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20th Anniversary Season

1985-86



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Cover: Christopher Fry, author of *The Lady's Not For Burning*.

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Florence Quartararo
Fran Gianaris
Account Executives

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

Performing Arts Network, Inc.

Network Headquarters

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

Regional Offices:

310 Madison Ave. Suite 1711, New York, NY 10017
(212) 490-2777

Opera Plaza — 601 Van Ness Ave. #2052
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3680 Fifth Avenue, San Diego, CA 92130
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A MESSAGE FROM EDWARD HASTINGS



Dear Friends:

You'd think that after nearly twenty years at A.C.T., another opening would be duck soup. But this year I've got a new job, and it's a tough one. Up until now, it's been a matter of directing one show at a time; maybe you've seen some of them—starting with *Charley's Aunt* in our first season and continuing through such later productions as *The Time Of Your Life*, *The House of Blue Leaves*, *All the Way Home* and *Fifth of July*. But now, in addition to satisfying my own tastes and talents, I've got to worry about the world. And I'm enjoying it.

If you remember the playwrights, actors, directors and designers whose work has crossed the Geary stage during the past two decades, you'll know what I mean when I say that we have a great tradition to build on. I'm proud of our achievements as a theatre company and conservatory; but our concern now is the future of A.C.T. and the challenge of building an even more exciting, innovative and dynamic theatre. Why, in fifteen years, we'll be in the twenty-first century!

In the coming seasons, you'll be seeing the great classics of world drama imaginatively re-interpreted in the light of our own time; the finest of the contemporary masters, the justly renowned and the unjustly neglected; and the best and most brilliant of the new American playwrights. A.C.T.'s future is a great adventure that we hope you'll want to share with us. Please watch for the upcoming announcements of our plans for the 1986-87 A.C.T. season. I look forward to seeing you again at the Geary.

Sincerely yours,

A handwritten signature in cursive script that reads "Edward Hastings". The signature is fluid and elegant, with a large initial "E".

Edward Hastings
Artistic Director (to be)

WHO'S WHO AT A.C.T.



JIM BAKER was last seen at A.C.T. in *The Time of Your Life* in 1971. In addition to two seasons with A.C.T. where he also performed roles in *The Tempest* and *The Merchant of Venice*, he has spent nearly twelve years with regional theatres across the country including the Actors Theatre of Louisville (five seasons), the Guthrie Theatre, Milwaukee Repertory Theatre, Seattle Repertory Theatre and Oregon Shakespearean Festival (four seasons). He has also made guest appearances at numerous colleges and universities. He was a series regular on CBS' *Flo*, appeared in *Scandal Sheet*, an ABC movie of the week and *Manny's Orphans* on cable TV and has made several guest artist appearances on network television programs. Recently, Mr. Baker appeared in *The Petrified Forest* and as Wendell in the world premiere of *E-Z Snooze Motel* at the Los Angeles Theatre Center.



