

# PERFORMING ARTS



# A.C.T.

AMERICAN CONSERVATORY THEATRE

1986-87 SEASON

*A taste of Italian night life*

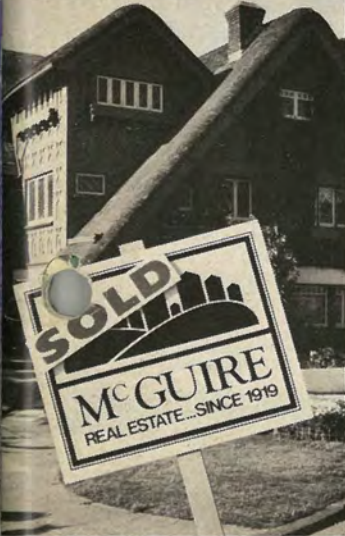
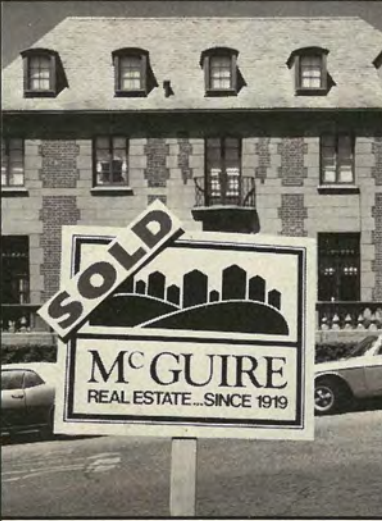
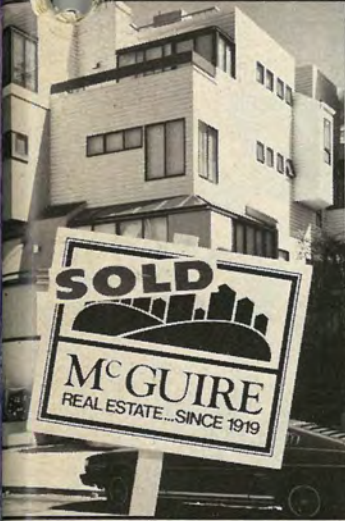
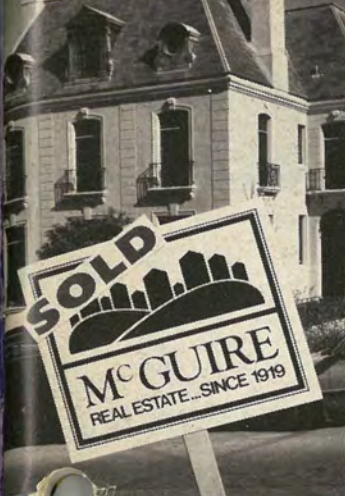


*Sambuca Romana...  
to enhance your after-  
dinner coffee. To drink  
Con Mosca, with three  
coffee beans and a halo  
of flame.*

*Our Sambuca Romana  
recipe book has 55 other  
ways to enjoy the taste  
of Italy.*

*Sambuca Romana,® 84  
Proof Liqueur. Imported  
by Morgan Furze, Ltd.  
Fort Lee, N.J.*





## The Sign of the Times

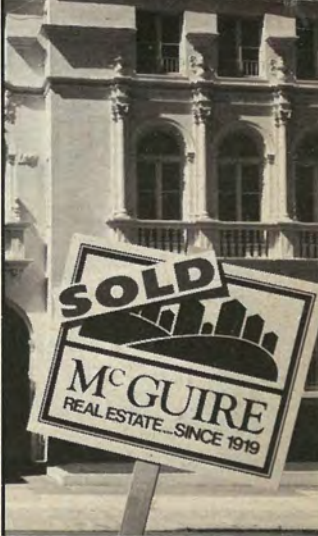
McGuire Real Estate is selling homes all over town. Condos. Single family homes. And some of the largest homes in the city.

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

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

929-1500 / 921-5555

**McGuire Real Estate**  
An Investment You Can Live With







## Allyn Beth Landau, M.D.

### PHYSICIAN/DERMATOLOGIST SCIENTIFIC BEAUTY EXPERT

Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks.

#### ZYDERM® COLLAGEN

You can improve your appearance through Dr. Landau's skillful administration of collagen and achieve what make-up cannot, safely and without surgery. Dr. Landau administers the most Zyderm/Zyplast/Collagen in Northern California.

#### SKIN CARE FORMULATIONS

Moisturizing Lotion Sunblock SPF 15+, special cleansers and advanced moisturizers to give you the tools for healthy beautiful skin. Mail or telephone 415-781-SKIN

#### ACNE TREATMENT

Achieve clear skin and control over break-outs. Synergistic Regimens.

#### PIGMENTATION PROBLEMS/ REJUVENATION

Even out skin tones, restore youthful glow, improve the texture of your skin.

#### CAPILLARY TREATMENTS

Red spots of face and legs may be safely eliminated. Preventive advice.

#### SKIN GROWTHS

Cosmetic Dermatologist can remove worrisome unattractive growths such as moles, warts, skintags of the face and body. **Bodycheck + treatment for skin cancer, changing moles, sun damage. Early diagnosis recommended.**

Allyn Beth Landau, M.D.

(415) 781-2122 (415) 781-SKIN

260 Stockton Street on Union Square

San Francisco, CA 94108

Service for Men & Women/Mon.-Sat.

& Evening Appt./HEALTH INSURANCE

# PERFORMING ARTS

MAGAZINE

## SAN FRANCISCO EDITION

Herbert Glass, *Senior Editor*

Jeffrey Hirsch  
*Managing Editor*

Karl Leabo  
*Art Director*

Crystal A. Smith  
Robin Carr  
*Editorial Assistants*

Colleen Creitz  
*Art Assistant*

Edward Orth  
*Production Manager*

Junko J. Saito  
Charlotte Conklin  
*Typographers*

Ellen Melton  
*Advertising Coordinator*

Donna Adams  
*Computer Manager*

Susan Beth Cohen  
*Comptroller*

Loretta Taylor  
*Administrative Assistant*

Fran Gianaris  
Kathy Lutz  
*Account Executives*

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

### Performing Arts Network, Inc.

*Network Headquarters*

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

*Regional Offices:*

19 West 12th Street, New York, NY 10011  
(212) 242-1940

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

3680 Fifth Avenue, San Diego, CA 92103  
(619) 297-6430

2472 Bolsover, Suite 279, Houston, TX 77005  
(713) 524-3883

2626 Cole, Suite 400, Dallas, TX 75204  
(214) 855-0360

*Regional Representatives*

Warden, Kelley, Allen & Opfer, Inc.  
2 North Riverside Plaza, Chicago, IL 60606  
(312) 236-2757

Peter C. Kelly Associates  
725 Adams Road, Birmingham, MI 48011 (Detroit)  
(313) 642-1228

Southern Playbill Publishing, Inc.  
1001 N.W. 159th Drive, Miami, FL 33169  
(305) 625-4100

Gilman Kraft  
*President*

Irwin M. Fries  
*Executive Vice-President  
& Advertising Director*

Joseph Benjamin  
*Senior Vice-President,  
Sales & Marketing*

A. J. Landau  
*Senior Vice-President*



# THIS YEAR MAKE CHRISTMAS AN ADVENTURE!



Giant Inflatable Dinosaurs

Museum Nature Graphics

Observation Telescopes and Binoculars

Garden Sundials and Birdbaths

English Leather Shoulder Bags

World Globes and Wall Maps

Mirthful Nature Fashions

Exclusive Notecards

4000 Nature Books and Guides

## THE NATURE COMPANY

4 Embarcadero Center  
Hillsdale ♦ North Berkeley  
Corte Madera ♦ Ghirardelli Square



Valley Fair ♦ Carmel  
West Berkeley ♦ Stanford  
Science Museum, Golden Gate Park



# VERY, VERY SAN FRANCISCO



## DINNER AT PIERRE

*Very*

ELEGANT AMBIENCE.

*Very*

SENSATIONAL  
CUISINE.

*Very*

DOWNTOWN.  
NEAR ALL THE THEATERS.

*Very*

WELL... MERIDIEN!

