THE NEW NISSAN 300 ZX
PACE CAR FOR THE
PERFORMANCE GENERATION.

Very few automobiles in the world have generated the excitement and emotional involvement associated with the Z-car. Keeping this in mind, it's not surprising to read that Motor Trend Magazine called the 300 ZX, “the best all-around Z-car ever built.”

For 1986, Nissan has taken one more step in the thoughtful evolution of a classic. At the heart of this Z is a 3 liter V6 that is actually eight inches shorter and 15 percent lighter than the 280 ZX. Yet the turbo model puts out 11% more power, a roaring 200 horsepower. That power gets to the road by way of an electronic control system that gives you the most efficient transmission of power at any speed. Combined with what you adjust electronically from the cockpit, the result is starting.

In addition, an electronic monitoring system keeps track of spark plugs that fire 42 times a second at 5000 RPM and a micro computer controls the fuel injection system making the Z a marvel of functional electronic accuracy.

Outside, fender flares, housing wider tires, were integrated into the body. The air dam was extended and rocker panel extensions were added to reduce air turbulence under the car. All this, plus a wider track results in better handling than ever.

Inside, a choice of electronic or analog instrumentation is offered, along with every conceivable luxury including a re-sounding 80-watt, 6-speaker stereo system. The 300 ZX turbo or fuel injected. Once you get inside, a Z, a 2 will get inside of you.

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

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

When you’ve been doing business since 1929, you’re going to see good times and bad times. And our sign continues to be the sign of the times.

929-1500 / 921-5555
McGuire Real Estate
An Investment You Can Live With
THE NEW NISSAN 300 ZX
PACE CAR FOR THE PERFORMANCE GENERATION.

Very few automobiles in the world have generated the excitement and emotional involvement associated with the Z-car. Keeping this in mind, it’s not surprising to read that Motor Trend Magazine called the 300 ZX “the best all-around Z-car ever built.”

For 1986, Nissan has taken one more step in the thoughtful evolution of a classic. At the heart of this Z is a 3 liter V6 that is actually eight inches shorter and 15 percent lighter than the 280 ZX. Yet the turbo model puts out 11% more power, a rousing 200 horsepower. That power gets to the road by way of an electronic control system that gives you the most efficient transmission of power at any speed. Combined with seats you adjust electronically from the cockpit, the result is startling.

In addition, an electronic monitoring system keeps track of spark plugs that fire 42 times a second at 5000 RPM and a microcomputer controls the fuel injection system making the Z a marvel of functional electronic accuracy.

Outside, fender flares, housing wider tires, were integrated into the body. The air dam was extended and rocker panel extensions were added to reduce air turbulence under the car. All this, plus a wider track results in better handling than ever.

Inside, a choice of electronic or analog instrumentation is offered, along with every conceivable luxury, including a resounding 80-watt, 6-speaker stereo system.

The 300 ZX, turbo or fuel injected. Once you get inside a Z, a Z will get inside of you.

THE NAME IS
NISSAN

The Sign of the Times

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

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

When you’ve been doing business since 1939, you’re going to see good times and bad times. And our sign continues to be the sign of the times.

929-1500 / 921-5555

McGuire Real Estate
An Investment You Can Live With
American Conservatory Theatre
20th Anniversary Season 1985-86

Contents
Who’s Who at A.C.T.
Letter from William Ball
You Never Can Tell Playbill
About the Author
A Shawan Showcase
To The Audience
National Corporate Theatre Fund
A.C.T. Contributors
A.C.T. Company, Staff
& Administration
Geary Theatre Fire Exits

Cover: Portrait of the playwright George Bernard Shaw.

American Conservatory Theatre Magazine is a Performing
Arts Publication. All rights reserved in 1986 by Performing
Arts Network, Inc. Reproduction from this magazine with-
out permission is prohibited.
AMERICAN CONSERVATORY THEATRE
20th Anniversary Season 1985-86

GEOFFREY BERNARD SHAW

CONTENTS
Who's Who at A.C.T.
Letter from William Ball
YOU NEVER CAN TELL Playbill
About the Author
A Shavian Showcase
To The Audience
National Corporate Theatre Fund
A.C.T. Contributors
A.C.T. Company, Staff
& Administration
Geary Theatre Fire Exits

Cover: Portrait of the playwright George Bernard Shaw.

American Conservatory Theatre Magazine is a Performing Arts Publication. All rights reserved. © 1986 by Performing Arts Network, Inc. Reproduction from this magazine without permission is prohibited.
THEATRE TOUR
A.C.T.'s Annual Excursion to London for Great Theatre
hosted by guest lecturers

William Ball
and
Richard Barran

May 18 - 28, 1986
Make Your Reservations!

For information telephone:
Abby Johnson
Tour Arts
231 Franklin St.
San Francisco 94102
864-8565
Brochures Available at the
A.C.T. Box Office.

Tour limited to 30 participants.
THEATRE TOUR
A.C.T.'s Annual Excursion to London for Great Theatre

hosted by guest lecturers

William Ball
and
Richard Barran

May 18 - 28, 1986
Make Your Reservations!

For information telephone:
Abby Johnson
Tour Arts
231 Franklin St.
San Francisco 94102
864-8565

Brochures Available at the A.C.T. Box Office.

Tour limited to 30 participants.
Only our special donors may attend a WORKING REHEARSAL of Noel Coward’s Private Lives
Monday, February 17, 1986
For information on how to receive tickets to this event telephone 771-3880

COMING SOON!
Noel Coward’s Private Lives
A hilarious tale of love, marriage and infidelity.
February 19 through March 22
Tickets for all performances are now on sale.
415/673-6440
AMEX/VISA/MC

WHO’S WHO AT A.C.T.

LINDA ALDRICH is the Director of the Young Conservatory and is in her fifth season with A.C.T. This year she is teaching improvisation and scene study to young people aged fifteen to eighteen. With a B.A. in English and French from the University of New Hampshire and an M.A. in Theatre Arts from Florida State University, she has received additional training through A.C.T.’s Summer Training Congress. Miss Aldrich has taught and directed at San Francisco’s Center for Theatre Training, the Horace Curenion School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. At A.C.T. she has seen in A Midsummer Night’s Dream and as Mrs. Snopes in last season’s Our Town.

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 crediites include Persian Love, 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.

SCOT BISHOP returns to A.C.T. having debuted with the company last season as George Gibbs in Our Town. Following two years as a business major, Mr. Bishop left San Francisco State University to enroll in A.C.T.’s Advanced Training Program, where he is currently a third year student. In A.C.T. workshop productions, he has performed the title role in Hamlet, Treplev in The Seagull and Richard Miller in Ah, Wilderness! In addition to his work at A.C.T., Mr. Bishop appeared as Clive in Five Finger Exercize and Cliff in The Wooster Group for the Sunnyvale Summer Repertory Theatre. This season he appears as Aaron in The Majestic Kid, Young Scrooge in A Christmas Carol, Philip in You Never Can Tell, the Nazarene in Passion Cycle and Cliff in The Wooster Group.

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, a voice instructor in the Advanced Training Program and an acting and voice instructor in the Young Conservatory. A.C.T. audiences have seen her in mainstage productions of Othello and Peer Gynt and in studio productions of The Cherry Orchard, The School for Scandal and Trelawny of the Wells. At the Pacific Conservatory of the
COMING SOON!

Noel Coward’s Private Lives

A hilarious tale of love, marriage and infidelity.

February 19 through March 22
Tickets for all performances are now on sale.
415/673-6440
AMEX/VISA/MC

WHO’S WHO AT A.C.T.

LINDA ALDRICH is the Director of the Young Conservatory and is in her fifth season with A.C.T. This year she is teaching improvisation and scene study to young people aged fifteen to eighteen. With a B.A. in English and French from the University of New Hampshire and an M.A. in Theatre Arts from Florida State University, she has received additional training through A.C.T.’s Summer Training Congress. Miss Aldrich has taught and directed at San Francisco’s Center for Theatre Training, the Horace Curen School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. At A.C.T. she has been seen in A Midsummer Night’s Dream and as Mrs. Soames in last season’s Our Town.

SCOT BISHOP returns to A.C.T. having debuted with the company last season as George Gibbs in Our Town. Following two years as a business major, Mr. Bishop left San Francisco State University to enroll in A.C.T.’s Advanced Training Program, where he is currently a third year student. In A.C.T. workshop productions, he has performed the title role in Hamlet, Treplev in The Seagull and Richard Miller in Ak. Wilderness! In addition to his work at A.C.T., Mr. Bishop appeared as Clive in Five Finger Exercise and Cliff in The Wooster Group for the Sunnyvale Summer Repertory Theatre. This season he appears as Aaron in The Majestic Kid, Young Scrooge in A Christmas Carol, Philip in You Never Can Tell, the Nazarene in Passion Cycle and Cliff in The Wooster Group.

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, a voice instructor in the Advanced Training Program and an acting and voice instructor in the Young Conservatory. A.C.T. audiences have seen her in mainstage productions of Oh! Calpurnia and Peer Gynt and in studio productions of The Cherry Orchard, The School for Scandal and ‘Trilvery of the ‘Wells’. At the Pacific Conservatory of the
FORD'S NEW DESIGN PHILOSOPHY: TO ANSWER YOUR NEEDS BY LISTENING TO WHAT YOU WANT.

FORD TAURUS.

Even as the first designer or engineer began work, over 400 specific objectives were being established for Taurus.

The list included: How comfortable the seat backs are to wear, the effort required to open and close the doors, the ease with which the heater controls should work, the convenience of checking the oil. The idea was this. If we design each part, assembly and feature to make the car better to use, then we will have designed a better vehicle overall.

THE RESULT IS TAURUS.

A front-wheel drive sedan that is responsive and rewarding to the driver. That offers thoughtful features to driver and passenger alike. A unique sedan where design and engineering come together in one functional unit.

ITS ENGINEERING BEGAN WITH YOUR NEEDS FIRST.

Taurus was not simply engineered to work well, but also to be easy to use. This means making sure Taurus is a car that is easy to live with day to day. That is satisfying to own, maintain and operate. A car that accommodates the needs of the driver, the needs of the passenger, that provides ample room for luggage.

Here are just a few of the new features you will find in Taurus. There are many more:

- All do-it-yourself fluid checks (oil level, power steering fluid, etc.) are arranged in front of the engine. They are also color-coded to make them easy to find, easy to check.
- The hood features gas-charged struts which assist you to raise the hood and hold it open without a prop rod.
- Optional dual sun visors provide simultaneous front and side protection from the sun.
- Rear seat passengers have their own heat and fresh air ducts for added comfort.
- The trunk includes tie-down points to secure smaller loads from rolling about in turns. The LX includes an retractable cargo net for added convenience.

ITS THOUGHTFULNESS BEGAN WITH YOU BEHIND THE WHEEL.

Depending on the seating configuration you order, the Taurus sedan can carry five or six, with more room than any Audi, BMW, Nash or Volvo sedan. Taurus seats feature a lower back support and are made of high-density foam for prolonged comfort...less fatigue.

All controls are placed where your hands can easily find them. And their switches feature a "user friendly" design that allows you to read their functions by touch, even at night.

3-YEAR UNLIMITED MILEAGE WARRANTY.

The new 3-year unlimited mileage warranty covers motor powertrain components on 1986 Ford cars. Warranty is limited and certain deductibles apply. Ask to see the 3-year unlimited mileage warranty when you see your Ford Dealer.

BEST BUILT AMERICAN CARS.

At Ford Quality is Job 1. A 1986 survey established that Ford makes the best built American cars. This is based on an average of problems reported by owners in a six-month period on 1981-1984 models designed and built in the U.S.

SEE TAURUS.

Now available to buy or lease at your Ford Dealer. It just may be exactly what you're looking for.
FORD'S NEW DESIGN PHILOSOPHY:
TO ANSWER YOUR NEEDS
BY LISTENING TO
WHAT YOU WANT.

FORD TAURUS.

Even as the first designer or
engineer began work, over 400
specific objectives were being
established for Taurus.

The list included: How comfort-
able the seat back is to wear, the
effort required to open and close
door, the ease with which the
heater controls should work, the
convenience of checking the oil.

The idea was this: If we design
each part, assembly and feature to
make the car better to use, then
we will have designed a better
vehicle overall.

THE RESULT IS
TAURUS.

A front-wheel-drive sedan that is
responsive and rewarding to the
driver. That offers thoughtful fea-
tures to driver and passenger alike.

A unique sedan where design and
engineering come together in one
functional unit.

ITS ENGINEERING
BEGAN WITH YOUR
NEEDS FIRST.

Taurus was not simply engi-
neged to work well, but also to be
easy to use.

This means making sure Taurus
is a car that is easy to live with.
That is satisfying to own, maintain and operate. And a car
that accommodates the needs of
the driver, the needs of the pas-
enger that provides ample room
for luggage.

There are many more:

- All do-it-yourself fluid checks
  (oil level, power steering fluid,
  etc.) are arranged in front of
  the engine. They are also color-
  coded to make them easy to find,
  easy to check.
- The hood features gascharged
  struts which assist you to raise
  the hood and hold it open with-
  out a prop rod.
- Optional dual sun visors provide
  simultaneous front and side pro-
  tection from the sun.
- Rear seat passengers have their
  own heat and fresh air ducts for
  assured comfort.
- The trunk includes tie-down
  points to secure smaller loads
  from rolling about in turns. The
  LX includes an electrified cargo
  net for added convenience.

Here are just a few of the new
features you will find in Taurus.

ITS THOUGHTFULNESS
BEGAN WITH YOU
BEHIND THE WHEEL.

Depending on the seating con-
figuration you order, the Taurus
sedan can carry five or six, with
more room than any Audi, BMW,
Saab or Volvo sedan.

Taurus seats feature a lower
back support and are made of
high-density foam for protracted
comfort-less fatigue.

All controls are placed where
your hands can easily find them.
And their switches feature a "user
friendly" design that allows you to
read their functions by touch, even
at night.

3-YEAR UNLIMITED
MILEAGE WARRANTY.

The new 3-year unlimited
mileage warranty covers motor
powertrain components on 1986
Ford cars. Warranty is limited and
certain deductibles apply. Ask to
see the 3-year unlimited mileage
warranty when you see your
Ford Dealer.

BEST- Built
AMERICAN CARS.

At Ford Quality is Job 1. A 1985
survey established that Ford makes
the best built American cars. This
is based on an average of problems
reported by owners in a six-month
period on 1981-1984 models

designed and built in the U.S.