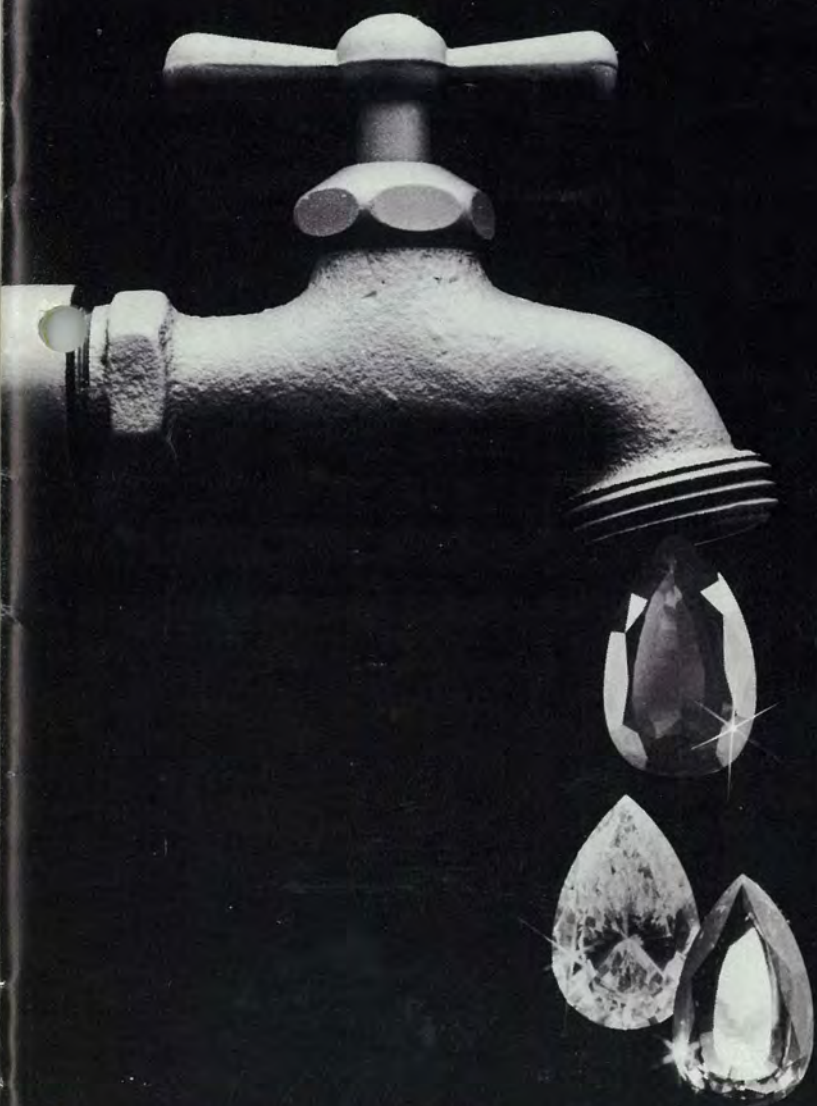
JOSEPH BIRD is now in his 17th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's APA-Phoenix

Repertory productions. Mr. Bird 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. His A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol* and *A Midsummer Night's Dream*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



MICHELLE CASEY joins the company this season as a journeyman following two years of study in A.C.T.'s Advanced Training Program. While a student, she performed roles in *Hamlet*, *The Seagull*, *Heartbreak House* and *Ah, Wilderness!* For other resident theatres, Miss Casey played Helena in *A Midsummer Night's Dream* at the Grove Shakespeare Festival, Paula in *End of Summer* at the Odyssey Theatre in Los Angeles and Rose in *The Woolgatherer* at

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Sunnyvale Summer Repertory Theatre. In addition to theatre, her credits include the role of Zoe Johnson on NBC's *Days of Our Lives*. Miss Casey holds a B.A. (cum laude) from Pomona College and is a recipient this year of a generous grant from the Princess Grace Foundation.



PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eyre's production of *The Government Inspector*. In New York, he has performed both off- and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince* and, last season, in *The School for Wives*, *Macbeth* and *Our Town*. Mr. Donat starred in the NBC-TV series, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II* and *The Bay Boy*, opposite Liv Ullmann.



GEOFFREY ELLIOTT returns to the company this season to appear in *The Lady's Not for Burning*. He appeared last season as Owen in *Trans-*

lations and Alain in *The School for Wives* while a third year student in A.C.T.'s Advanced Training Program. Since leaving A.C.T. he has appeared as Frank in *Spokesong* for California Repertory Theatre and recently completed a pilot for NBC entitled *The Last Precinct*. A graduate of the University of Florida, Mr. Elliott has also performed roles with the Berkeley Shakespeare Festival and the Western Stage.



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 was seen in the extended local run of *Cloud Nine* at the Eureka, Marines' Memorial and Alcazar theatres, played a featured role in the film *The Right Stuff* and made a television appearance on *Shannon*. Other major stage productions include roles in *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*. Previous A.C.T. credits include *A Midsummer Night's Dream*, *A Christmas Carol* and *Macbeth*.



