrs. Gary G. Kardos / Mr. and Mrs. Curtis Karplus / Mr. Daniel H. Katz / Dr. Hilliard J. Katz / Mr. Hugh C. Keenan / Mr. and Mrs. John G. Kelly / Dr. and Mrs. Paul B. Kelly / Mr. and Mrs. Rupert Kempf / Dr. and Mrs. Richard L. Kempson / Mrs. Hazel B. Kent / Mr. and Mrs. Angele Khachadour / Ms. Ann Marie Kilty / Mr. and Mrs. Robin King / Ms. Nancy L. Kittle / Mr. Craig J. Kleager / Ms. Judith Klein / Ms. Jeanne Kline / Dr. and Mrs. I. Klompus / Mr. and Mrs. Paine Knickerbocker / Mr. Ronald L. Koenig / Mr. and Mrs. Ned Kopp / Dr. and Mrs. R. Eugene Kreps / Ms. Lisl Kroll / Dr. and Mrs. Joel L. Kudler / Dr. Robert E. Kulvin / Mrs. Warren D. Kumler / Dr. and Mrs. Joseph H. Kushner / Mrs. and Mrs. John O. Kyle / Mr. and Mrs. Stanley P. Lachman / Mr. Andrew W. Lafrenz / Mr. Lloyd J. Laird / Mr. and Mrs. Gerard B. Lambert / Mr. Lee Langlois / Mr. Robert Lansdon / Mrs.

Miriam H. Lar Rieu / Mr. and Mrs. Harry Lawlor / Mrs. E.P. Laws / Ms. Catherine Lee / Mr. and Mrs. Charles Lee / Dr. Gerald Lee / Mr. and Mrs. Theodore B. Lee / Mr. and Mrs. Irwin Leff / Mr. J.H. Leineweber / Mrs. Ann K. Lenway / Ms. Louise M. Lerza / Mr. and Mrs. Harvey Letter / Mr. and Mrs. Barry Levine / Mr. Kenneth M. Levy / Mr. and Mrs. Ronald L. Lewis / Mr. David E. Liddle / Mr. Albert B. Lidy / Mr. Don M. Liles / Dr. James T. Lilligren / Dr. and Mrs. Charles S. Lincoln, Jr. / Mrs. Pauline Lindsay / Mr. Donald C. Lind / Mr. Paul Lippman / Mrs. Patricia O. Lisser / Mr. John L. Livingston / Dr. and Mrs. Charles Lobel / Ms. Marjorie Louis / Mrs. Azalene E. Lowe / Mrs. Patricia Lowrey / Mr. Thomas Loynd / Mrs. Edward L. Macaulay / Mr. and Mrs. David Machado / Ms. Patricia Macie / Mrs. A. A. MacNaughton / Mrs. Francis W. MacVeagh / Ms. Marilou Magee / Mrs. William Mahaney / Mr. and Mrs. John Ward Maillard, III / Dr. and Mrs. Frederick J. Maisel / The Hon. and Mrs. Fred Malakoff / Mr. and Mrs. Ronald E. Mallen / Mr. and Mrs. Arnold I. Mandel / Mr. John A. Mann / Mr. and Mrs. William Mann / Mr. E.R. Manwell / Dr. Alexander R. Margulis / Ms. Elizabeth W. Martin / Mr. and Mrs. Francis G. Martin, Jr. / Mr. Teofilo B. Martinez / Mr. Albert A. de Martini / Ms. Virginia R. Mason / Mr. Leonard Matesky / Mr. John B. McCallister / Mr. and Mrs. Robert E. McCann / Ms. Jessica G. McClintock / Mr. J. Stuart McIntyre / Mrs. Ernst R. McKeag / Judge Winton McKibben / Mr. Joseph McMahon / Mr. E.W. McMullen / Ms. Agnes B. Mead / Dr. and Mrs. Sedgwick Mead / Mr. and Mrs. Gary L. Medeiros / Mrs. Marilyn D. Mehring / Mr. and Mrs. Michael L. Mellor / Mrs. Theo K. Meltzer / Ms. Sybil Mercier / Dr. and Mrs. Delbert H. Meyer / Mr. and Mrs. Frank G. Meyer / Mrs. Jane A. Meyer / Ms. Beatrice Meyers / Mrs. Hiroko Midorikawa / Mr. Kenneth P. Miller / Mr. and Mrs. Lindberg Miller / Mr. George Mills / Mr. and Mrs. Martin W. Milot / Dr. and Mrs. Sidney P. Mitchell / Dr. and Mrs. Herbert C. Moffitt / Mr. and Mrs. Charles D. Monroe / Mrs. Charles D. Moore / Mr. and Mrs. James F. Moore / Mr. and Mrs. Joseph Moore / Mr. Robert A. Moore / Ms. Linda Moretti / Mr. and Mrs. William J. Morgenstern / Mr. and Mrs. Stuart W. Morshead / Ms. Charlotte Mount / Mr. and Mrs. Darrell Mueller / Mr. Kevin William Murphy / Mr. Michael W. Murphy / Mrs. Stanwood D. Murphy / Ms. Barbara B. Musto / Mr. and Mrs. William G. Myers / Mr. Ed Nagel / Mr. and Mrs. William S. Needham / Mr. John W. Nelson / Dr. Anthony Nespole / Mr. and Mrs. Merrill E. Newman / Dr. and Mrs. W.L. Newmeyer / Mr. Amos Newton / Jackie Ng / Ms. Sharon C. Nickodem / Mr. Clyde W. Nielsen / Dr. Charles A. Noble, Jr. / Mr. and Mrs. Richard Norris / Ms. Ann O'Connell / Mr. Donald P. O'Leary / Mr. Ronald Ogg / Ms. Helen Oglesby / Dr. and Mrs. Bernard M. Oliver / Mr. Duncan H. Olmsted / Mrs. Ernest Ophuls / Mr. and Mrs. John H. Ormond / Thomas and Carol Osborne / Mr. and Mrs. Kenneth M. Oshman / Mr. Richard D. Otto / Mr. James R. Overholt / Mr. and Mrs. Peter J. Owens / Mr. Victor L. Owen / Mr. Willis J. Ozier / Mr. Tom Pacansky / Mr. and Mrs. Gordon W. Palmquist / Mr. Lawrence Papale / Mr. James C. Paras / Mr. Bradford Parker / Mr. and Mrs. Derek Parker / Mr. and Mrs. Harold A. Parker / Mr. and Mrs. Robert G. Parvin / Lisle and Roslyn Payne / Mrs. Silas O. Payne / Mr. Eugene H. Peck /