SEE TAURUS.

Now available to buy or lease at
your Ford Dealer. It just may be
exactly what you're looking for.

"Ford of 1986" toward vacuum tubes.
Have you driven a Ford... lately?
San Jose Repertory Company, where this season she will direct Peter Nichols’s *Passion*. She is currently Interim Artistic Director of the Berkeley Jewish Theatre, where her production of *Cold Storage* is now playing.

**JOY CARLIN** happily returns to A.C.T. to appear as Odile in *Opéra Comique*. A director, trainer and actress with the A.C.T. company for 12 years, Miss Carlin appeared in twenty-six productions, including the roles of Miss Primm in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, One 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 Artistic Director of the Berkeley Repertory Theatre, where she directed *Awake and Sing!*, *To Trues 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 Ayes*, Miss Ranevskaya in *The Cherry Orchard*, Emily Dickinson in *The Bells of Amherst* and Margaret Fuller in the premiere of Carole Braverman’s *The Margaret Court*. She has also appeared as Pope Joan in the Eureka Theatre’s production of *Top Girls* at the Martines Memorial Theatre. Her directing credits include work at the Berkeley Stage Company, Seattle’s A Contemporary Theatre, the Oregon Shakespearean Festival, and the

**MICHIELE 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 Hour* and *Aah, Wilderness!* For other resident theatres, Miss Casey played Helena in *A Midsommer 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 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.

**JOHN CASTELLanos** is a graduate of A.C.T.’s Advanced Training Program and returns to the Bay Area following two seasons at the Oregon Shakespearean Festival, where he played Edmund in *King Lear*, Philip in *King John* and Brick in *Cat on a Hot Tin Roof*. He has appeared as Macduff in *Macbeth* and Mercutio in *Romeo and Juliet* for the Berkeley Shakes-pear Festival and Tom in *The Glass Menagerie* and Leo in *Chapter Two* for the Sunnyvale Summer Repertory. He has also performed at the Pacific Conservatory of the Performing Arts, the La Jolla Stage Company and at the Old Globe Theatre in his home town of San Diego. He has worked under the direction of A.C.T. company members Dakota Matthews, Janice Hutchins and the late Allen Fletcher and toured through Oregon in *Miss Appel*, which he co-produced with Wayne Ballantine. A drama major at San Diego State University, Mr. Castellanos also trained at the National Theatre of England and appeared in the PBS film *Prelude to the Fall.*

**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

---

**How to handle inane questions about Bushmills.**

Bushmills drinkers have had more than their share of questions: "What is it?" "Why is it special?" "How do you drink it?"

And you’ve certainly done your level best to answer politely: "It’s whiskey from the world’s oldest distillery," "Triple distilled for an uncommonly smooth taste on the rocks, neat, or with water”

But if your patience is wearing thin, we’ve two suggestions. Give equally inane answers. Like: "It’s chicken soup—I’m contagious." "It’s brewed by elves." "I drink it by osmosis." Or, better yet, buy them a Bushmills. It’s guaranteed. After one sip, their questions will answer themselves.
San Jose Repertory Company, where this season she will direct Peter Nichols’s *Passion*. She is currently Interim Artistic Director of the Berkeley Jewish Theatre, where her production of *Cold Storage* is now playing.

MICHICHEL 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 Sargent*, *Heartbreak Hour* 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 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.

JOHN CASTELLANOS is a graduate of A.C.T.’s Advanced Training Program and returns to the Bay Area following two seasons at the Oregon Shakespearean Festival, where he played Edmund in King Lear, Philip in *King John* and Brick in Cat on a Hot Tin Roof. He has appeared as Macduff in *Macbeth* and Mercutio in Romeo and Juliet for the Berkeley Shakes-pear Festival and Tom in *The Glass Menagerie* and Leo in *Chapter Two* for the Sunnyvale Summer Repertory. He has also performed at the Pacific Conservatory of the Performing Arts, the La Jolla Stage Company and at the Old Globe Theatre in his home town of San Diego. He has worked under the direction of A.C.T. company members Dakin Matthews, Janice Hutchins and the late Allen Fletcher and toured through Oregon in *Miss Appel*, which he co-produced with Wayne Ballantyne. A drama major at San Diego State University, Mr. Castellanos also trained at the National Theatre of England and appeared in the PBS film *Prelude to the Fall*.

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

How to handle inane questions about Bushmills.

Bushmills drinkers have had more than their share of questions: “What is it?” “Why is it special?” “How do you drink it?”

And you’ve certainly done your level best to answer politely: “It’s whiskey from the world’s oldest distillery.” “Triple distilled for an uncommonly smooth taste on the rocks, neat, or with water.”

But if your patience is wearing thin, we’ve two suggestions. Give equally inane answers. Like: “It’s chicken soup—I’m contagious.” “It’s brewed by elves.” “I drink it by osmosis.”

Or, better yet, buy them a Bushmills. It’s guaranteed. After one sip, their questions will answer themselves.

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 Stepping 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.

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 Clybourne Park at the Eureka, Marin’s Memorial and Akaar 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.

NIKE DOUKAS joins the company this season as a third year student in the Advanced Training Program. In addition to her study in the A.C.T. Conservatory, Miss Doukas received her B.A. in theatre from the University of Wisconsin at Madison and has trained in New York with Nikos Psacharopoulos. While a student at A.C.T., she appeared in The Song of the Lark, Heartbreak House, Lady's Man, The Blues and Balm in Gilead. A.C.T audiences may recognize her as a townsman in last season’s production of Our Town. She has appeared for two seasons as a leading actress at the Berkeley Shakespeare Festival, playing Hermia in A Midsummer Night’s Dream, Emelia in The Two Noble Kinsmen and Lady Anne in Richard III this summer. Miss Doukas has also performed for the Irish Theatre Company, Stanford University, and the Madison Civic Repertory, in addition to appearing on The Felt Taise Series for PBS Television.

WENDELL J. GRAYSON, a graduate of A.C.T.'s Advanced Training Program, returns for his second season with the company, following performances in last season’s A Christmas Carol, Macbeth and Our Town. He came to San Francisco from Ft. Worth, where he performed with Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson...

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.
You've come a long way, baby.

VIRGINIA SLIMS

Also available in 120's.

120's: 14 mg "tar," 1.0 mg nicotine av. per cigarette by FTC method. Lights 100's: 8 mg "tar," 0.6 mg nicotine av. per cigarette. FTC Report Feb.'85.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.
has also performed at 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. In addition to his other credits, Mr. Grayson has taught stage combat in A.C.T.’s Summer Training Congress.

ELIZABETH HUDDE, an A.C.T. company member for ten seasons, may best be remembered for her portrayals of Masha in The Three Sisters, Regina in The Little Foxes and the Duenna in Cyrano de Bergerac and for her performances in leading roles in The Visit, Hot L. Baltimore and Three Penny Opera. As a director, she staged A.C.T. productions of Tom Stoppard’s Night and Day in 1981 and Richard II in 1982. She has been a regular on the television series Unsolved and has made many guest artist appearances on such programs as Hill Street Blues and Cagney and Lacey. Since leaving A.C.T., Miss Huddle has acted and directed at other resident theatres including the Mark Taper Forum and the Pacific Conservatory of the Performing Arts and played on Broadway in The Odd Couple Club under the direction of A.C.T. director Tom Moore. She received two Los Angeles Drama Critic Circle Awards for her performance in Sister Mary Ignatius Explains It All for You and last summer performed her one-woman show, Second Lady, at the Edinburgh Festival in Scotland. Miss Huddle assumes the position of Artistic Director at the Intiman Theatre in Seattle on Jan. 1, 1986.

JOHANNA JACKSON has been associated with A.C.T. since 1977. She has studied at the Pacific Conservatory of the Performing Arts where she also played roles in the annual Theatrefest and in A.C.T.’s Advanced Training Program. Miss Jackson has been particularly active as a trainer in A.C.T.’s Young Conservatory where she has taught acting and auditioning techniques, musical theatre, voice and text. Her acting credits with A.C.T. include Another Part of the Forest (Hawaii tour), A Christmas Carol, I Remember Mama and Our Town. For other resident theatres, Miss Jackson has performed roles in Death of a Salesman, The Member of the Wedding, A Raisin in the Sun and The Sea Horse.

PETER JACOBS joins the company this year to play Scrooge’s nephew in A Christmas Carol. Last season, after completing the Advanced Training Program at A.C.T. where he performed such roles as Slylock in Merchant of Venice, Bottom in A Midsummer Night’s Dream and Iago in Othello, Mr. Jacobs acted with the Berkeley Shakespeare Company. He has appeared in four San Diego Rep productions of A Christmas Carol playing Scrooge, Dickens and Fezziwig, among other roles. He also appeared as James Leeds in Children of a Lesser God at San Diego Rep.

Dakin Matthews came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and full 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 has also served as
has also performed at 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 Rover Depths and The Lady's Not For Burning. In addition to his other credits, Mr. Grayson has taught stage combat in A.C.T.'s Summer Training Congress.

ELIZABETH HUDDEL, an A.C.T. company member for ten seasons, may best be remembered for her portrayals of Masha in The Three Sisters, Regina in The Little Foxes and the Duenna in Cynara De Bregere and for her performances in leading roles in The Visit, Hot L. Baltimore and Three Penny Opera. As a director, she staged A.C.T. productions of Tom Stoppard's Night and Day in 1981 and Richard II in 1982. She has been a regular on the television series Borne and has made many guest artist appearances on such programs as Hill Street Blues and Cagney and Lacy. Since leaving A.C.T., Miss Huddle has acted and directed at other resident theatres including the Mark Taper Forum and the Pacific Conservatory of the Performing Arts and played on Broadway in The Octette Bridge Club under the direction of A.C.T. director Tom Moore. She received two Los Angeles Drama Critic Circle Awards for her performance in Sister Mary Ignatius Explains It All for You and last summer performed her one-woman show, Second Lady, at the Edinburgh Festival in Scotland. Miss Huddle assumes the position of Artistic Director at the Intiman Theatre in Seattle on Jan. 1, 1985.

JOHANNA JACKSON has been associated with A.C.T. since 1977. She has studied at the Pacific Conservatory of the Performing Arts where she also played roles in the annual Theatefest and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly active as a trainer in A.C.T.'s Young Conservatory where she has taught acting and auditioning techniques, musical theatre, voice and text. Her acting credits with A.C.T. include Another Part of the Forest (Hawaii tour), A Christmas Carol, 1 Remember Mama and Our Town. For other resident theatres, Miss Jackson has performed roles in Death of a Salesman, The Member of the Wedding, A Raisin in the Sun and The Sea Horse.

PETE JACOBS joins the company this year to play Sutch's nephew in A Christmas Carol. Last season, after completing the Advanced Training Program at A.C.T. where he performed such roles as Shylock in Merchant of Venice, Bottom in A Midsummer Night's Dream and Iago in Otello, Mr. Jacobs acted with the Berkeley Shakespeare Company. He has appeared in four San Diego Rep productions of A Christmas Carol playing Scrooge, Dickens and Fezziwig, among other roles. He also appeared as James Leed in Children of a Lesser God at San Diego Rep.

DAKIN MATTHEWS came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and full 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 has also served as

Macy's Salutes the American Southwest

Macy's Home Sale and Show celebrates the rich heritage of the American Southwest. Discover the unique cultural blend of Native American, Hispanic, European and pioneer influences expressed through handcrafted pottery, one-of-a-kind Hopi Kachina dolls, primitive rugs, hand-painted and upholstered furniture and an exquisite selection of accessories. Presented for viewing and collecting on the 7th floor of Macy's San Francisco Furniture gallery.
Artistic Director of the California Actors Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in sixteen A.C.T. productions, including Uncle Chris in The Remember Mama, George Bernard Shaw in Dear Ladies, Sigmund Freud in the P.I.P. production of Melania in August, Niles Harris in Angels Fall, Hugh in Translations, Scrooge in A Christmas Carol, and the title role in Uncle Vanya. In other theatres, he has performed Pat in The Hostage and Sir Peter in The School for Scandal with The Acting Company; Bottom in A Midsummer Night's Dream and Fluellen in Henry V for San Diego's Old Globe; Azdak in Caucasian Chalk Circle and Finnian in Finian's Rainbow for P.C.P.A.; Brutus in Julius Caesar and the title roles in King John and Richard III for the Berkeley Shakespeare Festival; Falstaff in Henry IV, part 1 for both the Marin and the California Shakespeare Festivals; Dr. Watson in Sherlock's Last Case for Los Angeles Actors Theatre; Harry Brett and Martin Blinder in Execution of Justice at Berkeley Rep and George in Who's Afraid of Virginia Woolf and the title role in Errol IV for the California Actors Theatre. Mr. Matthews appeared as a guest star on Remington Steele last season, performed in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

MARK MURPHY 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, Benjedek

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 Bronzing Version. Other theatre credits include the role of Oswald in Ghosts for the Intiman Theatre, the role of Matty 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.

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Sokolovna Studio in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including The Three Sisters which played on Broadway in 1969, The Matchmaker and Desire Under the Elms on tour in the Soviet Union. A Christmas Carol and last season's Macbeth. For television, Mr. Ottiswell has performed in the A.C.T. productions of Cyrano de Bergerac, A Christmas Carol and Glory! Hallelujah!
Artistic Director of the California Actors Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in sixteen A.C.T. productions, including Uncle Chris in J. Renner's Mama, George Bernard Shaw in Dear Sir, Sigmund Freud in the P.L.P. production of Milena in August, Niles Harris in Angels Fall, Hugh in Translations, Scrooge in A Christmas Carol, and the title role in Uncle Vanya. In other theatres, he has performed Pat in The Hostage and Sir Peter in The School for Scandal with The Acting Company; Bottom in A Midsummer Night's Dream and Fluellen in Henry V for San Diego's Old Globe; Azdash in Caucasian Chalk Circle and Finian in Finian's Rainbow for P.C.P.A.; Brutus in Julius Caesar and the title roles in King John and Richard III for the Berkeley Shakespeare Festival; Falstaff in Henry IV, part 1 for both the Marin and the California Shakespearian Festivals; Dr. Watson in Sherlock's Last Case for Los Angeles Actors Theatre; Harry Bitt and Martin Blinder in Execution of Justice at Berkeley Rep and George in Who's Afraid of Virginia Woolf and the title role in Errius IV for the California Actors Theatre. Mr. Matthews appeared as a guest star on Remington Steele last season, performed in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

MARK MURPHY 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 Shakespearian Festival, in such roles as Hamlet, the clown in The Winter's Tale, Charles Courtel 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 Bronson 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.