## HOTEL MERIDIEN SAN FRANCISCO

50 THIRD STREET, SAN FRANCISCO  
CALIFORNIA 94103

PHONE: (415) 974-6400

FREE VALET PARKING ON PREMISES

# PERFORMING ARTS

The Theatre & Music Magazine  
for California & Texas

DECEMBER 1986

8

'TIS THE SEASON —  
TO GIVE BOOKS  
by Douglas L. Dutton

23

S.F. DINING  
by Stanley Eichelbaum

ACT-27

THE PROGRAM

50

TIPS ON ENTERTAINING  
by Ingrid Wilmot

50

ALWAYS IN FASHION  
by Catherine Seipp

62

HOLIDAY QUAFFING  
by Robert Goerner

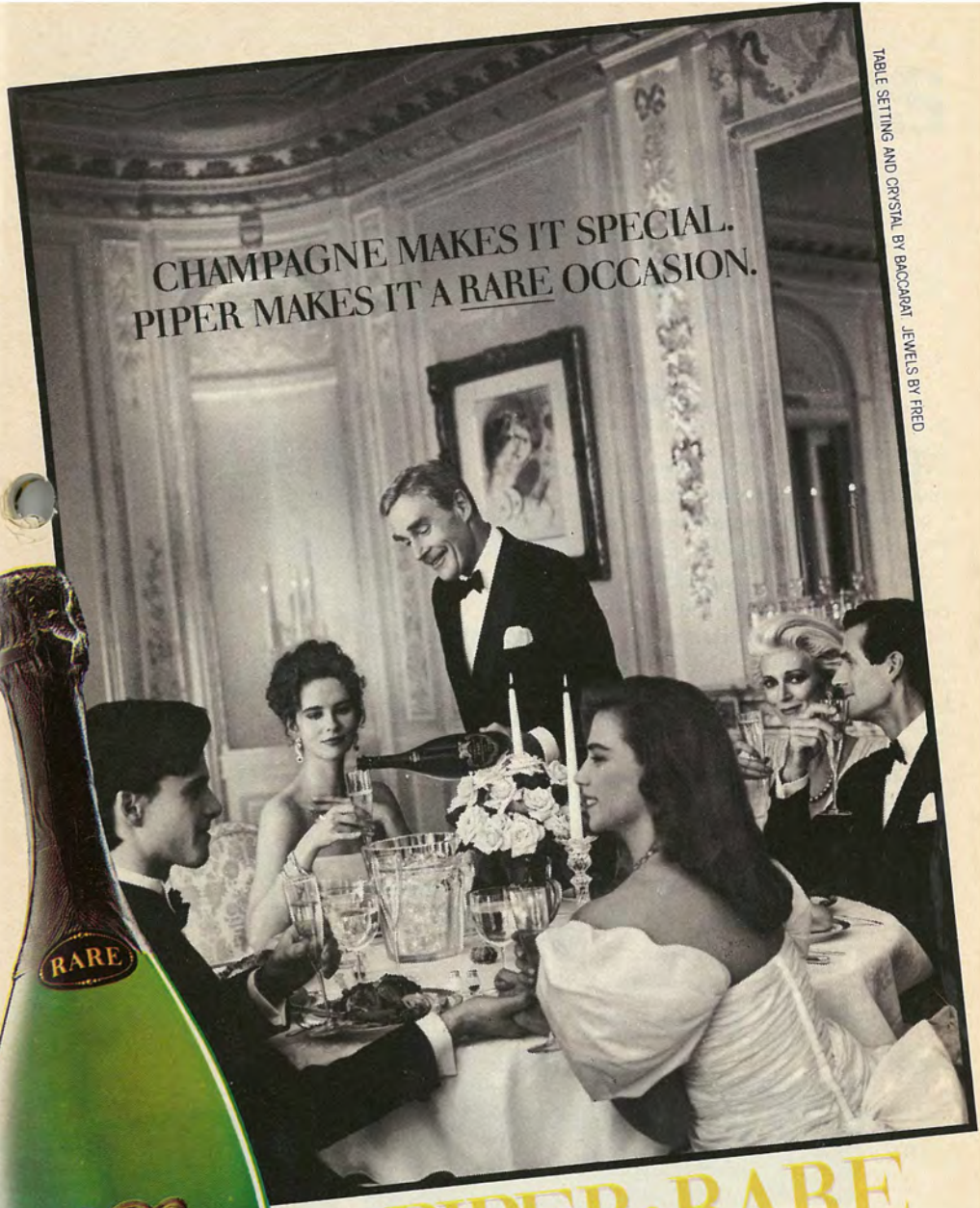
COVER: Sydney Walker, a veteran member of  
the A.C.T. acting company, alternates in the role  
of Scrooge in this season's *A Christmas Carol*.

A.C.T. photo by Larry Merkle.



CHAMPAGNE MAKES IT SPECIAL.  
PIPER MAKES IT A RARE OCCASION.

TABLE SETTING AND CRYSTAL BY BACCARAT JEWELS BY FRED



# PIPER·RARE

Very fine. Very elegant. The very rare  
one of all the champagnes. Champagne Rare  
from Piper-Heidsieck, Reims, France.

PIPER-CHAMPAGNE RENFIELD IMPORTERS, LTD., NEW YORK, N.Y.



A roundup of the year's best on theatre, music and the visual arts

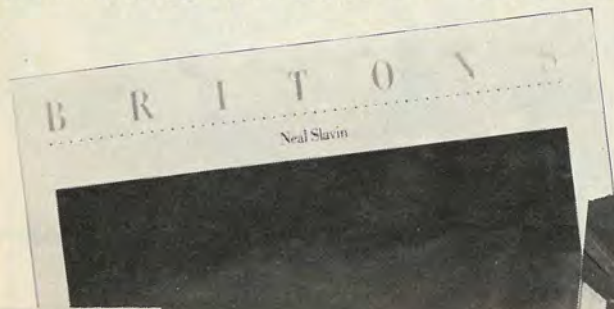
# 'Tis the Season — to give Books

by Douglas L. Dutton

**B**OOK publishers, never slow to spot a trend, chronicle a fad, or record the historical importance of certain events (in which of the above categories, for example, would you place a lovely little item from Abbeville Press entitled *Bowl-O-Rama: The Visual Arts of Bowling*), have seized upon all the arts and have produced, not unlike the New England maple, their beautiful, colorful, and varied fall offerings.

The visual arts remain the gift book staple and the major art book publishers stand ready to fill any void, no matter how slight. Not to be overlooked are Abrams books on Léger, Munch, Sou-

tine, Cézanne, Chillida, Estes, and Reynolds; Abbeville's publications include Botero, Guston, and Beverly Pepper; New York Graphic Society has Louis, Tissot, and Picasso; and Rizzoli's list includes Dégas, Monet, Brancusi and Jorge Castillo. These same publishers are also offering books on different periods—*Vienna in The Biedermeier Era—1815-1848* (Rizzoli, \$55), *The Great Book of Post Impressionism* (Abbeville, \$85), or *The Machine Age in America 1918-1941* (Abrams, \$37.50)—or art museums from the Gemäldegalerie to the Topkapi Saray. And, of course, no holiday season would be complete without the ubiquitous Christo





# AMERICAN SAVINGS

AND LOAN ASSOCIATION

## WE PERFORM FOR YOU!



© Copyright Curtis Publishing Company, Inc. 1986

At American Savings, we've been performing for you for more than 101 years!

Our high-interest earning accounts will be music to your ears. The convenience of more than 150 locations statewide will make choreographing your financial transactions easy. And, you are certain to enjoy our carefully orchestrated symphony of services.

Visit one of our branches soon and present the coupon below for a free gift.

If you're 60 or over, ask about "The American Patriots Club." It's a Yankee Doodle Dandy! You'll applaud the score of free services and discount offers. You'll shout "Bravo!" at the bonus interest program for members only. And, our discount travel program will have you heading for the "South Pacific" or other exotic ports at a fraction of the retail price.

American Savings and Loan Association—where you're the star and the reviews are always great!

### More than 150 branches throughout California

Present this coupon for

**A FREE SET OF SIX NORMAN ROCKWELL PRINTS**

11" x 14" size, in full color, suitable for framing

Name \_\_\_\_\_

Address \_\_\_\_\_

Zip \_\_\_\_\_

Phone ( ) \_\_\_\_\_ home ( ) \_\_\_\_\_ work \_\_\_\_\_

- I have an account at American Savings  
 I am not an American Savings customer  
 My age is under 40.    40-59.    60 or over

If you're over 60, ask about the Bonus Interest Plan available to "American Patriots Club" members only!

Consult your  
telephone directory  
for the  
American Savings  
branch nearest  
you.



Accounts insured up to \$100,000.

AAVN 03



making a mess somewhere in the world, this time wrapping an island in Biscayne Bay just off Miami (*Christo: Surrounded Islands*, Abrams, \$65).

*American Watercolors* by Christopher Finch (Abbeville Press, \$85) promises to be one of the high points of the holiday season. An intelligent text combined with over two hundred little-known color reproductions (so realistic they look like the color might run) by artists such as Homer, Sargent, Martin and Hopper make this volume welcome on a coffee table. The same can be said of *Hiroshige's One Hundred Views of Edo* (George Braziller, \$75), which reproduces the series of 119 woodblock prints by the great Japanese master. Though not the first time these have been published, the beautifully true color plates define both the depth and subtlety—the mist over Tokyo Bay—which demonstrate the richness of his genius.

Two publishing houses are offering books dedicated to clothing as art. Julie Schafler Dale's *Art to Wear* (Abbeville, \$95) introduces fine art to high fashion. It surveys a wide range of woven, sewn, crocheted, dyed, painted and otherwise manipulated fabrics (including plastics which somehow transcend their utilitarian function). More intimate and personal, however, is *Lagerfeld's Sketchbook*

(Weidenfeld and Nicolson, \$50) with Anna Piaggi. It is a published record of two people, Karl Lagerfeld and Anna Piaggi, who have helped defined fashion for our generation. Lagerfeld, who worked for Krizia, Chloé and the House of Chanel until 1984, used the sketchbook as an illustrated tribute to Piaggi, fashion editor of Italian *Vogue* and, later, *Vanity*. Through the sketchbooks, one senses how the mind of a fashion designer arrives at a "style."

Style is also the password to Tim Street-Porter's *Freestyle: The New Architecture and Interior Design from Los Angeles* (Stewart, Tabori, and Chang, \$35). This is a serious book, which uses Frank Gehry's renovation of a small Santa Monica house as the point of an architectural and design revolution centered in Los Angeles. The result is a whimsical mix of color and play which surely does define a true style. Some of the results are stunning (I tend to love those by Morphosis), while others are, well, bizarre at best. A fun book.

The Art Museum Council of The Los Angeles County Museum of Art must have been sorely tempted to title its book "Art to Eat." Instead, they decided on *California Cooking: Parties, Picnics & Celebrations* (Clarkson Potter, and a very reasonable \$24.95), with text by Lois Dwan.





NOT A FALSE NOTE. NOT A MISSED BEAT. A MOMENT OF  
CLEAN, CLEAR CREATION. OMEGA. FOR ALL YOUR SIGNIFICANT MOMENTS.



*Significant Moments*

Registered Model



OMEGA ALWAYS MARKS SIGNIFICANT MOMENTS.  
IN SPORTS. IN SPACE. IN INTERNATIONAL DESIGN.  
OMEGA ART. THE ESSENCE OF SIMPLICITY. ENCASED IN  
SAPPHIRE-HARD ALLOY. JOINED SEAMLESSLY TO A SUPPLE  
BLACK CALFSKIN BAND. AND ON THE BACK, A SPECIALLY  
COMMISSIONED WORK OF ART. ALSO AVAILABLE IN  
COMBINATION WITH 18K YELLOW AND WHITE GOLD.

Ω  
OMEGA

*Laykin et Cie  
at Magnun*

SAN FRANCISCO • PHOENIX • CHICAGO • LA JOLLA • PALM SPRINGS

# The Leader in Choice Seat Selection Tickets



"We were told the event was sold out for weeks—but a call to San Jose Box Office got us two choice seats."

**SAN FRANCISCO  
NEW YORK  
LONDON**

LOS ANGELES • OAKLAND  
SAN JOSE

**THEATRE • CONCERTS  
SPORTS • SYMPHONY  
BALLET • OPERA**

**GIFT CERTIFICATES**



We've delivered the best seats in the house for over 30 years — and we're only a phone call away.

**408/246-1160**

Stevens Creek & Winchester Blvd.

912 Town & Country Village  
San Jose, CA  
95128

The book purports to celebrate California, its lifestyle, its landscape, its foods. Though the recipes seem superb (the vegetable chili, grilled leeks, and pecan bread were sensational), I wouldn't want to expose my copy to the perils of the kitchen counter. Every time California seems to become a caricature of itself (from alfalfa sprouts to croissants and brie), along comes a book like this to remind us that California is its diversity in all things, including food.