Our Performance

(It's later than you think.)



We perform culinary feats every evening for your dining pleasure. And when your pleasure runs toward theater, opera or symphony, we'll hold our curtain as late as 1 am. Balcony seating for private performances.

Blue Boar

Dining til 1 am Mon.-Sat. Sun. til 11 pm.
1713 Lombard St. Reservations: 567-8424

Valet Parking/Major Credit Cards

L' Olivier in San Francisco's
Golden Gateway Center is
"...like dining in the French countryside."

Gourmet Magazine

March 1983



L' Olivier

Elegant French Cuisine

465 Davis at Jackson,
San Francisco. 981-7824
Lunch Mon-Fri 11:30-4:00
Dinner Mon-Sat 6:00-10:00.
Private Dining Room
Evening Valet Parking

THE SQUIRE RESTAURANT

Travel/Holiday
Award Winner

Cocktails
Luncheon
Dinner

Reservations: 772-5211



THE FAIRMONT HOTEL

Atop Nob Hill
San Francisco

Still the best!

冠
Kan's
国

Chinese Restaurant

Delicious - Different

for
Lunch
and
Dinner

Reservations:
982-2388

708 Grant Ave.
San Francisco



Mrs. John Peck / Dr. Alex Peer / Mr. Robert I. Pender / William Pennings / Mr. Lawrence F. Pereira / Mr. and Mrs. Thomas J. Perkins / Mrs. Leonilla G. Perry / Mr. and Mrs. Evan R. Peters / Rev. David M. Pettingill / Ms. Ann Marie Piro / Mr. Carl R. Pline / Mr. and Mrs. T. E. Pollock, III / Mrs. Hans Popper / Mr. Charles Porter / Mr. William Porter / Mr. and Mrs. Rollin Post / Mr. and Mrs. Wayne L. Prim / Mr. Richard Pringle / Mr. Bart Prom / Mr. James F. Quilty / Ms. E. Ragland / Mr. and Mrs. Stanley C. Rall, Jr. / Mr. and Mrs. Armin Rappaport / Mr. Weldon R. Rash / Mrs. Jacob Ratnoff / Ms. Alice K. Ratner / Mr. Ingraham Read, Jr. / Mr. and Mrs. P. J. Regan, Jr. / Ms. Carolyn W. Reller / Mrs. Giovanna L. Rendall / Mr. and Mrs. Alfred E. Reseigh / Dr. and Mrs. Bernard Resnick / Ms. Carolyn Reynolds / Mr. and Mrs. Daniel A. Richards / Mr. Griff G. Richards / Don and Sharon Ritchey / Ms. Derry Ellen Rivendale / Ms. Roslyn Robbins / Dr. F. E. Roberts / Mr. Guy T. Roberts, Jr. / Mrs. Agnes C. Robinson / Mr. Frank M. Robinson / Mr. and Mrs. Burton Rockwell / Dr. and Mrs. Benson B. Roe / Mr. and Mrs. John G. Rogers / Dr. Lawrence T. Rollins / Mr. and Mrs. Henry J. Rooney / Ms. Barbara Rosenblum / Mr. Norman Rosenstock / Mr. and Mrs. George Rossman, Jr. / Mr. and Mrs. Edward W. Rosston / Ms. Madie J. Ross / Mr. and Mrs. Philip R. Rotner / Ms. Pamela Routh / Mr. James Royse / Ms. Riva Rubnitz / Mr. and Mrs. Carl J. Rudey / Ms. Mimi Rummelsburg / Mr. Robert W. Runyon / Mr. and Mrs. Jonathan Sakol / Mr. Morton Saltzman / Mr. and Mrs. Richard A. Sampson / Mr. and Mrs. Vasto Sardi / Mr. Frank C. Savage / Dr. and Mrs. J.R. Schauwecker / Mrs. Norma Schlesinger / Dr. Richard M. Schlobohm / Dr. and Mrs. Rudi Schmid / Mr. R. A. Scholl / Dr. and Mrs. Theodore R. Schrock / Mr. and Mrs. Albert Schultz / Mr. and Mrs. James R. Schultz / Mr. James H. Schwabacher, Jr. / Mr. Raymond J. Schweizer / Mr. and Mrs. Edwin A. Seipp, Jr. / Mrs. Sherman R. Selix / Mrs. John G. Selway / Dr. and Mrs. Edward Senz / Mr. and Mrs. Theodore Seton / Mr. Kenneth Shachmut / Dr. and Mrs. Robert N. Shaffer / Ms. Nadine Sharrock / Mr. Ralph C. Shattuck / Mr. and Mrs. Jack Schneider / Ms. Elaine Shudlick / Mr. and Mrs. Eugene A. Shurtleff / Ms. Paula Siirila / Mr. and Mrs. John Simley / Mr. and Mrs. Leslie E. Simmonds / Ms. Marjorie V. Simonds / Mr. and Mrs. Richard Simons / Ms. Marian A. Sinton / Mr. Robert E. Sinton / Mrs. James Slaton / Mr. Thomas O. Sloane / Mr. and Mrs. Peter F. Sloss / Ms. Sandra Smires / Mr. Bruce Carr Smith / Mr. Gilbert I. Smith / Dr. and Mrs. I Nevin Smith / Dr. and Mrs. Lloyd H. Smith, Jr. / Mr. and Mrs. David H. Snyder / Mr. David J. Snyder / Dr. William A. Snyder / Mr. H. Richard Soennichsen / Dr. Jason Soifer / Mr. and Mrs. Jack Solomon / Mr. and Mrs. Frederick A. Soued / Ms. Jeanette Spackman / Mr. John E. Sparks / Mr. Gene L. Spence / Ms. Margaret D. Spencer / Mrs. Buster Spiwak / Ms. Janine Staaps / Ms. Emilie E. Stamm / Emmett and Marion Stanton / Mr. James E. Stark / Dr. Norman C. Staub / Mr. and Mrs. H. Myrl Stearns / Mr. and Mrs. Ellis M. Stephens / Mr. and Mrs. Roger Stephens / Mr. Victor L. Stephens / Mr. R. Lloyd Stephenson / Mrs. Carl W. Stern / Mr. and Mrs. Alan Stevens / Mr. Robert C. Stevenson / Mr. and Mrs. Walter W. Stevenson / Ms. Patricia A. Stum / Mr. John A. Sutto, Jr. / Mr. Alvin Swanson, Jr. / Mrs. Jean Sward / Mrs. Eaton Taylor / Ms. Margaret