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Solovieva Studio in Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including The Three Sisters which played on Broadway in 1969, The Matchmaker and Desire Under the Elms on tour in the Soviet Union. A Christmas Carol and last season's Macbeth. For television, Mr. Ottiswell has performed in the A.C.T. productions of Cyrano de Bergerac, A Christmas Carol and Glory! Hallelujah!
ELIZABETH PADILLA joins the company this season following two years of study in A.C.T.'s Advanced Training Program. In 1984, she left Beach Blanket Babylon Goes to the Stars, where she played Snow White for five years, in order to complete her training at A.C.T. While a student, she performed leading roles in Heartbreak House, The Winter's Tale, Dinner at Eight and Antichoke. In addition to commercial film and television work, Miss Padilla, a Cupertino native, has appeared with the San Jose Civic Light Opera in Oliver under the direction of Michael Lee, and in Theodore Bikel's production of Fiddler on the Roof.

MARIA PIZZO joins the company as a journeyman this year. While a student in A.C.T.'s Advanced Training Program, she appeared in workshop productions as Hermione in The Winter's Tale, Arkadina in The Seagull and Catherine in A View from the Bridge. She has performed in a staged reading of Carolina at the Berkeley Repertory Theatre, in productions of Threepenny, The Comedy of Errors and the world premiere of A Family Matters at U.C.L.A., where she graduated with a B.A. in Theatre, and in several productions at the College of Marin. Miss Pizzo has also performed on television in episodes of Falcon Crest and Knight Rider and in Up and Coming on PBS.

MARIAN 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 Make It Rain 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 l 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.R.R. tour), The Circle, Hap Frier and Birdie Child. With her husband, director Michael Ferrall, and daughter, Gina, she designs and manufactures luxurious terry cloth robes for exclusive hotels nationwide, as well as for their shop, Josef Robe, Ltd., on Pier 39.

KENN WATT returns to A.C.T. as a journeyman following his debut last year as Mark Dobson in Mass Appaly. A New Jersey native and graduate of Tufts University, Mr. Watt is currently completing his M.F.A. as a third year student in the Advanced Training Program. This season, in addition to associate directing the premiere of Opera Comique, he will appear in A Christmas Carol as Bob Cratchit and as Judas in The Passion Cycle, as well as teaching and directing in the

Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Liliom in Liliom, Mark in The Shadow Box, Bassanio in The Merchant of Venice, Hector Hushabye in Heartbreak House and Yasha in The Cherry Orchard.

HENRY WORONICZ joins A.C.T. for his second season after appearing last year in Our Town, Macheth and A Christmas Carol. Most recently, he performed at the Berkeley Repertory Theatre in The Plagued of the Western World. Before coming to A.C.T., Mr. Weronicz spent a year at the Oregon Shakespearean Festival playing the title role in Henry VIII and Autolycus in The Winter's Tale. He spent six years setting and directing at the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III and Roman and Juliet. Petrochio in The Taming of the Shrew, Benedick in Much Ado About Nothing and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellars, in Pericles, a three person Macheth and played Eyll to Linda Hunt's Mother Courage. Other credits include Henry VI at the Utah Shakespeare Festival and Julian in
ELIZABETH PADILLA joins the company this season following two years of study in A.C.T.'s Advanced Training Program. In 1984, she left Beach Blanket Babylon Goes to the Stars, where she played Snow White for five years, in order to complete her training at A.C.T. While a student, she performed leading roles in Heartbreak House, The Winter's Tale, Dinner at Eight and Antichrist. In addition to commercial film and television work, Miss Padilla, a Cupertino native, has appeared with the San Jose Civic Light Opera in Otter under the direction of Michael Lee, and in Theodore Ikel's production of Fiddler on the Roof.

MARIA PIZZO joins the company as a journeyman this year. While a student in A.C.T.'s Advanced Training Program, she appeared in workshop productions as Hermione in The Winter's Tale, Arkadina in The Seagull and Catherine in A View from the Bridge. She has performed in a staged reading of Carolina at the Berkeley Repertory Theatre, in productions of The Three Sisters, The Comedy of Errors and the world premiere of Family Matters at U.C.L.A., where she graduated with a B.A. in Theatre, and in several productions at the College of Marin. Miss Pizzo has also performed on television in episodes of Falcon Crest and Knight Rider and in Up and Coming on PBS.

MARIAN 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 Yarm Yarn 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 L 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.R.R. tour), The Circle, Hay Fever and Buried Child. With her husband, director Michael Ferrall, and daughter, Gina, she designs and manufactures luxurious terrycloth robes for exclusive hotels nationwide, as well as for their shop, Josef Robe, Ltd., on Pier 39.

HENRY WORONICZ joins A.C.T. for his second season. After appearing last year in Our Town, Macheth and A Christmas Carol. Most recently, he performed at the Berkeley Repertory Theatre in The Playboy of the Western World. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in Henry VIII and Autolycus in The Winter's Tale. He spent six years setting and directing at the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III and Romeo and Juliet. Petrocchi in The Taming of the Shrew, Benedick in Much Ado About Nothing and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellars, in Pericles, a three person Macheth and played Ell in Linda Hunt's Mother Courage. Other credits include Henry V at the Utah Shakespeare Festival and Julian in

Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Liliom in Liliom, Mark in The Shadow Box, Bassanio in The Merchant of Venice, Hector Husaby in Heartbreak House and Yasha in The Cherry Orchard.
Charles in Search of an Author proved another multiple-award winner and 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, Natia Petersen, with composer Lee Holby, based on A Month in the Country. In 1968, he directed Tarbesilik and Hymage to Shakespere 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 fullbright scholarship, a Ford Foundation development grant, and an NBC-RCA director's fellowship. Among the films he directed for A.C.T. were Tarbesilik, Six Characters in Search of an Author, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, The White Devil, Othello, The Tempest, Romeo and Juliet, and As You Like It. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Chorus. In the Army, and since has assisted Cowper Chapman, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barcone has directed the plays Taming of the Shrew and A Christmas Carol. Recently he celebrated his 50th production with A.C.T.

JAMES HAILE (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among his credits he has directed with his wife Madam of Cheills with Eva Le Gallienne, Sylvia Sydney and Leora Dana, The Rehearsals, John Barry's Babes, She Stoops to Conquer, and A Comedy of Errors. Mr. Haire also staged the Broadway productions of George, a new musical by Carol Bayer Sager at the Winter Garden Theatre, and Mad Miss Manton Drinks a Little with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's Don't Drink the Water with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union. Mr. Haire holds a Master of Arts degree from Northwestern University and an honorary Master of Fine Arts from the American Conservatory Theatre Foundation.

NAGLE JACKSON (Guest Director and Playwright) directed McCarter Theatre's productions of St. Joan, Hamlet, Christmas Carol. At This Evening's Performance, The Three Sisters, Just Between Ourselves, Rhyme, The School for Wives and Tasso in Hell. He was Artistic Director of the Milwaukee Repertory Theatre 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 has returned regularly to direct plays, including The English Lady's Puppet, Cat Among the Pigeons, Transvestites and An Evening with Tim Stippard, which he devised with Mr. Stippard's participation. He has directed five plays in the Repertory 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. Shakespeare Festival, the Oregon Shakespeare Festival and The Acting Company. Last season, Mr. Jackson directed A.C.T.'s The School for Wives.

JANICE HUTCHINS (Director) joined A.C.T. ten years 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 Edith Skinner. Last season Miss Hutchins directed Valentine's Day and co-directed Our Town with William Ball, in addition to coordinating the Plays-in-Progress playreading series. For P.L.P. she directed the premiere of Jette Berend's In The Late Afternoon, M.W. and Letters, and directed and staged numerous studio productions. She has directed A Midsummer Night's Dream at VITA and co-directed The Wreath. Last summer Miss Hutchins directed Miss Appel with William Ball at Sunnyvale Summer Repertory. In addition to directing, she has toured as an actor with A.C.T. to Hawaii and Japan, represented the company on an unprecedented theatre tour of the People's Republic of China in 1984 and taught in A.C.T.'s Advanced Training Program. Miss Hutchins has appeared in A.C.T. productions of Equus, The Winter's Tale, A Midsummer Night's Dream.
DESIGNERS

REGINA CATE (Costumes) has designed more than fifty productions at theatres throughout the Bay Area. Her work has appeared at the Magic Theatre, the Leland and at A.C.T. in the 1970 Babies Memorial Theatre production of Athol Fugard’s Blind Faith, under the direction of Gail Moates. An associate professor in theatre arts at California State University/Hayward, Miss Cate has received a grant from the State of California Shakespeare Institute to research costume references in Shakespeare’s plays.

JEANNIE DAVIDSON (Costumes) has been Resident Costume Designer at the Oregon Shakespearean Festival in Ashland since 1969, where she has designed costumes for more than one hundred productions, including this season’s Lizzie Borden in the Late Afternoon and King Lear. She received Drama League Awards for the Ashland productions of Titus Andronicus, Lute and The Revenger’s Tragedy. Some of her other Ashland credits include Julius Caesar, Much Ado About Nothing, The Merry Wives of Windsor, The Winter’s Tale, and The Circle. In addition to three seasons with A.C.T., she has also served on the staffs of Pacific Conservatory of the Performing Arts in Santa Maria, Seattle Repertory Theatre and the Oregon Shakespearean Festival, where she created costume props for Timon of Athens. In 1978, she left the theatre and opened The Costume Studio, a commercial design firm which thrived for six years supplying costumes for visiting entertainers and retailers and by fabricating large piece costumes for advertising. Her achievements include a bottle of Kandy Martin bottle, a tomato 5” in diameter and giant chickens for Lynden Farms. She has also designed period costumes for porcelain dolls, and masks.

OLIVER C. OLSEN (Scene) has been A.C.T.’s property director for ten years and has worked on more than eighty productions for the company in that capacity. A native of Chicago, Mr. Olsen has also been prop director for the Oregon Shakespearean Festival, Milwaukee Repertory Company and for various Shaklee industrial shows. He has worked as a stylist for KQED-TV, Lucasfilm, Ltd., and Carthiner in New York.

CRUDE OF THE HAMLET. Death of a Salesman. By Michael and Mrs. Last March, Mr. Hollis designed sets for Stephen Pastis’ The Pigman. Always Kings Tidbit at the Fort Worth Opera. In recent seasons, he has designed Cold Storage. Dreamhouse and A Midsummer Night’s Dream at the Sacramento Theatre Company, where he will be returning for four plays in the 1985-86 season. Locally, Mr. Hollis credits include nine productions for the Berkeley Repertory Theatre, designs for The Lamplighters, including this fall’s Countess Maritza and the original production of Sam Shepard’s True West at the Magic Theatre. He has created scenery for the San Francisco Ballet, San Francisco Opera Show and Merola Program, Civic Arts Repertory of Walnut Creek, Contra Costa Music Theatre, West Bay Opera of Palo Alto, Opera Piccola of San Francisco and the Berkeley Shakespeare Festival.

FRITZI KNUDSEN (Costumes) continues a long association with A.C.T. After earning a B.A. in costume design from California State University/Hayward, she worked at A.C.T. as a scene painter, and was Assistant Shop Supervisor for Alle Wildness. The Winter’s Tale, and The Circle. In addition to three seasons with A.C.T., she has also served on the staffs of Pacific Conservatory of the Performing Arts in Santa Maria, Seattle Repertory Theatre and the Oregon Shakespearean Festival, where she created costume props for Timon of Athens. In 1978, she left the theatre and opened The Costume Studio, a commercial design firm which thrived for six years supplying costumes for visiting entertainers and retailers and by fabricating large piece costumes for advertising. Her achievements include a bottle of Kandy Martin bottle, a tomato 5” in diameter and giant chickens for Lynden Farms. She has also designed period costumes for porcelain dolls, and masks.

JESSE HOLLIS (Scene) joins A.C.T. for the first time this fall to design scenery for The Majestic Kid and Ophelia Contigue. Earlier this year he provided scenery for the production of The Majestic Kid seen at the Oregon Shakespearean Festival, where he has also designed

Dear Friends,

Thank you for your enthusiastic response to our first letter.

Since some of your questions over the years have revolved around the organizational structure of A.C.T. and its governance, let me respond briefly to them for you.

The American Conservatory Theatre Foundation is a not-for-profit corporation, authorized to pursue charitable and educational activities under the I.R.S. designation 501(c)3.

A.C.T. was incorporated in 1965. From its first, its purposes have been mainly educational: to foster the creative life of the actor through training and performance, and to raise the standards of the theatre profession. In its original charter, A.C.T. dedicated itself “to restore to the creative artist the right to shape and fulfill his own potential.” It was this vision that moved the Ford Foundation in 1973 to give A.C.T. the largest grant ever awarded to a theatrical company; in 1975, Ford provided A.C.T. with the funds needed to purchase the Geary Theatre.

As a national organization dedicated to providing a professional training center for American actors, A.C.T.’s governing board was originally comprised of nationally known theatre professionals. Then, when the company was invited to make San Francisco its home, a local fund-raising arm...
DESIGNERS

REGINA CATE (Costumes) has designed more than fifty productions at theatres throughout the Bay Area. Her work has appeared at the Magic Theatre, the Julian and at A.C.T. in the 1979 San Francisco Shakespeare Festival. Miss Cate has received a grant from the State of California Shakespeare Institute to research costume references in Shakespeare's plays.

JEANIE DAVIDSON (Costumes) has been Resident Costume Designer at the Oregon Shakespeare Festival in Ashland since 1969, where she has designed costumes for more than one hundred productions, including this season's Lizzie Borden in the Late Afternoon and King Lear. She received Dramalogue Award for the Ashland productions of Tiss a Pity She's A Whore, Romeo and Juliet, Hamlet and the Revenger's Tragedy. Some of her other Ashland credits include Julius Caesar, Merchant of Venice, the Father, the Matchmaker, Wild Oats, Dr. Faustus, Dracula and Translations. Miss Davidson also designed The Three Musketeers for the Children's Theatre Company of Minneapolis and The Tempest of the Shen for the Colorado Shakespeare Festival. Her work can be seen in the late Berkeley Rep production of Playboy of the Western World.

DEREK DUARTE (Lighting) most recently designed lighting for Existence 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 Theatre, 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.