If you're tired of the local art scene, then *Paris, Arts on Seine* (Autremont Editions, \$14.95) may be your *tasse de thé*. This really is the Seine scene including architecture, art, cinema, music, cuisine, dance, fashion, graphic arts, literature, photography, design, theatre and video, and gives ample evidence that the arts are alive and lively as ever in France. The book is the combined effort of over one hundred journalists, and the result captures the excitement of artistic and creative life in '80s Paris.

Photography has not been neglected this season. Aperture has published both Nancy Golden's fascinating and terrifying *The Ballad of Sexual Dependency* (\$29.95) and Robert Adam's surreal *Los Angeles Spring* (\$30). New York Graphic Society promises both the traditional in *Ansel Adams: Classic Images* (\$29.95), with text by James Alinder and John Szarkowski, and the inexplicable "*Veruschka*": *Transfigurations* (\$35) by Vera Lehndorff and Holger Trulzsch, complete with an introduction by Susan Sontag. *Remnants: The Jews of Poland* by Malgorzata Niezabitowska with photos by Tomaszewski (Friendly Press, \$35) gives graphic testament to the legacy of Hitler's Final Solution.

By far the oddest book in today's photography market is Neal Slavin's *Britons* (Aperture, \$45). Slavin spent two years assembling these photographs of Britain's religious, social and military associations, plus a few groups which continue



# EUGENE SAYS:

"HOW AM I GONNA BE  
A WRITER UNLESS I SUFFER?  
ACTUALLY, I'D GIVE UP WRITING IF  
I COULD SEE A NAKED GIRL WHILE  
I WAS EATING ICE CREAM."

NEIL SIMON'S

## Brighton Beach

M E M O I R S

A RASTAR Production NEIL SIMON'S "BRIGHTON BEACH MEMOIRS"

Starring BLYTHE DANNER BOB DISHY JUDITH IVEY

And introducing JONATHAN SILVERMAN Screenplay by NEIL SIMON Based on his play

Film Editor CAROL LITTLETON Music by MICHAEL SMALL director of Photography JOHN BAILEY

Executive Producer DAVID CHASMAN Associate Producer JOSEPH M. CARACCILO

Produced by RASTAR RAY STARK Directed by GENE SAKS A UNIVERSAL PICTURE  
UNIVERSAL CITY STUDIOS, INC.

PG-13 PARENTS STRONGLY CAUTIONED

Some Material May Be Inappropriate for Children Under 13

OPENS DECEMBER 25th.



to make the words "English" and "eccentric" form a congenial and natural phrase. The Marina Women's Bowling Clubs of Sussex and the Sandy Row District Loyal Orange Lodge No. 5 of South Belfast hold special places in my heart, though the Channel Swimming Association certainly earned its place on the book's dust jacket.

Among music books, *The New Harvard Dictionary of Music* (Belknap/Harvard University Press, \$30) is certainly the most eagerly awaited and welcome addition to any music lover's book shelf. There is nothing in the edition to disappoint. The definitions are concise and clear, and yet give substantial technical detail. There is added material on ethnomusical subjects, non-western instruments, jazz and popular music. It will distinguish between a madrigal and motet, a hymn and anthem, and *steso* from *stesso*. While I was flipping through it, I noticed that clear distinctions are made between rock, rock 'n' roll, art rock, folk rock, country rock, heavy metal, even punk, New Wave, and soul. Here, indeed, is a new Dictionary which lives up to its billing.

*Herbert von Karajan* by Roger Vaughan (Norton, \$16.95) is part critical biography and part public relations. Vaughan obviously admires the celebrated conductor

but is not averse to puncturing some of the myths, while adding new ones. The book's greatest interest, to me at any rate, was the author's very detailed recounting of the Sabine Meyer affair, the clarinetist whom Karajan championed—unsuccessfully—over the objections of his orchestra. Fascinating, too, is Vaughan's recounting of Karajan's activities during the Hitler era. Most irritating, however, is Vaughan's penchant for one-word sentences. Really!

Pierre Boulez is well represented in his collected writings, *Orientations* (Harvard University Press, \$30). Boulez, of course would never write a one-word sentence when fifty words would do. This collection, from articles, columns, letters, album jacket notes, and lectures demonstrate Boulez's intellectual mastery of the "philosophical approach" to music making and his total commitment to what he perceives as the Truth. Though much is made of his more controversial pronouncements ("I once said that the most elegant solution to the problem of opera was to blow up the opera-houses, and I still think this true"), and there are plenty of them, he emerges as contemplative and innovative, which is attested to by both his music and musical interpretations.

*Zorina* by Vera Zorina (Farrar, Straus, Givoux, \$25) recounts her life as dancer in the Ballet Russe de Monte Carlo, her Broadway and Hollywood triumphs, and her marriage to and work with George Balanchine. It is chatty and anecdotal, full of tales of Igor Stravinsky and Orson Welles, Leonid Massine and Peter Lorre. One such story recounts her husband, Balanchine, on seeing her lose so much weight, commanding her to "Eat something—have nice little vodka—and then you will have appetite. Eat!"

This story stands in strong counterpoint to the Balanchine described in Gelsey Kirkland's *Dancing On My Grave*, with Greg Lawrence (Doubleday, \$17.95)



## American Musicians

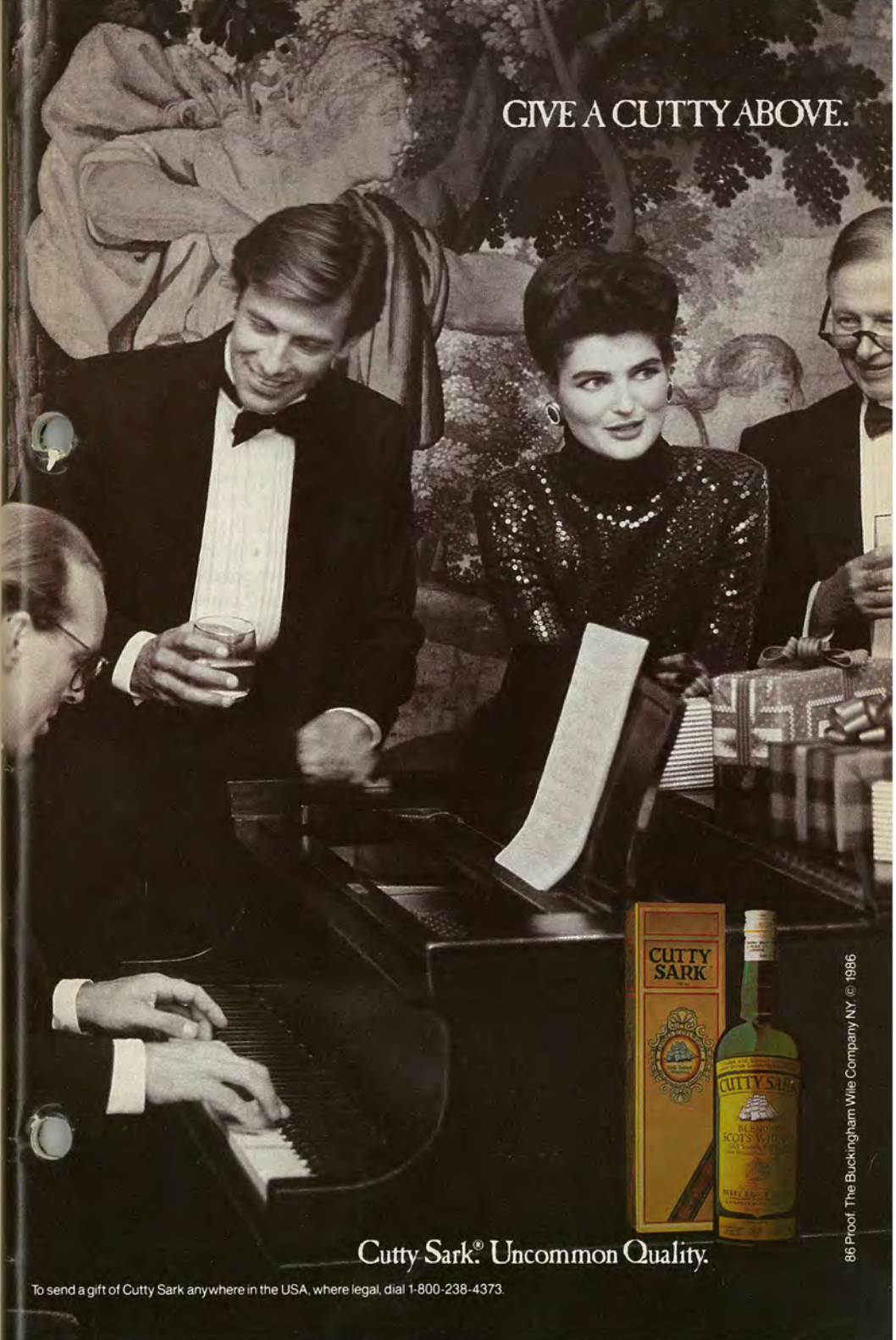
56 Portraits  
in Jazz

WHITNEY  
BALLIETT

HERBERT  
VON KARAJAN



GIVE A CUTTY ABOVE.



Cutty Sark®. Uncommon Quality.

To send a gift of Cutty Sark anywhere in the USA, where legal, dial 1-800-238-4373.



## Carnelian Room

BANK OF AMERICA CENTER  
555 California Street, 52nd Floor  
San Francisco, CA 94104  
For Reservations: 415 433-7500

SUNSET DINNERS 6-7 PM NIGHTLY  
\$21 COMPLETE

"San Francisco's best pommes frites"  
—Herb Caen, *SF Chronicle*, *SF Focus*, *Bay Guardian*



## 'Entrecote de Paris

**CHIC FRENCH  
DINING**

specializing in

**French Grill**

Original L'Entrecote

Cafe de Paris

Fresh fish & seafood

Light entrees

Full dinners

Oyster bar

(coquillages)

Live Piano  
Music

Outdoor  
Dining

Weekend  
Brunch

Full Bar

Valet  
Parking

Open daily 11:30 am til midnight  
2032 UNION ST. • SAN FRANCISCO  
415/931-5006

who gave the dancer "vitamins" which were in reality amphetamines. Balanchine's other side, petty, mean-spirited, vindictive, emerges in her portrait of her mentor, and Kirkland asserts that she nearly paid with her life for the mental state created by the "Balanchine system". Also found to be less than perfect are dancers Patrick Bissell, Fernando Bujones and, of course, Misha Baryshnikov. But don't take this serious and thoughtful autobiography to be a cross between *Mommie Dearest* and *Valley of the Dolls*. Kirkland is a bona fide artist who speaks well for and deeply about herself.