Taylor / Dr. and Mrs. Lloyd Taylor / Mr. Frederick W. Terman / Mr. and Mrs. Ian Terner / Mrs. Josephine Tevis / Mr. and Mrs. Bernhardt N. Thal / Ms. M.E. Thiebaud / Mr. and Mrs. Richard F. Thomas, Jr. / Mr. and Mrs. Frank A. Thompson / Mr. and Mrs. H. M. Thompson / Dr. Paul Toch / Mr. and Mrs. Hale Tolleth / Mr. and Mrs. Robert C. Toll / Mr. William H. Tooley / Mr. Peter Torggrimson / Mr. Nick Tortorelli / Mrs. Minot Tripp, Jr. / Mr. and Mrs. John R. Tuteur, Sr. / Mr. and Mrs. Bernard Vash, Sr. / Mrs. S.W. Vaitch / Ms. Patricia Vinnicombe / Ms. Shirley A. Vixie / Mr. and Mrs. Gary Robert Wagner / Mr. James J. Walker / Mr. and Mrs. Richard C. Walker / Ms. Sharon Walker / Ms. Rita Walljasper / Ms. Muriel Wanderer / Dr. and Mrs. R. Douglas Wayman / Mr. William R. Weir / Mrs. Harriet Weller / Mr. Maynard Werner / Mrs. Letha M. Wertheimer / Mr. and Mrs. Jack K. West / Mr. Jay C. West / Mrs. Judith Blakely West / Mrs. R. Stacy White / Ms. Sydney Chute White / Mr. Christopher S. Whitman / Dr. and Mrs. Edwin J. Whitman / Mr. and Mrs. Samuel Wiegand / Ms. Clare Carey Willard / Mrs. David A. F. Williamson / Mr. D.N. Willingham / Ms. Marion W. Wiltjer / Mr. C. Richard Winn / Mr. H. R. Winoground / Mr. and Mrs. Jorgen With-Seidelin / Mr. and Mrs. David Wodlinger / Ms. E. T. Wolf / Dr. and Mrs. Art B. Wong / Ms. Linda Ying Wong / Mr. and Mrs. Joseph B. Workman / Ms. Jean L. Wright / Mr. and Mrs. Donald L. Wyler / Mr. Robert H. Wyman / Mr. and Mrs. Herbert Yanowitz / Mr. Bryant K. Zimmerman / Dr. and Mrs. R.E. Zimmerman / Mr. Bradley Zylstra

THE IBSEN CIRCLE (\$100-249)