JESSE HOLLIS (Scenery) joins A.C.T. for the first time this fall to design scenery for The Majestic Kid and Opéra Contigue. Earlier this year he provided scenery for the production of The Majoric Kid seen at the Oregon Shakespearean Festival, where he has also designed Crises of the Heart, Death of a Salesman and Of Mice and Men. Last March, Mr. Hollis designed sets for Stephen Pastor's The Postman Always Rings Twice at the Fort Worth Opera. In recent seasons, he has designed Cold Storage, Dreamhouse and A Midsommer Night's Dream at the Sacramento Theatre Company, where he will be returning for four plays in the 1985-86 season. Locally, Mr. Hollis credits include nine productions for the Berkeley Repertory Theatre, designs for The Lamplighters, including this fall's Countess Maritza and the original production of Sam Shepard's True West at the Magic Theatre. He has created scenic designs for the San Francisco Ballet, San Francisco Opera Showcase and Merola Program. Civic Arts Repertory of Walnut Creek, Contra Costa Music Theatre, West Bay Opera of Palo Alto, Opera Piccola of San Francisco and the Berkeley Shakespeare Festival.

FRITZH NAUSSEN (Costumes) continues a long association with A.C.T. After earning a B.A. in costume design from California State University-Hayward, she worked at A.C.T. as scene painter on the Set of the Scream and was Costume Shop Supervisor for All Wildness, the Winter's Tale and the Circle. In addition to three seasons with A.C.T., she has also served on the staffs of Pacific Conservatory of the Performing Arts in Santa Maria, Seattle Repertory Theatre and the Oregon Shakespearean Festival, where she created costume props for T amazing of Athens. In 1978 she left the theatre and opened The Costume Studio, a commercial design firm which thrived for six years supplying costumes for visiting entertainers and retailers and by fabricating large character pieces for advertising. Her achievements include a bottle of Remy Martin, a tomato 5'' in diameter and giant chickens for Lynden Farms. She has also designed period costumes for porcelain dolls and masks.

OLIVER C. OLSOEN (Scenery) has been A.C.T.'s property director for ten years and has worked on more than eighty productions for the company in that capacity. A native of Chicago, Mr. Olsen has also been prop director for the Oregon Shakespearean Festival, Milwaukee Repertory Company and for various Shaklee industrial shows. He has worked as a stylist for KQED-TV, Lucasfilm, Ltd., and Callinber in New York.

Dear Friends,

Thank you for your enthusiastic response to our first letter. Since some of your questions over the years have revolved around the organizational structure of A.C.T. and its governance, let me respond briefly to them for you.

The American Conservatory Theatre Foundation is a not-for-profit corporation, authorized to pursue charitable and educational activities under the I.R.S. designation 501(c)(3).

A.C.T. was incorporated in 1965. From the first, its purposes have been mainly educational: to foster the creative life of the actor through training and performance, and to raise the standards of the theatre profession. In its original charter, A.C.T. dedicated itself "to restore to the creative artist the right to shape and fulfill his own potential." It was this vision that moved the Ford Foundation in 1973 to give A.C.T. the largest grant ever awarded to a theatrical company; in 1975, Ford provided A.C.T. with the funds needed to purchase the Geary Theatre.

As a national organization dedicated to providing a professional training center for American actors, A.C.T.'s governing board was originally composed of nationally known theatre professionals. Then, when the company was invited to make San Francisco its home, a local fund-raising arm --
YOU NEVER CAN TELL

(1897)

by George Bernard Shaw

The Cast
Dolly Clndon  Michelle Casey
Valentine  Mark Murphey
The Parlor Maid  Nike Doukas
Philip Clndon  Scot Bishop
Mrs. Clndon  Joan Stuart-Morris
Gloria Clndon  Marcia Pizzo
Fergus Crampton  William McKereghan
Mervin Goodman*  Dean Goodman
Finch M'Comas  Drew Eshelman
The Waiter  William Paterson
Walter Bohun  John Castellanos
Other Waiters at the Marine Hotel  Sandy Bull, John Erlendson, Tim Greer, Ian Hewitt

Directed by Janice Hutchins
Scenery by  Jesse Hollis
Costumes by  Fritha Knudsen
Lighting by  Derek Duarte
Sound by  Christopher Moore
Wigs by  Rick Echols
The play takes place in a resort town on the coast of Torbay in Devon.

August, 1896
Act One, scene one: A dentist's operating room. scene two: The terrace of the Marine Hotel.
There will be one thirteen-minute intermission.
Act Two, scene one: The Clndon's sitting room in the hotel scene two: Nine o'clock the same evening.
*Alternates in the role.
UNDERSTUDIES
Dolly Clndon—Janice Hutchins; Valentine—Bernard Vash; Philip Clndon—Kerry Watt;
Mrs. Clndon—Kate Brickley; Clara Clndon—Nike Doukas; Fergus Crampton—Lawrence Hecht;
Finch M'Comas—Rae Hamilton; Bohun—Lawrence Hecht
Stage Management Staff: James Haire and Duncan W. Graham

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

ABOUT THE AUTHOR

George Bernard Shaw achieved the status of a classic dramatist in his own lifetime, yet was so iconoclastic that his contemporary, Oscar Wilde, once remarked: "Shaw hasn’t an enemy in the world, and none of his friends like him."

Born in Dublin in 1856, Shaw moved to London at the age of nineteen. There he wrote five unsuccessful novels and worked as an art, music and book reviewer. Having seen at first hand the destructive effects of alcoholism on his father, Shaw was a teetotaler. At twenty-five he became a vegetarian and after a mild attack of small pox, gave up smoking. The writer's lifelong interest in socialism began in 1882. Two years later he founded the Fabian Society "to promote the general renovation of the world."
In 1885 Shaw began work on his first play, Widowers' House, which was staged in 1892. Mrs. Warren's Profession (1893), banned by the Lord Chamberlain until 1925 for dealing with the taboo subject of prostitution, was followed by Arms and the Man (1894), Candida (1895), The Devil's Disciple (1897), Caesar and Cleopatra (1898), Man and Superman (1901-3) and Major Barbara (1905).

At the age of forty-two, having achieved sufficient material success to make feared charges of fortune hunting impossible, Shaw wed Charlotte Frances Payne-Townshend, a lady of means.

The two remained devoted companions for nearly thirty years until Charlotte's death. Their union, a mariage blanc, was never consummated. "We found a new relation in which sex had no part," Shaw explained. He poured the passion of his creative prime into his work and into his famous forty-year-long epistolary romance with Mrs. Patrick Campbell.
In the first decade of this century Shaw became associated with the Court Theatre and achieved his greatest public success. In subsequent years Misalliance (1911), Pygmalion (1913), Heartbreak House (1920) and Saint Joan (1923) appeared, adding to the master dramatist's reputation.

Through the late period of his life Shaw continued to aim at the minds of playgoers rather than at their emotions in his writing, but plays like The Milliners (1935) and Boys and Billions (1948) failed to hit the mark with the accuracy of his earlier work. At the same time, however, George Pascal's films of Pygmalion, Major Barbara and Caesar and Cleopatra were bringing the playwright's wit and eloquence to millions of people who had never seen the plays on the stage.

Shaw died at the age of ninety-four in 1950. In accordance with his wishes, no religious ceremony attended his cremation—he had specified that "no cross or any other instrument of torture or symbol of blood sacrifice" was to be in evidence. Some years earlier he had written what can now be taken as his testament: "Either I shall be remembered as a playwright as long as Aristophanes and rank with Shakespeare and Moliere, or I shall be a forgotten clown before the end of the century."
YOU NEVER CAN TELL

(1897)

by George Bernard Shaw

The Cast
Dolly Clndon-Michelle Casey
Valentine-Mark Murphy
The Parlor Maid-Nike Dukas
Philip Clndon-Scott Bishop
Mrs. Clndon-Joan Stuart-Morris
Gloria Clndon-Marcia Pizzo
Fergus Crampton-William McKereghan
Dean Goodmen-Drew Eshelman
The Waiter-William Paterson
Walter Bohun-John Castellanos

Other Waiters at the Marine Hotel-Sandy Bull, John Erledon, Tim Greer, Ian Hewitt

Directed by Janice Hutchins
Scenery by Jesse Hollis
Costumes by Fritha Knudsen
Lighting by Derek Duarte
Sound by Christopher Moore
Wigs by Rick Echols
The play takes place in a resort town on the coast of Torbay in Devon.

August, 1890

Act One, scene one: A dentist's operating room. scene two: The terrace of the Marine Hotel.
There will be one thirteen-minute intermission.

Act Two, scene one: The Clndon's sitting room in the hotel scene two: Nine o'clock the same evening.

Alternates in the role:
UNDERSTUDIES
Dolly Clndon-Janice Hutchins; Valentine-Bernard Vash; Philip Clndon-Kenn Watt;
Mrs. Clndon-Kate Brickley; Clara Clndon-Nike Doukas; Fergus Crampton-Lawrence Hecht:
Dean Goodmen-Raj Hamilton; Bohun-Lawrence Hecht

Stage Management: James Haire and Duncan W. Graham

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

ABOUT THE AUTHOR

George Bernard Shaw achieved the status of a classic dramatist in his own lifetime, yet was so iconoclastic that his contemporary, Oscar Wilde, once remarked: "Shaw has an enemy in the world, and none of his friends like him."

Born in Dublin in 1856, Shaw moved to London at the age of nineteen. There he wrote five unsuccessful novels and worked as an art, music and book reviewer. Having seen at first hand the destructive effects of alcoholism on his father, Shaw was a teetotaler. At twenty-five he became a vegetarian and after a mild attack of smallpox, gave up shaving. The writer's lifelong interest in socialism began in 1882. Two years later he founded the Fabian Society "to promote the general renovation of the world."

In 1885 Shaw began work on his first play, Widowers' House, which was staged in 1892. Mrs. Warren's Profession (1893), banned by the Lord Chamberlain until 1925 for dealing with the taboo subject of prostitution, was followed by Arms and the Man (1894), Candida (1895), The Devil's Disciple (1897), Caesar and Cleopatra (1898), Man and Superman (1901-3) and Major Barbara (1905).

At the age of forty-two, having achieved sufficient material success to make feared charges of fortune hunting impossible, Shaw wed Charlotte Frances Payne-Townshend, a lady of means.

The two remained devoted companions for nearly thirty years until Charlotte's death. Their union, a mariage blane, was never consummated. "We found a new relation in which sex had no part," Shaw explained. He poured the passion of his creative prime into his work and into his famous forty-year-long epistolary romance with Mrs. Patrick Campbell. In the first decade of this century Shaw became associated with the Court Theatre and achieved his greatest public success. In subsequent years Missilience (1911), Pygmalion (1913), Heartbreak House (1920) and Saint Joan (1923) appeared, adding to the master dramatist's reputation.

Through the late period of his life Shaw continued to aim at the minds of playgoers rather than at their emotions in his writing, but plays like The Milliners (1935) and Boys and Billions (1948) failed to hit the mark with the accuracy of his earlier work. At the same time, however, Gabriel Pascal's films of Pygmalion, Major Barbara and Caesare and Cleopatra were bringing the playwright's wit and eloquence to millions of people who had never seen the plays on the stage.

Shaw died at the age of ninety-four in 1950. In accordance with his wishes, no religious ceremony attended his cremation—he had specified that "no cross or any other instrument of torture or symbol of blood sacrifice" was to be in evidence. Some years earlier he had written what can now be taken as his testament: "Either I shall be remembered as a playwright as long as Aristophanes and rank with Shakespeare and Moliere, or I shall be a forgotten clown before the end of the century."
A SHAVIAN SHOWCASE

The novelties of one generation are only the resuscitated fashions of the generation before last.

A man should have one woman to prevent him from thinking too much about women in general.

It is quite true that my plays are all talk, just as Raphael’s pictures are all paint, Michelangelo’s statues all marble, Beethoven’s symphonies all noise.

What people call love is impossible except as a joke between two strangers meeting accidentally at an inn or in a forest path.

A man’s interest in the world is only the overflow from his interest in himself.

It is not pleasure that makes life worth living. It is life that makes pleasure worth having.

My plays have the latest mechanical improvements; the action is not carried on by impossible soliloquies and asides; and my people get on and off the stage without requiring four doors to a room which in real life would only have one. But my stories are the old stories; my characters are the familiar harlequin and columbine, clown and pantaloon; my stage tricks and suspense and thrills and jests are the ones in vogue when I was a boy, by which time my grandfather was tired of them.

Inexperienced men think there is something wonderful you can get from a woman that you never could get from a man; hence many unhappy marriages.

Optimistic lies have such immense therapeutic value that a doctor who cannot tell them convincingly has mistaken his profession.

The sex relation is not a personal relation. It can be irresistibly desired and rapturously consummated between two persons who could not endure another for a day in any other relation.

Artists do not prove things. They do not need to. They know them.

If you go to Heaven without being naturally qualified for it, you will not enjoy yourself there.


TO THE AUDIENCE

WHEELCHAIR ACCESS

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

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

A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3880 (Voice). Special thanks to Steven Feinrich Ruizer for his hard work and excellent performances 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 Merkley for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert’s Furs Inc. for fur storage and services. Our thanks to Stephen C. Schulz, University of Louisville, for help with video materials for sight, Mother and to Major Lines of California for their contribution to sight. Mother scenery.

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 Joe Duffy at A.C.T., 771-3880.

GIFT IDEAS

Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off, while 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 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. Telephone Emiha or Rebecca 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.

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
A SHAVIAN SHOWCASE

The novelty of one generation are only the resurrected fashions of the generation before last.

A man should have one woman to prevent him from thinking too much about women in general.

It is quite true that my plays are all talk, just as Raphael's pictures are all paint, Michelangelo's statues all marble, Beethoven's symphonies all noise.

What people call love is impossible except as a joke between two strangers meeting accidentally at an inn or in a forest path.

A man's interest in the world is only the overflow from his interest in himself.

It is not pleasure that makes life worth living. It is life that makes pleasure worth having.

My plays have the latest mechanical improvements; the action is not carried on by impossible soliloquies and asides; and my people get on and off the stage without requiring four doors to a room which in real life would only have one. But my stories are the old stories: my characters are the familiar harlequin and colombine, clown and pantaloon; my stage tricks and suspense and thrills and jests are the ones in vogue when I was a boy, by which time my grandfather was tired of them.

Inexperienced men think there is something wonderful you can get from a woman that you never could get from a man: hence many unhappy marriages.