American music comes under scrutiny in two very different books. Barbara L. Tischler's thesis in *An American Music* (Oxford, \$24.95) is that American art music has come of age in the twentieth century not by composers writing self-conscious "American" music but by being activists in the international search for new music. Her book admittedly has the feel of a doctoral dissertation about it (complete with graphs and charts), but her discussion of modernism in the thirties is both lively and informative, especially in regard to the various political groups active in American musical life (the Popular Front, Workers' Music League, Composers' Collective, etc.).

Whitney Balliett, the jazz critic of the *New Yorker* since 1957, has collected 56 profiles of jazz greats written over the last two decades in *American Musicians* (Oxford, \$22.95). Like fellow *New Yorker* writers John McPhee and Frances Fitzgerald, Balliett can write interestingly on any subject, but when the subject is his passion, hats off, gentlemen, a genius! Everyone has his or her own special favorite; I loved "Sunshine Always Opens Out," the profile of Earl "Fatha" Hines, where the subject is allowed to cast his own profile, warts and all. I loved it when I read it—I loved it when I reread it.

If you have a serious, and I mean seri-





Discover Louis Vuitton  
at this exclusive  
Louis Vuitton store.

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

**LOUIS VUITTON**  
MALLETIER A PARIS

MAISON FONDÉE EN 1854

ous, music lover on your holiday gift list, serious thought ought to be given to Hans Keller's *The Great Haydn Quartets* (Braziller, \$22.50). Keller comes with an endorsement from none other than Benjamin Britten ("Keller knows more about the string quartets, and understands them better, than anybody else.") For Keller, Haydn emerges as the founder of the string quartet form and remains its greatest exponent. Keller treats the quartets to vigorous analyses and concludes each to be a masterpiece, but is never hesitant to interject a personal opinion or aside. Keller, who died in 1985, was world re-



nowned for his work on the quartet and this book, the only one he produced, is a testament to the high regard in which he was — and is — held by his colleagues.

Another quartet, this one from Liverpool, also receives a fond and nostalgic treatment by Geoffrey Giuliano in *The Beatles: A Celebration* (St. Martin's Press, \$29.95). Certainly not the first Beatle tribute nor the last, this is written for the unabashed fan, and serves the need well. What does distinguish this from the others is the never before published fragments of Beatle iconography. I was especially taken with the Royal Doulton Toby

mugs, issued in 1985 and patterned on the "Sgt. Pepper" album cover.

Jonathan Miller, doctor of medicine, natural scientist, comedian (with Peter Cook, Dudley Moore and Alan Bennett in the original *Beyond the Fringe*), Shakespearean producer for the BBC, operatic director, children's book author, and presenter of the BBC series *The Body in Question*, has touched a new subject in *Subsequent Performances* (Viking, \$25). He examines the question of the "afterlife" of a dramatic work of art, that is, the problem of interpretation of past masterpieces. He argues that each generation must use its own frame of reference in restaging these plays and then discusses specific works and answers he has found to be personally and dramatically satisfying. For those of us familiar with some of Miller's productions (especially the BBC Shakespeare series), they are always reasonable if not always successful, and one never feels that he has willfully imposed a modern idea on the past. Miller's thoughtful interpretations of *King Lear* or *The Three Sisters* or *The Magic Flute* force one to rethink previous notions on these masterpieces.

The seemingly indefatigable Sheridan Morley — among other things, drama critic for *Punch* and London correspondent for the *Performing Arts* magazine — has provided another book devoted to the theatre: *The Great Stage Stars* (Facts on File, \$224.95). Morely has here given us over 200 biographies of the greats of the stage including historical figures Lily Langtry and Sarah Bernhardt, through the Barrymores and the Lunts, to contemporary luminaries such as Robert Preston, Maggie Smith, and Jessica Tandy. Far more than mere *vitae*, these bios, illustrated with full-page photographs, are full of incidental fragments (where exactly, for instance, did Zero Mostel's first name come from?), critical assessments, and quotes from the subjects themselves, all adding up to a



# *NEW 1987 MAXIMA GXE THE SMART SIDE OF LUXURY.*



Nissan proudly invites you to enter our world of luxury... the elegant world of Maxima. It begins with crisp, classic design, re-styled for '87. Beautiful!

In addition to Maxima's outer beauty you'll discover power can be beautiful as well. Under the hood waits a fuel-injected, 3-liter engine, the same engine that propels the awesome 300 ZX.

Inside Maxima, Nissan's advanced technology continues to shine. The most wanted luxury features like cruise-control, reclining

bucket seats, lumbar support, power windows, air conditioning, 6-speaker AM-FM stereo system with Dolby cassette and 7-band equalizer and much more, are all **standard**.

Maxima for '87: One luxury car that's truly a smart choice.

You'll be glad to know, that when a car's this good you can back it with a plan this good. Nissan's Security-Plus<sup>SM</sup> Extended Service agreement offers you term options of up to 5 years/100,000 miles. Ask your participating Nissan/Datsun dealer about it today.

*THE LUXURY AND PERFORMANCE IS MAXIMA.*

# *THE NAME IS NISSAN*



unique and delightfully readable reference volume.

It would be inaccurate to say that Alfred Lunt and Lynn Fontanne led lives as dramatic offstage as they did on, nevertheless Jared Brown's *The Fabulous Lunts* (Atheneum, \$24.95) is a rich, exhaustively researched biography of the theatrical (in all senses of that word) lives of America's premier theatrical couple. Their story has its share of tragedy and comedy, *sturm und drang*, with frequent asides and occasional intermissions (as with their efforts during the Second World War), but they were seldom far from the stage. Brown's book is well-researched with copious details, but also filled with a variety of anecdotes, remembrances and chatty entries. As lively and entertaining as the Lunts themselves.

If the Lunts' careers mirror the history of American theatre through mid-century, Alan Schneider's career as director is inextricably intertwined with the emergence of today's American theatre. Director of seminal plays by Michael Wel-

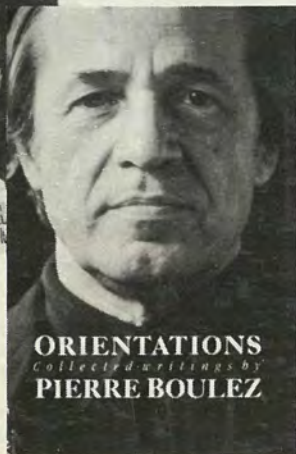
ler, Preston Jones and Harold Pinter, it was Schneider who directed American and world premieres respectively of those two cornerstones of modern drama, Samuel Beckett's *Waiting for Godot* and Edward Albee's *Who's Afraid of Virginia Woolf?* These and a multitude of other events in Schneider's life are contained in *Entrances: An American Director's Journey* (Viking, \$25). His journey, which began in the Ukraine, continued through great commercial and artistic successes (and failures, also painfully recalled) in this country, was cut tragically short by a motorcycle accident in 1984, one week after delivering this book in manuscript to his editor. It serves both as tribute to and testament of an American original.

Two small but precious books conclude our survey of fall offerings. The first is a series of letters written by Rainer Maria Rilke, the great German poet, to his wife Clara. *Letters on Cézanne* (Fromm International, \$14.95) records the spontaneous response of the poet to an exhibit of Cézanne's work in 1907. They form a coherent rumination and meditation on art and its connection to the objects of life, and the beauty and terror of those objects. Cézanne looms like a "Homeric Patriarch" before Rilke, and assumes saintly proportions in Rilke's mind.

The second is a quaint and curious volume from the Milkweed Press in Minnesota. Entitled *The Poet Dreaming in the Artist's House* (\$7.95), and edited by Emilie Buchwald and Ruth Roston (with charming illustrations by R. W. Scholes), it is an anthology of contemporary poems about the visual arts. Divided into four sections dealing with poets on artists, on paintings, on seeing paintings, and on Art itself, this quiet and unpretentious book provides the warmth of recognition over and over. □

---

Douglas L. Dutton is the owner of Dutton's Books in Brentwood and a teacher of music at Los Angeles City College.





SHARE THE  
SENSE OF *Rémy*



Exclusively Fine Champagne Cognac  
Send a gift of Rémy anywhere. Call toll-free 1-800-531-9528.



# S.F. Dining

by Stanley Eichelbaum

Who said you can't go home again? I went back to *Trader Vic's*, 20 Cosmo Place (phone: 776-2232), for dinner not long ago, and it was just as if I were eating there 25 years ago. That's when I first came to San Francisco and the first memorable meal I had was at *Trader Vic's*. Nothing much has changed, except, of course, the prices and some of the faces. Mike Gutierrez is still the genial *maitre d'* as he's been for 26 years, and he welcomes you with the same unerring warmth and tact, even though he's not seen you for some years. The service is efficient and friendly, as it's always been, and, frankly, you feel at home.

Nobody has tampered with *Trader Vic's* oddball Polynesian decor, or with the cozy nautical clutter of the main dining room, the Captain's Cabin. It used to be hard to get a table in the Cabin, but now it's not as crowded. Mike will tell you that business has been spotty, that the proliferation of fancy new restaurants, especially near the Opera House, has made a difference. But for lots of society people, *Trader Vic's* is still the place to go after the opera, and it's still the most popular party pad in town, the private party rooms being heavily booked the year round.

*Trader Vic's* has been in operation since 1938, and though Victor Bergeron died two years ago, his son Lynn now runs the restaurant with manager Peter Knaust. What I find remarkable is that they've been able to maintain the high level of service and food quality that have made

*Trader Vic's* an institution. The food is quite unique, in that it's not one thing or another, but a curious blend of Chinese, Polynesian and American. Even more than that, if you count the Armenian soda-cracker bread that's delivered fresh and crunchy to the table with Euphrates wheat crackers. That's a tradition you remember and don't want to see changed, along with coffee served in glass tumblers set into woven straw baskets, and the after-dinner mints, one chocolate-coated and the other jellied, that come with Chinese almond cookies and fortune cookies when you ask for the check.

