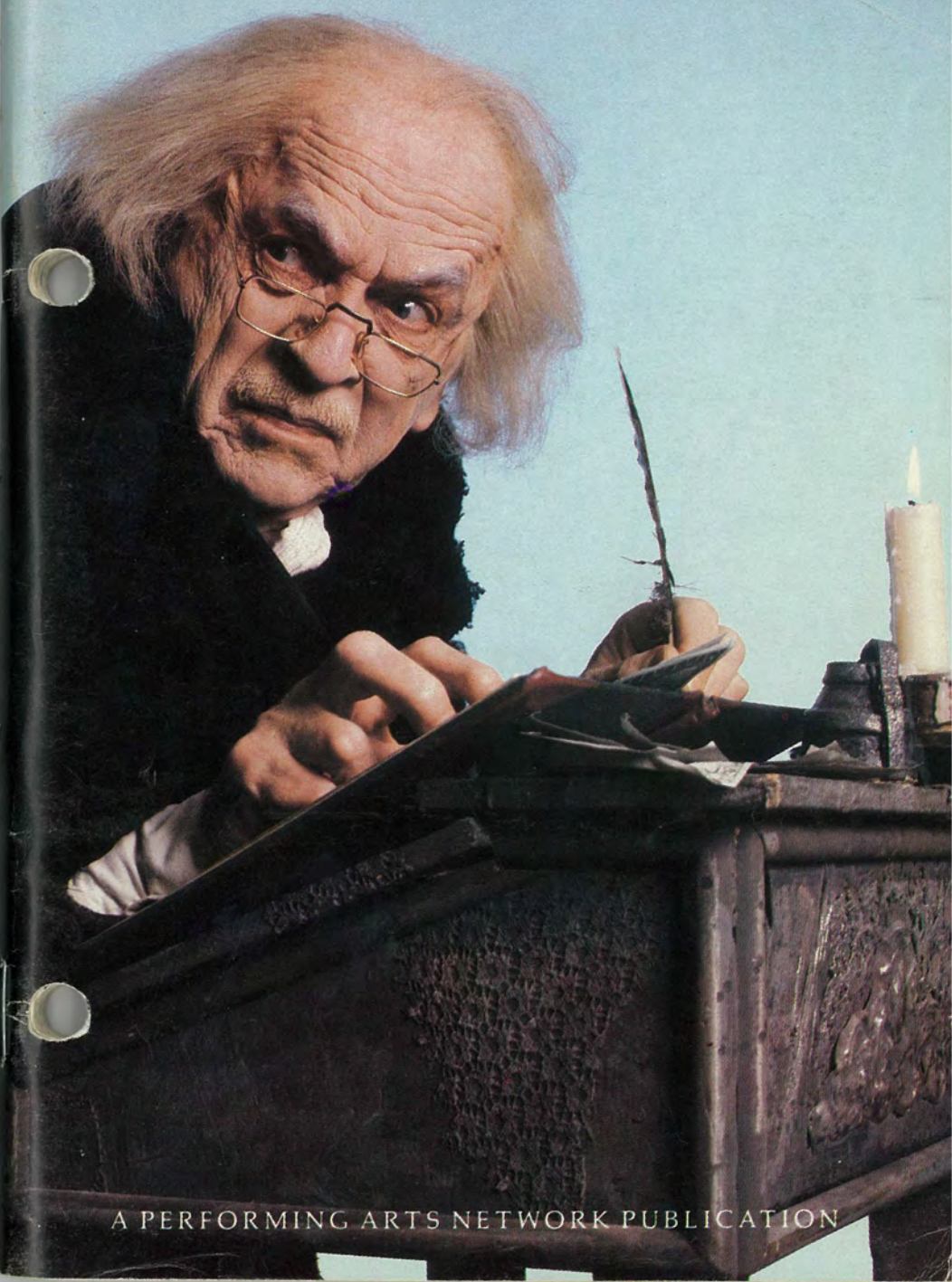






TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

Notes have been called words which the soul can understand. A basic vocabulary of only seven notes which can nevertheless be timed, tempered and tapestried to form countless compositions of individual character.

To do so and to do it well is an art which Imperial Savings is proud to support. It is, after all, an inspiration to score our effort in the key of excellence and offer accounts and services which work in harmony to achieve highly personalized and effective financial performance for you.

Imperial Savings
Association
Where Tomorrow Begins Today.



The Ins and Outs of getting In or Out of a Home.



What about a lawyer? What about insurance? What about closing costs? What about a little help.

At McGuire Real Estate, we've been selling homes in San Francisco since 1919, and that's a lot of experience.

And with our new Relocation Booklet, we can help make your experience of buying or selling a home, more manageable and much more satisfying.

The booklet includes charts, graphs, a glossary and checklists to help keep the nuts and bolts of buying or selling a house from driving you nuts.

It's all here and it's on the house. Just contact McGuire today for your free copy.

929-1500



An investment you can live with.

New Address
2001 Lombard Street, San Francisco, CA 94123



EVEN SANTA PLAYS AROUND! DECORATE YOUR LIFE WITH MUSIC.
 ★ PORTA SOUND KEYBOARDS ★ ORGANS ★ UPRIGHTS ★ GRAND PIANOS ★

G. LEUENBERGER CO.
 727 Market St. at Grant
 San Francisco, CA 94103
 (415) 543-1888



CONTENTS

- 8 In the A.C.T.
- 10 Radiant American Artists
- 24 To The Audience
- 28 A.C.T. 19th Season Repertory
- 30 Who's Who at A.C.T.

Following
 page 46

Lawrence Hecht:
 A.C.T.'s Triple Threat
 Talent
A CHRISTMAS CAROL
 Playbill
 The Loving Gift of
 "A Christmas Carol"
THE SCHOOL FOR
WIVES
 Playbill
 A Comedy Tonight

- 58 A.C.T. Contributors
- 92 A.C.T. Company, Staff &
 Administration
- 94 Geary Theatre Fire Exits

Cover: William Paterson is one of three actors playing
 Scrooge this year in *A Christmas Carol*.
 Photo: Larry Merkle

American Conservatory Theatre Magazine is a Performing
 Arts Publication. All rights reserved © 1984 by Performing
 Arts Network, Inc. Reproduction from this magazine
 without permission is prohibited.



Priority Banker Diana Gordon has been with Union Bank for 18 years. She's based in San Diego. Priority Banking is now available at all Union Bank locations.

She could be the smartest investment you ever made.

Diana Gordon is a Union Bank Priority Banker. And if she looks like a no-nonsense woman, you're right.

These days, your personal finances can't afford anything less than no-nonsense management. The kind of day-to-day management businesses get at banks. And that's what Priority Banking could give you.

If Diana Gordon was your Union Bank Priority Banker, she would treat your personal finances like a business.

That means she'd get to know your financial priorities. Become familiar with your financial concerns, needs, and goals. Have the information, suggestions, and solutions

you need when you need them, either over the phone or in the bank.

She'd help provide the right investment options for your tax situation, get you preferred rates on personal loans, approve a custom-tailored credit line and more.

Is Priority Banking for you?

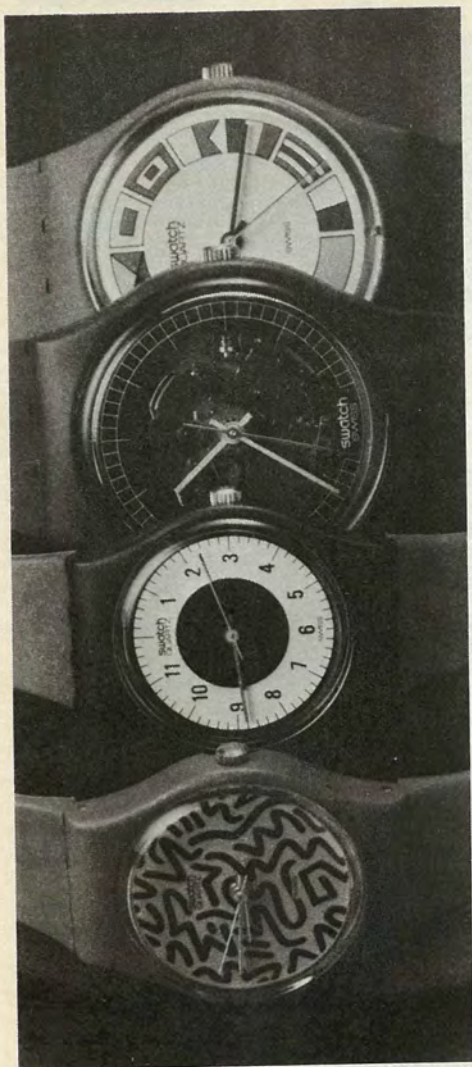
It could be. If Diana Gordon's no-nonsense, businesslike approach to your personal banking needs intrigues you, call 1-800-421-1604 to learn more.

Payment for the program is flexible; arrangement of certain account balances can result in no program fees.



PRIORITY BANKING FROM THE BUSINESS BANK
A member of Standard Chartered Bank Group

Member FDIC



Swatch®! The watch that's changing the face of time...is now at Saks Fifth Avenue. Fun and trendy, classic or just about on the wild side...a Swatch is as practical as it is exceptional. For each is water resistant to 100 ft., has a 3 year battery life, sweep second hand, Swiss made quartz precision and comes in a spectrum of colors. \$30 or \$35 each. In Fashion Watches.

Saks Fifth Avenue

San Francisco • Palo Alto • Monterey

Performing Arts Network

THEATRE MAGAZINES SERVING THE WEST'S MAJOR MARKETS
California's Theatre & Music Magazine

GILMAN KRAFT
President

IRWIN M. FRIES
*Executive Vice-President
& Advertising Director*

M.B. MERRYMAN
Vice-President

MICHEL PISANI
Vice-President

A.J. LANDAU
Senior Vice-President

— San Francisco Edition —

HERBERT GLASS
Editor-in-Chief

MICHEL PISANI
Publisher

JEFFREY HIRSCH
*American Conservatory Theatre
Program Editor*

FLORENCE QUARTARARO
Advertising Manager

MARITA DORENBECHER
Account Executive

KATHRYN BURNETT
Administrative Assistant

MARIAN JOHNSON
Managing Editor

KAREN WATTS
Art Director

EDWARD ORTH
Production Manager

ELLEN MELTON
Advertising Coordinator

Performing Arts Network, Inc. publishes Performing Arts magazine in the following cities:

Los Angeles: 2999 Overland Ave.,
Los Angeles, CA 90064, (213) 839-8000

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

San Diego: 3680 Fifth Avenue,
San Diego, CA 92103, (619) 297-6430
Houston: 2444 Times Blvd., Suite 230,
Houston, TX 77005, (713) 524-3883

Denver: PERFORMING ARTS is associated with Bravo magazine at the Denver Center for the Performing Arts, 1245 Champa Street, Denver, CO 80204 (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 & Opler, Inc.
2 N. Riverside Plaza, Chicago, IL 60606

Detroit: Peter C. Kelly Associates,
725 Adams Road, Birmingham, MI 48011

Hawaii: Advertising Space Representatives
4801-E Kahala Ave. Honolulu, HI 96816

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



IMPORTED

AUX QUATRE COINS DU MONDE

COINTREAU

LIQUEUR SPECIALITE
ANGERS
FRANCE

IN THE A.C.T.

News of the American Conservatory Theatre



Author William Ball autographs his new book for A.C.T. company member Francine Tacker.

BALL TELLS ALL

A Sense of Direction represents a life's work in the art and craft of directing. William Ball, founder and general director of the American Conservatory Theatre, engages his audience in a wide-ranging discussion of the director's process—from first reading through opening night. Speaking as a director's director, Mr. Ball offers a candid personal account of his method of working—including the choice of a play's essential elements, preproduction homework, casting and rehearsal techniques.

Theatregoers will find this an informative, insightful and often astonishingly clear look at the people and the process behind that wonderful and magical phenomenon we call theatre. Exciting reading for all theatre lovers, *A Sense of Direction* by William Ball is on sale now in the Geary Theatre lobby.

ACTORS PREPARE

The winter session of the A.C.T. Academy will offer eight weeks of theatre training from January 21 through March 16, 1985. The curriculum includes basic acting, intermediate acting, scene study, voice, speech and audition techniques. All classes are held during evening hours.

Students enrolling in an acting class along with one additional class receive a ten percent discount on tuition. MasterCard and Visa are accepted for tuition payment.

Each class is limited in size to sixteen students in order to insure individual attention, and early enrollment is encouraged. For complete information and an application, please call the Conservatory at (415) 771-3880.



Conservatory students Taylor Young and Doug Sills learn fencing skills from instructor J. Steven White.

GET IN THE A.C.T.

More than 18,000 subscribers have joined A.C.T. for the current 1984-85 repertory

*"Diamonds and Furs
aren't just for mommy"*



Furs
by *Aly*

*Fine diamonds and furs
at wholesale prices
By appointment only*

*(408) 988-4422
Santa Clara*

*(415) 537-7444
Hayward*

FURS BY ALY, A DIVISION OF A.M. BRUNER DIAMOND EXCHANGE

season, and although the season is underway, special five-play subscriptions are still available. They offer guaranteed priority seating for the quintet of major productions on the Geary Theatre schedule, including Molière's *The School for Wives*, Brian Friel's *Translations*, William Shakespeare's *Macbeth*, Thornton Wilder's *Our Town* and Tina Howe's *Painting Churches*.

In addition to preferential seating, A.C.T. subscribers also receive special benefits and privileges not available to non-subscribers. For prices, schedules and all other information, please call the A.C.T. subscription office at (415) 775-5811.

RADIANT WITH WARMTH

A.C.T.'s Radiance Room, downstairs from the Geary Theatre lobby, has a special holiday schedule during the month of December. It will open one hour before curtain time for all performances of *A Christmas Carol* and *The School for Wives*, and it will remain open through intermis-

sion of the latter show.

Following all performances of *A Christmas Carol*, which is presented without intermission, the Radiance Room will be open so that the audience may meet members of the cast.

During December only, in addition to the usual selection of cocktails, beer, wine, soft drinks, mineral water and coffee, the Radiance Room will serve hot spiced cider (with or without rum) and holiday egg nog (with or without brandy).

A Radiance Room policy in effect all season allows theatregoers to reserve their drinks for intermission. They may do so by placing and paying for the order in the Radiance Room prior to curtain time. When they return at intermission, their drinks will be waiting for them on a reserved table bearing their name. The service bypasses the lines that frequently form at the bar during intermissions.

Those attending *A Christmas Carol* may make drink reservations and have a table reserved for them following the performance.



Paul Newman, Joanne Woodward and the cast of "*A Midsummer Night's Dream*" celebrate Mr. Newman's birthday in the Radiance Room.

There are only 10 people in the world who know how to make the Rolls-Royce grille.

You don't know Dennis Jones. Pity. Because Dennis is one of the few men still walking on this earth who can, with good conscience, call themselves master craftsmen of the old school.

Dennis Jones is a man who has his extraordinary skill to magically sculpt by hand a fair amount of cold steel into the sparkling silver grille of the finest motor car in the world.



The Rolls-Royce.

Dennis will slowly and carefully work on a Rolls-Royce grille for days. And in the end, in an unobtrusive corner inside the grille, where it may never be seen by another human being, he will put his initials. A sign of pride in his work.



A celebration of a job well done.

Dennis Jones typifies the small band of rare craftsmen who practically hand build the Rolls-Royce.

This is why we can say without hesitation: While ordinary cars may come in and out of vogue, the Rolls-Royce lives forever.

It lives forever because there are craftsmen with the skills

and dedication of a Dennis Jones working on every inch of every Rolls-Royce. Craftsmen who lovingly assemble the Rolls-Royce engine by hand.

The Rolls-Royce you acquire today combines the skill of these master craftsmen along with the most recent technological advances of this day.

In the end, the work of all these craftsmen will produce a motor car that Charles Stewart Rolls or Frederick Henry Royce would be proud to have bear their names.

A motor car to be driven into the next century by someone of great accomplishment who believes, "I give the world my best, I desire its best in return. I drive the Rolls-Royce."



Rolls-Royce. Simply the best motor car in the world.

For information, contact your local authorized Rolls-Royce dealer or the Rolls-Royce Western Zone Office (805-499-4346). © Rolls-Royce Motors Inc. 1984. The names "Rolls-Royce," and "Silver Spur" and the mascot, badge, and radiator grille are registered trademarks, as are the Bentley name, mascot, and badge.



DINE IN SEASON THIS WINTER.

Experience our
Award - Winning
American Seasonal
Cuisine, while
overlooking everybody's
favorite city
52 floors above it all.

Carnelian Room

Bank of America Center

**555 California Street
San Francisco
415 • 433 • 7500**



*Opening Night of the 1984-85 season is celebrated by
William Ball and Nancy and Jim Ream.*

OUR CHRISTMAS GIFT SUGGESTIONS

A.C.T. subscriptions are the perfect gift for any theatregoer. In addition, A.C.T. Gift Certificates are available in any denomination for Christmas giving. Gift Certificates allow the recipient to choose the play of his or her choice as well as the most convenient performance. They're on sale now at the Geary Theatre box office and may be purchased by telephone, in person or by mail order. A.C.T. Gift Certificates may be charged to Visa, MasterCard or American Express cards.

Also available from A.C.T. this Christmas season is a selection of specialty items that theatre lovers will enjoy finding in their Christmas stockings or under the tree on Christmas morning. The A.C.T. gift inventory includes *The A.C.T. of Cooking*, a collection of recipes from the kitchens of A.C.T. family members, past and present; special A.C.T. aprons and tote bags; and A.C.T. sweatshirts and T-shirts. They may be purchased by mail or in person. For information, please call (415) 771-3880.

continued on next page



Vermont Center Showrooms
151 Vermont Street at 15th
Showrooms 3, 5, 6
San Francisco, California 94103
Telephone 415-986-0812

McGUIRE[®]

MERRY MERIDIEN



CELEBRATE WITH US

On Christmas Day at Justin

—a sumptuous Buffet Brunch (\$22.50 per person/\$12.50 per child). **At Pierre**—an elegant dinner (\$32.50 per person).

New Year's Eve at Justin—

dinner, music, dancing, favors (\$3750 per person all inclusive).

At Pierre—cocktails, dinner, wines,

music, favors, dancing (\$100 per person all inclusive).

Advance reservations recommended.

Special holiday room rates and gift certificates too.

Do ask!

HOTEL MERIDIEN

50 THIRD STREET
SAN FRANCISCO, CALIFORNIA
PHONE: (415) 974-6400



Toasting the start of the new season are Dr. Peter Farley, Tony Schiavo, David Gorodsky, Mary Lou Schiavo.



Benjamin Moore

MOORE MADE LORT EXEC

A.C.T.'s Benjamin Moore joined the company fourteen years ago as Production Director, became its General Manager in 1979 and has served as Managing Director since 1983. This fall he was elected to the Executive Committee of the League of Resident Theatres, the nationwide association of some eighty nonprofit profes-



May your winter be a wonderland.

For gift delivery anywhere call 800-528-6148 (except where prohibited by law).
Product of France. Made with fine cognac brandy 80 proof. © 1983 Carillon Importers, Ltd., N.Y.



THE HOLIDAY FESTIVAL
AT THE LODGE AT PEBBLE BEACH

HOME FOR THE HOLIDAYS
has never been as elegant!!!

Three days & two nights
of graceful living,
yours for only **\$230!***

- ☐ Complimentary
champagne
- ☐ Courtesy airport
transportation
- ☐ Reduced golf rates

PLUS

- ☐ The unrivaled beauty of
Pebble Beach &
Carmel Bay
- ☐ Epicurean dining
- ☐ Exquisite boutiques
- ☐ Exceptional service
- ☐ Serenity
- ☐ Fun

For more information, call:
THE LODGE AT PEBBLE BEACH
Pebble Beach, California 93953
(408) 624-3811

All rooms and golf subject to
prior sale.

*Add tax & gratuity.

November thru February 1985

sional theatres. LORT is active in theatre labor relations and concerns itself with the artistic and management needs of its members, of whom A.C.T. is one.

TO LONDON, WITH A.C.T.

Reservations are being taken now for the ninth annual A.C.T. London Theatre Tour, scheduled this year from May 19 through May 30, with an optional three-day extension through June 2. The tour offers plenty of sightseeing as well as theatregoing, including a Thames boat trip from London to Greenwich and a performance at the Greenwich Theatre, birthplace of several international hits; a day excursion to Canterbury, with a visit to its celebrated cathedral and a performance at its Marlowe Theatre; and a special tour of Hogarth's London that encompasses the settings of the artist's life as well as his work.

Participants will also tour the Royal Shakespeare Company's Barbican Arts Centre, largest facility of its kind in Europe, attend an R.S.C. performance and talk informally with a member of the R.S.C. acting company. A performance and backstage tour at the historic Old Vic Theatre, performances at Britain's National Theatre and the West End, a tour of Cambridge that includes the city as well as the colleges, and a visit to the Victoria and Albert Museum with a special discussion of period costume design are among the other highlights.

Those opting for the three-day extension will visit Chester and North Wales, see a performance at one of England's foremost regional theatres and visit Stratford for an R.S.C. Shakespearian performance.

In addition to top London guides, leading A.C.T. director or actor will accompany participants on the tour. Complete information, prices and itinerary are available now from Abby Johnson at Tour Arts, 231 Franklin Street, San Francisco CA 94102, (415) 864-8565.

continued on p. 20)

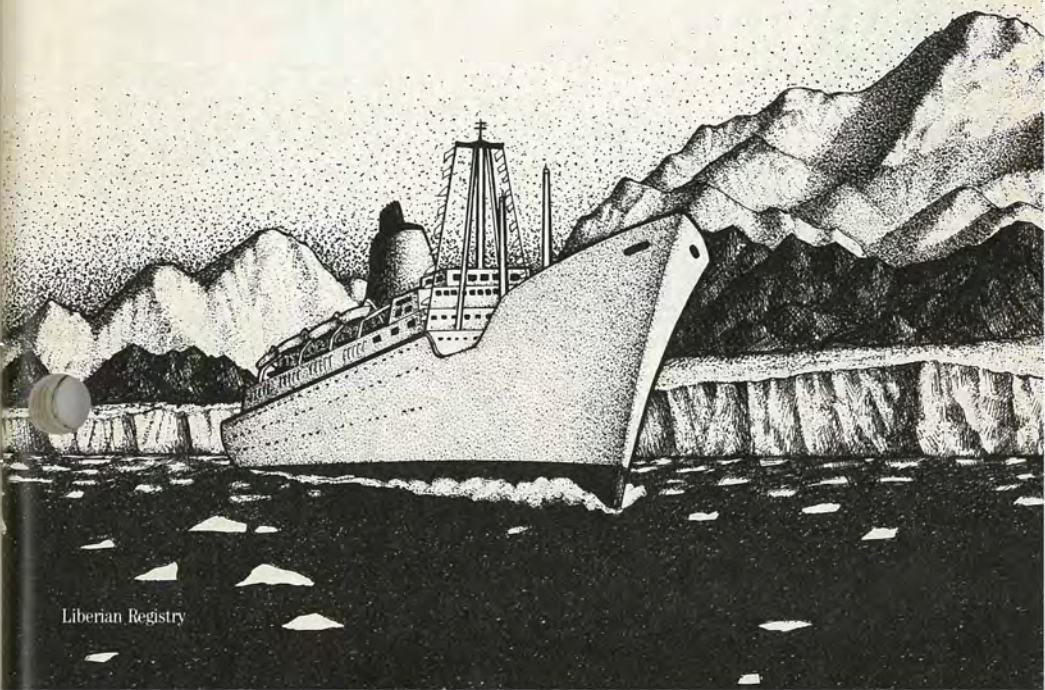
We'll tell you what other Alaskan cruises sweep under the Ugrug.

Sailings from Vancouver every two weeks, June through August. The history of Ugrugs on every cruise.