CORPORATE AND FOUNDATION DONORS

Aries on Nob Hill / Atlantis Line, Ltd. / Bronson, Bronson & McKinnon / Chubb Group of Insurance Companies / Chuck's Jewelry / The Copy Factory / CPC North America / Creator's Inc. / Deringer Development Group / Donley Options, Inc. / Equitable Life Assurance Society / Exxon Corporation / Leon A. Farley Associates / Fireman's Fund Foundation / Fi-Tech Financial, Inc. / The Furth Foundation / Hotel St. Georges / La Mediterranee / Micro-Systems International / Natomas Company / North Shore Travel / Phoenix Leasing Corporation / The Princeton Inn Restaurant / R.H. Macy & Company, Inc. / Rochester Big and Tall Clothing / S.F. Patrol Special Police, Beat 46 / Selman and Associates / Shapes Hair Studio / St. Paul Fire & Marine Insurance Company / T R W Foundation / Toronto Dominion Bank of California / Transamerica Equipment Leasing / Transpacific Transportation Company

BOARD OF TRUSTEES of the AMERICAN CONSERVATORY THEATRE FOUNDATION

Craig Noel / Peggy Ann Hughes / James B. McKenzie, C.A.A. / Julius Rudel / Paul Shenar / Allen Fletcher, C.A.A. / William Ball / Marion Searchinger / Robert Whitehead / Michael Learned / Daniel Zippi / Susan Ezell

MEMORIAL FUNDS

The Feist Memorial Fund;
Cora J. Walker Memorial Fund

N·E·W
**OATMEAL
RAISIN**
COOKIES

248 Church Street
626-5774

836 Irving Street
681-1277

3735 Buchanan Street
922-8675

Three Embarcadero Center
421-1609 lobby level



**THE ONLY PLACE
YOU'LL FIND FRESHER
SEAFOOD IS IN THE
OCEAN.**

If you don't have the time to go fishing, why not catch the fresh seafood at the English Grill.

Fresh halibut, swordfish, salmon.

You name it. You'll find it all at the English Grill in the St. Francis on Union Square. So call

774-0233 and make your reservations now.

Because the fish are really biting.



SCHOLARSHIP FUNDS

Ann Benson Memorial Scholarship Fund / Henry Boettcher Memorial Fellowship / Thomas Edwards, C.A.A., Memorial Scholarship / Helen Golden Memorial Scholarship Fund / Mrs. Charles B. Kuhn Scholarship / Fae McNally Memorial Fellowship / Bernard Osher Foundation / San Francisco Foundation-Reichmuth Fund / Edith Skinner, N.T., C.A.A., Memorial Scholarship Fund / Nina Vance Memorial Fellowship / Alma Brooks Walker Scholarship Fund

SPECIAL THANKS

American Building Maintenance Service
Four Seasons Clift Hotel

NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund is a not-for-profit agency which brings together the American resident theatre and the business sector: a united effort dedicated to developing financial support on a national basis for eight of the country's most established and long-standing professional companies. Mr. Woodward Kingman, Executive Vice President of the Crocker National Bank and A.C.T. fundraising team member, serves on the Board of the N.C.T.F. The American Conservatory Theatre, as a constituent of the Fund, gratefully acknowledges the support of the corporations and foundations which have contributed to the National Corporate Theatre Fund:

Alco Standard Foundation / Alcoa Foundation / Allen & Company / Alliance Capital Management Corporation / American Airlines / American Broadcasting Companies, Inc. / American Can Company Foundation / American Express Foundation / American Express Foundation (Fireman's Fund Insurance Foundation) / American Telephone & Telegraph Company / Arthur Andersen & Co., Inc. / Avon Products Foundation, Inc. / BBDO / Bank of America / Bejan & Company, Inc. / The Harry & Margaret A. Bookshin Foundation, Inc. / Boise Cascade Corporation / Carl Byoir & Associates, Inc. / CBS Inc. / Capezio Foundation, Inc. / Celanese Corporation / Citibank, N.A. / Container Corporation of America / Joseph F. Cullman III / The DLJ Foundation / Dance Magazine, Inc. / Dancer Fitzgerald Sample & Holdings Inc. / The Day Is Done Foundation / Dun & Bradstreet Corporation / Dunlevy & Co. / The T. M. Evans Foundation, Inc. / Exxon Corporation / FlexiVan Corporation / Foote Cone & Belding Advertising, Inc. / Fred F. French Company / Gannett Foundation / General Electric Foundation / The General Foods Fund, Inc. / General Mills, Inc. / (Sondra & Charles) Gilman, Jr., Foundation Inc. / Glenmore Distilleries / Burt Glinn Enterprises, Inc. / Grey Advertising, Inc. / Charles Harris & Associates / The John W. Hill Foundation, Inc. / Hill & Knowlton / Homequity / The Hunter Foundation / IBM Corporation / Keith Irvine and Thomas Fleming, Inc. / The JN Company, Inc. / JWT Group, Inc. / Jujamcyn Theaters / Sylvia Fine Kay and Danny Kaye / The Kramer Foundation / LSI Foundation / Albert & Mary Lasker Foundations, Inc. / Longhill Charities / The Joe & Emily Lowe Foundation /

Time for Diamonds

Imagine. A miniature 18K gold hourglass pendant or stick pin filled with one full carat of tiny cut diamonds instead of sand.

Actual size shown above.
Copyrighted—all rights reserved.

18K yellow gold, \$2200.00.