Optimistic lies have such immense therapeutic value that a doctor who cannot tell them convincingly has misinterpreted his profession.

The sex relation is not a personal relation. It can be irresistibly desired and rapturously consummated between two persons who could not endure another for a day in any other relation.

Artists do not prove things. They do not need to. They know them.

If you go to Heaven without being naturally qualified for it, you will not enjoy yourself there.


TO THE AUDIENCE

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3880 (Voice). Special thanks to Steven Fuchs Rudser for his hard work and excellent performances 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. Our thanks to Stephen C. Schultz, University of Louisville, for help with video materials for sight. Mothers and to Major Lines of California for their contribution to sight. Mother scenery.

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 Joe Duffy at A.C.T., 771-3880.

GIFT IDEAS
Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off, while 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 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. Telephone Emily or Rebecca at the Conservatory office, 771-3880.

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

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
TO THE AUDIENCE (continued)

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.

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.

NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund seeks to generate support from corporations of national significance for eight theatres 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
- Alcoa Foundation
- American Broadcasting Companies, Inc.
- American Can Company Foundation
- American Express Foundation
- Arthur Andersen & Company
- Ashland Oil Foundation
- Brown-Forman Corporation
- CBS Inc.
- Container Corporation of America
- Exxon Corporation
- GTE Foundation
- The General Electric Foundation
- The General Foods Fund, Inc.
- Gulf
- Western Foundation
- H.J. Heinz Company Foundation
- International Business Machines Corporation
- Danny Kaye & Sylvia Fine Foundation
- Lone Star Industries, Inc.
- The McClurg Hill Foundation, Inc.
- Metropolitan Life Foundation
- Mobil Foundation, Inc.
- The NL Industries Foundation, Inc.
- Nabisco Brands, Inc.
- Newsweek
- New York Life Foundation
- The New York Times Company Foundation
- Ogilvy & Mather Advertising
- J.C. Penny Company, Inc.
- The Pfizer Foundation, Inc.
- Philip Morris Incorporated
- Price Waterhouse & Company
- RCA
- Sterling Drug Inc.
- Subaru of America Foundation
- J. Walter Thompson U.S.A., Inc.
- Time Inc.
- Union Carbide Corporation
- The Xerox Foundation

Benson & Hedges
America’s Favorite 100.

Surgeon General’s Warning: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.
TO THE AUDIENCE

varies. 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 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.

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.

NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund seeks to generate support from corporations of national significance for eight theatres 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:


But there's one taste they agree on.

Benson & Hedges America's Favorite 100.
CONTRIBUTORS

The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, 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)
An Anonymous Benefactor
An Anonymous Benefactor
BankAmerica Foundation
Carter Hawley Hale Stores, Inc.
Stuart and Mabel Hedden Trust
William and Flora Hewlett Foundation
Mr. and Mrs. Franklin P. Johnson, C.A.A.
Louis R. Lurie Foundation
Andrew W. Mellon Foundation
National Corporate Theatre Fund
Skakel Corporation
The Shubert Foundation

WILDER CIRCLE
($1,000 - $2,499)
Alumns, Inc.
American Building Maintenance
An Anonymous Benefactor
Arthur Andersen & Company
Mr. and Mrs. W. Andrew Beckstoffer
Mr. and Mrs. Ernest A. Benech
L.H. Biegler, Inc.
Mr. and Mrs. Johnson S. Bogart
Robert and Alice Bridges Foundation
John M. Bryan Family Fund
Carmen Fund
The Christensen Fund
Mr. H. Brooke Clyde
Columbia Pictures Industries
Crocker National Bank
The Distribution Fund
El Dorado Foundation
Equitable Financial Group, Inc.
Mr. Werner Erhard
Mortimer Fleishhacker Foundation
Genstar Corporation
Mr. and Mrs. Edward L. Ginton
Ms. Jean Hargrove
IBM Corporation
Industrial Foundation
Mrs. Ada Glover Jackson
Mr. and Mrs. George F. Jewett, Jr.
Mrs. Paul B. Kelly
Paine Knickerbocker Trust
Mr. Jesse Knight
Komes Foundation
Lakeside Foundation
Mr. Douglas W. Grigg
Mr. and Mrs. Burton J. McMurtry
Mobil Oil Corporation
Mr. Stephen C. Pratt
Edna M. Reinschmidt Fund
Simpson Paper Company Fund
Mr. and Mrs. Gary J. Torre

WILLIAM CIRCLE
($5,000 - $19,999)
Merrill L. Brenner Foundation
Fireman’s Fund Foundation
Dr. Margaret Hedden Green, C.A.A.
Mr. Robert M. Moore
David and Lucile Packard Foundation
Dr. and Mrs. H. Harrison Sadler, C.A.A.
L.J. and Mary C. Skaggs Foundation
Transamerica Corporation
Union Pacific Foundation

ONEILL CIRCLE
($2,500 - $4,999)
An Anonymous Benefactor
Mr. and Mrs. Ray Dolby
Embarraderio Center
Richard and Rhoda Goldman Fund

Mr. and Mrs. Dean S. Lesser
Levi Strauss Foundation
Eleanor Ellis Mazer Fund
Mr. Ernest W. Meyendorf
Mr. and Mrs. Arjay Miller
Pacific Gas & Electric Company
Pinecrest Restaurant
Irma M. and Lilibee P. Pink Foundation
Ms. Barbara Renton
Mr. and Mrs. Arthur Rock
Ms. Corrine Precourt Robertson
Mrs. Madeleine Haas Russell
Mrs. Maud Hill Schroll
Mr. and Mrs. Paul J. Schumacher
Security Pacific Foundation
Sexauer Foundation
Mr. and Mrs. Boyd Seymour
Mrs. Marion Shepardson
Mr. John F. Shoob
Mr. Lawrence B. Smith
Mr. and Mrs. Ian Thomson
The Tides Foundation
Ms. Sylvia Coke Toll
United States Leasing Corporation
Vision Service Plan
Brayton Wilbur Foundation
GN Wilcox Trust
Ms. Done Williams
Mr. and Mrs. Paul F. Youngdahl
Mr. and Mrs. Renn Zophopolous, C.A.A.

MOLIERE CIRCLE
($500 - $999)
Mr. Marvin Abbotson / Ms. Mildred Albronda / Michael Arkeljan / Mr. Thomas E. Baillard / Mr. and Mrs. Aaron Bezaert / Ms. Dorothy K. Bemiller / Mr. Paul E. Buehmel / Mr. and Mrs. W. Buxton / Andrew Carver / Dr. Arthur G. Cavallo / Mr. and Mrs. Park Chamberlain / Mr. and Mrs. T.Z. Chiu / Mr. James C. Clark / Mr. and Mrs. Thomas Jefferson Davis, Jr. / Mr. Rudolph W. Driscoll / Mr. and Mrs. Robert E. Earl / E&G Foundation / First Myrtle Fund / Mr. and Mrs. James Flood / Mr. and Mrs. Richard L. Fowler, Jr. / Dr. and Mrs. M. Wallace Friedman / Mr. and Mrs. Philip Green / Crabb’s & Ellis Company / Mr. and Mrs. Dora D. Ide / Mr. Eric Jones / Mr. and Mrs. Howard W. Lewis / Mr. and Mrs. Charles K. Long / Mr. Donald G. McNeil / Mr. Clyde Melberg / Mr. and Mrs. William G. Myers / Dr. and Mrs. Bernard M. Oliver / Mr. and Mrs. Frank F. Orr / Mr. and Mrs. Albert L. Schultz / Ms. Marilyn Scott / Ms. Ruth A. Short / Mr. and Mrs. Earl G. Singer / Trans Ocean Leasing Corporation / Mr. Kent R. Tumblin / Dr. and Mrs. John R. Upton / Mr. and Mrs. Ronald G. Vanderhoeghe / Dr. and Mrs. H. Hugh Vincent / Ms. Alice B. Vincilone / VISA U.S.A., Inc. / Mr. and Mrs. Harry E. Weaver / Mr. and Mrs. Christopher Westover

CHEKHOV CIRCLE
($250 - $499)
Mr. and Mrs. Elmer S. Albright / Mr. and Mrs. James Michael Allen / Dr. Rick Arthur / Mr. and Mrs. Peter Avenal / Mr. North Baker / Mrs. William P. Bardet / Dr. and Mrs. Jerome W. Bettman / Mr. and Mrs. John H. Bickel / Ms. Janet M. Bickford / Mr. Vernon Birks / Mr. and Mrs. Arnold L. Bloom / Ms. Charlotte MacGregor Bogg / Mr. Christopher Booth / Mr. and Mrs. Corwin Booth / Mr. Sharon Boszel / Mr. and Mrs. Russell Breslauer / Mr. Kenneth R. Brown / Mr. Alan W. Buch / Mr. Lewis S. Callaghan / Ms. Annette Casey / Miss Josephine Chandler / Mrs. W.A. Chapman / Mr. and Mrs. Andrew G. Comings / Mr. and Mrs. David Cooke / Dr. and Mrs. Michael N. Cowan / Mr. E. Morris Cox / Mr. and Mrs. Stuart Cullen / Mr. and Mrs. Ricki J. Curotto / Mr. Dennis Davis / Mr. Donald K. Davis / Mrs. Marlene De Lancia / Mr. and Mrs. Reid W. Dennis / Mr. Marshall Dill, Jr. / Mrs. Arthur Dolan, Jr. / Mr. and Mrs. John R. Dryden / Mr. D. Lee Edmundson / Mr. and Mrs. Richard Ehrlich / Mr. and Mrs. Joseph Ehrman, III / Dr. and Mrs. H.A. Engelbrecht / Equitable Life Assurance Society / Mr. Albert M. Everitt / Leon A. Farley Associates / Mr. and Mrs. Paul Fitting / Mr. and Mrs. David Fleishhuber / Mr. Robert J. Foley / Mr. and Mrs. David E. Francis / Mr. and Mrs. Thomas Freddinger / Mr. David A. Friedman / Fritzi of California / Mr. Robert P. Galobush / Mr. Ralph R. Garrow, Jr. / Mr. and Mrs. Herbert Ginsberg / Mr. and Mrs. Robert Goerner / Mr. Robert C. Goodly / Hon. Isabella Horton Grant / Mr. and Mrs. Arthur L. Green / Dr. and Mrs. Sheldon Gross / Mr. and Mrs. Morgan A. Gustaf, Jr. / Mr. and Mrs. Lester G. Hamilton / Mr. Lyle D. Hamilton / Mr. and Mrs. L.S. Hansen / Dr. Art B. Hardy / Mr. R. Stephen Heinrichs / Mr. and Mrs. Thomas Herbert / Dr. and Mrs. Roger W. Hoag / Mr. and Mrs. Arthur Halff / Mr. and Mrs. Dan A. Hoffman / Mr. Edward F. Hovis / Mr. and Mrs. C. David Jensen / Dr. Selma Kaplan / Mr. and Mrs. J.L. Kingsley / Dr. and Mrs. R. Eugene
CONTRIBUTORS

The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, 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)
An Anonymous Benefactor
An Anonymous Benefactor
BankAmerica Foundation
Carter Hawley Hale Stores, Inc.
Stuart and Mabel Hedden Trust
William and Flore Hewlett Foundation
Mr. and Mrs. Franklin P. Johnson, C.A.A.
Louis R. Lurie Foundation
Andrew W. Mellon Foundation
National Corporate Theatre Fund
Shaklee Corporation
The Shubert Foundation, Inc.

SHAKESPEARE CIRCLE ($10,000 - $24,999)
An Anonymous Benefactor
Mr. and Mrs. Gordon P. Getty
Millard Foundation
Mr. and Mrs. Albert J. Moorman, C.A.A.
Xerox Foundation

WILLIAMS CIRCLE ($5,000 - $9,999)
Merryn L. Bresner Foundation
Fireman’s Fund Foundation
Dr. Margaret Hedden Green, C.A.A.
Mr. Robert M. Moore
David and Lucile Packard Foundation
Dr. and Mrs. Harrison Sadler, C.A.A.
L.J. and Mary C. Skaggs Foundation
Transamerica Corporation
Union Pacific Foundation

ONEILL CIRCLE ($2,500 - $4,999)
An Anonymous Benefactor
Mr. and Mrs. Ray Dolby
Embarcadero Center
Richard and Rhoda Goldman Fund

Mr. and Mrs. Dean S. Lesher
Levi Strauss Foundation
Eleanor Ellis Mayer Fund
Mr. Erastus W. Magoon
Mr. and Mrs. Arjay Miller
Pacific Gas & Electric Company
Pommelec Restaurant
Ira M. and Libbie P. Pink Foundation
Ms. Barbara Benton
Mr. and Mrs. Arthur Rock
Ms. Corrine Precourt Robertson
Mrs. Madeleine Haas Russell
Maus Cassell School
Mr. and Mrs. Paul J. Schumacher
Security Pacific Foundation
Sexauer Foundation
Mr. and Mrs. Boyd Seymor
Mrs. Marion Shepardson
Mr. John F. Shoob
Mr. Lawrence B. Smith
Mr. and Mrs. Ian Thomson
The Tidelands Foundation
Mrs. Sylvia C. Toole
United States Leasing Corporation
Vision Service Plan
Brayton Wilbur Foundation
G.N. Wilcox Trust
Ms. Dore Williams
Mr. and Mrs. Paul E. Youngdahl
Mr. and Mrs. Renn Zphiroopoulos, C.A.A.