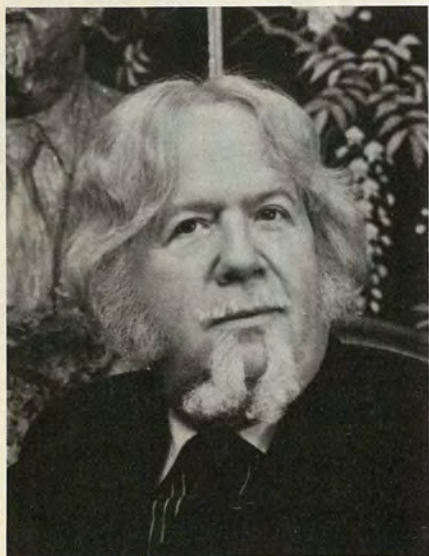
See your travel agent or call us at (800) 854-3835.
In California call (800) 222-2255.

World Explorer Cruises 

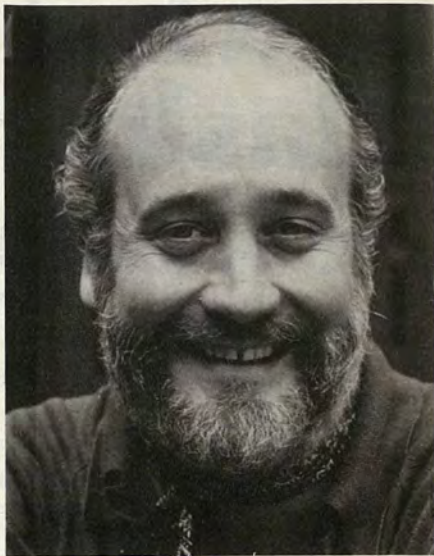
14-Day Cultural Cruises to Alaska.



IN MEMORIAM



Stewart Brady



Michael Leibert

Members of our company were stunned and saddened by the deaths last month of two respected colleagues and beloved friends, Stewart Brady and Michael Leibert.

Through his many years as singing teacher in A.C.T.'s Conservatory, Stewart Brady helped innumerable students give voice to their feelings. With a deep understanding of the problems that face actors, he encouraged us to find the music deep within ourselves and to express it in a most jubilant, celebratory manner. He was a gentle man of great commitment to art and life whose eminence will be missed by us all.

As founder of the Berkeley Repertory Theatre, Michael Leibert brought into being one of the most important and best

respected resident theatres on the West Coast. He often directed and acted at his own theatre and at others, sharing with theatre artists and audiences alike his natural instinct for what is honest and good in human nature. In Michael, passion ran deep and often found expression in his exuberant laugh, a lovely sound that we can hear still.

Stewart Brady and Michael Leibert were both honored by A.C.T. in their lifetimes with Conservator of the American Arts awards; their legacies will now inspire young artists through memorial scholarships bearing their names. In addition, the A.C.T. voice studio where Stewart Brady spent so many hours with his students has been renamed the Brady Room, in his honor and memory.



CHANEL

COUTURE COLOURS. STRAIGHT FROM PARIS.
EMOTIONAL SHADES, TOUCHED WITH MYSTERY.



The Elegant Chefs Table

With
Continental Cuisine

**EARLY THEATRE
DINING**

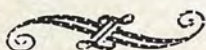
5:30 p.m. to 7:00 p.m.

Complete dinners for
\$16.00 per person

Tues. Through Sat.

4 Hour Complimentary
Parking with Dinners

*Ticket Must Be Validated
By Maitre d'*



HENRI'S ROOM AT THE TOP

With
Magnificent View

Daily Luncheon

Buffet

Dinner and Dancing
Nightly

**THE SAN FRANCISCO
HILTON
And TOWER**

MASON And O'FARRELL STS

(415) 771-1400

**SAN FRANCISCO'S
FAVORITE HOTEL**

continued from p.16)

COMING ATTRACTIONS!

When *Translations* joins the A.C.T. repertory next month, it will mark the first time that the company has produced a play by Ireland's Brian Friel. His earlier works include *Lovers*, which toured the country starring Art Carney following a successful run at Lincoln Center; *Philadelphia Here I Come*, the playwright's biggest American hit to date; *The Faith Healer*, which starred James Mason on Broadway; and *Freedom of the City*, Friel's most overtly political play.

Although *Translations* has plenty of comedy and romance along with its drama and is set in nineteenth-century Ireland, Friel acknowledges that the tensions still dividing England and Ireland today are inherent in his play and its characters. He's also aware that his work is perhaps better known and more highly regarded outside his homeland than within it. "Of course it's pleasing and it would be untrue to say it wasn't," he says about his international success, "but as you get older it becomes more important to make some impact on your own tiny little island. Maybe when you're younger, you want to conquer the world."

A.C.T.'s production of *Translations* will continue at the Geary through March 13, playing in repertory with *The School for Wives*, *Macbeth* and *Our Town*. An interview with Lawrence Hecht, director of *Translations*, appears elsewhere in this program book.

Students take a tumble in Conservatory physical comedy class.



Join us for before theater dining at the Plaza

The relaxed atmosphere of the Plaza Restaurant at Hyatt on Union Square will get your evening off to a fine start. We're conveniently located just steps away from San Francisco's theater district.

*\$20 including tax and gratuity.
5:30 to 7:30 PM nightly.*

FREE VALIDATED PARKING
(Sutter Stockton Garage)

For information call
Ext. 115



HYATT  ON UNION SQUARE

OPERA EUROPE



OUR NINTH YEAR OF OPERA EUROPE TOURS

January 26 - February 11, 17 days

London, Budapest, Vienna, Munich, deluxe accommodations, The Ritz, Hilton Hotel Budapest, Bristol Hotel, Munich Hilton. Performances at Covent Garden, English National Opera, Royal Festival Hall.

All inclusive costs \$3,450.00, single supplement \$300.00.

February 21 - March 25, 33 days

Nuremberg, Vienna, Budapest, Zagreb, Belgrade, Sofia, 7 day music and archeological tour of Greece, Bari, Rome, Florence, Venice, Munich, Frankfurt. All inclusive costs \$4,750.00, single supplement \$470.00.

April 10 - May 7, 28 days

Amsterdam, Hamburg, Berlin, Warsaw, Prague, Vienna, Munich, Frankfurt, Brussels, London. All inclusive costs \$4,950.00, single supplement \$720.00.

All tours will include at least 12 exciting evenings of opera, or symphony and ballet, highlight dinners in major cities, plus other dinners, all breakfasts, sight-seeing in the major cities, the services of an experienced tour director, all 1st class and deluxe accommodations, all tips, taxes, baggage handling, airfare, and airport transfers and private deluxe motorcoach. Think of glittering musical performances in the capital cities of Europe and in a few short months you can be there. Tours limited to 30 persons.

For details call (415) 365-5911 or write Marie Jo Tanner:

OPERA EUROPE

In cooperation with
Travellers International

Tour Operators
P. O. Box 8011

Redwood City, California 94063

Telephone (415) 365-5911

Travel can be arranged from any city.



American Conservatory Theatre

Repertory for the 19th
San Francisco Season

Old Times

by Harold Pinter
October 24 - November 30

The School For Wives

by Molière
November 14 - February 9

A Christmas Carol

by Charles Dickens
December 1 - December 26

Translations

by Brian Friel
January 2 - March 13

Macbeth

by William Shakespeare
January 23 - March 30

Our Town

by Thornton Wilder
March 6 - April 20

Painting Churches

by Tina Howe
April 3 - May 15

Present Laughter

by Noël Coward
May 1 - June 1

OH WHAT A FEELING!

TOYOTA

THE 1985 TOYOTA CRESSIDA. FOR PEOPLE WHO WANT IT ALL,
WITHOUT PAYING FOR IT ALL.

2.8 LITER, TWIN CAM-6, ELECTRONIC FUEL INJECTION, ELECTRONICALLY
CONTROLLED AUTOMATIC OVERDRIVE, POWER 4-WHEEL VENTILATED
DISC BRAKES, THEFT-DETERRENT SYSTEM, TECHNICS* AM/FM/MPX/CASSETTE
9-BAND GRAPHIC EQUALIZER/POWER ANTENNA, POWER WINDOWS, POWER
DOOR LOCKS, SPEED SENSING POWER STEERING, AUTOMATIC TEMPERATURE
CONTROL A/C, CRUISE CONTROL, MEMORY TILT STEERING WHEEL, EUROPEAN
AERODYNAMIC HEADLAMPS, REMOTE TRUNK/FUEL DOOR RELEASE, STEEL
BELTED RADIALS, ALUMINUM ALLOY WHEELS, DUAL POWER REMOTE MIRRORS
W/DEFOGGER, 7-WAY DRIVER'S SEAT, 4-WHEEL INDEPENDENT SUSPENSION, REAR WIN



THE WORKS!

ROUND MIDNIGHT MENU

Mon.-Sat.

Lunch & Dinner Daily

Sunday Brunch

Piano Jazz Nightly

1707 Powell Street (415) 982-8123
Washington Square
Bar & Grill



Stars

BAR & DINING
DINING ROOM OPEN
TILL 11:30 P.M.
OYSTER BAR CONTINUOUS
11 A.M. THRU MIDNIGHT
150 REDWOOD
ONE BLOCK NORTH OF
THE OPERA HOUSE
VALET PARKING, EVENING
415-861-7827

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 the 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 AT 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.

(continued on next page)

CHRISTMAS WISH '84



MAKE IT HAPPEN FOR HER MOST GLAMOROUS MOODS

She loves old Harlow movies
and believes in mixing glamour
with comfort. Here, our silver
jacquard smoking jacket from
David Brown. With silver
trouser. In polyester, sizes
P,S,M,L. \$138

EMPORIUM • CAPWELL

Loungewear, available in our newest store in Vallco Fashion Park, Cupertino,
as well as in San Francisco, Hillsdale, Marin and Solano.

**GET READY FOR
NEW MORE LIGHTS
100s!**

*New captivating color!
Glamorous new pack!*



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

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

TO THE AUDIENCE

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. The management reserves the right to change the attraction without prior notice to the patrons.

WHEELCHAIR ACCESS

Boxes are available for wheelchairs the week of the performance at \$5 a ticket. A wheelchair accessible restroom is available on 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., 771-3880.

continued on next page

COACH
LEATHERWARE



Nº 9665 - Marketing Tote - \$160

This open-top Glove Leather tote has two inside compartments with zipper closures.

You can order it by mail or telephone, and we will ship it to you from our factory at no extra cost.

Send for our free catalogue.

The Coach® Store

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

BRASSERIE

24-HOUR RESTAURANT

Featuring New Orleans
Cajun/Creole Food.

Cajun Martinis.
Wine by the carafe.
Pitchers of Margaritas.
Cocktails until 2 a.m.



THE FAIRMONT HOTEL
Atop Nob Hill, San Francisco

IN THE TRADITION OF
EARLY SAN FRANCISCO

Harris'
DINE WITH BEEF

PRIME RIB • STEAKS
SEAFOOD

DINNER NIGHTLY FROM 5 PM
LUNCH MONDAY THROUGH FRIDAY
AFTER THEATRE SUPPER 'TILL 11

FIVE MINUTES NORTH OF CIVIC CENTER
2100 VAN NESS AVE. AT PACIFIC
673-1888

VALET PARKING • MAJOR CARDS

**California's leading Audio/
Visual Production Facility**
proudly offers video recording
of these special events:

Galas, Holidays, Parties
Birthdays
Corporate Promotions and
Events
Family Histories
Videograms
Weddings, Anniversaries

McCune

When Quality Counts . . .
McCune Video
951 Howard Street
San Francisco, CA 94103
(415) 777-0246

Call for free consultation.

TO THE AUDIENCE

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.

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 Emily at the Conservatory office, 771-3880.

ANY DISCARDS?

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.

Georg Jensen, Denmark. Watch. Men's, \$550. Ladies', \$535.
Wall Clock, \$225. Desk Clock. Small, \$125. Large, \$150.



by design

The gallery of forms that function.

Ghirardelli Square, San Francisco 415-441-1553. Beverly Center, Los Angeles, 213-652-9230.

Who's Who at A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov's *Ivanov* which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off-Broadway production of *Under Milk Wood* won both the Lola D'Annunzio and the Outer Circle Critics' Awards, and in 1962 his *Six Characters in Search of an Author* proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, *Natalya Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964 he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, and then traveled to London where he recreated his staging of *Six Characters*.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball 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 Milk Wood*, *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*, *Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman*, *The Winter's Tale*, and *Mass Appeal*.

He has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he was nominated by the Television Critics' Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to

A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, *A Sense of Direction: Some Observations on the Art of Directing*, was published in September, 1984.

LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California. This will be Mr. Hecht's 13th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of *The Dolly*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T.

A.C.T. PRODUCTIONS: *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West*, *Hay Fever*, *Much Ado About Nothing*, *Night and Day*, *Richard II*, *The Three Sisters*, *Happy Landings*, *The Holdup*.

Director: *The Dolly*, *Strictly a Formality*, *My Duelling Hearts*.

OTHER RESIDENT THEATRES: *My Fair Lady*, *Camelot*, *The Suicide*.

Director: *The School for Scandal*, *Equus*, *Harvey*, *The Crucible*, *The Miracle Worker*, *Major Barbara*, *Bus Stop*.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 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*

"Share with me the beauty of Christmas and all its treasured memories."

Oscar de la Renta

Join acclaimed fashion designer Oscar de la Renta for a special Christmas gathering. Only he could create this memorable Christmas homecoming for his friends, with all the holiday comforts and traditions.



Black and White
FORMAL WEAR

1211 SUTTER STREET SAN FRANCISCO 673-0626

Something very moving just happened to the gentleman wearing a striped tie and a broad smile in the second row of the orchestra. Today he picked up his new BMW from Mill Valley Imports.



Mill Valley Imports

Making all the right moves. Just for you.

900 Redwood Hwy. Mill Valley 388-2750
Beside Hwy. 101 at the Tiburon turnoff

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 *The Taming of the Shrew*, and produced *A Christmas Carol* for PBS television. He was largely responsible for developing A.C.T.'s complex repertory system and has taught theatre administration through our Academy. 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 and the long-term Troubadour program presently underway. Mr. Moore became A.C.T.'s 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 16 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for 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 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. Known to the company as "The Minister of Mirth," 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*. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

NAGLE JACKSON (Guest Director) directed McCarter Theatre's productions of *St. Joan*, *Hamlet*, *A Christmas Carol*, *At This Evening's Performance*, *The Three Sisters*, *Just Between Ourselves*, *Keystone*, and *Arms and the Man*. He was Artistic Director of the Milwaukee Repertory Theater from 1971-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major outlets for new playwrights in the Midwest. A resident director for three years at A.C.T., he

ANGELA CUMMINGS

The design is nature's own.
The execution, a flawless mix of lustrous hematite,
nacre and eighteen karat gold.
Snakeskin bracelet and earrings,
from our exclusive new Angela Cummings Shop,
Macy's San Francisco

m a c y s



For Particular People...



TOP OF THE MARK

Cocktails In The Sky.
Sunday Buffet Brunch,
11 am-3 pm.



NOB HILL RESTAURANT

Innovative Cuisine.
Elegant Atmosphere.
Wine Lounge With Cruvinet.
Entertainment Nightly.



THE LOWER BAR

Cocktails.
Live Entertainment.
Garden Atmosphere.



CAFE VIENNA

Informal Dining Room.
6:30 am-3:30 pm
Serving Daily.

Mark Hopkins

INTER-CONTINENTAL

Number One Nob Hill, San Francisco
Reservations: 415/392-3434



TRADER VIC'S

20 Cosmo Place
San Francisco
776-2232

The Original is in
Emeryville
9 Anchor Drive
653-3400

has returned regularly to direct plays, including *Travesties* and *An Evening with Tom Stoppard*, which he devised with Mr. Stoppard's participation. He directed Feydeau's *Cat Among the Pigeons* for A.C.T. and Feydeau's *The Ribadier System* for Seattle's Intiman Theatre. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

LAIRD WILLIAMSON (Director), who staged and co-authored the dramatization of *A Christmas Carol* for A.C.T., also directed *The Matchmaker*, which toured the U.S.S.R. in 1976. His other Geary Theatre productions include *An Evening with Tennessee Williams*, *A Month in the Country*, *The Visit* and *Pantaglieze*; and he directed *The Healers* and *Animals Are Passing from Our Lives* for the Plays-in-Progress program. He has directed and performed extensively at the Oregon Shakespearean Festival and the P.C.P.A. Theaterfest, playing the title role in Pirandello's *Enrico IV* and creating the role of Pontius Pilate in the world premiere of Robert Patrick's *Judas*. He directed *Don Pasquale* and *The Portuguese Inn* for Western Opera as well as *The Taming of the Shrew* for San Diego's Old Globe Theatre. With composer Larry Delinger Mr. Williamson created the musical odyssey *The Journey*. He has been a guest director at Brooklyn Academy of Music Theatre Company and directed Arthur Kopit's *Wings* at the Denver Center. His most recent productions include Lorca's *Blood Wedding*, *Foxfire* and Kopit's *Indians*. He served as Artistic Director of the P.C.P.A. Theaterfest in 1983 and 1984, and will direct Shakespeare's *Pericles* for the Denver Center later this season.

THE ACTORS

ANNETTE BENING* joined the A.C.T. company in 1982 after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with Shakespeare festivals in San Diego, Saratoga and Colorado. In addition to roles in *Arms and the Man*, *A Midsummer Night's Dream* and *The Sleeping*

LIQUORE ITALIANO

Tuaca. Among its exquisite tastes one can perceive a whisper of vanilla and a kiss of orange. Very Italian and completely delicious. A golden amber liqueur with a rich aroma and bouquet that pleases the senses. Tuaca. About \$15 the bottle.



TUACA

HERMÈS RIBBON AND SAN FRANCISCO.

Cherrie



Hermès is unique.
Unique in Paris
and unique in the world.
Unique in San Francisco.



I. M A G N I N

Boutique Hermès
at I. Magnin. Union Square.
San Francisco. California 94108.
(415) 986 6184.

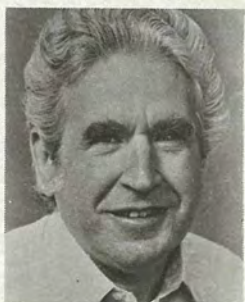


Prince for A.C.T. last season, Miss Bening has been a leading actress with the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: *The Three Sisters*; *The Chalk Garden*; *A Christmas Carol*; *Arms and the Man*; *A Midsummer Night's Dream*; *The Sleeping Prince*.

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 16th 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*; *A Midsummer Night's Dream*.

BROADWAY: 8 total, including: *The Show-Off* (with Helen Hayes); *Hamlet* (with Ellis Rabb).

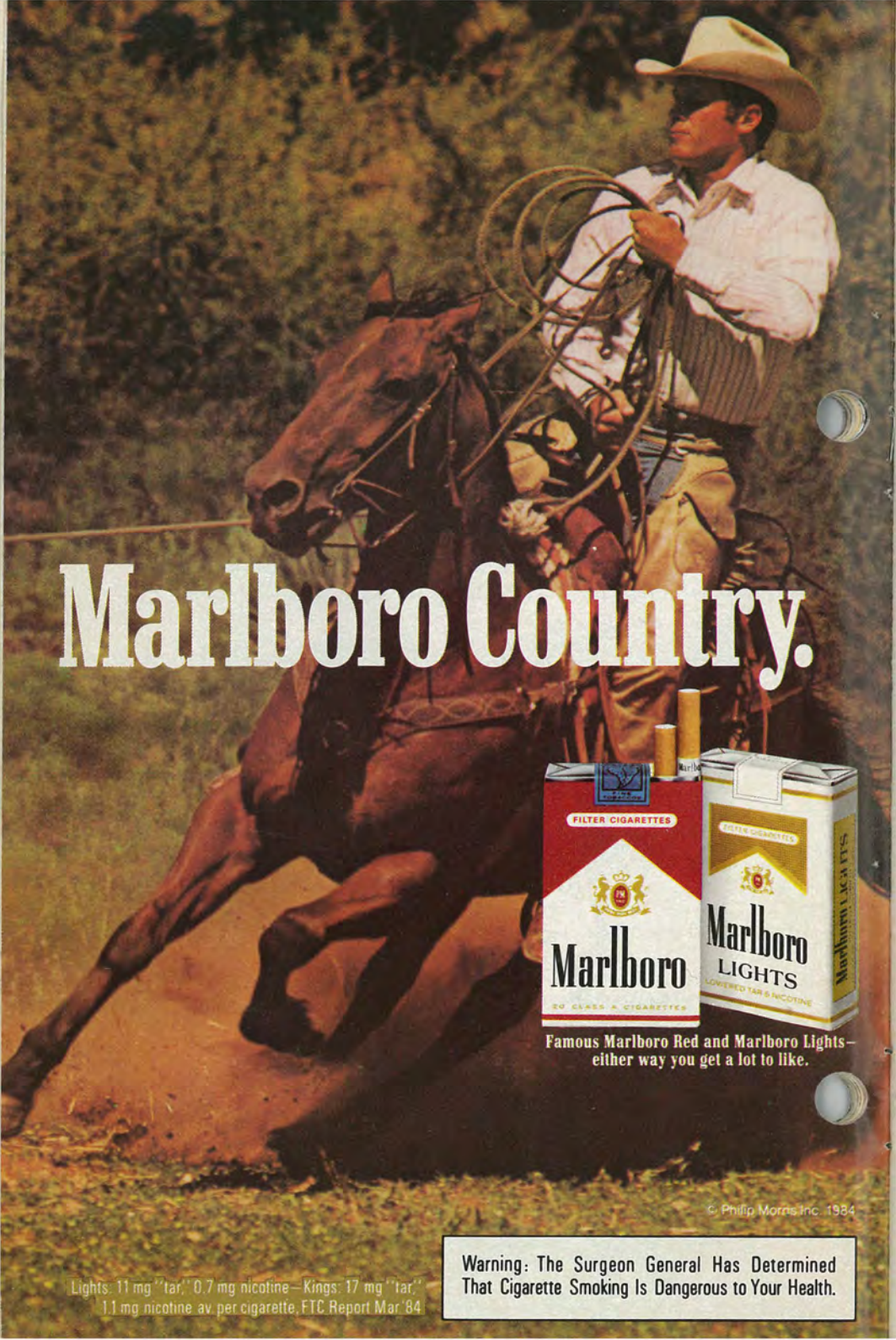
The Pavé Diamond Piaget Watch on a satin strap. Hand-crafted of 18K gold in La Côte-aux-Fées, Switzerland

PIAGET

MON. 4 \$245.00
E 104
GRAND TIER \$35.00
MON EVE FEB 7 1983
MET
PROFOLITAN OPERA
COLUMBIAN CENTER
65 ST 362 8000

SHREVE & CO
JEWELERS SINCE 1852

200 POST STREET, SAN FRANCISCO, 421-2600
STANFORD

A cowboy wearing a tan hat and a light-colored shirt is riding a dark brown horse. He is holding a lasso in his right hand. The background is a blurred, natural setting.

Marlboro Country.



Famous Marlboro Red and Marlboro Lights—
either way you get a lot to like.

© Philip Morris Inc. 1984

Lights: 11 mg "tar," 0.7 mg nicotine—Kings: 17 mg "tar,"
1.1 mg nicotine av. per cigarette, FTC Report Mar '84

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

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



KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in *Othello* and *Peer Gynt* on the Geary stage, and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the Wells*. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*.



GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of *Loot*. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in *The Robber Bridegroom*, played Cleante in *The Imaginary Invalid* at the Cincinnati Playhouse in the Park and was seen on the ABC comedy series *9 to 5*. In 1982 he played Orlando to Deborah Moy's Rosalind in *As You Like It*, the inaugural production of San Diego's

Old Globe Theatre. They were married in 1983.

A.C.T. PRODUCTIONS: *Loot*.

BROADWAY: *The Robber Bridegroom*, *El Grande de Coca Cola*.