As for the menu, it's replete with old favorites, like the appetizer selection, including crab Rangoon (\$5.75), spare-ribs (\$8.50) and fried prawns (\$9.25). *Trader Vic's* prices were never low, but they now seem only mildly expensive, compared to the trendsetters of California cuisine. The signature dishes have understandably risen in price, so that Indonesian lamb with peach chutney and peanut sauce is \$21, while almond duck is \$12.50 and petit filet of beef is \$19.75. You can, however, eat for less. A mixed green salad, nicely tossed with crisp greens and sliced mushrooms and a peppery vinaigrette is \$3.50. A deliciously executed barbecued sturgeon, for \$14.75, could not have been more satisfying. The fish arrived deftly undercooked and juicy, done in *Trader Vic's* brick-lined Chinese oven over white-oak logs. The cooking, over very high heat, is halfway between smoking and grilling, and the





## MAXELL. THE TAPE THAT LASTS AS LONG AS THE LEGEND.

"Wow!" The world said, from the very first time she stepped to the big screen. And through 29 films she remained a delicious dessert for movie goers everywhere, and the very best part of every man's fantasy. Today Maxell helps you preserve her films, with tapes that are manufactured up to 60% above industry standards. So even after 500 plays her sensual beauty will light up your consciousness, just as it did in the early fifties, when the world first discovered the magic of Marilyn Monroe.



result is delicate and superb. The sturgeon came with some perfectly sautéed snap peas and a parsley potato. A tasty tartar sauce was served on the side. For dessert, I chose an old standby, coconut ice cream with chocolate sauce (\$3.50). In past years, I might also have tossed down a mai tai or two, but my tastes have changed, and now a glass of Chardonnay sufficed.

The fanciest Mexican restaurant around has opened in Tiburon. *Guaymas*, at 5 Main St. (phone: 435-6300), sits on a matchless site overlooking the Bay, and not a dollar was spared to make it attractive, both inside and out. It should come as no surprise that *Guaymas* is yet another undertaking of Spectrum Food (Ciao, Prego, Harry's Bar, etc.), whose preference is for theme restaurants. This time it's regional Mexican cooking, which imparts an intriguing diversity to the bill of fare, be it appetizer, seafood, or mesquite-grilled items. Would that the food tasted as good. A starter of Chalupas made of corn tortillas filled with shredded chicken breast, jalapeños, red onions, a feta-like cheese and sour cream (\$3.25) came across with high marks. But a seafood appetizer called *Vuelve*, with marinated squid, shrimp, oysters and clams (\$3.65) suffered from a bland tomato sauce and overpoached fish.

An entree of grilled swordfish with tomato butter (\$12.95) was exceptionally good. But a house specialty of roast duck with a pumpkin sauce (\$9.75) didn't measure up, the duck having been dis-

tressingly overcooked and the sauce humdrum. As for a mango sherbet (\$2.95), it was a dessert without flavor. *Guaymas*, in other words, needs to pull things together.

The Napa Valley has a marvelous new restaurant, *Knickerbocker's*, at 3010 St. Helena Highway North (phone: 707-963-9300). The location is actually a few miles north of St. Helena, in the Freemark Abbey complex on Highway 29. The chef-owner is Tony Knickerbocker, who has a very winning way with California cuisine. He runs the business with his charming wife, Leann, in a pleasant clean-lined space that's all at once restful and appealing because of an oak-beamed, vaulted ceiling, huge stone fireplace and rather simple decor.

Tony is the son of the late Paine Knickerbocker, drama critic of the *San Francisco Chronicle*, and brother of Peggy Knickerbocker, who also runs a restaurant, Pier 23, on the Embarcadero. Tony's menu is fresh with ideas and full of surprises. A spinach salad is done with pine nuts, pancetta and a soft-cooked egg (\$5). An outstanding fettuccine dish comes with grilled vegetables and flowering oregano (\$5). Free-range chicken is grilled and served with chili verde (\$9). Loin of lamb strips are breaded and deep fried (\$10). Desserts are extra special, like a walnut cake with cinnamon ice cream (\$3), and a fresh fruit compote that's lightly flavored with serrano chili. The heat is so faint it's in the aftertaste. Which makes the dish extraordinary. □





PREMIERING AT

m a c y s



© 1996 CHANEL, INC. CHANEL®

IT WOULDN'T BE CHRISTMAS WITHOUT

# CHANEL

NEW LUXURY POWDER COMPACT. ELEGANT. REFILLABLE.  
THE PERFECT GIFT IMPORTED FROM PARIS.



# Marlboro



4

© Philip Morris Inc. 1985

Lights: 10 mg "tar," 0.7 mg nicotine—  
Kings: 16 mg "tar," 1.0 mg nicotine  
av. per cigarette, FTC Report Feb '85

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

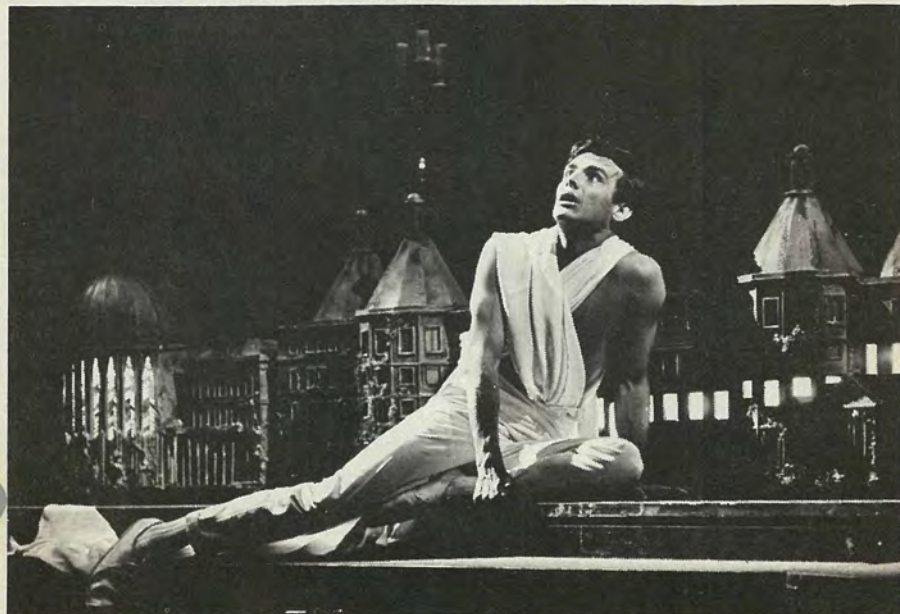


# A.C.T. In the Beginning

When the American Conservatory Theatre opened its first San Francisco season on January 21, 1967, it was the culmination of the company's search for a permanent home that had begun with general director William Ball's decision to pull up stakes at A.C.T.'s original home in Pittsburgh and take the one-year-old company on a coast-to-coast tour. A four-week 1966 engagement at Stanford University's Summer Festival of the Arts produced a sheaf of rave reviews and long lines at the box office, enough to convince some notable San Franciscans — Mortimer Fleishacker, Jr., Cyril Magnin and Melvin Swig among them — that A.C.T. would be a welcome addition to the city's cultural lineup. Negotiations were successfully concluded, and a twenty-two week season was announced, opening with William Ball's already celebrated production of *Tartuffe*.

The season offered a breathtaking total of sixteen productions at two theatres, the Geary and Marines Memorial, in rotating repertory. As a spectacular season finale, the closing week featured one performance each of every production in the repertory.

PHOTOGRAPHS ARE BY HANK KRANZLER AND WILLIAM GANSLER



A famous photo of a famous production: Hank Kranzler's study of Paul Shenar as Brother Julian in William Ball's controversial staging of *Tiny Alice*, by Edward Albee.

# 1967

## FIRST SAN FRANCISCO SEASON

### **Beyond the Fringe**

by Bennett, Cook, Miller and Moore;  
directed by Rene Auberjonois

### **Endgame**

by Samuel Beckett;  
directed by Edward Payson Call

### **Charley's Aunt**

by Brandon Thomas;  
directed by Edward Hastings

### **Man and Superman**

by George Bernard Shaw;  
directed by Jerome Kilty

### **Arsenic and Old Lace**

by Joseph Kesselring;  
directed by Allen Fletcher

### **Our Town**

by Thornton Wilder;  
directed by Edward Hastings

### **Dear Liar**

by Jerome Kilty;  
directed by Jerome Kilty

### **The Torch-Bearers**

by George Kelly;  
directed by Edward Payson Call

### **Long Day's Journey into Night**

by Eugene O'Neill  
directed by Byron Ringland

### **The Seagull**

by Anton Chekhov;  
directed by Edward Payson Call

### **A.C.T. One-Acts:**

#### **The Zoo Story**

by Edward Albee;  
directed by Richard A. Dysart

#### **Krapp's Last Tape**

by Samuel Beckett;  
directed by Scott Hylands

#### **Tartuffe**

by Molière;  
directed by William Ball

#### **Tiny Alice**

by Edward Albee;  
directed by William Ball

#### **Six Characters in Search of an Author**

by Luigi Pirandello;  
directed by William Ball

#### **Death of a Salesman**

by Arthur Miller;  
directed by Allen Fletcher

#### **Under Milkwood**

by Dylan Thomas;  
directed by William Ball



*Ken Ruta (top) and Rene Auberjonois in Beckett's Endgame.*



© 1986 Imported by The Glenlivet Distilling Company, New York, New York. 12 Year Old. The Glenlivet is a registered trademark.



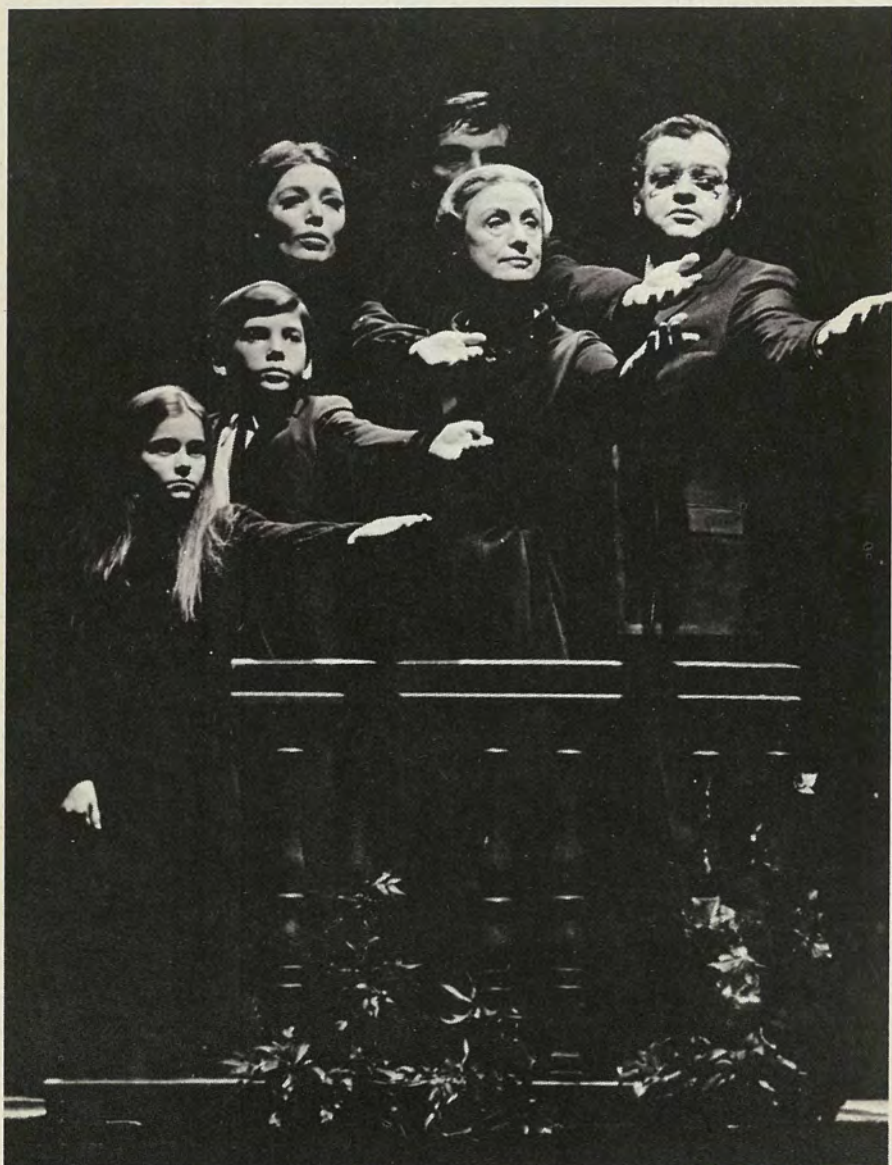
**B**AH, HUMBUG INDEED, Mr. Scrooge. Only those with the true spirit of Christmas would pay twenty dollars for a bottle of Scotch. But then, THE GLENLIVET Scotch whisky has been made in the same unique way since 1747. And it is a 12-year-old single malt Scotch with unsurpassed smoothness and character. So don't be an old Scrooge this Christmas. In its golden gift canister, The Glenlivet makes the perfect Christmas present. But don't wait till it's too late. Look what happened to Scrooge.