MOLIERE CIRCLE ($2,000 - $2,999)
Mr. Marvin Abbeton / Mrs. Mildred Albroda / Michael Arkeljan / Mr. Thomas E. Baille / Mr. and Mrs. Aaron Bezares / Ms. Dorothy R. Bennett / Mr. Paul R. Bencalmag / Mr. and Mrs. W.R. Buxton / Andrew Carver / Dr. Arthur G. Cavallaro / Mr. and Mrs. Park Chamberlain / Mr. and Mrs. T.Z. Chu / Mr. James C. Clark / Mr. and Mrs. Thomas Jefferson Davis, Jr. / Mr. Rudolph W. Driscoll / Mr. and Mrs. Robert Earl / E.G & G Foundation / First Marily Fund / Mr. and Mrs. James Flood / Mr. and Mrs. Richard L. Fowler, Jr. / Dr. and Mrs. M. Wallace Friedman / Mr. and Mrs. Philip Green / Grubbs & Ellis Company
Mr. and Mrs. Dora D. Ide / Mr. Eric Jones / Mr. and Mrs. Howard W. Lewis / Mr. and Mrs. Charles K. Long / Mrs. Donald C. McNell / Mr. Clyde Melberg / Mr. and Mrs. William G. Meyers / Dr. and Mrs. Bernard M. Oliver / Mr. and Mrs. Frank F. Orr / Mr. and Mrs. Albert L. Schultz / Ms. Marilyn Scott / Mr. Ruth A. Short / Mr. and Mrs. Earl G. Singer / Trans Ocean Leasing Corporation / Mr. Kent R. Tumblin / Dr. and Mrs. John R. Upton / Mr. and Mrs. Ronald G. Vandenberghe / Dr. and Mrs. H. Hugh Vincent / Ms. Alice B. Vincilione / VISIA U.S.A., Inc. / Mr. and Mrs. Harry E. Weaver / Mr. and Mrs. Christopher Westover

CHEKHOV CIRCLE ($250 - $499)
Mr. and Mrs. Elmer S. Albright / Mr. and Mrs. James Michael Allen / Dr. Rick Arthur / Mr. and Mrs. Peter Avanilla / Mr. North Baker / Mrs. William P. Bardet / Dr. and Mrs. Jerome W. Bettman / Mr. and Mrs. John H. Bickel / Ms. Janet M. Bickford / Mr. Vernon Birks / Mr. and Mrs. Arnold L. Bloom / Ms. Charlotte MacGregor Boggs / Mr. Christopher Booth / Mr. and Mrs. Corwin Booth / Ms. Sharon Boysel / Mr. and Mrs. Russell Breslauer / Mr. Kenneth R. Brown / Mr. Alan W. Buch / Mr. Lewis S. Callaghan / Mr. Annette Casey / Ms. Josephine Chandler / Mrs. W.A. Chapman / Mr. and Mrs. Andrew G. Comings / Mr. and Mrs. David Cookson / Dr. and Mrs. Michael N. Cowan / Mr. E. Morris Cowen / Mr. and Mrs. Stuart Cullen / Mr. and Mrs. Ricky J. Curotto / Mr. Dennis Davis / Mr. Donald K. Davis / Mrs. Marlene De Lancia / Mr. and Mrs. Reid W. Dennis / Mr. Marshall Dill, Jr. / Mrs. Arthur Dolan, Jr. / Mr. and Mrs. John R. Dryden / Mr. D. Lee Edmundson / Mr. and Mrs. Richard Ehrlich / Mr. and Mrs. Joseph Ehrman, Jr. / Mr. and Mrs. Armand Engelbrecht / Equitable Life Assurance Society / Mr. Albert M. Everitt / Leon A. Farber Associates / Mr. and Mrs. Paul Fittig / Mr. and Mrs. David Fleischer / Mr. Robert I. Foley / Mr. and Mrs. David E. Francis / Mr. and Mrs. Thomas Frederling / Mr. David A. Friedman / Fritzell of California / Mr. Robert P. Galoob / Mr. Ralph R. Garrow, Jr. / Mr. and Mrs. Herbert Ginsberg / Mr. and Mrs. Robert Goeter / Mr. Robert C. Ghoully / Hon. Isabella Horton Grant / Mr. and Mrs. Arthur L. Green / Dr. and Mrs. Sheldon Gross / Mr. and Mrs. Morgan A. Gunst, Jr. / Mr. and Mrs. Lester G. Hamilton / Mr. Kyle D. Harman / Mr. and Mrs. L.S. Hansen / Dr. Art B. Hardy / Mr. R. Stephen Heinrichs / Mr. and Mrs. Thomas Herbert / Dr. and Mrs. Roger W. Hoag / Mr. and Mrs. Arthur Halft / Mr. and Mrs. Dan A. Hoffman / Mr. Edward F. Hovis / Mr. and Mrs. David Jensen / Dr. Seha Kaplan / Mr. and Mrs. J.L. Kingsley / Dr. and Mrs. Ruth Eugene
EVERY GARAGE SHOULD HAVE AT LEAST ONE CHEVY.
EVERY GARAGE SHOULD HAVE AT LEAST ONE CHEVY.
Kerps / Dr. and Mrs. Joseph H. Kushner / Mr. and Mrs. John O. Kyle / Laird. Norton Foundation / Mrs. Bonnie Lamb / Mrs. Margaret C. Leary / Mrs. Catherine L. Lee / Ms. Margaret B. Long / Mr. and Mrs. Irving Louise / Mr. James E. Lynch / Dr. Joseph Mauritian / Dr. and Mrs. Edward A. McCruum / Mr. and Mrs. Glen McLaughlin / Mr. J.A. McQuown / Mr. and Mrs. Frank G. Meyer / Mr. and Mrs. Bruce Mitchell / Mr. Floyd Moore / Mr. and Mrs. Ty Morrow / Mr. Milton J. Mosk / Mr. Joseph C. Naigaver / Mr. and Mrs. John H. Orsmond / Mr. and Mrs. David H. Osborne / Mr. and Mrs. Gordon W. Palmquist / Dr. and Mrs. Robert J. Paterson / Mr. and Mrs. Henry O. Pruden / Mr. and Mrs. George Quist / Mrs. Jacob Ratzinoff / Mr. and Mrs. Richard J. Reynolds / Mr. and Mrs. Daniel A. Richards / Dr. and Mrs. AJ Rosenberg / Mr. Norman Rosenstock / Mrs. Donald Ross / Mr. William M. Roth / Mr. and Mrs. Alan A. Rubenstein / Mr. and Mrs. Ernest Ruth / S.F. Patrol Special Police, Beat 46 / Mrs. Walter Schilling / E.R. Schindorf, Inc. / Mrs. Barbara Schultz / Mr. Raymond J. Schweizer / Mr. Harold E. Seelstad / Dr. and Mrs. William Siegel / Mr. and Mrs. Donald A. Simon / Mr. and Mrs. David Sipitzin / Dr. Maurice Sokolow / Mrs. Victor Staudecker / Dr. and Mrs. John R. Stephens / Mr. and Mrs. Richard J. Stratton / Mrs. Howard Swig / TRW Foundation / Bernard I. Taub Foundation / Mr. and Mrs. Robert M. Taubman / Mrs. Eston Taylor / Mr. Nikolai Tehlin / Mr. and Mrs. Richard J. Tingey / Mr. and Mrs. John R. Tuierce, Sr. / Dr. and Mrs. Ralph O. Wallenstein / Mrs. Jean Baker Watkins / Marianne and John Wiegold / Mr. Daphne White / Mr. and Mrs. Will Wong / Mr. and Mrs. Joseph B. Workman

IBSEN CIRCLE
($100-$249)

Mr. Charles C. Adams / Ms. Edwanda M. Adams / Mr. and Mrs. Howard Adams / Mr. and Mrs. Daniel A. Adams / Mr. and Mrs. John Alden / Mr. and Mrs. David W. Allen / Mr. Steven Alpers / Ms. Barbara Anne Ames / Mr. Julie Amoroso / Mr. and Mrs. Thomas C. Andersen / Mr. and Mrs. Robert Anderson / Ms. Ann Andros / Mr. Paul Angelo / Mr. and Mrs. Ernest C. Arbuckle / Mr. and Mrs. Donald A. Smith / Mr. and Mrs. Howard Adams / Mr. and Mrs. Richard J. Stra

A.C.T. gratefully acknowledges

MAJOR LINES
OF CALIFORNIA

for their contribution to the scenery of ‘night, Mother.
A.C.T. gratefully acknowledges