OTHER RESIDENT THEATRES: *The Imaginary Invalid*; *Kiss Me Kate*; *Vivat! Vivat! Regina!*; *Man of La Mancha*; *The Threepenny Opera*; *What the Butler Saw*; *The Trial of the Catonsville Nine*; *The Front Page*; *Playboy of the Western World*.

TELEVISION: *One Night Band*; *Quincy, M.E.*; *Eddie Capra*; *The Seekers*; *B.J. and the Bear*; *Hart to Hart*; *Galactica '80*; *Star of the Family* (series regular); *9 to 5* (series regular); *Too Close For Comfort*.



BARBARA DIRICKSON* attended ACT'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 35 productions on the Geary stage and has toured with the company 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: Over 35, 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*; *5th of July*; *All the Way Home*; *Absurd Person Singular*; *Travesties*; *Dial "M" For Murder*; *Angels Fall*; *The Dolly*.

OTHER RESIDENT THEATRES: *Shay*; *Sorrows of Stephen*; *The Importance of Being Earnest*.

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



PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare Festival. He has performed on- and off-Broadway (winning the Theatre World Award for Best Featured Actor) and participated in Ellis Rabb's legendary APA company. He starred in the NBC-TV series *Flamingo Road* for two years.

A.C.T. PRODUCTIONS: 34 total, including *Under Milkwood*; *Merchant of Venice*; *Importance of Being Earnest*; *Hadrian VII*; *Cyrano de Bergerac*; *A Doll's House*; *Equus*; *Man and Superman*; *A Month in the Country*; *The Little Foxes*; *The Three Sisters*; *Uncle Vanya*; *The Sleeping Prince*; *Dial "M" For Murder*; *A Midsummer Night's Dream*.

BROADWAY: *The First Gentleman*; *The Country Wife*; *The Chinese Prime Minister*; *The Entertainer*; *There's One In Every Marriage*.

FILMS: *Godfather II*; *The Hindenburg*; *A Different Story*; *F.I.S.T.*; *Highpoint*; *China Syndrome*; *Massive Retaliation*; *The Bay Boy*.



GEOFFREY ELLIOTT* joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting, Mr. Elliott studied with David Shelton and Richard Green while appearing in

Picnic and *Twelfth Night*. In addition to studio productions of *Coriolanus*, *The Lower Depths* and *The Mound Builders*, Mr. Elliott was seen most recently in *The Merchant of Venice* for the Berkeley Shakespeare Festival.

RESIDENT THEATRES: *Romeo and Juliet*; *As You Like It*; *The Time of Your Life*; *Othello*; *The Merchant of Venice*.



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 in 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* and a television appearance on *Shannon*. Other major stage productions include *Hamlet* at the Berkeley Shakespeare 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 cast and in the Los Angeles revival of *One Flew Over the Cuckoo's Nest*. Last season at A.C.T., he appeared in *A Midsummer Night's Dream*.



SCOTT FREEMAN* attains the status of Journeyman this year, following roles in last season's repertory production of *The Sleeping Prince* and studio productions in A.C.T.'s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelor of

Some presents are more gifted.



E&J Brandy.
The taste worth toasting.

80 Proof Brandy
E&J Distillers, Modesto, CA

Arts from California State University at Fullerton, and work in the Summer Conservatory at South Coast Repertory Theatre. In addition to A.C.T., where he performed studio roles in *Twelfth Night*, *Chekhov in Yalta* and *A Tale Told*, his professional experience includes the Grove Shakespeare Festival, and understudying the role of Meadle in the Old Globe Theatre's production of *Quatermaine's Terms*.



WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.'s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not For Burning*. Mr. Grayson claims, as a special skill, the art of one-hand clapping.



SCOTT HITCHCOCK* returns to A.C.T., after a one-year working hiatus, as a company member and Master of Fine Arts candidate in the Advanced Training Program. Following a B.A. in Theatre from the University of Washington, Mr. Hitchcock entered A.C.T.'s Conservatory in 1981, later appearing in studio productions of *Henry IV*, parts II and III; *Romeo*

and *Juliet*; *Barbarians and Picnic*. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in *Love's Labor's Lost* and *As You Like It*. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of *Kabuki Medea*, and appeared in the Parallax Productions film *Listening for Serpents*.

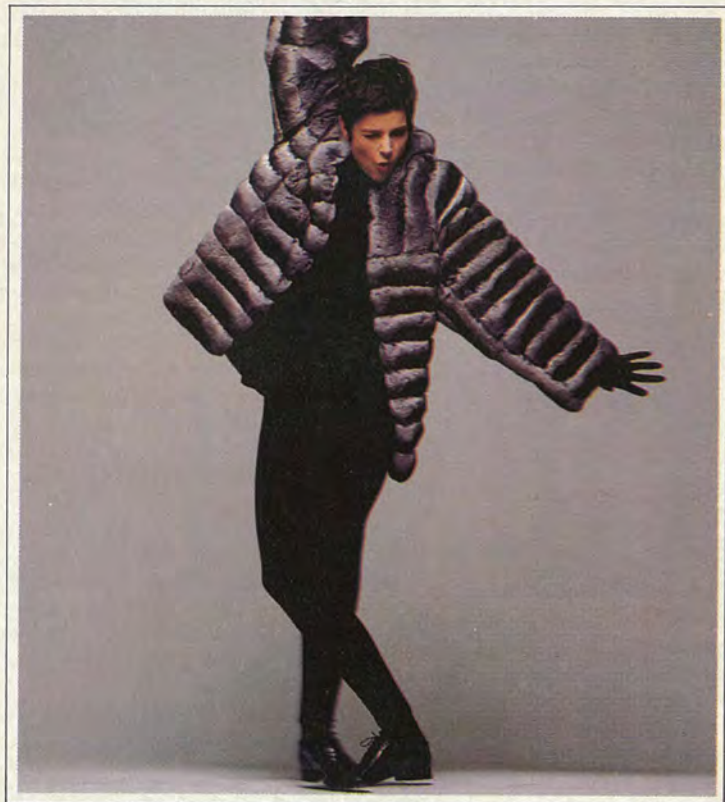


JANICE HUTCHINS joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has served as associate director on several A.C.T. productions and has co-directed *The Woolgatherer* with William Ball. She teaches acting, voice and speech in the Conservatory and has directed numerous student projects. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented theatre tour of the People's Republic of China. On the Geary stage, Miss Hutchins has appeared in, among other plays, *Equus*, *The Winter's Tale*, *Ah, Wilderness!*, *The Merry Wives of Windsor*, *Hay Fever*, *The Rivals*, *The Little Foxes*, *A Christmas Carol* and *Black Comedy*.



JOHANNA JACKSON* has been involved with A.C.T. since 1979. She has studied with

Revillon



The woman wearing a Revillon fur soars with glamour...beseeching every eye to open, every head to turn, every heart to beat a bit faster. And now, there are many moods of Revillon...from the classically elegant looks to the contemporary designs fired with energy. See the new bravura furs, now. At the Revillon Boutique, at Saks Fifth Avenue.

Saks Fifth Avenue

San Francisco • Palo Alto • Monterey

the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also played roles in its annual Theaterfest, 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 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*; *Medea*.



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*; *Dead Letters* and *AWOL*. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: *Mammon and Fist*; *Dead Letters*; *Mass Appeal*; *AWOL*; *A Christmas Carol*; *A Midsummer Night's Dream*.

OTHER RESIDENT THEATRES: *Mass Appeal*.

DAKIN MATTHEWS came to A.C.T. in 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 Summer Training Congress in 1982. He appeared in the Los Angeles Olympic Art Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: *The Three Sisters*; *I Remember Mama*; *A Christmas Carol*; *Mourning Becomes Electra*; *Black Comedy*; *Another Part of the Forest*; *Dear Liar*; *The Chalk Garden* (Director); *Uncle Vanya*; *Arms and the Man*; *John Gabriel Borkman*; *Angels Fall*; *Melanie in August* (Play in Progress).

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*; *Sherlock's Last Case*; *Scapino*.

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



DEBORAH MAY* has been associated with A.C.T. for 11 years, playing such roles as Gwen in *Travesties*; Elizabeth in *The Circle*; Roxane in *Cyrano de Bergerac*; Desdemona in *Othello*; Alice in *You Can't Take It With You*; Mrs. Molloy in *The Matchmaker* (which toured the USSR in 1976); Polly Peachum in *The Threepenny Opera*.



In 1906, the cook at The
reat Northern Lumber Camp
thought it would be all right
if she enjoyed a cigarette
with the boys.



She soon found herself
in a bit of a jam.

You've come a long way, baby.

VIRGINIA SLIMS



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

8 mg "tar," 0.6 mg nicotine av.
per cigarette, FTC Report Mar '84.

© Philip Morris Inc. 1984

and Abigail in *The Crucible*. She has been seen on Broadway in Tom Moore's production of *Once in a Lifetime* and *Romantic Comedy*. During the summers at PCPA in Solvang, she was seen in the title roles of *Hedda Gabler* and *The Unsinkable Molly Brown*. She also played leading roles in *The Music Man*, *Brigadoon*, *The Mikado*, *Finian's Rainbow*, *Showboat* and *Man of La Mancha*. At the Old Globe Theatre she played Rosalind in the inaugural production of *As You Like It*, opposite George Deloy as Orlando. They were married in August 1983.

A.C.T. PRODUCTIONS: 16 total, including: *The Circle*; *General Gorgeous*; *Travesties*; *Othello*; *Cyrano de Bergerac*; *Threepenny Opera*; *The Matchmaker* (U.S.S.R. tour); *The Taming of the Shrew*; *Uncle Vanya*.

BROADWAY: *Once in a Lifetime*; *Romantic Comedy*.

OTHER RESIDENT THEATRES: 17 total, including: *Macbeth*; *Gold Dust*; *Hedda Gabler*; *The Unsinkable Molly Brown*; *The King and I*; *A Midsummer Night's Dream*; *The Mikado*; *The Music Man*; *As You Like It*; *The American Clock*; *Wild Oats*.

TELEVISION: *Rage of Angels*; *The Guiding Light*; *Mom, the Wolfman and Me*; *Welcome Home, Jellybean* (CBS Special); *The Taming of the Shrew* (PBS/A.C.T. production); *Falconcrest*; *Remington Steele*; *Hotel*.



JUDITH MORELAND becomes a company member this year, attaining the status of journeyman. Educated at Stanford, she is currently a third-year student in A.C.T.'s Advanced Training Program. During her first two years at A.C.T., she performed in studio productions of *Coriolanus*, *Bus Stop*, *Separate Tables* and *The Three Sisters*, the latter under the direction of Eugene Barcone. In addition to various roles in *A Christmas Carol*, *Miss Moreland* will appear in *Macbeth* for A.C.T. later this season.



MARK MURPHEY* returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clown in *The Winter's Tale*; Charles Courtley in *London Assurance*; and Cornelius Hackle in *The Matchmaker*. In his five previous seasons at A.C.T. he was seen as Ken Talley in *5th of July*; Benedick in *Much Ado About Nothing*; Simon in *Hay Fever*; and Oscar in *Another Part of the Forest*. Other theatre credits include The Intiman Theatre and A Contemporary Theatre in Seattle, and The Alley Theatre in Houston. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

A.C.T. PRODUCTIONS: *The National Health*; *Absurd Person Singular*; *Julius Caesar*, *A Christmas Carol*; *Hotel Paradiso*; *The Winter's Tale*; *5th of July*; *The Visit*; *Pantagleize*; *The Girl of the Golden West*; *The Crucifer of Blood*; *Romeo and Juliet*; *Hay Fever*; *Much Ado About Nothing*; *Another Part of the Forest*; *The Browning Version*; *Richard II*; *The Admirable Crichton*.

OTHER RESIDENT THEATRES: *Romeo and Juliet*; *The Time of Your Life*; *Two Gentlemen of Verona*; *Indians*; *Juno and the Paycock*; *Last Meeting of the Knights of the White Magnolia*; *Bus Stop*; *The Importance of Being Earnest*; *Ghosts*; *London Assurance*; *Translations*.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's

continued on p. 51

LAWRENCE HECHT: A.C.T.'S TRIPLE THREAT TALENT



Lawrence Hecht

Back in 1972, Lawrence Hecht came to A.C.T. as a first-year student in the company's Advanced Training Program. This year, he was named Conservatory Director by William Ball and is now in charge of all A.C.T. training programs.

In between, Hecht has done a lot of acting, directing and teaching at A.C.T. and other theatres. Even in his student days, he showed an unusual aptitude for teaching, and upon completing the second year of the Advanced Training Program,

he joined the Conservatory faculty as a voice trainer under Robert Chapline, then the company's master voice teacher. After two years, he changed his teaching emphasis to acting, working with students in workshop productions as well as acting classes.

As an actor himself, Hecht first appeared on the Geary stage in a non-speaking part in Ball's production of *Cyrano de Bergerac*. His first speaking role came a year later in another show directed

BY DENNIS POWERS

by Ball, the 1974 *King Richard III*. Since then, A.C.T. audiences have seen him in more than twenty shows, including *The Three Sisters*, *Night and Day*, *Much Ado About Nothing*, *Hay Fever*, *Buried Child*, *The Visit*, *A Christmas Carol* and *The National Health*.

Over the years he has also directed frequently for A.C.T.'s Plays-in-Progress series, and last season he staged Robert Locke's play about sexual child abuse, *The Dolly*, at the Geary.

Born in Salt Lake City and a graduate of the University of San Francisco where he switched majors after two years from political science to theatre, Hecht says his tendency to work in three theatre disciplines more or less simultaneously isn't all that unusual these days. "In the theatre, it's always good to have more than one specialty," he notes. "I know very few people, especially in regional theatre, who have made careers out of doing one single thing."

As Conservatory Director, Hecht has already auditioned hundreds of young applicants for the Advanced Training

Program and will audition hundreds more every year, each one of them hoping to be chosen to fill one of the forty-eight places available annually in the first year of the ATP. He feels that students now are different than those he trained with at A.C.T. in the early seventies.

"For one thing," he points out, "they're better trained and more developed as actors than they used to be, because college theatre departments are hiring more qualified teachers now. So overall, the level of student work is better, but what you don't see as much of these days is the highly individual kind of talent, the one-of-a-kind actor. Maybe that has something to do with the fact that theatre training is more institutionalized now than ever before and therefore more formalized."

Hecht emphasizes that A.C.T. training "is here to serve the individual actor's needs. The point of what we do here is to nourish the individual talent—even at the expense of the institutional aspects of our training. Every actor is different, and each one has to be dealt with differently."



Lawrence Hecht and Barbara Dirickson in A.C.T.'s 1980 production of "*Buried Child*."



Lawrence Hecht with Conservatory students Marty Pistone (l.) and Scot Bishop.

Student attitudes have changed over the past decade, too, Hecht says: "They're much more serious about their work these days, much more concerned with preparing themselves for getting a job in the theatre." He applauds such dedication, of course, but admits that once in a while he misses "the zaniness of the days when theatre was something you did to *avoid* having to get a job."

At the moment, Hecht is deep in rehearsals of *Translations*, the comedy-drama by Ireland's Brian Friel, set to open January 2 at the Geary where it will play in repertory with *Macbeth* and *The School for Wives*. He was drawn to the play immediately, he says: "It's one of the best scripts I've read in years, a damned good story, and so full of life, so full of struggle. It's also got about 400 years of English and Irish history in it, along with a lot of romance, humor and strong characters. I'm really excited about directing it."

Hecht's teaching and directing schedule don't leave him much time for acting this season, but he will appear on the Geary stage next month to conduct the "Prologue" for *Translations*. It's scheduled on Monday, January 7, at 5:30 p.m., and



Conservatory students in dance class.

Hecht will talk informally about the play and his production of it as well as about training at A.C.T. "Prologues" are co-sponsored by A.C.T. and the Junior League of San Francisco and presented without charge.

THE AMERICAN CONSERVATORY THEATRE
presents

A CHRISTMAS CAROL

(1843)

A Ghost Story of Christmas

by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

The Caroler
Ebenezer Scrooge

Eric Layer
Sydney Walker
(Dec. 1*, 6, 8, 16*, 18, 19, 20*, 23, 26)
William Paterson
(Dec. 3, 8*, 12, 13, 14, 15, 19*, 20,
21, 22*, 23*, 24*, 26*)
Dakin Matthews
(Dec. 5, 15*, 16, 22)

Charles Dickens and
The Ghost of Christmas Present
Bob Cratchit
The Charitable Gentlemen

Richard Riehle
Henry Woronicz
Wendell Grayson
Scott Hitchcock

Fred
A Woman in the Street
Beggar Girls

Jim Poyner
Stephanie Shroyer
Tara Jones
Jennifer Rogers

The Woodcarrier
Marley's Ghost
The Ghost of Christmas Past
His Family

Samuel J. Arenivar
Henry Woronicz
Frank Ottiwell
Whitney Cook,
Aaron Denney, Bessie Weiss

Schoolboys

Eric Davison,
Jonathan Maguire, David Mitchell,
Erica Mutton, Damon Poeter
Tatiana Harrison

Little Fan
Boy Scrooge
Belle Cousins

Eric Layer
Annette Bening
(Dec. 1*, 3, 5, 6, 8*, 8, 12, 13, 14, 15*,
15, 16*, 16, 18, 19, 20, 21, 22, 23, 26)
Janice Hutchins
(Dec. 19*, 20*, 22*, 23*, 24*, 26*)

Young Scrooge
Fezziwig
Dick Wilkins
Mrs. Fezziwig
The Fezziwig Guests

Scott Freeman
Drew Eshelman
Scott Hitchcock
Johanna Jackson
Kate Brickley,
Judith Moreland, Stephanie Shroyer
Teresa Strasser, Samuel J. Arenivar
Wendell Grayson, Jim Poyner

A Toy Dancer
A Toy Clown
Mrs. Cratchit
Peter Cratchit

Tatiana Harrison
Erica Mutton
Francine Tacker
Damon Poeter

<i>Belinda Cratchit</i>	Jennifer Rogers
<i>Ned Cratchit</i>	David Mitchell
<i>Sally Cratchit</i>	Tara Jones
<i>Martha Cratchit</i>	Teresa Strasser
<i>Tiny Tim Cratchit</i>	Michael Barreras
<i>Mary</i>	Stephanie Shroyer
<i>Jack</i>	Frank Ottiwell
<i>Ted</i>	Scott Hitchcock
<i>Topper</i>	Wendell Grayson
<i>Beth</i>	Judith Moreland
<i>Meg</i>	Kate Brickley
<i>The Miner</i>	Scott Freeman
<i>His Family</i>	Joseph Bird, Whitney Cook, Eric Davison
<i>The Seaman</i>	Drew Eshelman
<i>Cabin Boy</i>	Jonathan Maguire
<i>Want</i>	Bessie Weiss
<i>Ignorance</i>	Aaron Denney
<i>The Ghost of Christmas Future</i>	Samuel J. Arenivar
<i>Businessmen</i>	Drew Eshelman, Scott Freeman, Wendell Grayson Scott Hitchcock, Frank Ottiwell
<i>Mrs. Filcher</i>	Kate Brickley
<i>Mrs. Dilber</i>	Judith Moreland
<i>Undertaker's Boy</i>	Eric Davison
<i>Old Joe</i>	Joseph Bird
<i>Boy in the Street</i>	Eric Layer

Directed by Laird Williamson

<i>Associate Director</i>	Eugene Barcone
<i>Scenery by</i>	Robert Blackman
<i>Costumes by</i>	Robert Morgan
<i>Lighting Recreated by</i>	David Percival
<i>Music by</i>	Lee Hoiby
<i>Fezziwig Dances by</i>	Angene Feves

A Christmas Carol will be performed without intermission.

The children performing in *A Christmas Carol* are students in A.C.T.'s Young Conservatory program.

*matinee performance

UNDERSTUDIES

The Caroler, Ned - Chris Daddio; *Dickens, Christmas Present* - Lawrence Hecht; *Bob Cratchit* - Mark Murphey; *First Gentleman, Topper, Fezziwig Guest, Businessman* - J. Steven White; *Second Gentleman, Ted, Dick Wilkins, Businessman* - William Ball; *Fred, Fezziwig Guest, Young Scrooge, Miner, Businessman* - Geoffrey Elliott; *Woman in Street, Mary, Fezziwig Guest* - Janice Hutchins; *Beggar Girl, Belinda, Daughter of Christmas Past, Want* - Debra Peters; *Woodcarrier, Fezziwig Guest, Christmas Future* - Alan Urdan; *Marley's Ghost* - Joseph Bird; *Christmas Past, Jack, Businessman* - Bernard Vash; *Wife of Christmas Past, Martha, Fezziwig Guest* - Molly Stadium; *Cabin Boy, Son of Christmas Past, Ignorance* - David Matassaro; *Peter Cratchit, Undertaker's Boy, Miner's Boy* - Scott Davison; *Toy Dancer, Toy Clown, Little Fan, Sally* - Danielle Bourhis; *Boy Scrooge, Boy in the Street* - Aaron Denney; *Fezziwig, Seaman, Businessman* - Bruce Williams; *Mrs. Fezziwig* - Marrian Walters; *Fezziwig Guest, Beth, Mrs. Dilber* - Nancy Houfek; *Fezziwig Guest, Meg, Mrs. Filcher* - Jill Fine; *Mrs. Cratchit* - Rosemarie Smith; *Tiny Tim* - Danton Char; *Old Joe, Miner's Grandfather* - Frank Ottiwell

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

THE LOVING GIFT OF "A CHRISTMAS CAROL"



William Paterson and Aaron
Denney in "A Christmas Carol".



Annette Bening as Belle



Sydney Walker alternates in
the role of Scrooge.

"It is good to be children sometimes," Charles Dickens wrote in his immortal story *A Christmas Carol*, "and never better than at Christmas when its mighty Founder was a child himself." Children were very much on Dickens' mind in 1843 when he received the inspiration to write what has become, next to the Nativity itself, the best-known and loved Christmas story of all time.

One of nine children and already at the age of thirty-one the father of four with another on the way (and five more to come), Dickens had shown in his immen-

sely popular early novels a rare compassion for the plight of London's poor and especially for the hardships suffered by the city's innumerable underprivileged young. Visits to London jails and workhouses and to the factories where young children toiled alongside their elders under grueling conditions to man the machinery of the Industrial Revolution had convinced him that education was the only means by which the destitute could help themselves to better lives. He was planning to write a pamphlet entitled "An Appeal to the People of England on Behalf

BY JEFFREY HIRSCH

of the Poor Man's Child" calling for basic schooling to be made available to the urchins that filled London's back streets when an important public event came along at which he was asked to speak.

On October 5, 1843, the Manchester Athenaeum opened its doors. Dickens, the most famous English novelist of the day, presided over the festivities inaugurating the charitable cultural institution and gave the day's keynote address. He spoke on the matter nearest his heart, the education of the very poor. He protested the folly of calling a little learning a dangerous thing. "Why, a little hanging was considered a very dangerous thing, according to the same authorities, that because a little hanging was dangerous, we had a great deal of it"; he remarked, "and because a little learning was dangerous, we were to have none at all." In the writer's view, even the least bit of education was preferable to none at all. Concluding his speech with a few lines of doggerel, Dickens observed that "Though house and land be never got/Learning can give what they can not." Filled with the passion of the moment and buoyed by the "bright eyes and beaming faces" before him, Dickens decided to write a Christmas story that would at once prove uplifting to his large readership and bring to their attention the predicament of the starving class. Better than any pamphlet or tract, he hoped, would such a story help to save London's children from lives of ignorance and ignominy.

Dickens had twice before used Christmas settings in his fiction. A sketch entitled *A Christmas Dinner* appeared in 1835 describing the conviviality of a family as it gathered around the Christmas table where past misdeeds are forgiven and past misfortunes forgotten in the spirit of the season. "Look on the many faces of your children as they sit around the fire," Dickens urged his readers. "One little seat may be empty; one slight form that gladdened the father's heart and roused the mother's pride to



Charles Dickens

look upon, may not be there. Dwell not upon the past. Reflect upon your present blessings." The following year the writer further developed his Yuletide theme in the ninth monthly installment of *Pickwick Papers*. Here is told the story of Gabriel Grub, a misanthropic sexton, who is carried away by goblins one Christmas eve to view scenes of family happiness and goodness. The next morning the sexton awakes, repents his uncharitable feelings and reforms his curmudgeonly ways.