American Express cards welcome.

sidney mobell
Designer and Creator of Fine Jewelry

TWO FINE STORES IN SAN FRANCISCO:
141 POST STREET (415) 986-4747
FAIRMONT HOTEL ATOP NOB HILL

The Kandan
Cuisine of India

Tandoori specialties and traditional dishes promising authenticity and utter perfection in northern Indian cuisine

LUNCH AND DINNER
Graciously served every day in an elegant atmosphere

11 A.M. 'til 11:00 P.M. Sun/Thur
11 A.M. 'til 12:00 P.M. Fri/Sat

Performing Arts Dinner Special
From 5:00 P.M. to 8:00 P.M.

Also after performance specials including Tandoori snacks

OPERA PLAZA
601 Van Ness Avenue
(415) 673-5600



Our Chef is the Magician
Serving Late Lunch Daily. Dinner Disappearing Nightly.
The Magic Flute
3673 Sacramento St. (near Spruce) San Francisco, CA 922-1225



TRADER VIC'S

20 Cosmo Place
San Francisco
776-2232

The Original is in
Emeryville
9 Anchor Drive
653-3400

One of America's
Four Great Mexican Restaurants



**LA
PIÑATA**

Cocktail Lounge • Lunch • Dinner
1205 Burlingame Avenue
Burlingame • (415) 343-0684

The Macmillan Foundation / McCann & Nungent Productions, Inc. / McCann-Erickson, Inc. / The McGraw-Hill Foundation, Inc. / Manufacturers Hanover Trust Co. / Metropolitan Life Foundation / Mobil Foundation, Inc. / Monmouth Capital Corporation / The NL Industries Foundation, Inc. / The National Journal / Newsweek / The New Yorker Magazine / New York Life Foundation / New York Telephone Company / Occidental Petroleum Corporation / Ogilvy & Mather, Inc. / The Pfizer Foundation, Inc. / Philip Morris Incorporated / POV Products—Hinton & Company, Inc. / Praxis Media, Inc. / Price Waterhouse / RCA Corporation / RKO General Foundation, Inc. / Arthur D. Raybin Associates, Inc. / The Reader's Digest Association, Inc. / Remington Products, Inc. / Revlon / Rose Cummings Chintzes, Ltd. / Joseph Rosen Foundation, Inc. / Rosenfeld, Sirowitz & Lawson, Inc. / Russell Reynolds Associates, Inc. / Scarab Productions, Inc. / Ruth Scharf Ltd. / Schoeman, Marsh, Updike & Welt / Martin E. Segal & Company, Inc. / Special Promotion Services / Sterling Drug, Inc. / Stevenson Capital Management Corp. / Tanenbaum-Harber Co., Inc. / Telemechanics, Inc. / Time Incorporated / Union Carbide Corporation / United States Steel Foundation, Inc. / Warner Communications, Inc. / Wertheim & Company, Inc. / Western Electric Fund / Westinghouse Electric Corporation / The Whitehead Foundation / Wilder Richman Management Corporation / William Morris Agency Foundation / The Xerox Foundation / The Zilkha Foundations, Inc.

**COMMUNITY
ADVISORY COUNCIL FOR A.C.T.**

David Anacker
Ruth Barton
W. Andrew Beckstoffer
Ann Bowers
Richard Bradley
Mr. & Mrs. Brook H. Byers
Mrs. Charles de Limur, C.A.A.
Mrs. Ray Dolby
Mr. & Mrs. Thomas E. Drohan
Herbert M. Dwight, Jr.
Mrs. Mortimer Fleishhacker
Mrs. Gordon Getty
Mrs. Edward L. Ginzton
The Honorable Isabella Grant
Dr. Margot Hedden Green, C.A.A.
Mr. & Mrs. Douglas Grigg
Mr. & Mrs. Franklin P. Johnson, Jr.
Woodward Kingman, C.A.A.
Mrs. John W. Mailliard, III
Senator & Mrs. Milton Marks
James B. McKenzie, C.A.A.
Robert Noyce
Mrs. Maurice Oppenheimer, C.A.A.
Mrs. James T. Ream
Supervisor Louise Renne
Dr. & Mrs. H. Harrison Sadler, C.A.A.
Anthony M. Schiavo
Mr. & Mrs. Melvin M. Swig
Mrs. Richard Thieriot
Mrs. Ralph Wallerstein
Mr. & Mrs. Renn Zaphiropoulos



Shall we dance?

Thailand is our cup of tea.

Panmunin Travel & Tour Associates, inc.
2055 Sacramento St., Suite 1003, S.F., CA 94109
(415) 928-0389

SQUIDS

*"Deep fat
is where we're at"*

96 McAllister

LUNCH

T-F: 11:30-3 PM

DINNER

M-W: 5-10 PM

Th-Sat: 5 to Midnight

HAPPY hour
4-6 PM, with our own
Fresh Salsa + Hot Chips
8610100
No Reservations
VISA/MC/AMEX



EICHELBAUM & CO.

IS NOW OPEN FOR DINNER

Wednesday thru Saturday nights
For Reservations Call: 929-9030

2417 CALIFORNIA STREET
(Near Fillmore Street)

"San Francisco's
best new restaurant."
Patricia Unterman
SF CHRONICLE

Zola's

Reservations accepted from 6pm to 11:30pm,
Monday through Saturday.

Parking available.

(415) 775-3311

1722 Sacramento St. (between Polk & Van Ness) San Francisco

Bon Weekend!