MAJOR LINES
OF CALIFORNIA

for their contribution to the scenery of 'night, Mother.
Mrs. Donald B. Armstrong / Newell and Janis Amrhein / Ms. Emily Arnold / Mr. and Mrs. John Arnold / Ms. Margaret E. Arrnberger / Mr. Bernard Arrenson / Mr. Alfredo A. Arredondo / Mrs. Harry Ashcraft / Dr. and Mrs. R. Kirklin Ashley / Mrs. Taylor Ashley / Mr. Harlan Ashlin / Mr. Forden Alwes / Ms. Allison V. Augustin / Harry G. and Pauline M. Austin Foundation / Mr. and Mrs. Raymond F. Bacchetti / Mr. Robert E. Badger / Mr. David Balabasian / Mrs. Marilyn Baldechi / Mrs. Tessie Curran Baldwin / Bank of San Francisco / Mr. Ken Banks / Mr. and Mrs. Clifford A. Barber / Mr. Stephen S. Benton / Mr. and Mrs. James R. Barnett / Mrs. A. W. Barrows / Lt. Col. Grace M. Barth / Mr. and Mrs. Gerald G. Batton / Hal and Barbara Barwood / Mrs. Dudley Bates / Mr. James W. Baum / Ms. Gloria Beach / Mr. Irvin Bear / Mr. and Mrs. Joseph R. Bechtel / Ms. Donna Bee / Mr. and Mrs. Harold E. Beck / Mr. and Mrs. Paul E. Beckman (Mr. Geoffrey A. Bell / Mr. Jerry R. Beller / Mr. and Mrs. John W. Beeman / Mr. and Mrs. Ralph D. Bennett / Mr. James Benson / Ms. Martha L. Bernet / Dr. and Mrs. Philip Bernstein / Mr. B.E. Berson / Mr. Peter J. Besso / Mr. and Mrs. Frank B. Bettenrod / Mrs. Paul A. Bicknell / Dr. and Mrs. Fowler A. Biggs / Ms. Carol Ann Bingham / Mr. and Mrs. John W. Bissinger / Mr. Robert G. Bjorquist / Mr. and Mrs. Nordin F. Blaklee / Ms. Susan Blair / Mrs. Dorothy S. Black / Ms. Patricia Bledsoe / Mr. and Mrs. Anton Bley / Mr. and Mrs. Paul E. Boss / Mrs. Robert Bodenso / Ms. Janine Bohrn / Dr. and Mrs. Richard A. Behann / Mr. William B. Boer / Mr. Gene Bones / Mr. Edward O. Booth / Ms. J. Power Booth / Mr. and Mrs. Armund O. Bow / Mr. Richard F. Brown / Mr. Franklin Bowles / Ms. Frances Bradford / Mr. and Mrs. James Brandt / Mr. Robert L. Bratman / Dr. and Mrs. Warren Breidenbach / Mr. and Mrs. R. Kent Brewer / Mr. and Mrs. Ruben Brukho / Dr. John P. Briske / Bronson, Bronson & McKinnon / Dr. Ellen Brown / Mr. and Mrs. Harmon Brown / Ms. Fatti Brown / Dr. Thomas Brown / Ms. Joanne E. Bruggemann / Ms. Robert Brussell / Ms. Carli Breyan / Ms. Eleanor M. S. Buchanan / Mrs. Ellen S. Buchan / Ms. Maurine R. Buma / Mr. and Mrs. Robert E. Burnett / Mrs. James A. Burris / Ms. Marie E. Byrne / Mr. and Mrs. Robert Calfee / Mr. and Mrs. Douglas Calkins / Campbell Electric, Inc. / Ms. M.C. Canfield / Dr. Mary E. Cantrell / Dr. Norman F. Carrigg / Mr. Ronald Casassa / Mr. and Mrs. Steven B. Chase / Mr. William A. Cheney / Mr. and Mrs. A.B. Ciabattoria / Mr. Ralph L. Ciccarel / Mr. Bob Ciccarel / Dr. Paul F. Clagman / Mr. David L. Clayton / Ms. Margarette L. Clemons / Ms. June Clunie / Ms. Betty A. Cochran / Mrs. Albert Cohn / Coldwell, Banker & Co. / Mr. and Mrs. Richard Cole / Mr. M. Richard Condon / Mr. J. Coley / Mr. and Mrs. Joseph F. Conley, Jr. / Mr. Eric Conn / Dr. Akis Connor / Mr. Donald G. Conover / Mr. and Mrs. Lyle E. Cook / Ms. Edith M. Cooley / Mr. and Mrs. Thomas Cooney / Mrs. C.E. Cooper / Mr. and Mrs. William S. Cooper / Mrs. William Corbus / Mr. Jack Corey / Dr. and Mrs. David J. Centanaro / Mr. and Mrs. William E. Cox / Ms. Suzanne P. Coyle / NPC North America / Mr. and Mrs. Richard A. Crane / Ms. Elise Cron / Mr. John Cron / Jr. / Dr. Alexander D. Cross / Mr. and Mrs. D. Clifford Cramm / Mr. and Mrs. S.P. Cuff / Mr. and Mrs. Arthur F. Cunningham / Mrs. Mary F. Cunningham / Mr. and Mrs. Peter S. Curtis / Ms. Kathleen D'Amico / Ms. Neile Dangremond / Mr. and Mrs. Scott J. Danielson / Mr. Brett C. Dawson / Ms. Shirley Dayberry / Dr. and Mrs. Roland D. Davies / Mr. and Mrs. Craig Davis / Mr. Willbur Davis / Mr. and Mrs. Hugh W. Davy / Ms. Kathleen Taylor Day / Mr. Mykkel C. Deaton / Mr. Vincent DeDonnemusco / Mr. Carl N. Degler / Ms. Linnea Delaiger / Dekon Development, Inc. / Dr. Thor R. Delebo / Mr. Raymond M. Demirse / Jr. / Mr. and Mrs. J. Reed Denham / Paul F. and Margaret A. Denning / Mr. and Mrs. Robert L. Derham / Mr. James A. Dem / Mrs. Margaret J. Dickson / Dr. and Mrs. Lloyd Diedrichsen / Ms. Roslyn Robbins Dienstein / Mr. and Mrs. William W. DiGrazia / Mr. and Mrs. John W. Dinkelspiels / Ms. Jeanne D. Dinkelspiels / Mr. Adam von Dioszegy / Mr. and Mrs. Richard J. Dickson / Ditzler Foundation / Mr. and Mrs. Edward B. Dodds / Ms. Mary Lea Dohrmann / Dr. and Mrs. Gary M. Dolan / Mr. James Russell Doney, Jr. / Mr. and Mrs. Edward W. Druy / Mr. and Mrs. Francis Dubois / Mr. and Mrs. Richard M. Duff / Mr. Art Duff / Ms. Gloria Duncan / Mr. Robert Dwight / Mr. and Mrs. Mark M. Dwight / Mrs. Sandra B. Eakins / Dr. and Mrs. Frances F. Ebert / Ms. Joan Eckart / Mr. and Mrs. William J. Ebdon / Mr. James Edmonds / Mr. Rosser B. Edwards / Mr. and Mrs. Herman Eichorn / Mr. and Mrs. Donald T. Elliott / Mr. Burnham Enerman / Mr. and Mrs. Samuel Engel / Environmental Management & Invest.
ment Corporation / Dr. and Mrs. Wayne L. Erdbrink / Mr. Douglas Ernst / Mr. Everett E. Evans, Sr. / Mr. Peter Fairfield / Mr. L. G. Fuller / Dr. and Mrs. Seymour M. Farber / Mr. and Mrs. Robert Fenwick / Ms. Linda Ferris / Ms. Elsa Finn / Mr. Louis C.G. Fisher / Mr. Philip A. Fisher / Mr. Michael Fitzpatrick / Mr. and Mrs. John C. Flanagan / Mr. and Mrs. James Fleming / Mr. and Mrs. David B. Flynn / Mr. and Mrs. George W. Flynn / Ms. Peggy B. Foley / Mr. and Mrs. Peter M. Folger / Ms. Loretta Foster / Four Seasons Travel—San Jose / Mr. Stephen S. Francis / Mr. Richard L. Frank / Ms. Susan R. Franz / Michael and Donna Franzblau / Mr. and Mrs. David Freedman / Mr. Marc-David Freed / Mr. Harold J. Freeman / Dr. Richard K. Friedlander / Mr. and Mrs. Maurice D.L. Fuller / Mr. and Mrs. W.P. Fuller / Mr. and Mrs. Alan C. Furth / Mr. and Mrs. Frederick Furth / Mr. and Mrs. Robert F. Gaines / Mr. and Mrs. Clement Galante / Camera Photographic Labs / Mr. and Mrs. Nicholas Gansnam / Ms. Clementina E. Garcia / Mr. Benjamin Gardner / Mr. and Mrs. Robert L. Gardner / Ms. Barbara Garfield / Mr. and Mrs. Albert H. Gaynor / Ms. Lynn R. Geary-Boyer / Mr. and Mrs. Sam Geninberg / Mr. and Mrs. James V. Gentz / Ms. Marcia Gerin / Mr. and Mrs. James M. Gersley / Mrs. Gloria G. Gatty / Mr. Jon M. Gilbert / Mr. C. Thomas Gilman / Ms. Kate H. Godfrey / Mrs. Myron B. Goldsmith / Mr. Charles B. Gompertz / Mr. Dean Goodman / Mr. and Mrs. Howard T. Goodman / Ms. Agnes H. Gos / Mr. Edward M. Gould / Mr. Marian Gould / Dr. and Mrs. Murray J. Gould / Ms. Julia L. Grant / Mr. K.P. Graunstadt, Jr. / Mrs. Fritz H. Grau / Mr. Joel Graves / Mr. Arnold Greenfield / Mr. and Mrs. Milton Greenstein / Mr. Maurice W. Gregg / Mr. Glenn M. Gregg / Mr. Robert A. Grimm / Mr. William Grehe / Mr. James K. Grosjean / Mr. William E. Grove, III / Dr. and Mrs. Melvin H. Grumbach / Mr. Dennis E. Grundler / Mr. and Mrs. Reynold J. Guaco / Mr. and Mrs. Richard E. Guggenheim / Mr. Richard E. Guggenheim, Sr. / Mr. Ronald P. Guido / Mr. Alexander von Hafften / Mr. and Mrs. Frederick M. Half / Mr. John W. Hall / Dr. and Mrs. Roger Halliday / Dr. Carol Halpern / Dr. Benjamin A. Halpern / Mr. Randall E. Ham / Mr. and Mrs. John R. Hamilton / Ms. Roberta Hampton / Mr. and Mrs. Lloyd D. Hanford, Jr. / Mr. H. Neil Hardy / Ms. Caroline Harrington / Mr. Alan E. Harris / Ms. Elizabeth L. Harris / Mr. and Mrs. H. Harris / Mrs. Joan Harris / Mr. John Harris / Ms. Ruthellen Harris / Dr. and Mrs. Donald C. Harrison / Mr. Mary Harrison / Dr. and Mrs. Arthur R. Hartwig / Mr. Ernest Haskin / Mr. and Mrs. Thomas Haw / IV / Mr. Mark Hawthorne / Mr. George Hawthorne / Mr. and Mrs. Henry E. Haves, Jr. / Mr. and Mrs. James H. Hayden / Ms. Rose Ann Hayden / Mr. and Mrs. David M. Heilbronn / Mr. and Mrs. Jack B. Heims / Mr. and Mrs. Scott Heldford / Mr. Ernest H. Hellwell, III / Ms. Michele Helmar / Mr. and Mrs. A.C. Helmozl / Dr. and Mrs. Thomas L. Hendrix / Mr. and Mrs. John S. Hensil / Mr. and Mrs. James Hensley / Mr. Mark Hess / Ms. Mary H. Hayden / Mr. Shirley Hicklin / Mr. and Mrs. James A. Hildebrandt / Dr. J. Donald Hill / Ms. Doris Hilla / Mr. and Mrs. Peter I. Hinton / Ms. Eliseo Hirt / Mr. Jayson Hobb / Mr. and Mrs. Donald Holberg / Mr. and Mrs. John R. Hoffmann / Mr. Russell Holcomb / Mr. and Mrs. Charles Holmes / Mr. and Mrs. Thomas E. Honey / Mr. Nancy Hood / Mr. Albert Hopkins / Mr. and Mrs. C.E. Hopper / Dr. and Mrs. Maurice Horn / Dr. and Mrs. Richard W. Horgan / Mr. Joseph C. Houghteling / David and Nancy House / Mr. Frank A. Howard / Mr. and Mrs. Gordon H. Huber, Jr. / Mr. Arnold Hubert / Ms. Violet L. Hughes / Mr. William H. Hughes / Mr. David Hugle / Mr. and Mrs. Harold W. Hushour / Mr. and Mrs. J. Wesley Huss / Mr. William Hutchins, Jr. / Mr. Marcia Hyde / Mr. Mark Hyde / Mr. Carlo Infante / Mr. and Mrs. G. Tucker Ingham / Jaskol, Inc. / Dr. and Mrs. Robert W. Jampols / Mr. and Mrs. Wayne Jennings / Mr. Henry L. Jenney / Mr. and Mrs. H. Anthony Jew / Mr. Jon A. Johnson / Mr. Andrew R. Johnson, Jr. / Mr. and Mrs. Gordon A. Johnson / Mr. Jimmie A. Johnson / Mr. Larry Johnson / Mr. and Mrs. Phillip Johnson / Stephen and Elizabeth Johnson / Dr. and Mrs. William C. Johnson / Mr. and Mrs. Robert Alan Jones / Mr. and Mrs. Rodney T. Jones / Ms. Sigfrid A. Jonsson / Mr. Carl E. Juskola / John and Veronica Kane / Mr. Michael Kavarak / Dr. and Mrs. Gary G. Kardos / Mrs. Georgej Karsch / Mr. and Mrs. Curtis Karsh / Mr. and Mrs. William Kaufmann / Mr. Hugh C. Keenan / Mr. Douglas M. Kelly / Dr. and Mrs. Paul B. Kelly / Mr. and Mrs. James E. Kemp / Dr. and Mrs. Richard L. Kempson / Mrs. Hazel B. Kent / Mr. Harlan R. Kessel / Mrs. John R. Kistle / Ms. Delannie Kilduff / Bo and Janet Kirschen / Ms. Nancy L. Kitts / Kittredge School, Inc. / Mr. and Mrs. Eugene
Charles Webster | Mr. and Mrs. Norman V. Wechsler | Dr. Irving Weissman | Ms. Harriet Weller | Mr. Jan A. Wolfe | Mr. Joseph C. Welsh | Mr. and Mrs. William B. Welty | Mr. and Mrs. Jack K. Westinghouse Electric Fund | Dr. Kevin R. Wheaton | Mr. William E. Wheeler | Mr. James E. White | Mrs. Sydney Chute White | Mr. Lamar V. Wilkinson | Mr. Henry Willard | Mrs. Elizabeth C. Williamson | Mr. and Mrs. Kenneth L. Wilson | Ms. Suzanne M. Wilson | Mr. Tanner C. Wilson | Mr. Marion W. Wiltjer | Mr. and Mrs. Robert M. Winton | Mr. and Mrs. David Wodlinger | Dr. Stanley Wool | Mr. and Mrs. William R. Wohlfert | Ms. Sally R. Wolfe | Mr. and Mrs. Art B. Wong | Mr. Mark T. Wong | Ms. Jean L. Wright | The Wyatt Company | Mr. and Mrs. Donald L. Wyler | Mr. Robert H. Yanowitz | Mr. and Mrs. Edward M. Zeller | Ms. Marie Zeller | Dr. and Mrs. Julian Zerner | Mr. Bryant K. Zimmerman | Dr. and Mrs. R. E. Zimmerman | Mr. and Mrs. Peter H. Zischke

TRUSTEES OF THE AMERICAN CONSERVATORY THEATRE FOUNDATION

Ms. Ruth Barton | Marlin Mrs. J.H. Erlelson | Mrs. Maurice Oppenheimer | San Francisco Mr. James B. McKenzie | Berkeley Mrs. Marion Sauder | Mr. Anthony Schiavo | Atherton Mr. Robert Whitehead | New York Mr. William Ball | San Francisco Mr. Richard Carreen | San Francisco Mrs. Gay Ell | Los Angeles Mr. Charles Lee | San Francisco Ms. P.A. Hughes | Pittsburgh Mr. James T. Ream | San Francisco Mr. Frank Cottweil | San Francisco Mrs. Michael Sanchez | Marlin Mrs. Alec Tougie | Montage

From Puccini to Pavarotti, Mozart to Mozzarela, Rossini to ribs and yes, even opera by our own singing waiters.

The Deli-Dinner Salad at Opera Plaza, Van Ness at Golden Gate. Luncheon and dinner daily till 11 pm. Full Bar. Late night desserts.

The best N.Y. hot Pastrami and Cheesecakes now in San Francisco! After theater see you at The Ritj just around the corner, 470 Post St. Open until Midnight Sunday through Thursday Friday & Saturday until 3AM
MEMORIAL FUNDS
Butterfield & Butterfield Memorial Fund
The Feint Memorial Fund
Cora J. Walker Memorial Fund

SCHOLARSHIP FUNDS
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 Other Foundation / Edith Skinner, N.T., C.A.A. Memorial Scholarship / Nina Vance Memorial Fellowship / Alma Brooks Walker Scholarship

SPECIAL THANKS
American Building Maintenance Service
Four Seasons Clift Hotel
One Pass Film and Video, Inc.

BALL: LETTER
Continued

the California Association for A.C.T.—was established. In 1981, A.C.T. assumed the responsibility for its own fundraising and the two organizations—C.A.A.C.T. and A.C.T.—were combined.

Today the A.C.T. Foundation is directed by a 16-member Board of Trustees. The Board represents a balance of experienced, professional theatre personnel and Bay Area community members knowledgeable in the goals of the company through years of commitment and support of A.C.T.

Following customary theatre practice and tradition, operating budgets are prepared each year by A.C.T. management for the approval of the trustees. Major budgetary allocations are reviewed and decided on by the Board while management bears fiscal responsibility for day-to-day operating decisions. As with any non-profit corporation, no individual may own any part of the corporation. In the event of dissolution, all assets must be disbursed to another non-profit corporation.

Notwithstanding the temporary operating deficit described in my previous letter, A.C.T. has a positive net worth of substantial proportion. Its assets include the historic Geary Theatre along with the adjoining corner properties, the transferable development rights for the theatre and a reserve fund currently held in investment securities.

Of all our resources, however, the most treasured is the one we celebrate each season: 20 years of consecutive service to the Bay Area community. During these years, A.C.T. has developed the most sophisticated actor training institute in the nation. Many A.C.T. innovations—

(continued on p. 45)
MEMORIAL FUNDS
Butterfield & Butterfield Memorial Fund
Cora J. Walker Memorial Fund

SCHOLARSHIP FUNDS
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 Oster Foundation / Edith Skinner, N. T., C.A.A. Memorial Scholarship / Nina Vance Memorial Fellowship / Alma Brooks Walker Scholarship

SPECIAL THANKS
American Building Maintenance Service
Four Seasons Clift Hotel
One Pass Film and Video, Inc.

BALL: LETTER
Continued

the California Association for A.C.T.—
was established. In 1981, A.C.T. assumed
the responsibility for its own fundraising
and the two organizations—C.A.A.C.T.
and A.C.T.—were combined.

Today the A.C.T. Foundation is directed
by a 16-member Board of Trustees. The
Board represents a balance of expe-
rienced, professional theatre personnel
and Bay Area community members knowl-
dedgeable in the goals of the company
through years of commitment and sup-
port of A.C.T.

Following customary theatre practice
and tradition, operating budgets are
prepared each year by A.C.T. manage-
ment for the approval of the trustees.
Major budgetary allocations are reviewed
and decided upon by the Board while man-
ageent bears fiscal responsibility for
day-to-day operating decisions. As with
any non-profit corporation, no individual
may own any part of the corporation.
In the event of dissolution, all assets must be
disbursed to another non-profit corpora-
tion.

Notwithstanding the temporary oper-
ating deficit described in my previous
letter, A.C.T. has a positive net worth of
substantial proportion. Its assets include
the historic Geary Theatre along with the
adjoining corner properties, the transfera-
development rights for the theatre and
a reserve fund currently held in invest-
ment securities.

Of all our resources, however, the most
valuable is the one we celebrate this
season: 20 years of consecutive service to
the Bay Area community. During these
years, A.C.T. has developed the most
sophisticated actor training institute in
the nation. Many A.C.T. innovations—

(continued on p. 45)
**An International Experience**

Atlanta
Beach, Hills
Chicago
Osaka
Emeryville
Houston
Kansai City
London
Munich
New York
Portland
Scottsdale
Seattle
Singapore
San Francisco
Tokyo
Vancouver, B.C.
Washington, D.C.
and Osaka 1986

**TRADER VIC'S**

20 Cosmo Place, San Francisco
770-2232

---

**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

---

**OPERA EUROPE**

1966

CELEBRATING OUR TENTH YEAR OF OPERA EUROPE TOURS

February 21-March 10, 1966

London, Brussels, Frankfurt, Munich, Vienna - all deluxe hotels. Performances at Covent Garden, English National Opera, Bavarian State Opera, Staatsoper, Vienna. All inclusive costs $7,750.00, single supplement $385.00.