Both the poignancy of the "empty little seat" at the family table and the piquancy of the conversion of an unseasonable and unsociable misanthrope by unearthly visitors were recalled by Dickens as he set his *Carol* down on paper. Taking time from work on the eleventh installment of *Martin Chuzzlewit*, he wrote the story in a single two week burst of creative energy. He marveled at the joy the effort brought him and reported to a friend in America:

"Charles Dickens wept and laughed and wept again, and excited himself in a most extraordinary manner in the composition; and thinking whereof he walked about the black streets of London, fifteen and twenty miles many a night when all the sober folk had gone to bed."

A Christmas Carol was ready for the publisher by the middle of November. Dickens demanded that the production of the book be of the highest quality possible. He selected the binding and endpapers himself and commissioned *Punch* artist John Leech to provide the book with eight original illustrations which were individually hand-colored in each volume. A few days before Christmas, 1843, the little book appeared for sale at the price of five shillings, the rate set by the author to insure that even members of the working class could afford their own copies.

Very quickly everybody in London had the book in hand. The entire first edition of six thousand sold out in one day and the publisher went back to press on a second edition. Reviewers could hardly find praise lavish enough for Dickens' achievement. They spoke of the book's humanity and its author's sympathy for human suffering. William Thackeray summed up the feelings of the English reading public when he wrote in *Fraser's* magazine that "*A Christmas Carol* seems to me a kind of national benefit, and to every man or woman who reads it a personal kindness."

Dickens reveled in his success, and when Christmas arrived he celebrated with the abandon of Scrooge after his transformation. "Such dinings, such dancings, such conjurings, such blind-man's buffings, such theatre-goings, such kissings-out of old years and kissings-in of new ones," he wrote a friend, "never took place in these parts before. I broke out like a madman." The festivities in the Dickens household that year seemed in their congeniality to epitomize the "Carol Philosophy" Dickens set out in his story. "I have always thought of Christmas time," he had written, "when it has come

round—apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys."

Barely had the twelfth night of Christmas 1843 passed when Dickens was called upon to authorize the first stage adaptation of *A Christmas Carol*. The author brought his interest in amateur acting to the enterprise, attending rehearsals at the Theatre Royal Adelphi and furnishing valuable suggestions. One day he arrived at the theatre to find the lovely child playing the role of Tiny Tim wearing a leg iron and bandages on his supposed weak leg. Dickens sought out the producer and took him aside to express displeasure with the child's realistic costuming. "No, no; this won't do," he said, "remember how painful it would be to many of the audience having crippled children."

The American Conservatory Theatre first presented its production of Dickens' classic story, adapted by Dennis Powers and Laird Williamson, in 1976. Over the years A.C.T.'s *A Christmas Carol* has become as much a part of traditional holiday entertainment for Northern Californians as the *Messiah* and the *Nutcracker*. Every time the play is performed—a loving gift from the A.C.T. company to its audience—hundreds of theatregoers delight in the miraculous transformation of Ebenezer Scrooge, many for the first time. And along with the grown-ups around them, the children who fill the Geary Theatre with laughter and wonder each holiday season learn the lesson that Charles Dickens, England's great entertainer and educator, intended: Honor Christmas in your heart and try to keep it all the year.

Yuban
DECAFFEINATED
Coffee

Deep, dark and 100% Colombian.

Yuban® Decaffeinated Coffee is made from the same 100% Colombian beans as Regular Ground Yuban. Which gives it a rich aroma, and a taste that's deep, dark, and Colombian. In fact, Yuban Decaffeinated tastes so rich, you can expect people to ask for seconds.

Yuban. Richness worth a second cup.

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





The road
has met its
match:
Fila
Thunderbird.





This year the American Road will play host to a very special Thunderbird.

Inspired by the world-famous sportswear known for quality and style, the Fila Thunderbird was created expressly for active lifestyles.

Fila colors are tastefully understated in either black, red, medium charcoal or the unique pastel rainbow. The Thunderbird is accented with dark charcoal lower accent treatment. Accenting these stylish colors are subtle pinstripes, color-coordinated components, fabrics, and the distinctive Fila emblem.

The interior features a newly designed digital instrument panel, six-way power articulated driver's seats available in oxford grey suede-style cloth, or oxford white leather, Power Lock Group, illuminated entry system, tilt steering wheel, fingertip speed control, and premium sound system with an electronically tuned AM/FM stereo cassette.



To complement the international style of the Fila Thunderbird is a very athletic performance package that includes a 3.8 liter V-6 engine with electronic fuel injection. Variable-ratio power rack and pinion steering. Modified MacPherson strut front suspension with gas-filled struts. Four-bar link rear suspension with gas-filled shocks. And all-season radials on fourteen inch aluminum alloy wheels.

Match-up this new Fila Thunderbird to any road you feel is competitive enough, and see who has the advantage.

Fila Exclusives for 1985.

This year, every new Fila Thunderbird owner will receive a unique Fila canvas Sport Bag containing a leather portfolio, beach towel, sun visor, headband, and wrist bands all imprinted with the stylish Fila logo.

Also for 1985, every new Fila Thunderbird will have the exclusive "Ford Care" extended maintenance and limited warranty program.

Lifetime Service Guarantee.

As part of Ford Motor Company's commitment to your total satisfaction, participating Ford Dealers stand behind their work, in writing, with a Lifetime Service Guarantee.

See your participating Ford Dealer for details.

Have you driven a Ford... lately?



Get it together—Buckle up.



Canadian Club Classic®

Out of the wood
comes the
perfect smoothness
of the world's first
barrel-blended 12 year-old
Canadian whisky.



Barrel-Blending is the final process of blending selected whiskies as they are poured into oak barrels to marry prior to bottling.
Imported in bottle by Hiram Walker Importers Inc., Detroit MI © 1984.

THE AMERICAN CONSERVATORY THEATRE

presents

THE SCHOOL FOR WIVES

(1662)

by Molière

English verse translation by Richard Wilbur

Cast, in order of appearance:

<i>Agnes</i>	Annette Bening
<i>Georgette</i>	Rosemarie Smith
<i>Alain</i>	Geoffrey Elliott
<i>Chrysalde</i>	Sydney Walker
<i>Arnolphe</i>	Peter Donat
<i>Horace</i>	Mark Murphey
<i>Enrique</i>	Ray Reinhardt
<i>Oronte</i>	William Paterson
<i>Valets du Théâtre</i>	Peter Jacobs
	Richard Mason

Directed by Nagle Jackson

<i>Scenery by</i>	Richard Seger
<i>Costumes by</i>	Liz Covey
<i>Lighting by</i>	Robert Peterson
<i>Hairstyles by</i>	Rick Echols

Scene: A street in front of Arnolphe's house.

There will be one twelve-minute intermission.

UNDERSTUDIES

Agnes—Jill Fine; *Georgette*—Judith Moreland;
Alain—Wendell Grayson; *Chrysalde*—Frank Ottiwell;
Arnolphe—Richard Reihle; *Horace*—Jim Poyner;
Enrique—Joseph Bird; *Oronte*—Dakin Matthews

**This production is made possible by a generous gift
from the Andrew W. Mellon Foundation.**

Special thanks to the McCarter Theatre
of Princeton, New Jersey for production assistance.

A COMEDY TONIGHT

The Golden Age of French dramatic literature dawned in the first part of the seventeenth century and lasted a glorious forty years. Between 1637 when Pierre Corneille's *Le Cid* was first played in Paris and the 1677 premiere of Jean Racine's *Phèdre*—a period bridged and unified by the timeless comedies of Molière—a number of changes were wrought in dramatic structure that influenced all subsequent European playmaking. The Renaissance had brought with it a renewed appreciation for the literary riches of Greece and Rome that by this time had grown into a veritable cult of neoclassicism. From their devoted (if less than painstakingly accurate) study of

Aristotle and Horace, French academicians of the day derived a very specific set of laws they believed all “modern” drama of quality had to obey.

The principal convention that proper French classical drama was expected to uphold involved preservation of the unities of time, place and action. All of a play's action, the convention dictated, must take place in the time span of a single day, occur in a single locale and be confined to a single plot line. Thus might the order and logic beloved of the neoclassicists and in evidence everywhere in their society—from painting to government to the planting of gardens—be given expression. A sense of balance, proper proportion and clarity of

Peter Donat as Arnolphe in this season's *“The School for Wives”*.



Annette Bening and Mark Murphy are students of love in *“The School for Wives”*.



BY JEFFREY HIRSCH

purpose were further expected to be given serious and formal consideration so that, above all, reason in this, its very age, might prevail.

The demands of propriety and verisimilitude, too, were to be met as one wrote the perfect play. Drama, it was thought, must be true to life if it is to appeal to reason. That which is put on the stage should be consistent with the experience of the audience it is intended for and ought not to offend the viewers' notions of good taste and decorum. Characters must comport themselves in a manner befitting their assigned social ranks and positions and should never show themselves in word or deed to be other than as they are initially represented by their author. And, of course, propriety demands that such unpleasantness as bloody battles or messy murders be kept off the stage: in more than one classical French tragedy the curtain is lowered *before* the hero's death scene to spare the audience's delicate collective sensibility.

Other cultures at other times might have found the imposition of such artificial restrictions impossibly limiting or unnecessarily pedantic, but the French in the seventeenth century, drawn toward the study of law, medicine and astronomy, also made a palpable science of creativity. Literature (and society-at-large) flourished under a system that legislated aesthetics as it did civil law, and its flowering contributed notably to the enchantment of a period of unbounded artistic wealth; an era personified by its extravagant and civilization-loving sovereign, Louis XIV, the Sun King.

Rules, it has been said, are defined by the exceptions taken to them and are (need it be added?) made to be broken. Here begins the story of Jean-Baptiste Poquelin, better known as Molière. Possessing a theatrical genius equal to that of Shakespeare (who died six years before Molière's birth in 1622), Molière was an iconoclast so adept at transforming mortal



A.C.T.'s 1968 "*The Misanthrope*" featured Kitty Winn and Michael Learned.

experience into sublime art that he seemed above the laws of man. He often ridiculed the Académie française and made a mockery of one of its strongest principles by writing comedies at a time when tragedy was the sanctioned dramatic form. But even as he repudiated conventions for which he had no use, he roundly embraced others that served him and, ultimately, beat the Academy at its own game by proving himself a master of the very forms the institution dogmatically enforced. Molière remains unrivaled in his ability to expose human foibles for comic effect. His was so expansive a spirit that it allowed him to encompass a more generously wide view of seventeenth century French society than any of his more serious minded and compliant contemporaries.

Molière came to the theatre having

rejected a fine opportunity to enter a thriving family business. His father, a third generation Parisian upholsterer with a privileged appointment to the king, naturally wished his son to follow him in the trade but the boy would not have it. He longed to be a man of his time and pursue a liberal arts education. The senior Poquelin consented to his son's entering the Collège de Clermont, the Jesuit school that Voltaire later attended, reasoning that a future purveyor of royal furnishings would do well to have a little learning. After completing the college's course of study, Molière announced his intention to become a lawyer and again his father gave permission: here was the boy's chance to raise himself in social class from the well-to-do bourgeois status his family had always enjoyed to a more noble position as a practitioner of one of the learned professions.



Molière at A.C.T.: DeAnn Mears and Rene Auberjonois in "*Tartuffe*" (1967).

Molière did indeed study law (as had Corneille a decade earlier) but before ever practicing it he received what was to be his final calling, to the stage. His father took the news about as well as many parents today—some things change little over time—would receive word that their boy was determined to become an actor. A.C.T.-12

When all earnest attempts to dissuade Molière failed, however, Poquelin père gave his blessing and unfailingly supported his son through the trying times ahead.

The hungry years began in 1644. Molière, taking his now immortal stage name, joined with nine other actors to produce plays as the Illustre Théâtre. He seemed, at first, to fancy himself a tragedian but proved unsuited to the work. "It is true that Molière's talents were all for comedy," wrote his first biographer in 1685. "He could never achieve the truly tragic manner and it is asserted by some that having set out to succeed as a tragic actor, he performed so poorly at the first attempt that he was not even allowed to finish. From then onward they say, he confined himself to comedy, in which his success was constant—though certain playgoers of refined taste accused him of being too much given to grimacing." The misfortunes of the Illustre Théâtre in its initial Paris engagement might have caused anyone to make pained faces; the company failed utterly, and twice during the year Molière was sent to prison for debts he and his colleagues owed on theatre rentals, costumes and properties.

The guiding light of the young company was its already accomplished leading lady, Madeleine Béjart. She and Molière formed an alliance that extended beyond working hours. Together, they revived their troupe after its calamitous premiere season and took the show on the road. For thirteen years, from 1645 to 1658, the company toured the southern provinces of France, playing in Nantes, Toulouse, Montpellier, Béziers—all over the countryside. At Lyons, Molière saw a number of touring Italian companies and developed a taste for *commedia dell'arte* that would later influence his playwriting. During his years as a wandering player, he grew into an accomplished performer and learned much about the sometimes fickle ways of authors, audiences, local authori-



The "Bourgeois Gentleman" (1977) brought together Daniel Kern, Marian Walters, Stephen St. Paul, Charles Hallahan, Deborah May and Barbara Dirickson.

ties and other actors. He emerged from the provinces at the age of thirty-six, a mature artist and the manager of a company greatly strengthened by the addition of actors acquired from other traveling troupes.

Molière's reputation as a popular actor-manager and the author of a few short farces in the Italian style preceded him upon his return to Paris in 1658. He and his company were welcomed back to the capital city with the patronage of the king's younger brother, the Duke of Orleans known as "Monsieur." On the afternoon of October 24, Monsieur brought Molière's company before the twenty-four year old King Louis XIV and his Court. Playing on a makeshift stage in the guardroom of the Louvre, the actors presented Corneille's *Nicomède* to less than jubilant response. Begging his majesty's pardon, Molière stepped forward and

requested permission to perform as an afterpiece one of his own plays, *Le Docteur amoureux* (*The Amorous Doctor*), describing it as "one of those trifling entertainments with which we have gained a certain renown in the provinces." The king consented and, happily for the history of French drama, was delighted by what he saw. Molière's troupe was given leave to remain in Paris where, at the time, only three other professional companies had license to perform. For the next seven years they were known as the Troupe de Monsieur. In 1665 the King usurped his brother and installed himself as patron of the by then well subsidized and celebrated Troupe du roi.

The king was generous in his favor even before the troupe became his namesake. Year after year he called upon the company to entertain at the Louvre or Fontainebleau or Versailles or wherever

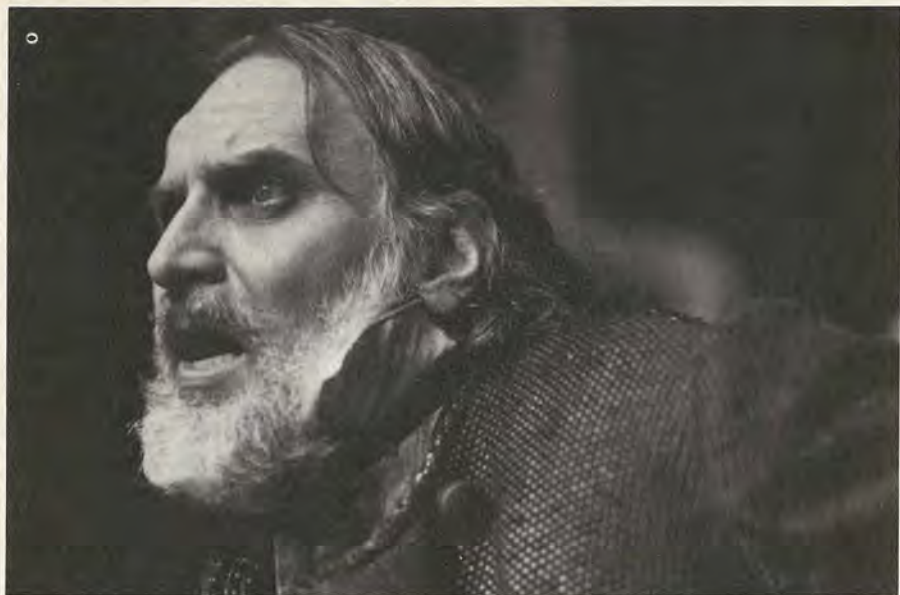
the court was assembled. Molière provided a new comedy each season, an honored purveyor to the crown as surely as if he had entered his father's upholstery business. Louis was not only an enthusiastic spectator at the first performances of such early one-act plays as *Les Précieuses ridicules* (*The Affected Young Ladies*, 1659) and *Sganarelle* (1660), he often took an active part in the proceedings, leaping from his gilded chair (Louis Quatorze, naturally) to dance in a ballet between acts or to play a small part or to parade in the divertissement at the conclusion of the evening's entertainment.

One of the gayest nights of all, and the one on which Molière was first revealed to be at the very height of his writing power, was the December 26, 1662 premiere of *L'École des femmes* (*The School for Wives*). Many critics regard this as the signal masterpiece in the writer's thirty-one play oeuvre, as pure a comedy as he ever wrote and greater even than some of the better known works that came after it. The three-act play of the previous year, *L'École des maris* (*The School for Husbands*), was heavily dependent on stock *commedia* characters and required two parallel but contrasting plots to tell its comic story of passion and pedantry. But the five-act *L'École des femmes* makes its point through two characters of greater depth than had ever before appeared in any comedy. The richness of the relationship between the foolish old Arnolphe and the untutored young Agnès is marvelous to behold. Their interaction is rendered positively transporting by the spiritual awakening each experiences by the end of the play, she from innocence to unspoiled emotional maturity, and he from overconfident rationality to the suffering of sincerely felt sentiment. The agent of this double transformation? True love, of course, coming to both as it usually does, quite without warning.

Molière based *L'École des femmes* on two contemporary short stories whose plots

he cleverly knit together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, "I take what belongs to me wherever I find it." No piece of previously written literature or incident from life was off limits to him; least of all the circumstances of his own being. Although known to have been involved with a number of women over the years (his predilection was for actresses), Molière did not marry until he was forty, a pretty well advanced age by seventeenth century actuarial standards. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able ingenue but did not possess a romantic nature. She was twenty years younger than her husband and flaunted her advantage through numerous indiscreet flirtations. Their marriage was neither happy nor blessed: of the three children issued from it only a daughter lived into adulthood. That Molière was troubled by the failure of his domestic relation is evident in many of his plays. *Le Misanthrope* (1666) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande's fidelity can be heard in the good natured voice of *L'École des femmes*. Written the year of its author's wedding, it was performed in its first production—art aping life—by Molière in the part of Arnolphe, the man who would be cuckold.

A spectacularly inflammatory scandal raged in Paris following the first performance of *L'École des femmes*. The play provoked loud and angry accusations of impiety, immorality, slander and other heinous crimes against God and man. Religious zealots joined with self-righteous pedants and rival dramatists satirized by Molière in earlier works to censure him. He was attacked for writing a play that encourages children to revolt against their guardians; was called blasphemous for parodying scripture in the



Ray Reinhardt as Harpagon in "The Miser" (1974).

"Maxims of Marriage" Agnès reads aloud and was proclaimed a jackanapes for playing fast and loose with the Aristotelian rules that the Académie française so vigilantly watched over. The controversy surrounding him—which would flare up even more violently in reaction to *Le Tartuffe* (1669), a brilliantly crafted (and wickedly funny) lampoon of religious hypocrites—rudely called into question Molière's ethics, his aesthetics and even his sanity. The character assassination reached its ugliest point when a pompous actor who bore a grudge against Molière for some imagined wrong argued before the king that Armande Béjart was not the sister of Madeleine but her progeny and that the evil author of *L'École des femmes* had married his own daughter.

King Louis came to the beleaguered playwright's defense, offering to stand godfather to Molière's first child, increasing his annual pension and commissioning two new plays. Molière quickly wrote the first script, using it as a forum in which to respond to his critics. *La Critique de L'École*

des femmes (1663), a one-act comedy written in prose, shows the writer ably fighting back and quite brilliantly expounding his own theory of comedy. "I've noticed one thing," says a character in the play on behalf of the author, "that those who talk the most about rules and know them better than anyone else write comedies that nobody considers good." Setting to rest the argument that Arnolphe is a comic figure whose dilemma is yet too tragic to be credible, the author observed, "It is by no means inconceivable that a man can appear ridiculous in certain matters but completely worthy of respect in others." Further, he argues that "in serious plays, to avoid blame it is enough to say things that are sensible and well written; but in comedy this is not enough, you have to be funny, too. And it's quite an undertaking to make people of breeding laugh."

La Critique served (not unintentionally, one supposes) to further infuriate Molière's opponents. The king now ordered the writer to answer the charges

being published against him—in one week. With *L'Impromptu de Versailles* (1663), remarkably written in the required time, Molière abandoned reasoned argument and took up his pen as a weapon. It is a play that anticipates Pirandello by 250 years about a theatrical troupe rehearsing a play. In it, to the great pleasure of Louis XIV, Molière wildly sends up his detractors and shows them to be too humorless and self-important to enjoy comedies of the charm, sensitivity and sophistication he was writing.

English-language performances of *L'École des femmes* were given in America as early as 1788. The difficulty of translating from the French the rhymed alexandrine verse (iambic hexameter, if you're counting) in which the play is written has kept to a handful the number of new productions seen here in the nineteenth and early twentieth centuries. Notable performances by visiting French companies performing in their native language have, however, brought the play before American audiences several times in the last fifty years. Particularly distinguished was the performance given by Louis Jouvet, a modern actor-manager who operated very much in the mode of Molière, and his Parisian troupe in New York during the 1950-51 season.

Widespread American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, a Pulitzer Prize winning poet. In 1955 his first Molière translation, an English version of *Le Misanthrope*, was performed off-Broadway. His treatment of *L'École des femmes* was first seen in a 1971 New York production featuring Brian Bedford as Arnolphe and Joan van Ark as Agnès. Translations of *Le Tartuffe* and *Les Femmes savantes* (*The Learned Ladies*, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur's impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically

couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenals to revel in Molière's intricate arrangements of balancing half-lines, lines, couplets, quatrains and sestets.

Molière lived only a little more than a decade after the premiere of *L'École des femmes*. In the fifteen years following his company's triumphant return to Paris, it had performed ninety-five plays; he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered *Le Malade imaginaire* (*The Imaginary Invalid*), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own chronic cough into the character of Arnolphe.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to hear him renounce the actor's life. The pious of Paris whom he had offended so often and with such glee sought to have him refused a Christian burial but his loyal monarch intervened and obtained a burial, performed without ceremony and in the dark of night.

Seven years later, in 1680, the Sun King performed one last—and lasting—favor for his departed servant. By royal decree, the actors remaining from Molière's company were joined with those of two other prominent troupes to form *Le Théâtre Français*. "The function of comedy," Molière had once written, "is to correct the vices of mankind." By creating the theatre that continues to thrive as the *Comédie-Française*, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age's greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as *La Maison de Molière*.

continued from p. 46

beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at 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: 13 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 18th 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: Include 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*; *Dial "M" for Murder*; *The Sleeping Prince*.

JIM POYNER begins his third year as a student in A.C.T.'s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps,



Another World and *Texas*. He has also appeared in the made-for-TV movies *Logan's Run* and *Fantastic Journey*, and in the Paramount film *The Bug*. In addition to roles in *The Mound-builders* and *The Lady's Not for Burning* at other resident theatre companies, Mr. Poyner's theatre credits include an appearance in the Plays-in-Progress series during A.C.T.'s 1982-83 season. He will be seen in *Macbeth* and *Our Town* later this season.