**Experience
la Joie de Vivre
at the fashionable
Le Parc Hôtel!**

Bon Weekend Includes:

- A luxurious Le Parc Suite, featuring sunken living room with fireplace, wet bar and private balcony
 - Continental Breakfast for two each morning, plus a Champagne Brunch on either Saturday or Sunday
 - Chauffeured limousine service within the Beverly Hills and Hollywood areas
 - All Hôtel facilities: lighted tennis, heated swimming pool, whirlpool spa, sauna and exercise room
 - All Taxes and Gratuities
- ...and much more for as low as
\$180.00 per couple



Le Parc

hôtel de luxe

733 N. West Knoll
West Hollywood, California
(213) 855-8888

(800) 252-2152 in California
(800) 421-4666 Nationwide
Or See Your Travel Agent

ANTIQUES & INTERIORS

European country antiques,
interior accessories,
furniture and gift items
at

THE neighborhood

3917 GRAND AVENUE
IN OAKLAND - 655-1771



FUNDRAISING TEAM FOR A.C.T.

MANAGER
William Ball

HEAD COACH
Peter M. Kellogg

CAPTAINS
David Anacker
Mr. & Mrs. Samuel H. Armacost
Mr. & Mrs. W. Andrew Beckstoffer
Ann Bowers
Mr. & Mrs. Richard Bradley
Mr. & Mrs. Brook H. Byers
Mrs. Charles de Limur, C.A.A.
Mr. & Mrs. Harry de Wildt, C.A.A.
Mr. & Mrs. Ray Dolby
Mr. & Mrs. Thomas E. Drohan
Mr. & Mrs. Myron Du Bain
Mr. & Mrs. Herbert M. Dwight, Jr.
Mrs. Gordon Getty
Dr. Margot Hedden Green, C.A.A.
Mr. & Mrs. Prentiss Cobb Hale
Mr. & Mrs. Franklin P. Johnson, Jr.
Woodward Kingman, C.A.A.
Mr. & Mrs. Robert Lurie
Albert J. Moorman, C.A.A.
Kenneth E. Nitzberg
Robert Noyce
Mrs. Maurice Oppenheimer, C.A.A.
John B.M. Place
Dr. & Mrs. H. Harrison Sadler, C.A.A.
Mr. & Mrs. Charles Schwab
Mr. & Mrs. Anthony M. Schiavo
Mr. & Mrs. Renn Zaphiropoulos

THE TEAM

Ron Barrington
Orlando Diaz-Azcuy
Marijke Donat
Peter Fairbanks
Arthur Gensler
Mrs. Gordon Getty
Mrs. Edward L. Ginzton
Patricia Glynn
Mr. & Mrs. Leon Goldstein
Emily Hall
Sherry Hugli
Marguerite Minnis Jerome
Mrs. John W. Mailliard, III
Mrs. Michael Marsten
Joe Montana
Mrs. Michael J. Sanchez
Miss Mae Sexauer
Mrs. Roger B. Stephens
Mrs. Melvin M. Swig
Mrs. John A. Vietor
Jill Weissich

CHEERLEADERS

Mrs. James T. Ream
Mrs. Ralph Wallerstein
Ruth Barton
Hope McCrum
Mrs. Michael Marston
Sandra Briggs
Mrs. Bruce J. Sams, Jr.

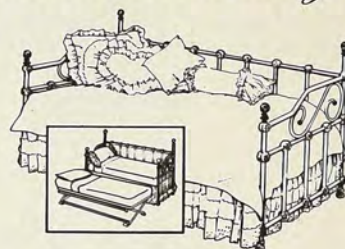
Classic Woman

Specializing in
Sizes 12-20

The Bay Area's only store
featuring contemporary natural
fiber apparel for the career
woman's complete wardrobe

3359 Sacramento Street
San Francisco, CA 94118
415/346-2666

Victorian Nostalgia



Sale \$595.00

**A link to the past . . . Hand
crafted at the site of the oldest
operating foundry in California,
this white iron and brass daybed
has a hidden trundle that rolls
out to sleep two comfortably.
(Size 40" W x 79" L) Reg. \$790.**

design **D** innovations

**Visit Design Innovations and see
our large selection of iron and pure
brass beds and accessories to
enhance your environment.**

**Monday thru Saturday 10 a.m.-6 p.m.
3349 Sacramento Street, San Francisco
(between Presidio & Walnut)
346-5188**

(We ship beds anywhere in the U.S.)