- **April 6-May 1, 26 Days**
  - Hamburg, 2 day cruise to Helsinki, Leningrad,
    - Moscow, Kiev, Budapest, Vienna. All inclusive costs $4,450.00, single supplement $953.00.

- **April 19-23 Days**
  - Vienna, Munich, Frankfurt, Strasbourg, Geneva,
    - Bruxelles. Music Festival. TVU trains to Paris, London. All inclusive costs $4,750.00, $415.00 single supplement.

The April 6 departure may be combined with the April 21 tour for a total of 44 days. All inclusive costs $7,475.00. $875.00 single supplement.

In addition possible to arrive on departure on the other tour at Munich or Frankfurt at adjusted prices.

**Diners Club**

**Cartier**

Cartier 3-Gold Rolling Ring Collection

Cartier's signature took born in 1923 with Louis Cartier's famous "Rolling Ring." It features a subtle combination of yellow, white and rose colored 18K gold.

- The wide bangle bracelet: $2500.
- The ring: $1200.
- The earrings: $720.

**Uncover French Country Dining**

Elegant food discoveries that taste even better than you imagined are an everyday revelation at L'Olivier - and the only passport you need is your palate.

**L'Olivier**

Elegant French Cuisine

401 Thrill at Jackson
San Francisco 597-2824

Lunch Mon-Fri 12:30-4:30
Dinner Mon-Sat 6:30-10:00
Private Dining Room
Events Vallet Parking

---

**O P E R A  E U R O P E**

In cooperation with Travellers International Tour Operators

P.O. Box 801
Redwood City, CA 94063

Telephone (415) 365-9191
An International Experience
Atlanta
Beau D. Hills
Chicago
Dallas
Emeryville
Houston
Kansas City
London
Munich
New York
Portland
Scottsdale
Seattle
Singapore
San Francisco
Tahoe
Toronto
Vancouver B.C.
Washington, D.C.
and Osaka 1986

TRADER VIC'S
20 Cosmo Place, San Francisco
770-2233

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

1966
CELEBRATING
OUR TENTH YEAR
OF OPERA EUROPE TOURS
February 21-March 10, 18 Days
London, Brussels, Frankfurt, Munich, Vienna-
deluxe hotels, performances at Covent Garden,
English National Opera, Bavarian State Opera, Staatsoper,
Vienna. All inclusive costs $1,750.00, single supple-
ment $185.00.

April 6-May 1, 26 Days
Hamburg, 2-day cruise to Helsinki, Leningrad,
Moscow, Kiev, Budapest, Vienna. All inclusive costs
$4,450.00, single supplement $515.00.

April 23-May 19, 23 Days
Venice, Munich, Frankfurt, Brussels, Geneva,
Innsbruck Music Festival, TGV train to Paris, London.
All inclusive costs $4,750.00. $415.00 single supple-
ment.

The April 6 departure may be combined with the
April 21 tour for a total of 44 days. All inclusive costs
$7,475.00, $875.00 single supplement.

It is also possible to arrive or depart on another tour at
Munich or Frankfurt at adjusted prices.

October 20-November 19, 22 Days
London, Frankfurt, Leipzig, Dresden, Prague,
Vienna, Munich, Berlin, Turin, Monte Carlo, Barcelona,
Madrid, Lisbon. All inclusive costs $3,425.00, single
supplement $600.00.

All tours will include at least 12 exciting evenings of
opera and/or symphony and ballet, there could be as
many as 20, all at no extra charge. Highlight dinner in
major cities plus other dinners, full breakfasts in England,
Germany, Finland, Soviet Union, Hungary, Austria,
East Germany, Czechoslovakia, Continental breakfasts
in Belgium, France, Switzerland, Italy, Spain and Por-
tugal, the services of an experienced tour director, all be-
class and deluxe accommodations, all tips, taxes, bag-
gate handling, airfare and airport transfers, and private
deluxe motorcoaches throughout, including all transfers
to and from the opera. Think of glitzy performances in
the capital cities of Europe and in a few short months
you can be there. Tours limited to 30 persons. Depart-
ures can be arranged from any city. For details call
(415) 363-5911 or write Marie Jo Tanner.

OPER AEUROPE
In cooperation with
Travellers International
Tour Operators
P.O. Box 8011
Redwood City, CA 94063
Telephone (415) 363-5911

Uncover French Country Dining
Elegant food discoveries that taste even
better than you imagined are an everyday revelation at L'Olivelier
... and the only passport you need is your palate.

L'Olivelier
Elegant French Cuisine
465 Thrall in Jackson
San Francisco • 262-2824
Lunch Mon-Fri 11:30-6:00
Dinner Mon-Sat 6:00-10:00
Private Dining Room
Evening Valet Parking
THE AMERICAN CONSERVATORY THEATRE

ACTORS AND DIRECTORS

Linda Aldeghi
Joseph Bird
Scott Bishop
Kate Beckley
Joy Carlin
Michelle Casey
John Castellanos
Peter Donat
Nike Donkus
Sabin Epstein
Drew Eshelman
Till Fine
Wendell J. Grayson
Rick Hamilton
Lawrence Hecht
Janice Hutchins
Johanna Jackson
Peter Jacob
John Louchmann
Dakin Matthews
Mark Murphy
Fred Olsen
Frank Ottswell
Elizabeth Padilla
William Paterson
Marcia Pizzo
Joan Stuart-Morris
Deborah Susle
Bernard Vash
Marrian Walters

Kenny Watt
Henry Woronicz
Daniel Zippi
Lance Baker
Heather Bostian-Vash
Peter Bradbury
Sandy Bull
Jill Elliott
John Erdelen
Cynthia Fujikawa
Tom Grow
Tom Harmon
Ian Hewitt
Lanny Kelchst
Kimberly LeMarque
Robin Noriel
Shanti Renhardt
Stephen Rockwell
Katherine Stanford

REPERTORY DIRECTORS

William Ball
Edward Hasting
Lawrence Hecht
Janice Hutchins
Nagle Jackson
Laird Williamson

PRODUCTION DESIGNERS

Regina Cate, Costumes
Jeanne Davidson, Costumes
Richard Devin, Lighting
Debra Duarte, Lighting
Jesse Hoffs, Scenery
Fritha Knudsen, Costumes
Katharine E. Kraft, Costumes
Christopher Moore, Sound
Oliver C. Olsen, Stylist

STAGE MANAGEMENT

James Haire, Production Stage Manager
Eugene Barcone, Stage Manager
Duncan W. Graham, Assistant Stage Manager
Alice Elliott Smith, Assistant Stage Manager

SCENE SHOP

Alan Cross, Shop Foreman
Peter Hoobly, Assistant

COSTUMES AND WIGS

Fritha Knudsen, Supervisor
Sonia Tchakadjan, Head Seamstress
Fred Miljorak, Head Tailor
Walter Watson, Cutter/Draaper
Leslie Elledge, Dresser, Accessories
Chris Carpenter, Accessories
Elaine Lugo, Intern
Rick Eschol, Wig Master

PROPERTIES

Oliver C. Olsen, Properties Director

WARDROBE

Donald Long-Hurt, Repertory Supervisor
Thea Heinz, Assistant Supervisor

BACKSTAGE

Vance DeVost, Master Carpenter
Daniel Michalski, Master Electrician
David Bluford, Property Master
Chris Delucchi, Sound
John Chapt, Framer
James Kernsaw, Stage Dromes

YOUNG CONSERVATORY

Linda Aldeghi, Director
Richard Butterfield
Kate Beckley
Cynthia McCay
Sarah Norris
Deborah Susle
John Johnson, Accompanist

ADMINISTRATION

Dianne M. Prichard, General Manager
Pamela Simi, Administrative Director
Mary Garrett, Company Manager
Wendy Adler, Business Manager
Robert Holloway, Cheryl Kuhn, Business Office
Lutz & Carr, CPA, Accountants
John Wilks, Grants Information Officer
Cynthia McCain, Donor Benefits Coordinator
Stephen Dunato, Information Systems
Livingston, Stone & McGowan, Legal Counsel
Eve Gorodsky, Volunteer Coordinator
John Buonomo, Executive Office
Beckah Steen, Receptionist

COMMUNICATIONS & MARKETING

Ralph Hoskins, Press and Public Relations
Ann Bergeron, Graphic Design
Richard Bernier, Marketing Associate
Michael Beider, Matinieu
Gwen Barsch, Telemarketing Manager
Joe Duffield, Group & Student Sales

BOX OFFICE

John Dixon, Treasurer
David Hansen
Scott Keeve
Lynda Palma
Stephen Rupich
Mary Beth Smith
Gilda Solove

SUBSCRIPTIONS

Patty Costa, Manager

FACILITIES

Lesley Pierce
Curtis Carr, Jr., Security
Robert A. Davis, Security

FRONT OF HOUSE

Tim Flom, House Manager
Fred Geick, C.A.A., Doorman
Joshua Adams

Todd Adams
Elizabeth Dench
Vida Edwards
Gary Gould
Sandy Hodges
Kimberly LaMarque
Debra Poulos
Eva Ramos
Michael Ryan

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.
THE AMERICAN CONSERVATORY THEATRE

ACTORS AND DIRECTORS
Linda Aldez\nJoseph Bird\nScott Bishop\nKate Buckley\nJoy Carlin\nMichelle Casey\nJohn Castellanos\nPeter Donat\nNiko Doukas\nSahin Epstein\nDrew Esheitman\nTill Fine\nWendell J. Grayson\nRick Hamilton\nLawrence Hecht\nJanice Hitchens\nJohanna Jackson\nPeter Jacobs\nJohn Louchmann\nDakin Matthews\nMark Murphy\nFred Olseth\nFrank Ottwell\nElizabeth Padilla\nWilliam Paterson\nMarcia Pizzo\nJoan Stuart-Morris\nDeborah Susse\nBernard Vash\nMarrian Walters

RPPRTORY DIRECTORS
Kenn Watt\nHenry Woronoin\nDaniel Zippi

SECOND YEAR STUDENTS
Lance Baker\nHeather Bosston-Vashe\nPeter Bradford\nSandy Bull\nJullia Elliott\nJohn Erdclson\nCynthia Fujioka\nTim Gower\nTom Harmon\nIan Hewitt\nLanny Kelchst\nKimberley LaMarque\nRobin Normil\nShanti Rennhardt\nStephen Rockwell\nKatherine Stanford

PRODUCTION DESIGNERS
Regina Cate, Costumes\nJeanne Davidson, Costumes\nRichard Devln, Lighting\nDerek Duarte, Lighting\nJesse Holm, Scenery\nFritha Knudsen, Costumes\nKatharine E. Krahl, Costumes\nChristopher Moore, Sound\nOliver C. Olsen, Stylist

STAGE MANAGEMENT
James Haire, Production Stage Manager\nEugene Barcone, Stage Manager\nDuncan W. Graham, Assistant Stage Manager\nAlice Elliott Smith, Assistant Stage Manager

SCENE SHOP
Alan Cross, Shop Foreman\nPeter Hohosky, Assistant

COSTUMES AND WIGS
Fritha Knudsen, Superior\nSonia Tkachkezian, Head Seamstress\nFred Mljenek, Head Tailor\nWalter Water, Cutter/Dyer\nLeslie Eldidge, Dresser, Accessories\nChris Carpenter, Accessories\nElaine Lugo, Intern\nRick Echols, Wig Master

PROPERTIES
Oliver C. Olsen, Properties Director

WARDROBE
Donald Long-Hurst, Repertory Supervisor\nThea Heinz, Assistant Supervisor

BACKSTAGE
Vance DeVost, Master Carpenter\nDaniel Michalske, Master Electrician\nDavid Bluford, Property Master\nChris Delucchi, Sound\nJohn Chatip, Framer\nJames Kernsaw, Stage Directors

YOUNG CONSERVATORY
Linda Aldez, Director\nRichard Butterfield\nKate Buckley\nCynthia McCain\nSarah Norris\nDeborah Susse\nJohn Johnson, Accompanist

ADMINISTRATION
Dianne M. Prichard, General Manager\nPamela Simi, Administration Director\nMary Garrett, Company Manager\nWendy Adler, Business Manager\nRobert Holloway, Cheryl Kuhn, Business Office\nLutz & Carr, P.A., Accountants\nJohn Wilks, Grants Information Officer\nCynthia McCain, Donor Benefits Coordinator\nStephen Dunaway, Information Systems\nLivingston, Stone & McGowan, Legal Counsel\nEve Gorodsky, Volunteer Coordinator\nJohn Buonanno, Executive Office\nBecky Stevens, Receptionist

COMMUNICATIONS & MARKETING
Raph Hoskins, Press and Public Relations\nAnn Bergeron, Graphic Design\nRichard Bernier, Marketing Associate\nMichael Bledler, Multimedia\nGwen Barch, Telemarketing Manager\nJoe Duffy, Group & Student Sales

BOX OFFICE
John Dixon, Treasurer\nDavid Hansen\nScott Kever\nLynda Palma\nStephen Rupsh\nMary Beth Smith\nGilda Solove

SUBSCRIPTIONS
Patty Costa, Manager

FACILITIES
Lesley Pierce\nCurtis Carr, Jr., Security\nRobert A. Davis, Security

FRONT OF HOUSE
Tim Blon, House Manager\nFred Geck, C.A.A., Doorman\nJoshua Adams\n
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.
OLDS CALAIS

When the sun goes down and the moon comes up, it's a whole different animal.

When night falls on this machine, temperatures rise. This is not just another sedan on the prowl. This is a Calais on the loose.

Compared to other sedans, the difference is literally, night and day.

There is a special feel in an Olds Calais.

Let's get it together... buckle up.
GEARY THEATRE FIRE EXITS

Please note the NEAREST EXIT. In an emergency, WALK, do not run. Be on the alert and keep the sides of the floor and Stairwell clear of obstructions.

ORCHESTRA

TO ALL EXIT

TO FIRE ESCAPE

BALCONY

TO FIRE ESCAPE

GALLERY

TO FIRE ESCAPE

There is a special feel in an Oldsmobile.

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

When the sun goes down and the moon comes up, it's a whole different animal. When night falls on this machine, temperatures rise. This is not just another sedan on the prowl. This is a Calais on the loose.

Compared to other sedans, the difference is, literally, night and day.

Oldsmobile
Luckily, the Colombian Coffee hadn't been poured.

The richest coffee in the world.™