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 over thirty major roles with A.C.T. and toured 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. Among his A.C.T. roles are *Cyrano* in *Cyrano de Bergerac*, Stanley Kowalski in *A Streetcar Named Desire*, Falstaff in *The Merry Wives of Windsor*; *Astrov* in *Uncle Vanya*, the Narrator in *Under Milkwood*, Alfred in *The Visit*, Bottom in *A Midsummer Night's Dream*, Mangiacavallo in *The Rose Tattoo*, The Miser in *The Miser*, Krapp in *Krapp's Last Tape*, and Ephraim in *Desire Under the Elms*. Mr. Reinhardt has also served as host and narrator

for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss' *Ariadne auf Naxos*. He is well known in the Bay Area as an outstanding teacher of acting.

BROADWAY: *Tiny Alice*.

OTHER RESIDENT THEATRES: 11 total, including: *The Wall*; *Uncle Vanya*; *The Caucasian Chalk Circle*; *The Threepenny Opera*; *Othello*; *The Taming of the Shrew*; *King Lear*; *Puntilla*; *A Touch of the Poet*.

TELEVISION: Guest appearances on all major networks; *Partners in Crime*.



RICHARD RIEHLE began acting professionally in 1969 after graduating with a B.A. from Notre Dame. He went on to receive an M.F.A. in acting and directing from the University of Minnesota, and received a Diploma of Dramatic Arts from the John Fernald Academy in Rochester. Mr. Riehle, who now calls Seattle his home, is a veteran of more than 35 Shakespeare productions and has been featured in 22 of the Bard's 37 plays. He has also appeared in two premieres, *The Ballad of Soapy Smith* and the English language version of *Through the Leaves*. He joins the A.C.T. company for the first time this year.



STEPHANIE SHROYER returns to A.C.T. as a third-year student after a year at the Pacific Conservatory of the Performing Arts in Santa Maria, where she performed a number of roles, among them Hypatia in *Misalliance*, the Bride

in *Blood Wedding* and Jenny Hill in *Major Barbara*. Her studio productions at A.C.T. include Juliet in *Romeo and Juliet*, Dainty Fidget in *The Country Wife* and Busy in *The Man of Mode*. Miss Shroyer also has extensive dance experience, having received an M.F.A. in dance from Florida State University. She is also an instructor in dance for A.C.T.'s Conservatory.



ROSEMARIE SMITH* joins the A.C.T. company this season as a Journeyman and instructor in vocal production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in *The Three Sisters* and *Twelfth Night* while a student at A.C.T.'s Conservatory, she has appeared in *Bad Habits*, *When You Comin' Back*, *Red Ryder?*, and *Ten Little Indians* for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in *Amnesia* at the Olympic Arts Festival. While pursuing her B.A., she performed roles in *The Playboy of the Western World*, *In the Boom Boom Room*, *Curse of the Starving Class*, *The Bacchae*, and *The Birthday Party* for the Brown University Theatre. Miss Smith will also be appearing on the Geary stage in *Translations* and in *Dear Liar* with the Troubadour Program.



FRANCINE TACKER*, a returning company member, has been widely seen in a variety of television and stage roles. After receiving her bachelor's degree in speech and theatre from

I. MAGNIN



N°5
CHANEL
PERFUME

Emerson College, Miss Tacker attended the A.C.T. Advanced Training Program before going on to post-graduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. During her first seasons on the Geary stage, Miss Tacker appeared in *Equus*, *Peer Gynt*, *This Is (An Entertainment)*, *General Gorgeous*, *Man and Superman*, *Valentin and Valentina* and *A Christmas Carol*. At other resident theatres she has appeared in such plays as *The Merchant of Venice*, *King Lear* and *The Cherry Orchard*. Her television credits include roles on *The Paper Chase* and *Good Time Girls* and numerous guest star appearances.



SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 214 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 A.P.A. Repertory Theatre and with the Repertory Theater of Lincoln Center.

A.C.T. PRODUCTIONS: 45 total, including *The Matchmaker* (U.S.S.R. tour); *Peer Gynt*; *The Circle*; *Hotel Paradiso*; *The National Health*; *Buried Child*; *Black Comedy*; *A Christmas Carol*; *The Chalk Garden*; *Loot*; *Morning's at Seven*; *Angels Fall*.

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 Merchant of Venice*; *Antigone*; *Twelfth Night*; *The Tempest* (Prospero).

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

FILMS: *Love Story*; *An Ewok Legend* for Korty Films (ABC-TV, Christmas 1984).



HENRY WORONICZ joins A.C.T. for his first season after eight years of professional acting and directing. He has worked predominantly with the Boston Shakespeare Company, where his credits include title roles in *Hamlet*, *Richard III*, *Romeo and Juliet* and Petruchio in *The Taming of the Shrew*, as well as supporting and leading roles in more than 35 other productions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in *Pericles*, a three-person *Macbeth*, and played Eilif to Linda Hunt's *Mother Courage*. Mr Woronicz's other credits include *Henry V* at the Utah Shakespearean Festival, the title role in *Henry VIII* and Autolycus in *The Winter's Tale* this past summer at the Oregon Shakespearean Festival in Ashland, and non-Shakespearean roles for the Tufts University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's *A Lesson from Aloes*, which was voted by Boston critics to be one of the ten best productions of 1982.



When something is made with love and care
it's always highly valued.



It has every right to be expensive.

SEND A GIFT OF JOHNNIE WALKER® BLACK LABEL ANYWHERE IN THE U.S.A. CALL 1-800-243-3787. VOID WHERE PROHIBITED.
12 YEAR OLD BLENDED SCOTCH WHISKY. 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y., N.Y. © 1984.

DESIGNERS

ROBERT BLACKMAN (Scenery), 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.

LIZ COVEY (Costumes) is a native of England, currently residing in New York City. She has worked extensively with regional theatres in this country, including The Hartford Stage Company, Seattle Repertory Theatre, Baltimore's Center Stage, The Milwaukee Repertory Theatre, Cincinnati's Playhouse in the Park, The McCarter Theatre and The Berkshire Theatre Festival. In the past, she designed A.C.T.'s production of *The National Health*, directed by Nagle Jackson. Other credits at A.C.T. include *The Tavern*, *Paradise Lost*, *The Selling of the President* and *The Time of Your Life*. Ms. Covey's recent work includes a modern version of *Romeo and Juliet* for the Denver Center Theatre Company, *Hobson's Choice* for Seattle's Intiman Theatre, *The Adventures of Huckleberry Finn* for Seattle Rep and *St. Joan* for the McCarter Theatre.

DAVID PERCIVAL (Lighting) returns for his second season with A.C.T. Last season he recreated the lighting for *A Christmas Carol*, the Peninsula Repertory productions, and A.C.T.'s Hawaii tour of *Mass Appeal* and *Dial "M" for Murder*. Prior to joining the design staff, he served as Lighting Design Intern, designing for the Plays-in-Progress series and the studio productions for the Conservatory. Mr. Percival's other work includes the San Francisco tour of *Will Rogers U.S.A.*, featuring

James Whitmore; the San Jose Repertory Company's productions of *School for Scandal* and *How the Other Half Loves*; and a number of productions for the Oregon Contemporary Theatre, including *Loot* and *A Kurt Weill Cabaret*.

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include *The Dolly*, *John Gabriel Borkman*, *Dial "M" for Murder*, and *The Holdup*. Most recently, Mr. Peterson designed the North American premiere of *The Myth Weavers* for the Intiman Theatre in Seattle; and *Scapino!* for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe Theatre, including the 1984 productions of *Kiss Me Kate*, *Catsplay*, *The Merry Wives of Windsor*, and *Seasons Greetings*. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including Count Basie, Paul Winter, Stan Getz, and George Winston.

RICHARD SEGER (Scenery) returns for a tenth 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 Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *5th 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*, *Othello*, *Rashomon*, 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.

COME ALIVE, COME AND DRIVE

NISSAN
MAJOR MOTION



NEW NISSAN MAXIMA GL.
A WORLD CLASS SEDAN THAT DOESN'T COST THE WORLD.

Thinking about a luxury sedan? We invite you to compare the performance, features and styling of Nissan's Maxima GL to any import or domestic available. Best of all... compare the price!

FUNCTIONAL TECHNOLOGY

A keyless entry system is just the beginning. Choose the electronics package, and see fuel capacity and engine torque monitored in digital. Choose leather seats that adjust eight ways. Standard power windows, air conditioning, cruise

control, 6-speaker stereo with cassette and optional power sunroof, all add up to one of the world's most sophisticated sedans, at any price.

NEW FUEL-INJECTED, 3-LITER V-6

Nissan doesn't believe in lethargic luxury. The new Maxima power plant generates more horsepower

than BMW 325e, Audi 5000... even more than a Porsche 944.

QUALITY IN MOTION

Nissan's commitment to quality is legend. Their skilled craftsmen have made this Maxima the best ever. Drive the 4-door sedan or wagon at your Datsun dealer. Both are luxury in motion.

THE BEST EXTENDED-SERVICE PLAN AVAILABLE:

Up to 5 years/100,000 miles. Ask about Nissan's Security Plus at participating Datsun dealers.



NISSAN

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)

BankAmerica Foundation
Carter Hawley Hale Stores, Inc.
William Randolph Hearst Foundation
Stuart and Mabel Hedden Trust
William and Flora Hewlett Foundation
James Irvine Foundation
William G. Irwin Charity Foundation
Mr. and Mrs. Franklin P. Johnson, C.A.A.
Louis R. Lurie Foundation
Andrew W. Mellon Foundation
Mr. and Mrs. Albert J. Moorman, C.A.A.
National Corporate Theatre Fund
Shaklee Corporation
The Shubert Foundation, Inc.
Alma Brooks Walker Foundation

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

Anonymous
Anonymous
Anonymous
Bothin Helping Fund
Mr. and Mrs. Gordon P. Getty
Laykin et Cie
Mr. Cyril Magnin
I. Magnin
Millard Foundation
Xerox Foundation

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

Mervyn L. Brenner Foundation
Mr. and Mrs. Brook H. Byers
Chevron U.S.A., Inc.
Comdisco Financial Services Foundation
Crocker National Bank
Crown Zellerbach Foundation
Mr. Herbert M. Dwight

Fireman's Fund Foundation
Dr. Margot Hedden Green, C.A.A.
Hewlett-Packard Company
Hyperian Foundation
Mr. and Mrs. Burton J. McMurtry
Mr. Robert M. Moore
Pacific Telesis Group
David and Lucile Packard Foundation
Dr. and Mrs. H. Harrison Sadler, C.A.A.
L.J. and Mary C. Skaggs Foundation
Transamerica Corporation
Teevan Company
Union Pacific Foundation
Ms. Alice B. Vincilione
Wells Fargo Foundation

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

Anonymous
Mr. and Mrs. Samuel H. Armacost, C.A.A.
Carlin Fund
Mr. and Mrs. Ray Dolby
Embarcadero Center
Mr. Vincent Friia
Richard and Rhoda Goldman Fund
Mr. Douglas W. Grigg
Junior League of San Francisco, Inc.
Komes Foundation
Mr. and Mrs. Charles B. Kuhn
Levi Strauss Foundation
McKesson Foundation, Inc.
Mobil Oil Corporation
Prudential-Bache Securities
Edna M. Reichmuth Fund
S.F. Retail Merchants Association:
Emporium-Capwell, Grodins, Liberty
House, Macy's, I. Magnin, Neiman-Marcus,
Saks Fifth Avenue
Mr. Melvin M. Swig
Mr. and Mrs. Gary J. Torre
United States Leasing Corporation



Ghirardelli Square Sets the Stage...

Heighten your senses. Savor the evening's performance.
Enjoy that feeling of satisfaction inspired by dining at one
of our award-winning restaurants.
From overture to finale. Bravo.



Ghirardelli Square
900 Northpoint Street, San Francisco, 94109
Validated Parking

Rack of Lamb
*marinated in
 pomegranate juice.*

Just one of the mouth-watering reasons to visit our beautiful new location on the Peninsula at the Stanford Park Hotel offering

- Breakfast
- Lunch
- Dinner
- Sunday Brunch
- Banquet Service

STANFORD PARK HOTEL
 100 El Camino Real, Menlo Park, CA
 Reservations • 322-1234



Most Extraordinary Food

WILDER CIRCLE

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

Alumax, Inc.
 American Building Maintenance Service
 The John Arrillaga Foundation
 Atherton Family Foundation
 Mr. and Mrs. Stephen D. Bechtel, Jr.
 Mr. and Mrs. W. Andrew Beckstoffer
 L.W. Biegler, Inc.
 Mr. and Mrs. Johnson S. Bogart
 Robert and Alice Bridges Foundation
 John M. Bryan Family Foundation
 Castle & Cooke, Inc.
 Century Electric Construction Company
 The Christensen Fund
 Mr. H. Brooke Clyde
 Columbia Pictures Industries, Inc.
 Cooke Foundation, Ltd.
 Design Workshops
 Dillingham Corporation
 Dinner Levison Company
 The Distribution Fund
 Eldorado Foundation
 Equitec Financial Group, Inc.
 Mr. Werner Erhard
 Fidelity Packaging Corporation
 First Interstate Bank Foundation
 Mrs. Mortimer Fleishhacker
 Mortimer Fleishhacker Foundation
 Genstar Corporation
 Mr. and Mrs. Edward L. Ginzton
 Grubb & Ellis
 Walter and Elise Haas Fund
 Hotel Mark Hopkins
 IBM Corporation
 Industrial Indemnity Company
 Mrs. Ada Glover Jackson
 Mr. and Mrs. George F. Jewett, Jr.
 Mrs. Paul B. Kelly
 Mr. Woodward Kingman, C.A.A.
 KRON-TV
 Ms. Sandra Kurtzig
 Lakeside Foundation
 Mr. Modesto Lanzone
 Mr. and Mrs. Dean S. Leshner
 Mr. Francis A. Martin, III
 Eleanor Ellis Mazer Fund
 Mr. and Mrs. Arjay Miller
 Mr. Gil Nickel
 Norland Properties
 Orrick, Herrington & Sutcliffe
 Mr. and Mrs. Frank F. Orr
 Mr. and Mrs. Bernard Osher
 Bernard Osher Foundation

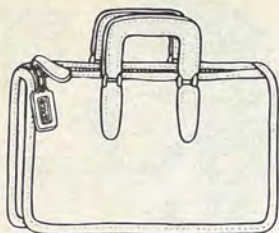


Befittingly Beefeater.®



BEEFEATER® GIN. The Crown Jewel of England.™

COACH
LEATHERWARE



No 5050-Handle Portfolio - \$130

We make this soft, unconstructed, legal size portfolio in six colors of real Glove Tanned Cowhide.

You can order it by mail or telephone, and we will ship it to you from our factory at no extra cost.

The Coach® Store

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

Criscione for
Sizes 14 to 46

*The
Forgotten
Woman*

DESIGNER FASHIONS IN LARGE SIZES ONLY
550 Sutter Street (415) 788-1452
NEW YORK L.I. FT. LEE BEVERLY HILLS PALM SPRINGS
NO. PALM BEACH BOCA RATON FT. LAUDERDALE FT. MYERS

Pacific Gas & Electric Company
Pinecrest Restaurant
Ira M. and Libbie P. Pink Foundation
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
Miss Mae Sexauer
Sexauer Foundation
Mr. and Mrs. Boyd Seymour
Mr. John F. Shoch
Simpson Paper Company
Sohio Petroleum Company
Mr. Alfred Taubman
Mr. and Mrs. Ian Thomson
Ms. Sylvia Coe Tolk
Vision Service Plan
Brayton Wilbur Foundation
G.N. Wilcox Trust
Ms. Dore Williams
Mr. and Mrs. Paul F. Youngdahl
Mr. and Mrs. Renn Zaphiropoulos, C.A.A.

MOLIERE CIRCLE (\$500 - \$999)

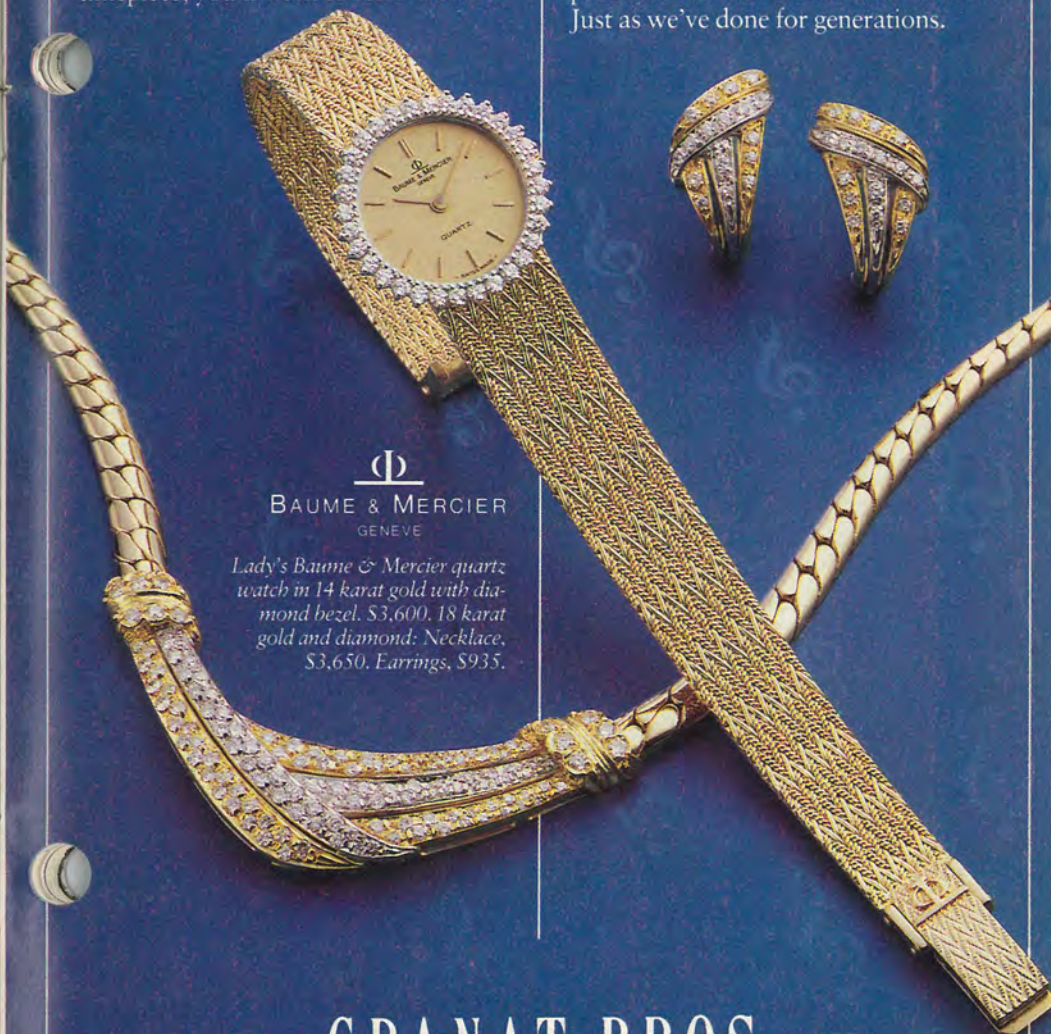
Ms. Mildred Albronda / Arthur Andersen & Co. / Ms. Dorothy K. Bonen / Mr. and Mrs. Corwin Booth / Mr. Earl D. Brodie / Mr. Carleton Bryan / Mr. Paul T. Buennagel / Mr. and Mrs. W.R. Buxton / Mr. and Mrs. Park Chamberlain / Mr. James C. Clark / Mr. and Mrs. Gerald Davis / Mr. and Mrs. Richard Dirickson, Jr. / Mrs. Arthur Dolan, Jr. / EG&G Foundation / Mr. and Mrs. Robert M. Earl / Mr. Gilmore E. Erickson / First Myrtle Fund / Mr. and Mrs. James J. Flood / Friedkin Becker, Inc. / Dr. and Mrs. M. Wallace Friedman / Dr. and Mrs. Richard Gonzalez / Mr. and Mrs. Philip Greer / Mr. and Mrs. Neil E. Harlan / Mrs. Mary Harrison / I.A.T.S.E. Local #16 / Mrs. Dora D. Ide / Ms. Tula G. Kleinman / Mr. and Mrs. James P. Lally, Sr. / Mr. Jack Lemmon / Mr. and Mrs. Charles K. Long / Mr. and Mrs. Merrill Magowan / Matson Navigation Company / Dr. Joseph Mauritzen / Dr. Christopher Meyer / Mr. and Mrs. William G. Myers / Mr. and Mrs. Merrill E. Newman / Mr. and Mrs. John Anthony O'Donnell / Peat, Marwick, Mitchell & Co. / Mr. T. Gary Rogers / Mr. and Mrs. Albert L. Schultz / Mrs. Maryanna Shaw / Ms. Suzie S. Thorn / Trans Ocean Leasing Corporation / Dr. and Mrs. John R. Upton / Mr. and Mrs. Ronald G. Vandenberghe / Mr. and

"Baume and Mercier creates the perfect harmony of diamonds and gold."

The moment you slip it on, you'll feel the excitement that comes only from wearing diamonds and gold from the skilled Swiss watchmakers at Baume & Mercier. And to complement your fine timepiece, you'll want to select a stun-

ning diamond ensemble created by world-renowned designers.

When you select your fine jewelry or timepiece from us, you'll feel confident knowing that we back your purchase with our tradition of service. Just as we've done for generations.



BAUME & MERCIER
GENEVE

*Lady's Baume & Mercier quartz
watch in 14 karat gold with dia-
mond bezel. \$3,600. 18 karat
gold and diamond: Necklace,
\$3,650. Earrings, \$935.*

GRANAT BROS

A Fine Jeweler Since 1905

Convenient locations in the greater San Francisco metropolitan area. (415) 986-4600

A CHANGE OF SCENERY.

FOR A LITTLE CHANGE.

A WEEKEND FOR
TWO AT THE **WESTLAKE
PLAZA HOTEL** COSTS ONLY
\$75.00 PER PERSON*.
YET GIVES YOU MORE THAN
YOU BARGAINED FOR.

- Three days and two nights in deluxe accommodations
- Friday night Seafood Buffet for two

• Champagne in your room

- Continental breakfast each morning at the Cafe Plaza or your room
- Two drinks in the Plaza 880 Lounge

IT ALL ADDS UP
TO A LOT OF LUXURY
FOR SUCH A LITTLE
CHANGE!

Come to the Plaza.
It's so close for comfort.



Westlake Plaza Hotel
880 So. Westlake Blvd.
Westlake Village, CA
(800) 238-9800

*Based on double occupancy.