**THE GLENLIVET.® JUST SLIGHTLY OUT OF REACH.**

To send a gift of The Glenlivet, dial 1-800-243-3787.

Void where prohibited.

1967



*William Ball's famous production of Six Characters in Search of an Author by Pirandello — left to right, Jennifer Nebesky, Frank Kelleher, Barbara Colby, Josephine Nichols, Paul Shenar, Richard Dysart.*





# THE PAWS THAT REFRESH.

Fresh Step® is the only cat litter that actually  
releases tiny odor controllers every time  
your cat scratches or even steps.  
So now you can let your cat help keep the litter fresh.  
Because Fresh Step® freshens with every step.



**Freshens with every step.®**

## 1967



Left: Jay Doyle in Edward Albee's *The American Dream*, which was presented on a double bill with Samuel Beckett's *Krapp's Last Tape*.

Below: The 1967 production of Chekhov's *The Seagull* featured Angela Paton as Arkadina and Austin Pendleton as Treplev. Edward Payson Call directed.





# "A MAGNIFICENT ACHIEVEMENT!"

Robert Bolt's epic screenplay stands with his 'Doctor Zhivago,' 'Lawrence of Arabia' and 'A Man For All Seasons.' Boldly and sensitively directed by Roland Joffé, 'The Mission' raises the spirit, uplifts the heart, invigorates the mind. A remarkable film!"

— Gene Shalit, TODAY/NBC-TV

ROBERT  
DE NIRO

JEREMY  
IRONS



Deep in the jungles of South America  
two men bring civilization to a native tribe.  
Now, after years of struggle together,  
they find themselves on opposite sides in a  
dramatic fight for the natives' independence.  
One will trust in the power of prayer.  
One will believe in the might of the sword.

## THE MISSION

WARNER BROS., GOLDFREST and KINGSMERE Present  
An ENIGMA PRODUCTION in Association with FERNANDO GHIA

ROBERT DE NIRO JEREMY IRONS

in "THE MISSION" Music by ENNIO MORRICONE Written by ROBERT BOLT  
Produced by FERNANDO GHIA and DAVID PUTTNAM Directed by ROLAND JOFFÉ

DISTRIBUTED BY WARNER BROS.



Palme d'Or  
Cannes Film Festival

**PG PARENTAL GUIDANCE SUGGESTED**  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

**DOLBY STEREO**  
IN SELECTED THEATRES

READ THE JOKE PAPERBACK A WARNER COMMUNICATIONS COMPANY

Original Soundtrack on Virgin Records

© 1986 Warner Bros. Inc. All Rights Reserved

Now playing exclusively at **CENTURY 21** San Francisco  
and opens everywhere on December 25th.



## 1967

Above: Left to right, Barbara Colby, Ellen Geer and Peter Donat played multiple roles in Dylan Thomas's *Under Milkwood*, directed by William Ball.

Left: In *Charley's Aunt*, Rene Auberjonois tells a hot one to Ellen Geer (left) and Charlene Polite. The director was Edward Hastings.



---

# IN THE A.C.T.

---

## News of the American Conservatory Theatre



Cyril Magnin, seated at the center of A.C.T.'s Sunday in the Park with George cast, lends his name to a holiday matinee this month.

### CHRISTMAS AT A.C.T.

Two special events are generating extra Christmas spirit this month at the Geary. On December 5, A.C.T. presents the first annual Cyril Magnin Matinee, bringing disadvantaged Bay Area youngsters to the Geary for a special free performance of *A Christmas Carol*.

On December 9, the company welcomes hundreds of San Francisco seniors to a special performance created just for this occasion, *A Christmas Treat*. The show features members of the A.C.T. acting company, the Advanced Training Program and the Young Conservatory in an afternoon of song, dance and comedy. The event is coordinated by the Friends of A.C.T. volunteer organization and the Mayor's Commission on Aging.

Throughout the month, some 10,000 students from Northern California ele-

mentary, intermediate and secondary schools are also attending low-priced weekday matinee performances of *A Christmas Carol* as part of A.C.T.'s Student Matinee Program sponsored by Pepsi-Cola Bottling Company of San Francisco. For information on Student Matinees for the rest of the current season, call Joe Duffy at (415) 771-3880.

### REACHING OUT

Pacific Telesis has agreed to underwrite A.C.T.'s American Sign Language subscription series for the current season with a generous gift of \$15,000. Pacific Telesis' support will enable A.C.T. to broaden the program and provide the hearing-impaired community with affordable orchestra seats for interpreted Saturday evening performances of four A.C.T. productions, including *A Christ-*

ACT-1

*mas Carol, The Floating Light Bulb, The Real Thing* and *Faustus in Hell*.

Pacific Telesis will subsidize discount ticket prices, pay the fees of the highly skilled signers who interpret each performance, and cover other costs related to the program.

Severely hearing-impaired people should use A.C.T.'s special TTY service number (415) 771-0338, for information about the series, including prices and schedules. Others should use the regular A.C.T. box office number, (415) 673-6440.

### MEET THE CAST

Audience members at all regular performances of *A Christmas Carol* are invited to meet Ebenezer Scrooge (William Paterson and Sydney Walker alternate in the role) and other members of the cast in the Lower Lounge, downstairs from the theatre lobby, right after the show. Cocktails, holiday beverages and soft drinks will be on sale at the bar.

### TRAINING AT A.C.T.

The ten-week winter-spring session of A.C.T.'s part-time evening Academy training program starts January 5. Applications are due at A.C.T. no later than December 19. They're available now from the Conservatory office, (415) 771-3880, extension 213. Classes are taught by members of the A.C.T. acting company and professional training staff, and the curriculum includes introduction to acting, intermediate acting, advanced scene study, voice and speech, singing for the actor, and psychology of auditioning.

The next session of the Young Conservatory gets underway February 9, offering a variety of after-school and Saturday classes for youngsters ages eight through eighteen. Applications are available now at (415) 771-3880, extension 281, and must be completed and returned to A.C.T. by January 30.

### HOLIDAY GIFT IDEAS

Gifts of tuition to the upcoming sessions of the evening Academy and the Young ACT-2

Conservatory make unusual and welcome presents to young people and adults with theatrical career ambitions or just a lively interest in the theatrical process. Call (415) 771-3880, extension 213, for all the details.

In addition, A.C.T. has a selection of other gifts for theatregoers on sale now. Topping the list are A.C.T. Gift Certificates. They're available in any amount and can be exchanged by the recipient for any regular performance of any A.C.T. production. For extra convenience this year, Gift Certificates may be charged by telephone at (415) 673-6440 to Visa, MasterCard and American Express cards.

Also on sale: *The A.C.T. of Cooking* is a collection of recipes from the kitchens of the A.C.T. family, available by mail or at the A.C.T. offices, 450 Geary St., fourth floor, San Francisco 94102, for \$6. Tote bags and aprons, especially designed for A.C.T., are off-white with burgundy lettering. Tote bags are \$15.75 each, with aprons priced at \$16.75. Checks should be made payable to A.C.T.



Woody Allen

### LOOK FOR "LIGHT BULB"

When Woody Allen's *The Floating Light Bulb* begins its special engagement at A.C.T. on December 30, it will be the first time that the bittersweet comedy about a hard-luck Brooklyn family in the post-World War II years has been seen outside New York. A.C.T. is, in fact, the first company to be granted performance rights to the play since its premiere engagement at Lincoln Center in 1981.





## A NOTE FROM THE ARTISTIC DIRECTOR

All the members of the American Conservatory Theatre join me in wishing you the merriest of holiday seasons and the happiest of new years. We thank you for your patronage in 1986 and look forward to seeing you often in 1987.

*Ed Hastings*  
Edward Hastings

The forthcoming production, now in rehearsal under the direction of Albert Takazauckas, features Joy Carlin as Enid Pollack, a middle-aged wife and mother struggling to make ends meet while her philandering husband gambles away his paycheck. Liam O'Brien plays her elder son Paul, a sixteen-year-old who retreats from the confusions of adolescence into his fantasy of becoming a famous magician. Ken Ruta, a veteran of many leading roles at A.C.T. during its early seasons, returns to the company to play Jerry, an unsuspecting talent agent lured by Enid into auditioning Paul's magic act with catastrophic results. Seen in other key roles are Joe Vincent as Enid's husband Max and Nancy Carlin as his girlfriend-on-the-side Betty.

*The Floating Light Bulb* is one of Allen's most deeply personal works, an autobiographical play in which the comedy is laced with tenderness and compassion. Critics have described it as a comic variation on *The Glass Menagerie* with plenty

of characteristic Allen touches. The A.C.T. engagement will continue at the Geary through January 31, and seats are on sale now for all performances. Tickets may be charged by phone to major credit cards at (415) 673-6440.