LYONS LTD. ANTIQUE PRINTS

Specializing since 1968 in original
period graphics dating from 1490-1900

Master Prints Antique Maps
Decorative Prints

2700 Hyde (at Northpoint)
San Francisco, California 94109
(415) 441-2202

THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

ALLEN FLETCHER, C.A.A.
Conservatory Director

BENJAMIN MOORE
Managing Director

JAMES B. McKENZIE, C.A.A.
Treasurer

ACTORS AND DIRECTORS

Linda Aldrich	Mark Harelík	DeAnn Mears	SECOND YEAR	Katherine Levy	Adrienne Thompson
Annette Benning	John Hertzler	Frank Ottiwell	STUDENTS	Lilli Ann Linford	Scott Utley
Joseph Bird	Nancy Houfek	Tom O'Brien	James Andreassi	James Lewis	Chris Valentine
Peter Bretz	Janice Hutchins	William Paterson	Henry Bolzon	Dag MacLeod	Lyda Woods
Nancy Carlin	Johanna Jackson	Ray Reinhardt	Richard Butterfield	James Marilley	STAGE DIRECTORS
Mimi Carr	Byron Jennings	Harold Surratt	Francia DiMase	Judith Moreland	William Ball
John DeMita	Nicholas Kaledin	Tynia Thomassie	Geoffrey Elliott	Dougald Park	Eugene Barcone
Barbara Dirickson	Anne Lawder	Sydney Walker	Christopher Faville	Jim Poyner	James Edmondson
Peter Donat	Douglas Martin	Marrian Walters	Scott Freeman	Ken Sonkin	Allen Fletcher, C.A.A.
James Edmondson	Dakin Matthews	J. Steven White	Mimi Gauthier	Cynthia Simmons	Edward Hastings
Drew Eshelman	Carolyn McCormick	Bruce Williams	Susan Gregory	Rosemary Smith	Lawrence Hecht
Allen Fletcher	William McKereghan	D. Paul Yeuell	Wendell Grayson	Michael Tatmon	Janice Hutchins
	Anne McNaughton				

CONSERVATORY

Meribeth Meacham, <i>Dean</i>	Deborah Capen D'Orazi, <i>Make-up</i>	DeAnn Mears, <i>Acting</i>	Sydney Walker, <i>Audition Technique</i>
DeAnn Mears, <i>Asst. Director</i>	James Edmondson, <i>Acting</i>	Frank Ottiwell, <i>Alexander</i>	J. Steven White, <i>Combat</i>
Emilya Cachapero, <i>Registrar</i>	Rose Glickman, <i>History</i>	John Pasqualetti, <i>Dance</i>	D. Paul Yeuell, <i>Voice</i>
John Hartnett, <i>Financial Aid Dir.</i>	Allen Fletcher, C.A.A., <i>Acting</i>	Douglas Russell, <i>History</i>	YOUNG CONSERVATORY
Fern Van Maren, <i>Assistant</i>	Richard Hindman, <i>Music Theory</i>	Jared Sakren, <i>Masks</i>	Linda Aldrich, <i>Director</i>
TRAINERS	Nancy Houfek, <i>Voice</i>	Harold Surratt, <i>Acting</i>	Trainers: Johanna Jackson
William Ball, <i>Voice/Acting</i>	Janice Hutchins, <i>Acting</i>	Deborah Sussel, <i>Scansion</i>	Sarah Norris
Bonita Bradley, <i>Yoga</i>	John Loschmann, <i>Ballet</i>	Francine Tacker, <i>Period Movement</i>	Deeana Pampena
Stewart Brady, C.A.A., <i>Singing</i>	Dakin Matthews, <i>Text</i>	Bernard Vash, <i>Speech</i>	Bernard Vash

PRODUCTION

John Brown, <i>Production Manager</i>	Greg Sullivan, <i>Lighting</i>	COSTUMES AND WIGS	WARDROBE
Joan Juster, <i>Asst. to the Prod. Mgr.</i>	Walter Watson, <i>Costumes</i>	Katharine E. Kraft, <i>Supervisor</i>	Donald Long-Hurst, <i>Rep. Supervisor</i>
Eric Shortt, <i>Assoc. Prod. Mgr.</i>	Jeffrey Hunt, <i>Design Intern</i>	Josef Bjorklund, <i>Tailor</i>	Thea Heinz, <i>Asst. Supervisor</i>
Alice Smith, <i>Playroom/PIP Coord.</i>	Cindy Kalman, <i>Lighting Intern</i>	Milo Coates, <i>Accessories Tech.</i>	Tara Shannon, <i>Dresser</i>
Cynthia McCain, <i>Scheduler</i>	Trisha O'Donnell, <i>Sound Intern</i>	Rick Echols, <i>Wigmaster</i>	GEARY THEATRE, BACKSTAGE
David Ford, <i>Shopper</i>	STAGE MANAGEMENT	Anne-Charlotte Ulfung, <i>Wig Assistant</i>	Vance DeVost, <i>Master Carpenter</i>
DESIGNERS	James Haire, <i>Production Stage Manager</i>	Lorraine Forman, <i>Design Asst./Shopper</i>	Daniel Michalske, <i>Master Electrician</i>
Joseph Appelt, <i>Lighting</i>	Eugene Barcone	Pamela Harris, <i>Seamstress</i>	George Mauricio, <i>Properties Master</i>
Robert Blackman, <i>Scenery</i>	James L. Burke	Dawn Line, <i>Non-Rep. Wardrobe</i>	David Bluford, <i>Sound Technician</i>
Martha Burke, <i>Costumes</i>	Karen Van Zandt	Fred Mlejnek, <i>Head Tailor</i>	Dave Heron, <i>Flyman</i>
Michael Casey, <i>Costumes</i>	Sarah J. Eggleston,	Sonia Tchakedjian, <i>Head Seamstress</i>	Brad Jerrell, <i>Asst. Props</i>
Cathleen Edwards, <i>Costumes</i>	Carolyn Grigsby, <i>Interns</i>	Domenica Todaro, <i>Cutter</i>	Michael Whitehurst, <i>Asst. Elect.</i>
Ralph Funicello, <i>Scenery</i>	SCENE SHOP	Walter Watson, <i>Costumer</i>	James Kershaw, <i>Stage Doorman</i>
Richard Goodwin, <i>Design Assoc.</i>	Ed Raymond, <i>Shop Foreman</i>	Margaret Foy, Sandra Jenkins, <i>Interns</i>	June Bergstorm, <i>Stage Door</i>
Christopher D. Moore, <i>Sound</i>	William Barr, <i>Asst. Shop Foreman</i>	PROPERTIES	MUSICIANS
David Percival, <i>Lighting Assoc.</i>	Dale Haugo, <i>Lead Scenic Artist</i>	Oliver C. Olsen, <i>Prop. Dir.</i>	Richard Hindman, <i>Music Director</i>
Robert Peterson, <i>Lighting</i>	Carl Assmus, <i>Carpenter</i>	Lynn Gustafson, <i>Shopper</i>	Larry Delinger, <i>Composer</i>
Duane Schuler, <i>Lighting</i>	Chuck Ray, <i>Carpenter</i>	Jamie Ann Stewart, <i>Artisan</i>	Lee Hoiby, <i>Composer</i>
Richard Seger, <i>Scenery</i>	Irl White, <i>Carpenter</i>	Mary Prlain, Cheryl Riggins, <i>Interns</i>	Lois Cantor
	Chris Kelly, <i>Carpenter</i>		John Price