Mrs. W. Denman Van Ness / Mr. Brooks Walker, Jr. / Mr. and Mrs. Craig Wallace / Mr. and Mrs. Fred Wertheim

CHEKHOV CIRCLE

(\$250 - \$499)

Mr. Marvin Ahboltin / Mr. Ted Aksnes / Mr. Howard Allen / Mr. and Mrs. James Michael Allen / Dr. Rick Arthur / Mr. and Mrs. Peter Avenali / Mr. Thomas E. Bailard / Mr. North Baker / Mrs. William P. Bardet / Mrs. Courtney M. Benoist / Dr. and Mrs. Jerome W. Bettman / Mr. and Mrs. John H. Bickel / Ms. Diane Birchell / Mr. Vernon Birks / Mr. and Mrs. Arnold L. Bloom / Mr. James R. Blount / Mr. and Mrs. L. Jack Boggess / Ms. Charlotte MacGregor Boggs / Dr. and Mrs. Warren Breidenbach / Mr. Kenneth R. Brown / Mr. and Mrs. Richard Bryan / Mr. Ronald Casassa / Mr. and Mrs. T.Z. Chu / Mrs. Bernice H. Connell / Mr. E. Morris Cox / Mr. and Mrs. Emlyn L. Cox / Ms. Marjorie Y. Crosby / Mr. Donald K. Davis / Mr. and Mrs. Reid W. Dennis / Mr. Marshall Dill, Jr. / Mr. Rudolph W. Driscoll / Ms. Delia Fleishhacker Ehrlich / Mr. and Mrs. Joseph Ehrman / Mr. Albert M. Everitt / Leon A. Farley Associates / Mr. and Mrs. Paul Fitting / Mr. and Mrs. David Fleishhacker / Mr. Robert J. Foley / Mr. and Mrs. Richard L. Fowler, Jr. / Mr. and Mrs. David E. Francis / Mr. and Mrs. Thomas Freilinger / Mr. David A. Friedman / Greene, Nakahara & Arnold / Mr. Robert C. Goudy / Dr. and Mrs. Sheldon Gross / Mr. and Mrs. Lester G. Hamilton / Mr. Lyle D. Hamp / Dr. and Mrs. Roger W. Hoag / Mr. and Mrs. Dan A. Hoffman / Mr. and Mrs. C. David Jensen / Col. and Mrs. Robert V. Kane / Dr. Selma Kaplan / Mr. and Mrs. Ryland Kelley / Dr. and Mrs. Joseph H. Kushner / Ms. Catherine L. Lee / Lexies Fashionables / Ms. Margaret B. Long / Mr. and Mrs. Irving Loube / Ms. Dorothy J. Lynch / Dr. and Mrs. Edward A. McCrum / Mr. and Mrs. John McGuinn / Mrs. Karen F. McGuinn / Mr. and Mrs. Glen McLaughlin / Mrs. Donald G. McNeil / Mr. and Mrs. Ernest Meyer / Mr. and Mrs. Bruce Mitchell / Mr. Floyd Moore / Mr. Milton J. Mosk / Mr. Joseph C. Najpaver / Dr. and Mrs. Bernard M. Oliver / Mr. George Grant Ordway / Mr. and Mrs. Alvin H. Pelavin / Mrs. Thomas B. Porter / Mr. and Mrs. James F. Preston / Mr. and Mrs. Richard J. Reynolds / Mr. Norman Rosenstock / Mr. William M. Roth / Rucker Fuller Company / Mr. and Mrs.



86.8 PROOF BLENDED CANADIAN WHISKY. IMPORTED IN BOTTLE BY HIBAM WALKER IMPORTERS INC., DETROIT, MI © 1984

BE A PART OF IT.

Canadian Club

To send Canadian Club anywhere in the U.S., call 1-800-367-5683. Void where prohibited.

Watches With Character

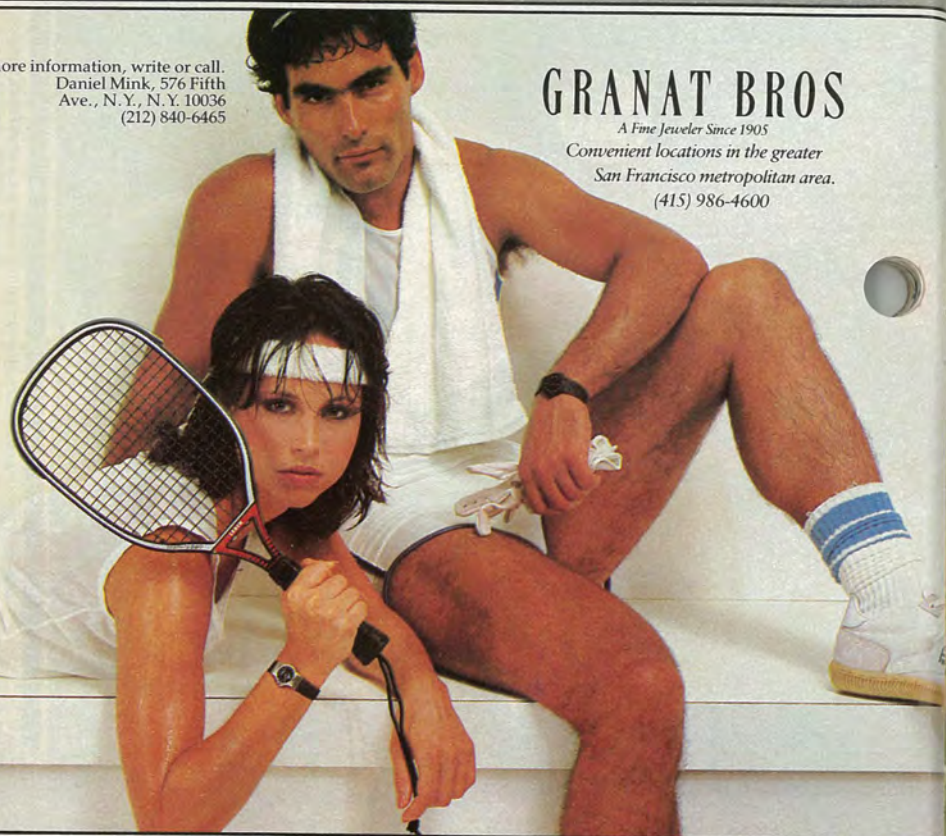
DANIEL MINK

For more information, write or call.
Daniel Mink, 576 Fifth
Ave., N.Y., N.Y. 10036
(212) 840-6465

GRANAT BROS

A Fine Jeweler Since 1905

*Convenient locations in the greater
San Francisco metropolitan area.
(415) 986-4600*



MONTECARLO CLUB



MONTECARLO SUB



MONTECARLO BEACH



David W. Rudy / S.F. Patrol Special Police, Beat 46 / Ms. Barbara Schultz / Ms. Ruth A. Short / Mr. and Mrs. Donald A. Simon / Mr. and Mrs. David Sliptzin / Mr. Lawrence B. Smith / Dr. Maurice Sokolow / Mrs. Victor Staadecker / Standard Soup Company / Dr. and Mrs. John R. Stephens / Mr. Daniel E. Stone / Mr. and Mrs. Richard J. Stratton / Bernard I. Taub Foundation / Mr. Robert M. Taubman / Mr. and Mrs. Edward J. Tiedemann / Mr. and Mrs. William R. Timken / Mr. and Mrs. Richard J. Tingey / Mr. Kent R. Tumblin / Visa U.S.A., Inc. / Dr. and Mrs. Ralph O. Wallerstein / Mr. and Mrs. Harry E. Weaver / Mr. and Mrs. Christopher Westover / Mrs. Nancy G. White

IBSEN CIRCLE (\$100 - \$249)

Mrs. Carmen R. Abreu / Mr. Charles C. Adams / Mr. L. Matthew Adams / Ms. Marilyn F. Adams / Ms. Pauline Austin Adams / Ms. Janice M. Albert / Mr. and Mrs. Elmer S. Albritton / Mr. Sydney Allen / Steven and Linda Alpers / Mr. and Mrs. Thomas C. Andersen / Ms. Glenda E. Anderson / Ms. Ann Andros / Mr. and Mrs. Ernest C. Arbuckle / Mr. and Mrs. Donald B. Armstrong / Ms. Emily Arnold / Mr. Bernard Aronson / Mrs. Harry Ashcraft / Dr. and Mrs. R. Kirklin Ashley / Mrs. Taylor Ashley / Ms. Margaret S. Asprey / Mr. and Mrs. Charles Atkinson / Ms. Alison V. Augustin / Mr. and Mrs. Raymond F. Bacchetti / Mrs. Tessie Curran Baldwin / Mr. and Mrs. Clifford A. Barbanell / Mr. John Barr / Mr. and Mrs. Jeffrey Barron / Mrs. A.W. Barrows / John Barry and May Pon / Mrs. Ruth Barton / Hal and Barbara Barwood / Mr. and Mrs. Benjamin J. Baum / Mr. Irwin Bear / Mr. and Mrs. James Beaver / Mr. and Mrs. Richard S. Bebb / Mr. and Mrs. Joachim R. Bechtle / Mr. and Mrs. Harold C. Beck / Mr. and Mrs. Paul E. Beckman / Mr. and Mrs. Ervin Behrin / Ms. Dorothy Bell / Mr. Geoffrey A. Bell / Mr. and Mrs. Norman Bell / Mr. Jerry R. Bellen / Mr. and Mrs. John W. Beman / Ms. Mary Woods Bennett / Mr. and Mrs. Ralph D. Bennett / Ms. Cond'e Lee Benoist / Mrs. Geraldine G. Benoist / Mr. Ron Berchin / Ms. Martha L. Bernet / Dr. and Mrs. Philip Bernstein / B.E. Berson / Mr. Victor A. Bertolani / Mr. Peter J. Besso / Mr. and Mrs. Aaron Bezzerides / Mrs. Paul A. Bicknell / Mrs. Jean D. Birdsey / Mr. and Mrs. John W. Bissinger / Mr. and Mrs. Anton Bley / Mr. and Mrs. Paul E. Boas / Dr. William B. Bolen / Mr. and

80 PROOF • CALVERT DISTILLERS CO., NYC

Every good show deserves a change of pace ending.



John Jameson Imported Irish Whiskey



How to move your company into the future

Right now, a Hovermarine ship is being demonstrated that can take you there.

In just seventeen minutes, the ship can carry you over the Bay to a place, just across from San Francisco, that's making the future work today.

Harbor Bay, in Alameda.

At the geographical center of the Bay Area.

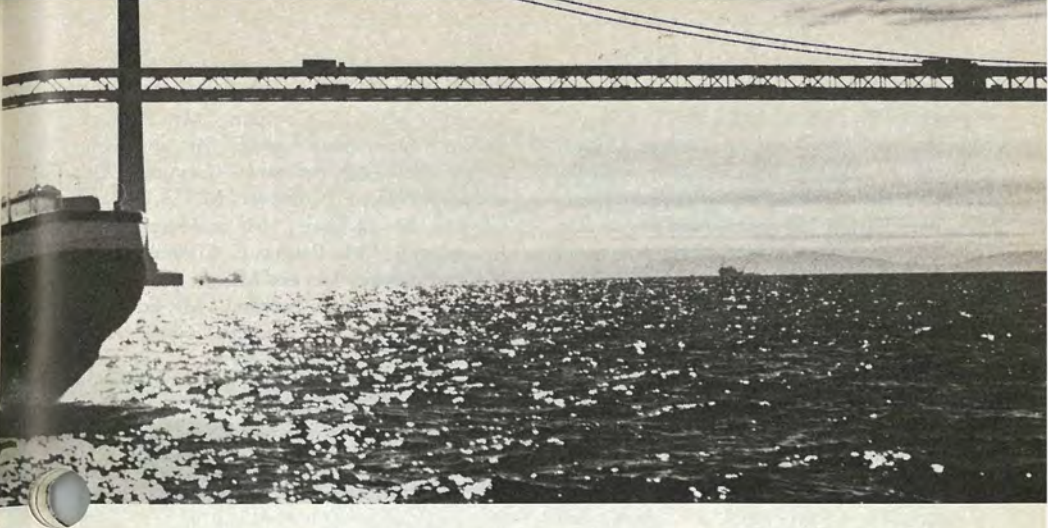
Where the San Francisco financial district can be reached via freeway in twenty-five minutes.

Oakland International Airport in five. UC Berkeley in twenty

minutes. Silicon Valley in forty-five.

A state-of-the-art global telecommunications system has been built right into Harbor Bay Business Park. With a private phone system, data processing and electronic mail networks; video conferencing facilities, high-speed digital microwave transmissions; satellite uplinks and more.

The park itself, together with the neighboring residential area, has been planned *not* to feel planned. Traditional concepts of working and living environments have been totally re-thought to



make a workplace designed to enhance both creativity and productivity. It provides leaders in tomorrow's businesses a chance to live and work in surroundings that celebrate the best of human ingenuity and the integrity of nature. Without contradiction.

But of course, there's no reason to be reading about all this when you can see it for yourself. So call Dave Wade at (415) 521-4123 to arrange a tour.

It just might turn one of the toughest moves you'll ever have to make into one of the easiest.

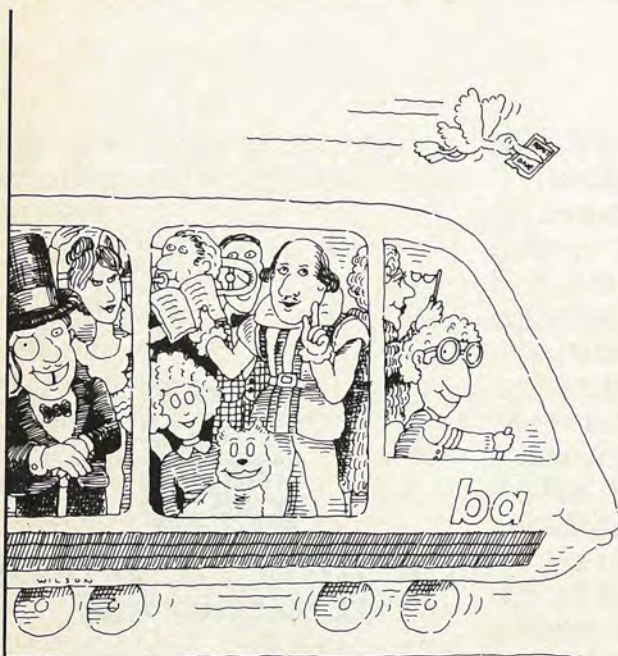


**The future is working
at Harbor Bay.**

Another quality development by Doric Development, Inc.,
Managing General Partner of Harbor Bay Isle Associates.

Mrs. William H. Bolin / Mr. and Mrs. Irving Bookspan / Mr. Christopher Booth / Mrs. D. Power Boothe / Mr. and Mrs. Roy L. Bouque / Mr. Wayne E. Bowker / Mr. George McNear Bowles / Ms. Frances Bradford / Mr. and Mrs. Don Brandenburger / Mr. Stephen Briscoe / Dr. John P. Briske / Dr. Doris Todd Brown / Dr. Ellen Brown / Mr. and Mrs. Harmon Brown / Ms. Patti Brown / Mr. Robert E. Brown / Mr. Thomas Brown / Dr. Darrell N. Browning / Ms. Joanne E. Bruggemann / Mrs. Robert Brunzell / Ms. Gail Bryan / Ms. Eleanor S. Buchanan / Mr. Alan W. Buch / Andrew L. Bull, M.D., Inc. / Mr. and Mrs. John R. Burgis / Mr. and Mrs. Robert E. Burnett / Mr. Thomas F. Byrnes, Jr. / Ms. Marie E. Byrne / Mr. and Mrs. Lewis S. Callaghan / Mr. Paul E. Cameron / Ms. Patricia S. Camirand / Ms. M.C. Cannon / 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 / Mr. Charles B. Carrington / Ms. Annette Casey / Ms. Lynn Catania / Dr. Arthur G. Cavallaro / Mrs. Bette Cereske / Mr. and Mrs. Steven B. Chase / Ms. Judith C. Cheney / Mr. William A. Cheney / Mr. Blayne Allen Christian / Mr. Richard Chun / Dr. Paul

F. Clayman / Ms. Marguerite L. Clemens / Robert L. Cloud Associates / Mr. Frederick W. Clough / Mrs. J.P. Coghlan / Mr. Richard Cohen / Dr. Albert Cohn / Mr. and Mrs. Richard Cole / Mr. Andrew G. Comings / Dr. and Mrs. William J. Comport / Mr. M. Richard Condon / Mr. J.J. Coney / Mr. and Mrs. Joseph F. Conley, Jr. / Ms. Patricia G. Connolly / Mr. Nieves Conway / Mr. and Mrs. Lyle E. Cook / Mr. and Mrs. David Cookson / Ms. Edith M. Cooley / Mr. and Mrs. Thomas Cooney / Mrs. C.E. Cooper / Mr. Jack Corey / Ms. Barbara Corneille / Mr. and Mrs. William Corvin / Mr. and Mrs. Joseph V. Costello, Jr. / Dr. Michael N. Cowan / Mr. and Mrs. William E. Cox / CPC North America / Mr. and Mrs. Richard A. Crane / Mrs. John Crosby, Jr. / Dr. Alexander D. Cross / Mr. and Mrs. S.P. Cuff / Mrs. Stuart Cullen / Mrs. Mary F. Cunningham / Mr. and Mrs. Ricky J. Curotto / Mr. Peter S. Curtis / Ms. Angela D'Ambrosia / Mr. and Mrs. Richard C. Dahl / Ms. Vergilia Dakin / Ms. Kathleen Damron / Ms. Noelle Dangremond / Mr. and Mrs. Scott J. Danielson / Mr. Bret C. Davenport / Ms. Shirley Davidner / Dr. and Mrs. Roland I. Davies / Mr. and Mrs. Craig Davis / Mr. Wilbur Davis / Mr. and Mrs. Hugh



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, Restaurants and Theatres.
Walnut Creek Station: Civic Arts Theatre.

Trains run seven days a week till midnight



EXCLUSIVE ENGAGEMENT

*Now playing at Breuners
Interior Design Studio*



Breuners goes contemporary in this sophisticated expression of today's urbane look. For your personal statement in home fashion, may we suggest our Interior Design Studio. One of our 50 professional Interior Designers will be pleased to assist you in creating the total environment that suits your lifestyle... and your budget. The Interior Design service is provided at no charge when you purchase at Breuners. Call your nearest store for a no obligation appointment.



Daly City, Tel. 755-1602
San Carlos, Tel. 592-1133
Campbell, Tel. 378-9400
Pleasant Hill, Tel. 933-6600
Albany Hill, Tel. 527-6465
Santa Rosa, Tel. 545-1010

Breuners
Home Furnishings Since 1856

W. Davy / Mrs. Marlene De Lancie / Delcon Development, Inc. / Mr. Albert A. de Martini / Dr. Thos. R. Delebo / Mr. and Mrs. J. Reed Denham / Paul F. and Margaret A. Denning / Ms. Helen W. Dennis / Mr. James A. Dern / Dr. and Mrs. Lloyd Diedrichsen / Mr. William Dienststein / Ms. Jeanne D. Dinkelspiel / Mr. Adam von Dioszeghy / Dr. and Mrs. Gary M. Dolan / Mr. David C. Done / Mr. Andrew V. Donnally / Mr. and Mrs. Russel H. Downey, Jr. / Mr. and Mrs. John R. Dryden / Art and Carol Dull / Dr. and Mrs. Cloyce L. Duncan / Mr. Robert Durden / Mrs. Sandra B. Eakins / Dr. and Mrs. Francis J. Ebert / Ms. Joan Eckart / Mr. and Mrs. William I. Edlund / Ms. D. Lee Edmundson / Mr. and Mrs. Richard Ehrlich / Mr. and Mrs. Herman Eichorn / Mr. Daniel Eitingon / Mr. and Mrs. Donald T. Elliott / Mr. Burnham Enersen / Mr. and Mrs. Samuel Engel / Dr. and Mrs. Anthony Engelbrecht / Dr. and Mrs. Oscar Enstrom / Environmental Management & Investment Corporation / Equitable Life Assurance Society / Dr. and Mrs. Wayne L. Erdbrink / Vivian and Katie Ettinger / Mr. L.G. Faller / Dr. and Mrs. Seymour M. Farber / Mr. and Mrs. John R. Farmer / Mr. and Mrs. Thomas K. Fawcett / Mr. and Mrs. Robert

Fenwick / Fi-Tech Financial, Inc. / Mr. Peter Finley / Ms. Elisa Finnie / Fireman's Fund Foundation / Mr. Flemming Fischer / Mr. Ray C. Fischer / Mr. Philip A. Fisher / Mr. and Mrs. John C. Flanagan / Mr. and Mrs. George W. Flynn / Chris and Krista Foley / Mr. A. Lee Follett / Mr. and Mrs. James E. Foushee / Mr. Richard L. Frank / Marc-David and Rita Freed / Mr. Harold J. Freemon / Dr. Richard K. Friedlander / Mr. Eugene A. Fuller / Mr. and Mrs. W.P. Fuller / Mr. and Mrs. R.F. Gaines / Mr. and Mrs. Clement Galante / Mr. and Mrs. Gregory M. Gallo / Mrs. Marie G. Gamble / Mr. Rafael Garcia / Mr. and Mrs. Robert L. Gardner / Ms. Barbara Garfinkle / D.S. and Rosemary Garrison / Mr. Ralph R. Garrow, Jr. / Mrs. Henry M. Gay / Mr. and Mrs. Sam Genirberg / Mr. Noreen Gerlinger / Mr. and Mrs. James M. Gerstley / Mrs. Gloria G. Getty / Mr. Jon M. Gilbert / Mr. and Mrs. Herbert Ginsberg / Mr. John S. Gladish / Mr. and Mrs. Warren Glass / Mr. and Mrs. Robert Goesser / Mr. and Mrs. James M. Golden / Mrs. Myron B. Goldsmith / Mr. Charles B. Gompertz / Mr. Dean Goodman / Mr. and Mrs. Howard T. Goodman / Gordon and Jean Goodrich / Ms. Agnes H. Goss / Mr. and Mrs. Victor Gotti / Mr. Edward

*Old Continent refinement
from Heritage*



Berman's

Bay Area's oldest

Drexel Heritage

showroom is having

it's 56th
Anniversary

SALE

Free design consultation
Free Delivery
Hours: Mon. thru Sat. 9 to
5:30; Sun. 12 to 4



Berman's
HOME FURNISHINGS



650 GRAND AVENUE at MacArthur Freeway
OAKLAND PHONE 834-6700

There's a magic about **The Nature Company** that makes it a wonderful place to be in any season. Now, at holiday time, there's a super-abundance of things wise and wonderful for lovers of nature, and two spectacular new stores in **Ghirardelli Square** and **Hillsdale Shopping Center**. And on December 16, jazz musician and environmentalist **Paul Winter** will be at our **West Berkeley** store to sign his newest album. Join us in Berkeley, Stanford, Embarcadero Center, Museum and Aquarium-Ghirardelli Square Company's best holiday season ever!



Open Daily and Sundays



The Flying Penguins!
3 for \$10.75



Robert Bateman Naturalists' Diary \$9.95



Classic Crystal Oil Lamps from \$11.60

Dinosaur Sweatshirts!
Kids \$14.75
Adults \$18.00



Newsworthy Inflatable Globes! \$4.75



Bushnell 8X Insta-Focus Pocket Binocular \$99.50

The Amazing Audubon Bird Call \$4.00



Embarcadero Center • Natural History Museum and Aquarium / Golden Gate Park
Stanford Shopping Center • Fourth Street, West Berkeley • North Berkeley
And Our New Stores in **HILLSDALE SHOPPING CENTER** and **GHIRARDELLI SQUARE**

M. Gould / Ms. Marian Gould / Hon. Isabella Horton Grant / Ms. Julia L. Grant / Mrs. Fritz H. Grau / Ms. Frances D. Green / Mr. and Mrs. Michael H. Greenberg / Mr. Maurice W. Gregg / Mr. and Mrs. Lin H. Griffith / Mr. and Mrs. Glenn M. Grigg / Mr. William Grohne / Mrs. Zora P. Gross / Mr. James K. Grosse / Mr. and Mrs. Andrew S. Grove / Dr. William E. Grove, III / Mr. Dennis E. Grundler / Mr. and Mrs. Reynold J. Gualco / Mr. Richard E. Guggenhime, Sr. / Mr. and Mrs. Morgan A. Gunst, Jr. / Dr. and Mrs. W. Keith Hadley / Mr. and Mrs. Frederick M. Half / Mr. David W. Hall / Mr. J. Robert Hall / Mr. John W. Hall / Dr. and Mrs. Roger Halliday / Dr. Carol Halpern / Dr. Benjamin A. Halpren / Dr. K.G. Hammerstrom / Mr. and Mrs. Lloyd D. Hanford, Jr. / Mr. and Mrs. L.S. Hansen / Dr. Art B. Hardy / Mr. H. Neil Hardy / Ms. Jean Hargrove / Ms. Caroline Harrington / Mr. Alan E. Harris / Ms. Elizabeth L. Harris / Mrs. Joan Harris / Mr. John Harris / Dr. and Mrs. Donald C. Harrison / Ms. Mary Harrison / Dr. and Mrs. Arthur R. Hartwig / Mr. and Mrs. Charles C. Harwood / Mr. Ernest Haskin / Mr. George Hawxhurst / Mr. and Mrs. Henry E. Haxo, Jr. / Mr. Richard L. Hay / Mr. and Mrs. C.B. Heffelfinger / Mr. Stephen

E. Heiman / Mr. and Mrs. Jack B. Heims / Mr. R. Stephen Heinrichs / Mr. and Mrs. Scott Helffond / Ms. Michele Helmar / Dr. and Mrs. Thomas L. Hendrix / Mr. and Mrs. John S. Hensill / Ms. Susan S. Herbers / Mrs. Nancy Hersh / Ms. Christine Heubach / Mr. and Mrs. James F. Hewitt / Ms. Mary H. Heyward / Ms. Shirley Hicklin / Mr. and Mrs. James A. Hildebrand / Mr. and Mrs. G. Thomas Hill / Dr. J. Donald Hill / Mr. Richard Hill / Ms. Doris Hills / Ms. Susan Hillstrom / Mr. and Mrs. H.G. Hindigian / Mr. Donald F. Hobers / Mr. and Mrs. Arthur Hoff / Mr. and Mrs. John R. Hofmann / Hog Heaven Bar B-Q Restaurant / Mr. Russ Holcomb / Mr. and Mrs. Thomas E. Honey / Ms. Nancy Hood / Mr. Mark F. Hopkins / Mr. and Mrs. C.E. Hopper / Dr. and Mrs. Maurice Horn / Dr. and Mrs. Richard W. Horrigan / Hotel St. George / Mr. Joseph C. Houghteling / Mr. Edward E. Hovis / Mr. Bruce H. Howard / Mr. and Mrs. John F. Howland / Ms. Jolene M. Hsu / Mr. and Mrs. Gordon H. Huber, Jr. / Mr. Arnold Hubert / Dr. Fred G. Hudson / Justin and Michele Hughes / Ms. Violet L. Hughes / Mr. William H. Hughes / Mr. Samuel H. Husbands / Mr. and Mrs. Harold W. Hushour / Mr. and Mrs. J. Wesley Huss / Ms.