### A PAIR OF PROLOGUES

A.C.T. Prologues are informal talks held in the Geary Theatre that offer our audience the opportunity to meet and exchange views with directors and other artists on each of the season's new productions. Upcoming Prologues include the one for Woody Allen's *The Floating Light Bulb*, to be held at 5:30 p.m. Tuesday, December 30; and the one for Tom Stoppard's Tony Award play, *The Real Thing*, set for 5:30 p.m. Monday, February 2.

Co-sponsored by A.C.T. and the Junior League of San Francisco, Prologues last approximately one hour and are presented free of charge. You are cordially invited to attend.

# WHO'S WHO AT A.C.T.



**TONY AMENDOLA** is best known to Bay Area audiences as a resident artist at Berkeley Repertory Theatre, where he recently performed the roles of Jack Henry Abbott in *In the Belly of the Beast* and Malvolio in *Twelfth Night* and directed the recent production *Night of the Iguana*. For the Berkeley Shakespeare Festival last summer he appeared as Coriolanus and directed *The Tempest*. He also directed *All's Well That Ends Well* for Ashland's Oregon Shakespearean Festival. As a resident actor with Berkeley Rep for the past six seasons, he has been seen in *Otherwise Engaged*, *American Buffalo*, *The Margaret Ghost*, *Awake & Sing!*, *A Lesson From Aloes*, *The Glass Menagerie*, and *Chekhov in Yalta*, for which he received a Bay Area Theatre Critics Circle Award. He was also the recipient of awards from the Critics Circle and Drama-Logue Magazine for his direction of *Savages* at Berkeley Rep in 1982. In 1984, he directed Berkeley Rep's *Filumena* as well as *The Merchant of Venice* for the Berkeley Shakespeare Festival. Mr. Amendola has worked with the Seattle Repertory Theatre, A Contemporary Theatre, Milwaukee Repertory Theatre and San Jose Repertory Company. He was recently featured in NBC's *Partners in Crime*.



**JOSEPH BIRD** is now in his 18th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a ACT-4

featured actor in New York's APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol*, *A Midsummer Night's Dream* and *The Lady's Not for Burning*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



**PETER BRADBURY** is a third year student in the Advanced Training Program. While a student at A.C.T., he performed the roles of Lear in *King Lear*, Moe Axelrod in *Awake and Sing*, Oscar Wolfe in *The Royal Family*, Andrei in *The Three Sisters*, Tartuffe in *Tartuffe*, and Feste in *Twelfth Night*. Most recently, he has performed the roles of Theseus in *A Midsummer Night's Dream* and Trebonius in *Julius Caesar* at the Utah Shakespearean Festival. In addition to his training at A.C.T., Mr. Bradbury received an A.B. in drama at Vassar College, where he appeared as Bo Decker in *Bus Stop* and the title roles in *Oedipus Rex* and *Scapino*. He also studied at the National Theatre Institute at the Eugene O'Neill Theatre Centre and with Morris Carnovsky. He will appear in *The Seagull* and *Faustus in Hell* later this season.

**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, an acting instructor in the Academy and a voice instructor in the Young Conservatory. A.C.T.





audiences have seen her on the Geary Theatre stage in productions of *Othello*, *Macbeth* 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 Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*. She was seen last season at A.C.T. in *A Christmas Carol* and *Private Lives*.



**RICHARD BUTTERFIELD**, who appeared as the soldier in *Sunday in the Park with George*, has recently worked with San Jose Rep and performed the role of Franklin Shepard in Sondheim's *Merrily We Roll Along* last spring with Theatreworks of Palo Alto. He has worked in the Bay Area with the Berkeley Shakespeare Festival, where he was seen as Navarre in *Love's Labour's Lost*, Thisby in *A Midsummer Night's Dream* and Catesby in *Richard III*, among other roles. He has also performed with the Berkeley Jewish Theatre in their productions of *Firstborn* and *Good*. Mr Butterfield is a graduate of Stanford University; A.B. International Relations. He also appears in *The Real Thing* later this season.

**NANCY CARLIN** returns to A.C.T. for her second season. She performed most recently with the Oregon Shakespearean festival, where she played Ariel in *The Tempest*, Lavinia in *Titus Andronicus* and Celia in *As You Like It*. A graduate of A.C.T.'s Advanced Training Program, she joined the company in 1984 to play Hippolyta in *A Midsummer Night's Dream* and Frida Fol-



dal in *John Gabriel Borkman*. Other Bay Area credits include the Jailer's Daughter in *The Two Noble Kinsmen* and Helena in *A Midsummer Night's Dream* at the Berkeley Shakespeare Festival, Griselda/Kit/Shana in *Topgirls* and Eve in *The Danube* at the Eureka Theatre Company and the Nurse in *Kabuki Medea* at the Berkeley Repertory Theatre. She has also worked at the Summer Repertory Theatre in Santa Rosa and the Pacific Conservatory of the Performing Arts in Santa Maria where she played Myrtle Mae in *Harvey*. Miss Carlin received her B.A. in Comparative Literature from Brown University.



**PETER DONAT** joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eyre's production of *The Government Inspector*. In New York, he has performed both off-and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince*, *The School for Wives*, *Macbeth*, *Our Town*, and, last season, in *Opera Comique* and *The Lady's Not For Burning*. 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 EHELMAN** attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as in numerous student productions. He was seen in the extended local run of *Cloud Nine* at the Eureka, Marines' Memorial and Alcazar theatres, played a featured role in films *The Right Stuff* and *Magnum Force*, and made television appearances on *Shannon* and *Partners in Crime*. Other major stage productions in which he appeared are *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*, *Macbeth*, *You Never Can Tell* and *The Lady's Not for Burning*.



**GINA FERRALL** is a graduate of A.C.T.'s Advanced Training Program and appeared on the Geary Theatre stage in productions of *Cat Among the Pigeons*, *A Christmas Carol*, *I Remember Mama*, *The Admirable Crichton* and *Sunday in the Park with George*, in addition to appearing as Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall was seen most recently in Berkeley Rep's production of *The Art of Dining*. She has also appeared in numerous roles with the Santa Rosa Summer Repertory Theatre and Montana's Shakespeare in the Parks. Performing on the New York stage, she was Emily in *All Nighters* at the New Arts Theatre and, while in New York, also engaged in fashion modeling, a pursuit she has continued on a freelance ACT-6

basis since her return to the Bay Area. With her parents, director/teacher Mike Ferrall and actress Marrian Walters Ferrall, she is co-owner of the Josef Robe Co. of San Francisco.



**TIMOTHY GREER** joins the company this year to appear in *Sunday in the Park With George*, *A Christmas Carol* and *Faustus in Hell*. A third-year student in the Advanced Training Program, his studio performances include the roles of Angelo in *Measure for Measure*, Friar Lawrence in *Romeo and Juliet*, Seton in *Holiday* and Jude Emerson in *Lydie Breeze*. While a member of the Texas-based Park Boulevard Players, he appeared in *Black Comedy*, *Godspell*, *Once Upon a Mattress* and *The Misanthrope*. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.



**RUTH KOBART** was a company member during A.C.T.'s first San Francisco season in 1967. Now in her sixth season with A.C.T., she appeared in *Tartuffe*, *Thieves' Carnival*, *House of Bernarda Alba*, *Threepenny Opera* and the 1978 production of *Hotel Paradiso*. Since that time she has been a member of the first national tour of *Annie*, received a Tony nomination for her performance in *A Funny Thing Happened on the Way to the Forum* and appeared in the Broadway and film versions of *How to Succeed in Business Without Really Trying*. Miss Kobart has also been a guest star and co-star on network television.

**BARRY KRAFT** is a charter member of the company. In 1965, he appeared in the A.C.T. production of *King Lear* at the Pittsburgh Playhouse as well as *Under Milkwood*, *The Crucible* and *Our Town* during the company's 1967-68





season in San Francisco. Most recently, his work has been seen at The Empty Space in Seattle and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* as Cyrano, Edward Hastings' 007: *Crossfire* as Tom and in *Passion Play* as Jim under the direction of Joy Carlin. A veteran of 34 of Shakespeare's 38 plays, Mr. Kraft has spent 20 of the last 26 summers acting in Shakespearean festivals around the country, including the Old Globe Theatre's San Diego Shakespeare Festival, the Marin Shakespeare Festival, the California Shakespeare Festival, the Colorado Shakespeare Festival, the Berkeley Shakespeare Festival and the Oregon Shakespearean Festival. During the past six seasons at OSF in Ashland, Oregon he performed the roles of John of Gaunt in *Richard II*, Berowne in *Love's Labour's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, and Leontes in *The Winter's Tale*, among others. Mr. Kraft has also taught Shakespeare at various educational institutions.



**KIMBERLEY LAMARQUE** joins the company this season as a third-year student in the Advanced Training Program. Her studio work at A.C.T. includes the roles of Natasha in *The Three Sisters*, Lady Macbeth in *Macbeth*, Bianca in *The Taming of the Shrew* and Sheila in *A Day in the Death of Joe Egg*, among others. She has appeared locally at A.C.T. in *The Passion Cycle*, as Maxine in *Spell #7* at the Lorraine Hansberry Theatre and as Calpurnia in Edward Hastings' production of *To Kill a Mockingbird* at the Academy of Media and Theatre Arts. Her other

credits include New York City productions at the Mass Transit Street Theatre, South Bronx Community Action Theatre and several productions at Columbia University, from which she graduated with B.A. in Theatre Arts. She has also done feature film and commercial work. Miss LaMarque appears in *The Seagull* and *Faustus in Hell* later this season.



**DELORES MITCHELL** a graduate of the Advanced Training Program, was a company member for 8 seasons at A.C.T. She performed as Addie in *The Little Foxes*, Lucy in *The Rivals*, Emilia in *A Winter's Tale*, Margaret in *Much Ado About Nothing*, Nurse Lake in *The National Health* and Victoire in *Hotel Paradiso* on the Geary Theatre stage, in addition to Plays-in-Progress productions of *Afternoons in Vegas*, *Queen for a Day* and *10 Minutes for 25 Cents*. Since 1983 she has worked on the East Coast, most recently as a member of the New York Shakespeare Festival Players in *Romeo and Juliet* and *As You Like It*, as well as appearing at Baltimore's Center Stage, Crossroads Theatre in New Jersey and The Totempole Playhouse in Pennsylvania. She has also worked at The Equity Library Theatre, Afro-American Theatre, The Free Southern Theatre and The Famu Playmaker's Guild. A veteran of eight A.C.T. productions of *A Christmas Carol*, Miss Mitchell also appeared in the ABC cable television version taped in 1976. She is a graduate of Florida A & M University and is a speech, voice and acting trainer.