ADMINISTRATION

Dianne Prichard, *Asst. to Managing Dir.*
Michael Burnor, *Operations Mgr.*
Carole Hewitt, *Computer Sys. Mgr.*
Wendy Adler, *Business Mgr.*
Accounting: Cheryl Kuhn
Joan O'Brien
Lutz & Carr, C.P.A.'s
Mary Garrett, *Admin. Coord.*
Penny Simi, *Exec. Asst. to Mr. Ball*
Exec. Office: Martha Manqueros
Gary Pryde
Beulah Steen, *Receptionist*
Eugene Barcone, *Troubadour Program*
Linda Graham, *Dir. Friends*
BOX OFFICE
William N. Koehler, *Manager*
Patty Costa, *Asst. Mgr.*
Joe Duffy, *Group & SMAT*
Richard Bernier, *Treasurer*
Linda Serrato, *Treasurer*
Tamara Teague, *Treasurer*
John Dixon, *Clerk*
Joseph Huth, *Clerk*

SUBSCRIPTIONS

Robert Gunderson, *Manager*
FACILITIES
Cynthia Walsh
Robin Lawrence
Lesley Pierce
Security: Curtis Carr, Jr.
Robert A. Davis

GEARY THEATRE

House Staff
Dorothy Lamoureux, *House Manager*
Fred Geick, C.A.A., *Doorman*
Ushers—Meredith Clark; Jody De Hoog;
Molly Delahanty; Lezly Freier; Leslie
Hojem; Leonard Lyons; Lisa Molvig; Mark
Nairns; Dwayne Owens; Alfred Pignat;
Evelyn Ramos; Beverly Saba; Jane Smith;
Jennifer Stolworthy; Michelle Wagner
Radiance Room Staff
Robert Edney, *Manager*
Timothy Flinn, *Asst. Mgr.*
Teresa Felde
Donald Harvey
Amy Ukena

DEVELOPMENT

Peter M. Kellogg, *Exec. Dir. Planning & Development*
Jane E. Preston, *Mgr. of Dev.*
Stephen Dunatov, *Dev. Coord.*
Lauren Brown, *Exec. Asst.*
Terry Phelan, *Dev. Asst.*
Ingrid Weiss, *Consulting Dir., Auction*
Randi Merzon, *Auction Coord.*
Steven Bowling, *Telerep. Mgr.*
COMMUNICATIONS & MARKETING
Marne Davis Kellogg, *Director*
Kirsten Mickelwait, *Mgr. of Pub.*
Joan Olson, *Mgr. of Mktg.*
Terry Oksner, *Art Dir.*
Jacque Jordan, *Group Sales Dir.*
Ralph Hoskins, *Exec. Asst.*
Michael Beidler, *Mailroom Mgr.*
Johnny Callaway, *Data Input*
J.J. Burns, *Mktg. Asst.*
Ilana Sharlin, *Pub. Asst.*



Toronado Caliente. Oldsmobile's latest statement in personal luxury.



There's a special feel in the new 1984 Toronado Caliente. It's a feeling of pride that you've never experienced before.

The comfort legendary to Toronado with leather in the seating areas, even the option of soft lambswool shearling. And an electronic instrument panel. Even the choice of an electronic synthesized voice information

system or a group of reminder indicator lights. Just look at Caliente's unique elegance from the special landau roof to its distinctive exterior appliques.

The new 1984 Toronado Caliente, Oldsmobile's latest and most sophisticated statement of personal luxury.



Let's get it together... buckle up.

There is a special feel
in an


Oldsmobile

U.S. Gov't Report

Carlton Box 100's

1 mg. tar, 0.1 mg. nic.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

*Compare to
your brand*



Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



U.S. Gov't Report—no brand lower than Carlton Box King—less than 0.5 mg. tar, 0.05 mg. nic.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; 100's Box: 1 mg. "tar",
0.1 mg. nicotine av. per cigarette, FTC Report Mar. '83.