SMALL WONDER.

That the most dazzling shops,
theatres and night life in San Francisco are just steps away from your hotel—one of
the eight great small hotels in the world.

Four Seasons Clift Hotel

SAN FRANCISCO (415) 775-4700. TOLL FREE 1-800-828-1188. OR CONTACT YOUR TRAVEL AGENT.

2413 reasons to start your evening at Embarcadero Center. (And 2400 are free.)



The first 2400 reasons are parking places. And you can use them all evening long for free, with validation. Avoid the aggravation and high prices of parking in the city. And since most of the city's concert halls and theatres are only a quick BART or taxi ride away, you will arrive unharried and ready to enjoy yourself. But if that weren't reason enough, we packed Embarcadero Center with restaurants. Thirteen more reasons to join us before the theatre, opera, symphony, or ballet. We offer a world of expertly prepared cuisine. Classic American. Wild Italian dishes. Delicate Japanese food. Plus spicy Mexican, savory Indian, and rich Continental faire.

Start your evening at Embarcadero Center. Free validated parking. Fine food. What could be more reasonable?

- Enzo's Ristorante—(Three, Podium) 981-5530.
- Equinox—(Hyatt Regency), Rooftop, 788-1234.

- Fujiya—(One, Street) 398-1151.
- Gaylord India Restaurant—(One, Podium) 397-7775.
- The Golden Eagle—(Four, Podium) 982-8831.
- The Holding Company—(Two, Podium) 986-0797.
- La Fuente—(Two, Podium) 982-3363.
- Longwharf Cafe—(Four, Podium) 982-8419.
- Lily's—(Four, Podium) 398-3434.
- Market Place Bar & Restaurant—(Hyatt Regency, Street) 788-1234.
- Mrs. Candy's—(Hyatt Regency, Atrium Lobby) 788-1234.
- Scott's Carriage House—(Three, Podium) 433-7444.
- Scott's Seafood Grill and Bar—(Three, Podium) 981-0622.

Free validated parking. Evenings after 5:00 P.M. and all day Saturday. Free parking Sunday. From Battery and Sacramento to the Hyatt Regency Hotel.

Refreshing. Civilized. Most definitely San Franciscan.

**embarcadero
center**

Cendrillon

"an astonishingly good new
French restaurant"—Bea Pixa, S.F. Examiner

Mon.-Sat. 5:30-10:30
1132 Valencia Street (near 22nd)
Reservations 826-7997

SPECIAL PRE-THEATRE DINNERS \$8.95

Nightly from 5 to 7 p.m.

DUDLEY'S
Bar & Grill

414 O'Farrell St. (nr. Taylor) 775-4477



Award-Winning

designs in
rings & other
fine jewelry.



sidney mobell

Designer and Creator of Fine Jewelry

Two fine stores in San Francisco:
141 Post • San Francisco • (415) 986-4747
Fairmont Hotel, atop Nob Hill.

CERTIFIED GEMOLOGISTS
ACCREDITED GEM LABORATORY
MEMBER AMERICAN GEM SOCIETY

Classic Woman

The Bay Area's only store
specializing in contemporary
natural fiber sportswear and
dresses for sizes 12-20.

3359 Sacramento Street
San Francisco 94118
346-2666

Janet W. Ihlen / International Data Corporation
/ Mr. Gary M. Izing / Jackglo, Inc. / Mr. Harold
E. Jackson / Dr. and Mrs. Robert W. Jamplis /
Ms. Mary Harley Jenks / Mr. Richard S. Jensen
/ Mr. and Mrs. H. Anthony Jew / Mr. Jon A.
Johnsen / Mrs. Abby Johnson / Mr. Andrew R.
Johnson, Jr. / Mr. Larry Johnson / Phillip and
Kathie Johnson / Mr. and Mrs. Stephen F.
Johnson / Dr. and Mrs. William C. Johnson /
Mr. and Mrs. Robert R. Johnston / Mr. Douglas
Jones, Jr. / Mr. and Mrs. Proctor Jones / Mr. and
Mrs. Rodney T. Jones / Dr. and Mrs. Albert R.
Jonsen / Mr. Andrew V. Kahr / John and
Veronica Kane / Mr. and Mrs. Leonard Kaplan
/ Mr. Michael Karasik / Dr. and Mrs. Gary G.
Kardos / Mrs. George J. Karfiol / Dr. Hilliard I.
Katz / Mr. and Mrs. William Kaufmann / M.
Louis B. Kavanau / Mr. Hugh C. Keenan / Mr.
Douglas M. Kelly / Dr. and Mrs. Paul B. Kelly /
Mr. and Mrs. James F. Kemp / Mr. and Mrs.
Rupert Kempf / Dr. and Mrs. Richard L.
Kempson / Chris Kennedy / Mrs. Hazel B. Kent
/ Ms. Angele Khachadour / Mrs. John R. Kiely
/ Mrs. Delanine Kilduff / Ms. Ann Marie Kilty
/ Mr. and Mrs. J.L. Kingsley / Ms. Nancy L.
Kittle / Ms. Jeanne Kline / Dr. and Mrs. I.
Klompus / Mr. David Howard Knapp / Mr. and
Mrs. Paine Knickerbocker / Knowlton Realty /
Mrs. O.S. Koenig / Dr. Joel J. Kudler / Dr.
Robert E. Kulvin / Mrs. Warren D. KumlerMr.
and Mrs. John O. Kyle / Mr. and Mrs. Stanley
P. Lachman / Mr. and Mrs. Andrew W. Lafrenz
/ Mr. and Mrs. Gerard B. Lambert / Mr.
Richard A. Lambert / Mr. Presley Lancaster /
Mr. Michael Lanigan / Mr. Robert Lansdon /
Dr. Joe L. Lara / Mr. Thomas C. Lauer / Mr. and
Mrs. Harry Lawlor / Mrs. Margaret P. Laws /
Mrs. Margaret C. Leary / Mr. and Mrs. Theo-
dore B. Lee / Mrs. Ann K. Lenway / Dr. and
Mrs. Richard Leonards / Ms. Louise M. Lerza /
Mr. David Lesnini / Mr. and Mrs. Harvey
Letter / Mr. and Mrs. Barry Levine / Mr. and
Mrs. Ronald L. Lewis / Mr. David E. Liddle /
Mr. and Mrs. Robert P. Lilienthal / Dr. James T.
Lilligren / Dr. and Mrs. Charles S. Lincoln, Jr. /
Mr. Allan N. Littman / Richard and Patricia
Livermore / Mr. John L. Livingston / Mr. and
Mrs. Randall S. Livingston / Ms. Marjorie
Lloyd / Dr. and Mrs. Charles Lobel / Ms. Sally
A. Loos / Ms. Marjorie Louis / Mrs. Azalene E.
Lowe / Mr. Thomas Loynd / Mr. and Mrs.
Thomas H. Luten / Ms. Patricia Macie / Mrs.
Francis W. MacVeagh / Mr. and Mrs. Ted N.
Magee / Mr. and Mrs. Robert C. Mahan / Mr.

NEIMAN-MARCUS

INVITES YOU TO DISCOVER A FRESHER,
YOUNGER LOOKING SKIN WITH

PRINCIPE VITALISANT N° 1™

SKIN RENEWAL EXTRACT
FROM

THE CHANEL N° 1 COLLECTION WITH F.R.E.™

AN EXTRAORDINARY BIO-TREATMENT
THAT PROMISES NEWFOUND SMOOTHNESS
AND CLARITY, VITALITY AND RADIANCE.
CALL TODAY FOR YOUR PERSONAL APPOINTMENT.
WE HAVE RESERVED A SPECIAL GIFT FOR
YOU WITH YOUR CONSULTATION.

CHANEL

BEAUTÉ

© 1983 CHANEL, INC. CHANEL® © N° 1 COLLECTION® CHANEL BEAUTÉ™



We're bringing our Buns to Market*

**1695 Market Street ... that is!*

*New 24-Hour Bakery Cafe Opens November 10th!
And don't forget ... "Beautiful Buns are STILL rising Fresh every day" at*

STICKY BUN BAKERY

598 Chenery Street (From Market Street Follow Church to Chenery)
Phone 333-3575 M-F 7AM-6PM Sat. 8AM-5:30PM Sun. 8 AM-1PM

Continental Dining
Sunday Brunch

British Flair
Late Suppers



429 Gough St. at Ivy, San Francisco
558-9763

and Mrs. John Ward Mailliard, III / The Hon. and Mrs. Fred Malakoff / Mr. Michael E. Malinowski / Mr. and Mrs. Ronald E. Mallen / Mr. John A. Mann / Dr. William G. Manson / Mr. Edmund R. Manwell / Jeff and Ruth Marble / Dr. Alexander R. Margulis / Mr. and Mrs. Michael Marston / Ms. Elizabeth W. Martin / Mr. and Mrs. Francis A. Martin, Jr. / Ms. Virginia R. Mason / Mr. Leonard Matesky / Mr. Glen D. Mautz / Mr. John B. McCallister / Ms. Jessica G. McClintock / Mr. and Mrs. Roland E. McCune / Mr. and Mrs. George G. McDonald / Judge Winton McKibben / Mr. J.A. McQuown / Dr. and Mrs. Sedgwick Mead / Mr. and Mrs. Gary L. Medeiros / Mrs. Marilyn D. Mehring / Mr. and Mrs. Michael L. Mellor / Mercury Distributing / Mr. William Meredith / Dr. and Mrs. Delbert H. Meyer / Mr. and Mrs. Frank G. Meyer / Mr. and Mrs. Herbert G. Meyer / Mrs. Jane A. Meyer / Mrs. and Mrs. Otto E. Meyer / Ms. Beatrice Meyers / Ms. Fritzie K. Michaels / Micro-Systems International / Mrs. Hiroko Midorikawa / Drs. Craig and Natalie Miller / Mills & Wilcox / G.D. Mitchell / Mr. Frank H. Mock / Dr. and Mrs. Herbert C. Moffitt / Mr. and Mrs. James F. Moore / Mr. and Mrs. Joseph Moore / Ms. Linda Moretti / Mr. and Mrs. James C. Morgan / Mr. and Mrs. Stuart W. Morshead / Mr. Alexander L. Munson / Mr. Michael W. Murphy / Mr. and Mrs. Thomas L. Murray / Mr. Ed Nagel / Mr. and Mrs. Liberto Nathan / Mr. Larry B. Nathanson / Mr. and Mrs. William S. Needham / Ms. Carolyn Negrete / Ms. Claire E. Nelson / Mr. John W. Nelson / Dr. Anthony Nespole / Dr. and Mrs. J. Nevins-Smith / Mrs. Marion J. Newmark / Mrs. Patricia R. Newton / Jackie Ng / Mr. Clyde W. Nielsen / Mr. Steven Nightingale / Mr. and Mrs. Russell Niles / Dr. Charles A. Noble, Jr. / The Hon. and Mrs. Allen Norris / Melanie and Richard Norris / Michael and Ann O'Connell / Mr. Ronald Ogg / Mr. M. Olmstead / Mr. and Mrs. John H. Ormond / Mr. and Mrs. Kenneth M. Oshman / Mr. James R. Overholt / Dr. Charles A. Owen / Mr. Victor L. Owen / Mr. Charles E. Owens / Mr. and Mrs. Clark Palmer, Jr. / Mr. and Mrs. Gordon W. Palmquist / Mr. Bradford Parker / Mr. and Mrs. Harold A. Parker / Ms. R. Lee Parkes / Dr. and Mrs. Robert J. Parsons / Mr. and Mrs. Robert G. Parvin / Mr. and Mrs. Clark Patten / Lisle and Roslyn Payne / Mr. and Mrs. Silas O. Payne / Mr. Eugene H. Peck / Mrs. John Peck / Dr. Alex Peer / Mr. Robert I. Pender / Mr.



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

THE PENSIONE CAFFE HAS OPENED!

California Cuisine
35 Wines by the Glass
After show Desserts
Daily Lunch - Weekend Brunch
Dinner Tuesday-Saturday



CAFFÈ-HOTEL-WINE BAR

PENSIONE
SAN FRANCISCO

1668 MARKET ST. SAN FRANCISCO, CA 94102
(415) 864-1271



Universal Time

From left to right: Eighteen karat gold moon phase quartz watch by Chopard, \$2,125. Tiffany's skeleton watch in eighteen karat gold, \$6,700. Moon phase watch in eighteen karat gold by Breguet, exclusively at Tiffany's, \$13,000. Eighteen karat gold day and date with moon phase by Audemars Piguet, \$6,950.

TIFFANY & CO.

SAN FRANCISCO • 252 GRANT AVENUE • 94108
TO ORDER CALL 415-781-7000 • © T & CO. 1984

**Before
or After.**

TWO GREAT
LOCATIONS
Validated Parking
at Bay & Powell

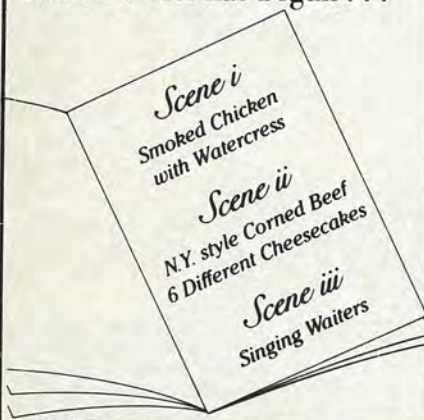
MONDAY THRU THURSDAY
11:30 A.M. — 12:30 A.M.
FRIDAY AND SATURDAY
11:30 A.M. — 1:30 A.M.
SUNDAY
12 Noon — 12:30 A.M.



**PIZZERIA
UNO**
RESTAURANT & BAR

2200 Lombard St. (415) 563-3144
2323 Powell St. (415) 788-4055

The First Act has begun . . .



Scene i
Smoked Chicken
with Watercress

Scene ii
N.Y. style Corned Beef
6 Different Cheesecakes

Scene iii
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.

William Pennings / Mr. Lawrence F. Pereira /
Mr. and Mrs. Thomas J. Perkins / Ms. Leonilla
G. Perry / Mr. and Mrs. Evan R. Peters / Mr.
and Mrs. Donald W. Petersen, Jr. / Mr. Thomas
Petrone / Mr. William C. Petru / Reverend
David M. Pettingill / Ms. Nancy Picknell / Mr.
Christopher M. Pingree / Ms. Ann Marie Piro /
Mr. Carl R. Pline / Mr. and Mrs. Tom E.
Pollock, III / Mrs. Hans Popper / Mr. Cyril
Porter / Mr. William Porter / Dr. and Mrs.
Robert E. Power / Dr. and Mrs. William T. Price
/ The Princeton Inn Restaurant / Mr. Richard
Pringle / Mr. Bart Prom / Mr. and Mrs. H.O.
Pruden / Quantic Industries, Inc. / Mr. and
Mrs. M.H. Quinn / Mr. and Mrs. George Quist
/ R.H. Macy & Company, Inc. / Mr. Michael
Raddie / R.T. Rajeshinde / Mr. and Mrs. Stanley
C. Rall, Jr. / Mr. and Mrs. Armin Rappaport /
Mr. Weldon R. Rash / Mrs. Jacob Ratinoff /
Mrs. Harold Ray / RAYCO / Mr. James T. Rea
/ Mr. and Mrs. P.J. Regan, Jr. / Mrs. Giovanna L.
Rendall / Dr. and Mrs. Bernard Resnick / Mrs.
Gretchen M. Rice / Mr. and Mrs. Daniel A.
Richards / Mr. Griff G. Richards / Mr. H.
Michael Richardson / Mr. and Mrs. Arlen E.
Riggs / Mr. and Mrs. S. Donley Ritchey / Ms.
Derry Ellen Rivendale / Mr. Hunter S. Robbins,
Jr. / Dr. F.E. Roberts / Mrs. Agnes C. Robinson
/ Mr. Frank M. Robinson / Mr. and Mrs. Burton
Rockwell / Dr. and Mrs. Benson B. Roe / Mr.
and Mrs. Henry J. Rooney / Ms. Jane S. Roos /
Dr. and Mrs. Alan J. Rosenberg / Mr. and Mrs.
Joel Rosenberg / Ms. Madie J. Ross / Mr. and
Mrs. George Rossman, Jr. / Mr. and Mrs.
Edward W. Rosston / Mr. and Mrs. Philip R.
Rotner / Ms. Pamela A. Routh / Mr. and Mrs.
Vincent J. Rovetti / Mr. Ken F. Royce / Ms. Riva
Rubnitz / Mr. and Mrs. Carl J. Rudey / Mr.
Robert W. Runyon / Mr. and Mrs. Hubert E.
Russell / Mr. Jerry Russom / Dr. Leonel Saenz
/ Mr. and Mrs. Jonathan Sakol / Mr. and Mrs.
Morton L. Saltzman / Mr. and Mrs. Richard A.
Sampson / Mr. Leland Sandler / Mr. and Mrs.
Vasto Sardi / Mr. Frank C. Savage / Mr. Igor
Sazevich / Dr. Howard Schatz / Dr. and Mrs.
J.R. Schauwecker / Mr. Kenneth C. Schiedig /
Mrs. Walter Schilling / Ms. Erna L. Schindler
Mr. Robert E. Schlendorf, Jr. / 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.
Gage A. Schubert / Mr. James H. Schwabacher,
Jr. / Security Pacific Foundation / Mr. Harold E.
Seielstad / Dr. F. Stanley Seifried / Mr. and Mrs.

Fantasia®

CONFECTIONS

Christmas Delights



3465 CALIFORNIA • SAN FRANCISCO • 752 • 0825
OPEN • SEVEN • DAYS

GEORGIA

FATWOOD

**Just Two Sticks Start
A Roaring Blaze!
No Other Kindling,
No Paper Needed.**

Orvis San Francisco has Georgia Fatwood — a freak of nature . . . a dense concentration of natural pitch accumulates only in the stump of the Virgin Longleaf Pine. Fatwood sticks are chopped from the stumps which are a rare find now-a-days. Wave a match under one of these sticks and it ignites; use two and kindle a roaring blaze. They burn and burn due to their



**Reliable, Efficient,
Aromatic And Totally
Natural Kindling.**

natural saturation of pine resin.

Fatwood sticks make a cheery, unique and useful gift. Many of our customers like the aroma so much, they buy one for kindling and one for decor. Available in mini-size 8" sticks (approx. 150), or regular size bundles (approx. 225), or 14" bundles (approx. 200).— rope and wood carrying handle.

bundles of regular size

ORVIS®

SAN FRANCISCO

166 Maiden Lane, Union Square Telephone 1-415-392-1600
Store Hours — Monday - Saturday 9:30 a.m. to 6:00 p.m.



i. magnin

beauty salon

**Total Beauty
and Haircare
362-2100**

San Francisco
Los Angeles
Chicago
Palo Alto
San Mateo
Costa Mesa
Sherman Oaks
Sacramento
Walnut Creek
Oakland
Seattle
Northbrook
Oakbrook

Edwin A. Seipp, Jr. / Mrs. Sherman R. Selix /
Mrs. John G. Selway / Dr. and Mrs. Edward
Senz / Dr. and Mrs. Robert N. Shaffer / Mr.
Ralph C. Shattuck / Mr. and Mrs. Dean Sherry
/ Mr. and Mrs. Jack C. Shnider / Dr. and Mrs. E.
Shubin / Ms. Elaine Shudlick / Mr. and Mrs.
Eugene A. Shurtleff / Mrs. William Siegel / Mr.
and Mrs. John Simley / Mr. and Mrs. Leslie E.
Simmonds / Mr. and Mrs. Richard Simons /
Ms. Marian A. Sinton / Mr. Robert E. Sinton /
Mr. Noel Slakey / Mr. and Mrs. Donald A.
Slichter / Mr. Thomas O. Sloane / Mr. and Mrs.
Peter F. Sloss / Mr. Bruce Carr Smith / Dr.
Gilbert I. Smith / Dr. Joseph N. Smith / Mr. and
Mrs. Lloyd H. Smith, Jr. / Mr. and Mrs. Milton
Smith / Ms. Judith L. Snell / Mr. and Mrs.
David H. Snyder / Dr. and Mrs. William
Snyder / Mr. H. Richard Soennichsen / Dr.
Krikor Soghikian / Mr. and Mrs. Jack Solomon
/ Mr. J. Bradley Sonderman / Mr. and Mrs.
Frederick A. Soued / Ms. Jeannette Spackman /
Mr. and Mrs. C.W. Spangle / Mr. and Mrs.
Gene L. Spence / Mrs. Buster Spiwak / Emmett
and Marion Stanton / Mr. James E. Stark / Dr.
and Mrs. Norman C. Staub / Stauffer Chemical
Company / Mr. and Mrs. H. Myrl Stearns / Mr.
Joseph E. Steil / Mr. and Mrs. Ellis M. Stephens
/ Mr. R. Lloyd Stephenson / Mrs. Carl W. Stern
/ Mr. Robert C. Stevenson / Mr. and Mrs.
Donald F. Strachan / Dr. and Mrs. Philip G.
Strauss / Mrs. Walter S. Stromquist / Mr.
Dwight V. Strong / Mr. John A. Sutro, Jr. /
Sutter Hill Ventures / Mr. Alvin Swanson, Jr. /
Mrs. Jean Sward / Mr. and Mrs. Jonathan P.
Sweeney / Mrs. Howard Swig / TRW Founda-
tion / Ms. Marilyn E. Taghon / Mr. E. Hugh
Taylor / Mrs. Eaton Taylor / Mr. Wayne B.
Temple / Mr. Frederick W. Terman / Ms. M.E.
Thiebaud / Mr. Paul Thode / Mr. and Mrs.
Jeffrey Thomas / Mr. and Mrs. Richard F.
Thomas, Jr. / Mr. and Mrs. Frank A. Thompson
/ Mr. and Mrs. Gerald Thompson / Mrs.
Germaine R. Thompson / Mr. and Mrs. H.M.
Thompson / Ms. Ann M. Thornton / Dr.
William Tipton, Jr. / Dr. and Mrs. Paul Toch /
Mr. and Mrs. Robert C. Toll / Toronto Donor
Bank of California / Mr. and Mrs. Loraine
Torrey / Ms. Sylvia G. Toth / Transamerica
Equipment Leasing / Mrs. James E. Treadwell /
Mrs. Minot Tripp, Jr. / Mr. Joseph E. Tull / Mr.
and Mrs. Ned Turkington / Ms. Gisela Turner
/ Mr. and Mrs. John R. Tuteur, Sr. / United
Technologies / Mr. and Mrs. Leslie Vadasz /
Mr. and Mrs. Bernard Vash, Sr. / Mrs. S.W.