RICK HAMILTON was last seen at A.C.T. as Tranio in William Ball's acclaimed 1976 produc-



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tion of *The Taming of the Shrew*. He appeared in the subsequent PBS television adaptation of the show and has also been seen on Broadway in *Amadeus*. At A.C.T. he played in *Desire Under the Elms* and *Pillars of the Community* under the direction of Allen Fletcher, in Edward Hastings's productions of *Street Scene* and *General Gorgeous* and in *The Threepenny Opera* as staged by Andrei Serban. At the Milwaukee Repertory Theatre he appeared in *The Two Gentlemen of Verona*, *The Cherry Orchard* and *Sticks and Bones* and at the Oregon Shakespearean Festival he played leading roles in *The Taming of the Shrew*, *Julius Caesar* and *The Glass Menagerie*. Mr. Hamilton has also performed at the Alley Theatre in Houston, the Los Angeles Theatre Center and the New Stage Theatre.



MARK MURPHEY returns to A.C.T. following his appearances last season as Horace in *The School for Wives*, Lieutenant Yolland in *Translations* and Malcolm in *Macbeth*. He appeared last year at the Oregon Shakespearean Festival, in such roles as Hamlet, the clown in *The Winter's Tale*, Charles Courtley in *London Assurance*, and Cornelius in *The Matchmaker*. In his six 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*. He has also appeared on the Geary stage as Tybalt in *Romeo and Juliet* and Frank in *The Browning Version*. Other theatre credits include the role of Oswald in *Ghosts* for the Intiman Theatre, the role of John Grass in *Indians* for the Alley Theatre in Houston and the role of Romeo in *Romeo and Juliet* at the Oregon Shakespearean Festival. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.



FREDDI OLSTER returns to A.C.T. this season following an absence of ten years during which she has been seen at regional theatres around the country and on a number of television programs. *The Taming of the Shrew*, William Ball's 1976 award winning A.C.T. production, featured Miss Olster as Kate opposite the Petruchio of Marc Singer and was televised on PBS' *Theatre in America* series. Miss Olster was also seen in A.C.T. productions of *The Ruling Class*, *The Merry Wives of Windsor*, *Equus*, *The House of Bernarda Alba* and *Richard III*. She has worked extensively at the Milwaukee Repertory Theatre with Nagle Jackson, the Oregon Shakespearean Festival where she played in *Tartuffe* under the direction of Sabin Epstein and has been seen in the Long Wharf Theatre's *Romeo and Juliet* and at the Hartman Theatre in *The Magistrate* under the direction of Edward Hastings. Miss Olster has appeared on the television series *Cagney and Lacey*, *The Lou Grant Show* and *Quest*.



WILLIAM PATERSON is now in his 19th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for

twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. He presently serves as a member of the San Francisco Arts Commission.



MARRIAN WALTERS, a native of Montana, returns for her 11th season. A veteran of more than six hundred productions, she was seen most recently in last season's *Painting Churches*. She made her Broadway debut with Donald Cook in *Made in Heaven* and appeared on Broadway with Robert Preston in *The Tender Trap*. San Francisco audiences will remember her in *Under the Yum Yum Tree* at the On Broadway Theatre and *Private Lives* at the Little Fox Theatre. Miss Walters received two of Chicago's Joseph Jefferson Awards as best actress in *The Hot I Baltimore* and *Bus Stop*. The following year she joined A.C.T. where she has appeared in thirty-three productions, including *The Matchmaker* (U.S.S.R. tour), *The Circle*, *Hay Fever* and *Buried Child*. With her husband, director Michael Ferrall, and daughter, Cina, she designs and manufactures luxurious terry cloth robes for exclusive hotels nationwide, as well as for their shop, Josef Robe, Ltd., on Pier 39.