Louis Vuitton chez Louis Vuitton.



Bagatelle 30 - \$275



Since 1854, the luggage and accessories of Louis Vuitton have been the expression of a unique tradition.

The "Bagatelle" is an entirely leather-lined handbag. It is both elegant and functional. The strap is handcrafted of naturally tanned cowhide, and stitched with the utmost care.

This attention to detail is the mark of an authentic Louis Vuitton bag.

Fortunately, there is a place where the art and tradition of the master trunk-makers can be found.

Louis Vuitton.

317 Sutter Street
San Francisco, CA 94108
(415) 391-6200

At I. Magnin Union Square
San Francisco, CA 94108
(415) 362-2100

LOUIS VUITTON
MALLÉTIER À PARIS

MAISON FONDÉE EN 1854

In Paris and the major cities of the world.

*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

The Premier Purveyor of Authentic Safari & Travel Clothing



BANANA REPUBLIC
**TRAVEL & SAFARI
CLOTHING CO.**

OPEN 7 DAYS A WEEK

SAN FRANCISCO • MILL VALLEY • PALO ALTO • SAN MATEO
CALL (415) 777-5200 FOR FREE CATALOGUE

Veitch / Ms. Masako M. Velasquez / Ms. Patricia Vinnicombe / Ms. Shirley A. Vixie / Mr. and Mrs. Gary Robert Wagner / Mr. John Wagner / Mr. and Mrs. Bruce Walker / Ms. Elena Madison Walker / Mr. James J. Walker / Mr. and Mrs. Richard C. Walker / Ms. Sharon E. Walker / Mr. Brent Wallis / Ms. Rita Waljasper / Kelly Walsh / Mrs. Malcolm Watts / Dr. and Mrs. R. Douglas Wayman / Marianne and John Weigel / Dr. Harry Weinstein / Mr. William R. Weir / Dr. Irving Weissman / Ms. Harriet Weller / Mr. and Mrs. Jack K. West / Mr. Jay C. West / Westinghouse Electric Fund / Mr. William E. Wheeler / Mr. Christopher S. Whitman / Dr. and Mrs. Edwin J. Whitman / Ms. Ruth M. Willis / Ms. Suzanne M. Wilson / Mrs. Tanner G. Wilson / Ms. Marion W. Wiltjer / Mr. C. Richard Winn / Mr. H.R. Winoground / Mr. and Mrs. Robert M. Winokur / Mr. Carl R. Wittenau / Dr. M.G. Wittlin / Mr. and Mrs. David Wodlinger / Ms. E.T. Wolf / Ms. Sally R. Wolf / Dr. and Mrs. Art B. Wong / Mr. and Mrs. Wil Wong / Mr. Donald Woodhead, III / Mr. and Mrs. Joseph B. Workman / Ms. Jean L. Wright / The Wyatt Company / Mr. and Mrs. Donald L. Wyler / Mr. Robert H. Wyman / Mr. and Mrs. Herbert Yanowitz / Ms. Patricia Zajac / Mr. Bryant K. Zimmerman / Dr. and Mrs. R.E. Zimmerman / Mr. and Mrs. Peter H. Zischke

FUNDRAISING TEAM FOR A.C.T.

COACH

William Ball

CAPTAINS

David Anacker

Mr. & Mrs. Samuel H. Armacost, C.A.A.

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. Myron Du Bain

Mr. & Mrs. Herbert M. Dwight, Jr.

Mrs. Gordon Getty

Dr. Margot Hedden Green, C.A.A.

Mr. & Mrs. Prentis Cobb Hale

Mr. & Mrs. Franklin P. Johnson, C.A.A.

Woodward Kingman, C.A.A.

Mr. & Mrs. Robert Lurie

Albert J. Moorman, C.A.A.

For the unusual
in Lighting...

*Casella
Lighting*



SHOWPLACE SQUARE 111 RHODE ISLAND ST., SAN FRANCISCO 626-9600

FINEST QUALITY
BOX SPRINGS & MATTRESSES

Free Delivery in the Bay Area

SHEETS TOWELS TABLE LINENS

DOWN COMFORTERS PILLOWS BLANKETS

SOFA BEDS BRASS HEADBOARDS

Lenore

LINENS AND FINE FURNISHINGS SINCE 1940

SHOWPLACE SQUARE 1755 ALAMEDA ST., SAN FRANCISCO 421-6756

DECORATIVE &
ARCHITECTURAL
HARDWARE

BATHROOM
FIXTURES

BALDWIN
BRASS



MANTELPieces
& DOORS

CASABLANCA
FANS

MIROIR
BROT

Acme Hardware Co.

SHOWPLACE SQUARE 1755 ALAMEDA ST., SAN FRANCISCO 861-4747



BAR & DINING
DINING ROOM OPEN
TILL 11:30 P.M.
OYSTER BAR CONTINUOUS
11 A.M. THRU MIDNIGHT
150 REDWOOD
ONE BLOCK NORTH OF
THE OPERA HOUSE
VALET PARKING, EVENING
415-861-7827



Classic Comfort...

*from the city
streets to the
country lane*



COWBOYS & INDIANS

1872 union st., s.f.

563-5655

Kenneth E. Nitzberg
Robert Noyce
Mrs. Maurice Oppenheimer, C.A.A.
John B.M. Place
Mr. & Mrs. Charles Schwab
Mr. & Mrs. Anthony M. Schiavo
Mr. & Mrs. Renn Zaphiropoulos, C.A.A.

THE TEAM

Ron Barrington
Marijke Donat
Peter Fairbanks
Arthur Gensler
Mrs. Edward L. Ginzton
Patricia Glynn
Mr. & Mrs. Leon Goldstein
Emily Hall
Sherry Hugi
Marguerite Minnis Jerome
Mrs. John W. Mailliard, III
Mrs. Michael Marsten
Mrs. Michael J. Sanchez
Miss Mae Sexauer
Mrs. Roger B. Stephens
Mrs. Melvin M. Swig
Mr. & Mrs. Christopher Westover
Jill Weissich

CHEERLEADERS

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

COMMUNITY

ADVISORY COUNCIL FOR A.C.T.

David Anacker
Mrs. Samuel H. Armacost, C.A.A.
Ruth Barton
W. Andrew Beckstoffer
Ann Bowers
Richard Bradley
Mr. & Mrs. Brook H. Byers
Mrs. Charles de Limur, C.A.A.
Mr. and Mrs. Harry de Wildt, C.A.A.
Mrs. Ray Dolby
Herbert M. Dwight, Jr.
Mrs. Mortimer Fleishhacker
Mrs. Gordon Getty
Mrs. Edward L. Ginzton

OUR SPARKLING NEW RESORT HOTEL
OVERLOOKS NOTHING BUT THE PACIFIC.

The Ritz-Carlton, Laguna Niguel. For banquets.
For parties. For receptions. For teas. For fun: An 18-hole
golf course. A two mile beach. Tennis courts.

Swimming pools. Restaurants with magnificent cuisine.

A nightclub with live entertainment. And service.

Uncompromising personal service. A Ritz-Carlton
tradition since 1927. The Ritz-Carlton. In Atlanta; Boston;
Buckhead (uptown Atlanta); Naples, Florida (open late

1985). And now Laguna Niguel. For information,
call 714-240-2000 or 1-800-241-3333 toll-free.

Or contact your travel planner.

THE RITZ-CARLTON

LAGUNA NIGUEL



Sue Fisher King

SAN FRANCISCO

FINE LINENS
MEDITERRANEAN POTTERY
GARDEN TERRACOTTA

3075 SACRAMENTO STREET
PHONE (415) 922-7276

LYONS LTD.
ANTIQUE PRINTS

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

Master Prints • Decorative Prints • Antique Maps

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



**VICTOR'S SUNSET DINNER.
NOW IT PAYS TO BE
FASHIONABLY EARLY.**

When you arrive between 5:30
and 6:45 in the evening you
can enjoy a special Sunset Dinner
that's surprisingly affordable.
Unsurpassed cuisine, and a view
to match. Victor's, atop the
St. Francis on Union Square.
For reservations, call 956-7777.



RESTAURANT ♦ BAR ♦ JAZZ

DINNER TILL 12 PM ♦ LIVE
JAZZ NIGHTLY ♦ NO COVER
CHARGE ♦ JAM SESSIONS
FROM 4 PM SATURDAY AND
SUNDAY ♦ 415-771-3330
353 JEFFERSON ST. ♦ IN
THE ANCHORAGE COURTYARD
FISHERMAN'S WHARF



MAJOR CREDIT CARDS ACCEPTED

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. Dean Leshner
Mrs. John W. Mailliard, III
Senator and Mrs. Milton Marks
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, C.A.A.

**BOARD OF TRUSTEES
AMERICAN
CONSERVATORY THEATRE
FOUNDATION**

Julius Rudel / Robert Whitehead / Michael
Learned, R.A.A. / James B. McKenzie, C.A.A. /
William Ball / Alec Teague / Craig Noel, C.A.A.
/ Richard Carreon / J.H. Erlendson / P.A.
Hughes / Susan Ezell / Frank Ottiwell / Paul
Shenar, R.A.A.

MEMORIAL FUNDS

The Feist Memorial Fund
Cora J. Walker Memorial Fund

SCHOLARSHIP FUNDS

Ann Benson Memorial Scholarship / Henry
Boettcher Memorial Fellowship / Stewart
Brady, C.A.A., Memorial Scholarship / Tho-
mas Edwards, C.A.A., Memorial Scholarship /
Helen Golden Memorial Scholarship / Mrs.
Charles B. Kuhn Scholarship / Michael W.
Leibert, C.A.A., Memorial Scholarship / Fa-
McNally Memorial Fellowship / Bernard Osher
Foundation / San Francisco Foundation-
Reichmuth Fund / Edith Skinner, N.T., C.A.A.,
Memorial Scholarship / Nina Vance Memorial
Fellowship / Alma Brooks Walker Scholarship



A very special store for children.

European and American clothing, shoes, beautiful books, unique toys, educational computer software and a hair salon just for children.

One block off Union Square at 70 Grant Avenue San Francisco. Open seven days.
415. 397. 2424

For catalog send \$2 to Dept. 0000, P.O. Box 7337, San Francisco, CA 94120

BAR...



AND BARBEQUE.



Open Every Day

Golden Gate Park
770 Stanyan Street 668 2038

San Francisco

Open Monday-Friday

Financial District
244 Front Street 989 1866

SPECIAL THANKS

American Building Maintenance Service
Four Seasons Clift Hotel

NATIONAL CORPORATE THEATRE FUND

"The National Corporate Theatre Fund seeks to generate support from corporations of national significance for eight theaters of national significance. As a member of this organization, the (*American Conservatory Theatre*) gratefully acknowledges the support of the following major contributors to the National Corporate Theatre Fund:

AT&T Foundation / Alco Standard Corporation / Alcoa Foundation / Allen & Company, Incorporated / The Allstate Foundation / American Broadcasting Companies / American Can Company Foundation / American Express

Foundation / Arthur Andersen & Company / CBS, Inc. / Celanese Corporation / Colgate-Palmolive Company / The Continental Group / Joseph F. Cullman III / Dancer Fitzgerald Sample, Inc. / The Esmark Foundation / Exxon Corporation / Foote, Cone & Belding / GTE Foundation / The General Electric Foundation / The General Foods Fund, Inc. / International Business Machines Corp. / Jujamcyn Theaters / The McGraw Hill Foundation / Metropolitan Life Foundation / Mobil Foundation, Inc. / The NL Industries Foundation / Newsweek / New York Life Foundation / Ogilvy & Mather Advertising / Peat, Marwick, Mitchell & Co. / The Pfizer Foundation, Inc. / Philip Morris Incorporated / Price Waterhouse & Co. / RCA / Sterling Drug Inc. / J. Walter Thompson / Time Incorporated / United States Steel Foundation / Union Carbide Corporation / Warner Communications, Inc. / Westinghouse Electric Fund / The Xerox Foundation

With The Best Food In Mind...

SUTTER
500

Restaurant/Bar

"FOR ELEGANT DINING"

Reservations, 362-3346

500 Sutter Street (at Powell by Union Square) San Francisco
Also, for more casual fares and Pre-Theater dinners

CAFÉ SUTTER **A BOOKSTORE CAFÉ**

Open all through the day until late evening.



Inn by the Lake

3300 Lake Tahoe Blvd., South Lake Tahoe, California 95705
(916) 542-0330. Managed by RAMADA

Le Mondrian... a new, all-suite hotel,
and more ... a monument to
Contemporary Art.

Le Mondrian captures the pulse, the
very essence of Los Angeles. All suites
have spacious living and dining areas,
wet bars and exquisitely appointed
bath and dressing areas. The
panoramic views that Le Mondrian's
suites afford are unparalleled.

Located on Sunset Boulevard, in the
heart of the entertainment and design
communities, Le Mondrian stands as a
monument in the midst of the Los
Angeles cityscape, defining the hotel
as Contemporary Art.

8440 SUNSET BOULEVARD,
WEST HOLLYWOOD, CALIFORNIA 90069
(213) 650-8999
(800) 321-4564, NATIONWIDE
(800) 343-8987, IN CALIFORNIA
OR SEE YOUR TRAVEL AGENT



LE MONDRIAN

HOTEL DE GRANDE CLASSE

THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

LAWRENCE HECHT
Conservatory Director

BENJAMIN MOORE
Managing Director

ACTORS AND DIRECTORS

Linda Aldrich
Annette Bening
Joseph Bird
Kate Brickley
George Deloy
Barbara Dirickson
Peter Donat
Geoffrey Elliott
Drew Eshelman
Jill Fine
Scott Freeman
Wendell Grayson
Lawrence Hecht
Scott Hitchcock
Nancy Houfek
Janice Hutchins
Johanna Jackson
Douglas Martin

Dakin Matthews
Deborah May
Carolyn McCormick
Judith Moreland
Mark Murphey
Frank Ottiwell
William Paterson
Jim Poyner
Ray Reinhardt
Richard Riehle
Stephanie Shroyer
Rosemarie Smith
Francine Tacker
Bernard Vash
Sydney Walker
Marian Walters
J. Steven White
Bruce Williams
Henry Woronicz

SECOND YEAR STUDENTS

Mark Amarotico
Scot Bishop
Michelle Casey
Nike Doukas
Amy Freed
Stephen Hough
Liisa Ivary
Todd Jackson
Peter Jacobs
Kay Kostopoulos
Brianna Lewis
David Maier
Richard Mason
Elizabeth Padilla
Marty Pistone
Marcia Pizzo
Stephen Pratt
Jill Romero

Douglas Sills
Mark Simpson
Kenn Watt
Teresa Williams
Alicia Wollerton
Taylor Young

REPERTORY DIRECTORS

William Ball
Eugene Barcone
Edward Hastings
Lawrence Hecht
Janice Hutchins
Nagle Jackson
Laird Williamson

CONSERVATORY

Meribeth Meacham
Dean
J. Steven White
Assistant
Conservatory Director
Emilya Cachapero
Registrar
John Hartnett
Financial Aid Director
Rebecca Merrill
Assistant

TRAINERS

William Ball
Voice/Acting
Bonita Bradley
Yoga
Kate Brickley
Voice

Beverly Duncan
Tap
Rick Echols
Make-Up
Sabin Epstein
Activation
Rose Glickman
Humanities
Edward Hastings
Acting
Lawrence Hecht
Acting
Nancy Houfek
Voice
Janice Hutchins
Acting
John Johnson
Musical Theatre
Joyce Livergood
Script Reading

John Loschmann
Ballet
Dakin Matthews
Text
Carolyn McCormick
Acting
Dunbar Ogden
Humanities
Frank Ottiwell
Alexander
Ray Reinhardt
Acting
Doug Russell
Humanities
Stephanie Shroyer
Dance
Rosemarie Smith
Voice
Deborah Sussel
Scansion

Bernard Vash
Speech
Sydney Walker
Audition Techniques
J. Steven White
Combat

YOUNG CONSERVATORY

Linda Aldrich
Director
Dick Butterfield
Johanna Jackson
Sarah Norris
Bernard Vash
Sandi Weldon
Trainers

PRODUCTION

John Brown
Production Manager
Eric Shortt
Associate
Production Manager

Cynthia McCain
Scheduler
Eric Norton
Shopper
Alice Smith
Associate Director

Katie Wine
Production Office Manager

DESIGNERS

Joseph Appelt
Lighting

Robert Blackman
Costumes
Michael Casey
Costumes
Ralph Funicello
Scenery

Richard Goodwin
Design Associate
Katharine E. Kraft
Costumes
Dawn Line
Costumes

Christopher Moore
Sound
Robert Morgan
Costumes
David Percival
Lighting Associate

Robert Peterson
Lighting
Duane Schuler
Lighting
Richard Seger
Scenery

Greg Sullivan
Lighting
Debra Booth
Design Intern
Rick Shrout
Lighting Intern

STAGE MANAGEMENT

James Haire
Production Stage Manager
Eugene Barcone
James L. Burke
Karen Van Zandt
Tamara Teague
Amy Young
Interns

SCENE SHOP

Ed Raymond
Shop Foreman
William Barr
Assistant Shop Foreman
Carl Assmus
Donovan Giovanni
Carpenters
Dale Haugo
Charley Campbell
Scenic Artists

PROPERTIES

Oliver C. Olsen
Properties Director
Mary Jo Hamilton
Artisan
Rob Frederick
Intern

WARDROBE

Donald Long-Hurst
Repertory Supervisor
Thea Heinz
Assistant Supervisor
Dawn Line
Sandy Jenkins
Non-Rep Wardrobe

GEARY THEATRE BACKSTAGE

Vance DeVost
Master Carpenter
Daniel Michalske
Master Electrician
David Bluford
Property Master
Chuck Ray
Assistant Electrician

James Kershaw
Stage Doorman
June Bergstrom
Stage Door

MUSICIANS

Lee Hoiby
Composer
Richard Hindman
Music Director
Lois Cantor
Danny Levenstein
John Price

COSTUMES AND WIGS

Katharine E. Kraft
Supervisor
Julia Weaver
Cutter
Fred Mlejnek
Head Tailor
Sonia Tchakedjian
Head Seamstress

Lynn Gustafson
Accessories
Ruby Ming
Shopper
Rick Echols
Wigmaster
Naomi Arnst
Laura Coolidge
Interns

ADMINISTRATION

Adrian Stewart
Administrative Director
Dianne M. Prichard
*Marketing/Development
Coordinator*
Michael Burnor
Operations Manager
Mary Garrett
*Assistant to
Managing Director*
Mary Rose N. Reade
Development Coordinator
Wendy Adler
Business Manager
Sally Branstetter
Sheryl Kuhn
Tz & Carr, C.P.A.'s
Accountants
David L. Stone
Livingston, Stone &
McGowan
Legal Counsel
Carole Hewitt
Computer Systems Manager

Joan Juster
Data Processing
Toby Stewart
Jeffrey Babb
Executive Office
Beulah Steen
Receptionist
Eugene Barcone
Troubadour Program
Linda Graham
Director, Friends of A.C.T.

COMMUNICATIONS & MARKETING

Dennis Powers
Communications Director
Terry Oksner
Art Director
James Block
Marketing Associate
Ralph Hoskins
*Public Relations
Associate*
John Moore
Mailroom

Jacque Jordan
Group Sales

Michael Rega
Gwen Baruch
Phone Room

BOX OFFICE

William N. Koehler
Manager
Richard Bernier
Treasurer
John Dixon
Treasurer
Joe Duffy
Group & Student Sales
Gilda Solve
Sarah Tyson
Clerks

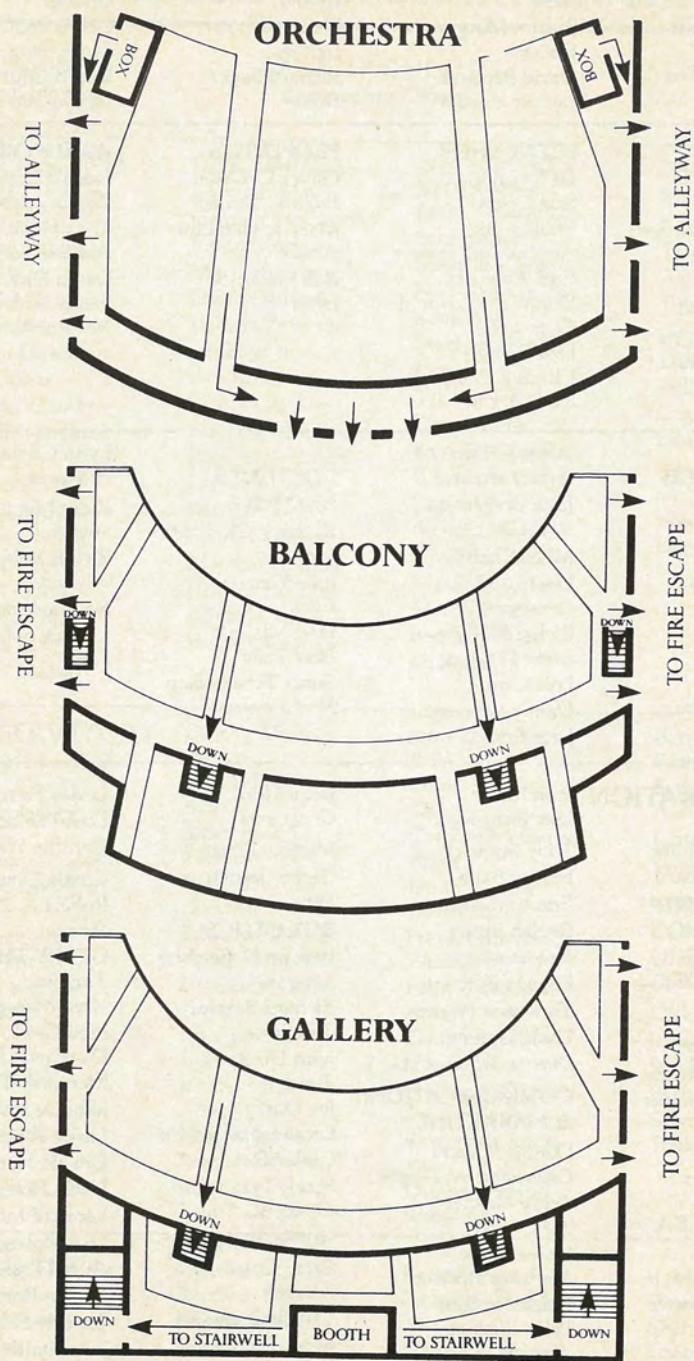
SUBSCRIPTIONS

Patty Costa
Manager
Chuck Cornelius
Mark Dean

FACILITIES

Robin Lawrence

Lesley Pierce
David Seibold
Cynthia Walsh
Curtis Carr, Jr.
Robert A. Davis
Security
GEARY THEATRE
Tim Finn
House Manager
Fred Geick, C.A.A.
Doorman
Meredith Clark
Jody De Hoog
Lezly Freier
Donald Harvey
Leslie Hojem
Leonard Lyons
Lisa Molvig
Alfred Pignat
Evelyn Ramos
Beverly Saba
Jane Smith
Joseph Samiere
House Staff



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



SHARE
THE SENSE
OF
Remy



REMY MARTIN COGNAC

EXCLUSIVELY FINE CHAMPAGNE COGNAC.
Imported By Remy Martin America, Inc. N.Y. N.Y. 80 Proof

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

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. '84.



Less than
1 mg. tar and
nicotine

100's Box

"If you smoke..."

...please try Carlton 100's Box.

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

Carlton is lowest.