CHRISTOPHER FRY (Playwright) is an English poet, playwright and adapter with more than twenty plays to his credit. Along with T.S. Eliot he was responsible for reviving the popularity of verse drama in the years following World War II. Fry's best known plays are part of a cycle he described as "a series of four

comedies, a comedy for each of the seasons of the year, four comedies of mood." The earliest work in the cycle, *A Phoenix Too Frequent* appeared in 1946 and was followed in 1948 by *The Lady's Not for Burning* with its spring-like exuberance, *Venus Observed* (1950), a study of autumnal melancholy, and *The Dark is Light Enough* (1954), a wintry play set during the Hungarian revolution of 1848. Fry added a fifth play, *A Yard of Sun*, to the cycle in 1970 to provide a comedy possessed of a summer mood. The author's felicitous sense of language is evident in such translations and adaptations as *Ring Around the Moon* (1950) from Jean Anouilh's *L'Invitation au chateau* and *Tiger at the Gates* (1958) from *La Guerre de Troie n'aura pas lieu* by Giraudoux. Fry has also written a number of screenplays including *The Beggar's Opera* (1953), *Ben Hur* (1959) and *The Bible* (1966).

DIRECTORS

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

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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* and *The Winter's Tale*. Last season, Mr. Ball returned to directing after a five year hiatus, staging productions of *Old Times*, *Our Town* 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 Critic's 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.

EDWARD HASTINGS (Director), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings served last summer as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut and taught acting last year at the Shanghai Drama Institute as part of the Art Bridge Program between A.C.T. and the Shanghai Theater. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillion* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot l Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the

Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre. In February Mr. Hastings directed *The Tempest* for the Oregon Shakespearean Festival.

JOY CARLIN (Director), a director, trainer and actress with the A.C.T. company for twelve years, appeared in twenty-six productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Ose in *Peer Gynt*, Aunt Sally in *All The Way Home* and Birdie in *The Little Foxes*. For the past five years, she has been Resident Director and the Acting Artist Director of the Berkeley Repertory Theatre where she directed *Awake and Sing!*, *Too True to Be Good*, *Beyond Therapy* and *The Diary of Anne Frank*, in addition to performing such roles as Lady Wishfort in *The Way of the World*, Amanda in *The Glass Menagerie*, Gladys in *A Lesson From Aloes*, Mme. Ranevskaya in *The Cherry Orchard*, Emily Dickinson in *The Belle of Amherst* and Margaret Fuller in the premiere of Carole Braverman's *The Margaret Ghost*. She has also appeared as Pope Joan in the Eureka Theatre's production of *Top Girls* at the Marines Memorial Theatre. Her directing credits include work at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival, and the San Jose Repertory Company. She is currently a member of the board of trustees of the Berkeley Jewish Theatre where she recently directed *Cold Storage*.

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DEREK DUARTE (Lighting) most recently designed lighting for *Execution of Justice* and *Playboy of the Western World* at Berkeley Repertory Theatre. Mr. Duarte's work has also been seen at the Milwaukee Repertory Theatre, Berkeley Shakespeare Festival, San Jose Repertory, California Repertory Theatre, the Fringe Festival in Edinburgh, Scotland and at the Kennedy Center in Washington, D.C. Mr. Duarte holds an M.F.A. in Theater Technology from U.C.L.A.

WARREN TRAVIS (Scenery and Costumes) has recently completed designs for the Oakland Ballet world premiere of *Trigger*, a ballet with music by Philip Glass. He designed costumes for A.C.T.'s 1980 production of *Romeo and Juliet* and sets for *The Madwoman of Chaillot* for the Pacific Conservatory of the Performing Arts and *The Norman Conquests* for Berkeley Repertory Theatre. His designs for *The Comedy of Errors* at the Oregon Shakespearean Festival earned a West Coast Drama-Logue award in 1982 and his costumes for *Pericles* and *Cymbeline* at the Berkeley Shakespeare Festival won awards from the Bay Area Theatre Critics' Circle. Mr. Travis is currently establishing the costume study collection at UC Berkeley where he is professor of dramatic arts.

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THE AMERICAN CONSERVATORY THEATRE

presents

THE LADY'S NOT FOR BURNING

(1948)

by Christopher Fry

The Cast

<i>Richard, an orphaned clerk</i>	Geoffrey Elliott
<i>Thomas Mendip, a discharged soldier</i>	Peter Donat
<i>Alizon Eliot</i>	Michelle Casey
<i>Nicholas Devise</i>	Mark Murphey
<i>Margaret Devise, mother of Nicholas</i>	Marrian Walters
<i>Humphrey Devise, brother of Nicholas</i>	Rick Hamilton
<i>Hebble Tyson, the Mayor</i>	William Paterson
<i>Jennet Jourdemayne</i>	Fredi Olster
<i>The Chaplain</i>	Drew Eshelman
<i>Edward Tappercoom, a justice</i>	Jim Baker
<i>Matthew Skippis</i>	Joseph Bird

Directed by Joy Carlin

<i>Scenery and Costumes by</i>	Warren Travis
<i>Lighting by</i>	Derek Duarte
<i>Sound by</i>	Christopher Moore
<i>Wigs and Hair by</i>	Rick Echols

Time: The 15th Century, either more or less or exactly.

Act One: An afternoon in April.

Act Two: An hour later.

Act Three: Later, the same night.

There will be two ten-minute intermissions.

UNDERSTUDIES

Richard, Nicholas, Humphrey—Kenn Watt; *Thomas*—Rick Hamilton;
Alizon, Jennet—Janice Hutchins; *Margaret*—Alice E. Smith;
Hebble—Drew Eshelman; *Champlain, Tappercoom, Skippis*—Lawrence Hecht

Stage Management Staff: Eugene Barcone and Alice E. Smith



Rick Hamilton and Fredi Olster in "Private Lives"

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THE ACTORS PREPARE



Scot Bishop as Richard Miller and Michelle Casey as Muriel McComber in "Ah, Wilderness!"

Over the course of the past season you may have noticed that our program has had a new look, designed to mark our 20th birthday as a company. For the season's final issue, we wanted a statement that would not only cap our anniversary but also reaffirm the principles upon which A.C.T. was founded.

For twenty years, A.C.T.'s primary dedication has been to the creative life of the actor. While some companies are formed to introduce new writers and others exist to make profits, we remain a company where the actor is encouraged to grow through challenging roles in plays representing a wide variety of periods and styles, concurrent with ongoing professional training in A.C.T.'s Conservatory programs.

Among the outstanding young students featured in this season's productions are Scot Bishop and Michelle Casey, whose work represents years of training and practical experience as Conservatory students and A.C.T. actors.

We have provided a chronicle of their journey in pictures. Some of the roles will be familiar to our audiences. Others represent the tremendous number of roles they have played in Conservatory workshop productions over a period of three years. All of them have played an integral part in the young artists' professional development.



In the roles of Ellie Dunn and Randall Utterword in "Heartbreak House".



Portraying Treplev and Nina in "The Seagull".



Michelle Casey as Ophelia and Scot Bishop in the title role of "Hamlet".



Opening the 20th Anniversary Season in "The Majestic Kid".

Playing Shaw's "You Never Can Tell".

Bishop and Casey in A.C.T.'s recent production of "The Passion Cycle".





Michelle Casey and other recipients of Princess Grace Foundation grants receive congratulations from Prince Ranier at an awards banquet held in the young artists' honor.

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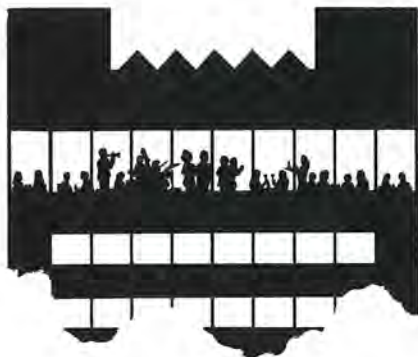
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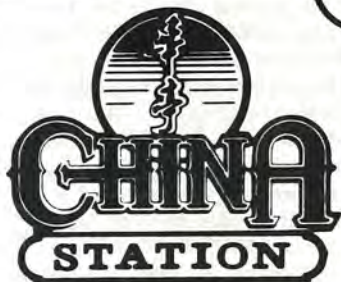
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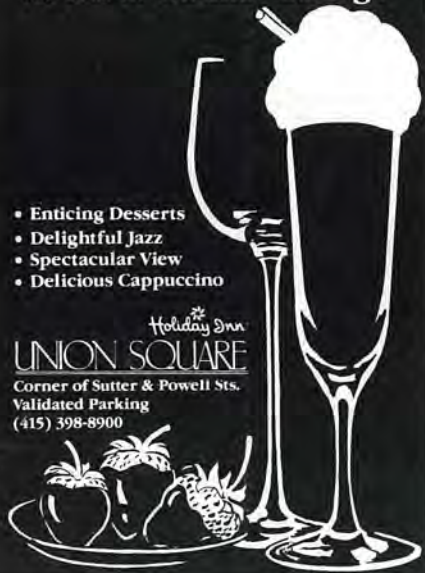
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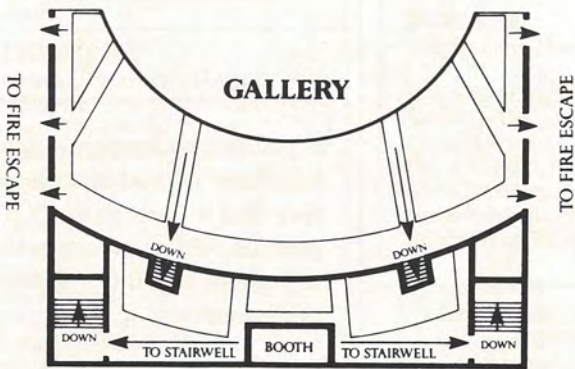
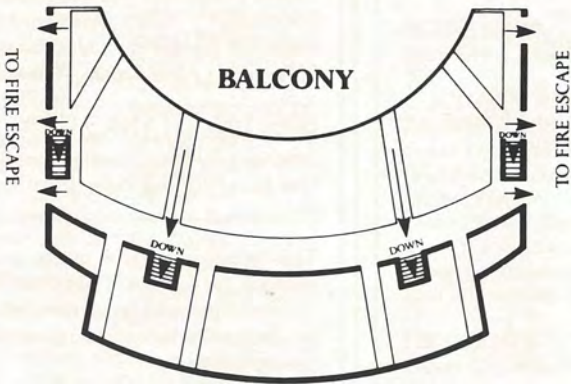
Ann Benson Memorial Scholarship / Henry Boettcher Memorial Fellowship / Stuart Brady, C.A.A. Memorial Scholarship / Thomas Edwards, C.A.A. Memorial Scholarship / Allen Fletcher, C.A.A. Memorial Scholarship / Helen Golden Memorial Scholarship / Paine Knickerbocker Memorial Scholarship / Mrs. Charles B. Kuhn Scholarship / Michael W. Leibert, C.A.A. Memorial Scholarship / Fae McNally Memorial Fellowship / Bernard Osher Foundation / Edith Skinner, N.T., C.A.A. Memorial Scholarship / Nina Vance Memorial Fellowship / Alma Brooks Walker Scholarship

SPECIAL THANKS

American Building Maintenance Service
One Pass Film and Video, Inc.

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

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



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

Phone Home. It Feels Good.

先ずはお宅にお電話を。これで——安心。

Téléphonez chez vous. Ça fait plaisir.

Ruf doch mal an. Es tut gut.

Chiamare casa. Porta felicità.

Llame a casa y póngase contento.



You feel good sharing your trip with the folks back home. They feel good knowing you're okay. And everybody feels good because an international call costs less than anyone imagined.



If you smoke *please try Carlton.*

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

Box and 100's Box Menthol: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack Menthol and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine; 120's: 7 mg. "tar", 0.6 mg. nicotine av. per cigarette; FTC Report Jan. '85. Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.