**ROBIN GOODRIN NORDLI** is a third year student in the Advanced Training Program. She joins the company this year to appear in *A Christmas Carol*, *The Seagull* and *Faustus in Hell*. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in *As You Like It*, Virgilia in *Coriolanus* and Ariel in *The Tempest*. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in *A Midsum-*



mer *Night's Dream* and Silvia in *Two Gentlemen of Verona*. While a student at A.C.T., she appeared in *Twelfth Night*, *King Lear*, *Hay Fever*, *Tartuffe* and *The Three Sisters*. She has also worked at the Bowery Theatre and Lamb's Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordli holds a Bachelor of Music Education from the University of Tulsa.



**LIAM O'BRIEN** recently came to the attention of Bay Area audiences for his performance as Billy in the acclaimed production of Alan Bowne's *Sharon and Billy* at the Magic Theatre. Closing after six months and 128 performances, *Sharon and Billy* became the longest running show in the twenty year history of the Magic. Other local performances include Douglas in *The Concubine at the Feast* at Theatre Rhinoceros, Dwight in *The Singing Book* at the Berkeley Repertory Theatre and the male understudy in *Three Penny Opera* at the Eureka Theatre. In two summers at P.C.P.A. Theatrefest he was seen in *Fiddler on the Roof*, *Medea*, *The Suicide*, *Camelot* and *Macbeth*, which was directed by the late Allen Fletcher. Further credits include Hero in *A Funny Thing Happened . . . Andos* in *Philemon*, and the title role in *Pippin*. Mr. O'Brien received his training at Loyola Marymount University in Los Angeles and the Drama Studio of London in Berkeley.

**FRANK OTTIWELL** has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his ACT-8



hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including the *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 *Macbeth*. For television, Mr. Ottiwell has performed in the A.C.T. productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!* He is president of A.C.T.'s Board of Trustees.



**WILLIAM PATERSON** is now in his 20th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. Last season he appeared in *Opera Comique*, the 10th anniversary of *A Christmas Carol*, a role he originated, *You Never Can Tell* and *The Lady's Not For Burning*. He presently serves as a member of the



San Francisco Arts Commission and is a newly-elected member of the Board of Trustees of A.C.T.



**STEPHEN ROCKWELL** joins the company this year as a third year student in the Advanced Training Program. For the past two years he has appeared in several A.C.T. studio productions, including *The Three Sisters* as Chebutykin, *King Lear* as Edgar, *Tartuffe* as Orgon, *Ah, Wilderness!* as Nat Miller and *Joe Egg* as Freddie. Last summer at the Valley Shakespeare Festival he performed the roles of Gratiano in *The Merchant of Venice* and the Duke in *Don Quixote*. A graduate of Vassar College with an A.B. in Drama, he has also worked for the Peterborough Players in New Hampshire, the Quaigh Theatre in New York City, and at Playwrights Horizons, where he served as an assistant stage manager under director James Lapine in the first production of *March of the Falsettos*. Mr. Rockwell will also appear in *The Seagull* and *Faustus in Hell* later this season.



**KEN SONKIN** joins the company this year to appear in *A Christmas Carol* and to teach in the Advanced Training Program, from which he graduated in 1984 following studio performances as Luka in *The Lower Depths*, Ben Gant in *Look Homeward*, Angel and Feste in *Twelfth Night*. At Allen Fletcher's invitation, he traveled to the Denver Center Theatre Company, appearing in Fletcher's production of *Hamlet* and Laird Williamson's *Pericles*, as well as creating the role of Tommy in *Lahr and Mercedes* by

James McClure. He has recently acted and directed for the Pacific Theatre Ensemble in Los Angeles, where his mime/magic act also headlined at the Playboy Club for three months. As a mime/magician, he has performed for the Queen of England, was voted best #1 street performer of San Francisco and has worked with such acts as Red Skelton, Pat Paulsen and 'Donny and Marie Osmond. He will serve as magic consultant for *The Floating Light Bulb*. In his sparetime he likes to shoot pool, and therefore wishes to acknowledge the new "eight" and "nine" balls to his family, his niece and nephew, Jessica and Brian.



**LANNYL STEPHENS** is a new company member and a third year student in the Advanced Training Program. While at A.C.T., she performed in studio productions as Olga in *Three Sisters*, Dorine in *Tartuffe*, Goneril in *King Lear* and Marta Boll in *The Physicists*. She has appeared most recently as Sister in Paul Bernstein's *Looking in the Dark For*, directed by Robert Woodruff at the Bay Area Playwrights Festival last summer. A graduate of the University of Texas/Austin with a B.A. in Drama, Miss Stephens has also appeared at the Golden Spike Repertory Theatre, the University of Texas Summer Repertory Theatre and in several university mainstage productions.



**HOWARD SWAIN** came to San Francisco in 1976 from the University of Idaho. Following a tour with the New Shakespeare Company he worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company and Overtone Theatre. In 1982 he joined the Berkeley Shakespeare Festival

and has also performed for the Berkeley Jewish Theatre, San Jose Repertory Company and the Berkeley Repertory Theatre where he appeared as Crow in *The Tooth of Crime*, receiving a Bay Area Critics' Circle Award for best performance in a musical. He joins the company following Oregon Shakespearean Festival productions of *As You Like It*, *Three-Penny Opera* and *The Tempest* as Caliban. Mr. Swain's other credits include roles in *Partners in Crime* and *Hill St. Blues* on network television, as well as the upcoming film *Cherry 2000*. He is happy to be back in San Francisco and is especially honored to be working with A.C.T.



**SYDNEY WALKER** is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Loot*, *Angels Fall*, *The School for Wives* and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acted in the film *Love Story*, and performed the voice of Papa Ewok in the television movie, *The Ewok Adventure*. Mr. Walker was narrator for the KQED-TV series *New York Master Chefs* and teaches Auditioning in A.C.T.'s Conservatory.

**J. STEVEN WHITE** has been with A.C.T. for ten seasons, in a variety of capacities. He has excelled as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978, and spent last season at the Den-



ver Center Theatre Company as Acting Conservatory Director. As an actor, he is a veteran of twenty-seven A.C.T. productions; as a teacher and administrator, he has been active in A.C.T.'s Conservatory, most recently as director of the 1984 Summer Training Congress. He is currently Dean of Academic Affairs in the Conservatory, in addition to teaching stage combat. Mr. White has been the fight choreographer for sixty-one productions, including the San Francisco Ballet's production of *Romeo and Juliet*, directed by Michael Smuin, and A.C.T.'s *Cyrano de Bergerac*. His directing credits include the Valley Shakespeare Festival production of *Count of Monte Cristo* at the Paul Masson Winery; six A.C.T. Playroom productions, most recently *Uncle Vanya*; and the Western Stage Company's *The Hostage* in Salinas.

---

## DIRECTORS, DESIGNERS AND STAFF

---

**EDWARD HASTINGS** (Artistic Director), a graduate of Yale College and the Royal Academy of Dramatic Art and a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during the company's first two San Francisco seasons, has staged many shows for A.C.T. since 1965, including *The Time of Your Life*, *The House of Blue Leaves*, *All the Way Home* and *Fifth of July*. In 1972, he founded the A.C.T. Plays-in-Progress program devoted to the development and production of new writing. During the summer of 1985, Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*



and *Epitaph for George Dillon* and directed the national company of the Broadway musical *Oliver!* He staged the American production of *Shakespeare's People* starring Sir Michael Redgrave, directed the Australian premiere of *The Hot 1 Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has recently been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, San Francisco Opera Center and Berkeley Repertory Theatre. Earlier this year, he directed *The Tempest* for the Oregon Shakespearean Festival and *007 Crossfire* for San Jose Repertory Company.

**JOHN SULLIVAN** (Managing Director) joins A.C.T. as part of the new team that will lead the company into its third decade. With a background encompassing arts administration, fundraising, theatre production, directing, writing and extensive experience in the communications field, he is A.C.T.'s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at Winner/Wagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of \$14 million in grants to more than 800 artists and arts institutions. From 1979 through 1983, he headed John Sullivan Communications in Lander, WY. In the late 1970s, he spent three seasons at Los Angeles' Mark Taper Forum, where he produced and directed plays in the theatre's Forum Laboratory and directed on its main stage. His work in films includes educational projects, three special films for national Emmy Award broadcasts and commercial features. He was a member of the Advisory Board for last June's San Francisco New Vaudeville Festival and, in association with the Magic Theatre, produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau, in 1985. Among his writings are *The National Outdoor Leadership School's Wilderness Guide*, published by Simon and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Buchwald Sullivan, an attorney. They have two children.

**LAWRENCE HECHT** (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program. In addition to staging such A.C.T. productions as *The Dolly, Translations* and *'night, Mother*, he has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey, Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 15th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings, The Holdup* and *Sunday in the Park With George*.

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

**DENNIS POWERS** (Co-adaptor) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was Book Review Editor and Associate Drama Editor, and a season at Stanford Repertory Theatre, where he was Associate Managing Director. After serving as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard* and *The Bourgeois Gentleman*. With Laird Williamson, he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976. As Director of Communications, he provides writing and editorial supervision for several departments as well as working with Artistic Director Edward Hastings on season planning, play selection and casting. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theatres and schools. In 1985, he and Williamson wrote *Christmas Miracles*, which had its world premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been produced for television. Mr. Powers is a member of the 1986 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

**LAIRD WILLIAMSON** (Director) staged A.C.T.'s production of *The Matchmaker*, which toured the U.S.S.R. in 1976. His other A.C.T. directing credits include *Sunday in the Park With George*, *An Evening with Tennessee Williams*, *A Month in the Country*, *The Visit* and *Pantagleize*. Mr. Williamson has directed and performed extensively at the Oregon Shakespearean Festival and the P.C.P.A. Theaterfest, where he played the title role in Pirandello's *Enrico IV* and created the role of Pontius Pilate in the world premiere of Robert Patrick's *Judas*, in addition to directing award-winning productions of *All's Well That Ends Well*, *The Physicists*, *Indians and Blood Wedding*. He directed *The Taming of the Shrew* for San Diego's Old Globe Theatre and staged *Don Pasquale* and *The Portuguese Inn* for Western Opera. He has been a guest director at the Brooklyn Academy of Music Theater Company and directed *Wings* and *Pericles* for the Denver Center Theatre Company. Most recently, Mr. Williamson has directed the con-

troversial political drama *Circe and Bravo* and worked closely with playwright Romulus Linney in developing his new work *Heathen Valley*, both for the Denver Center. This summer, he directed *The Play's the Thing* for Seattle's Intiman Theatre, now under the artistic direction of A.C.T. alumnus Elizabeth Huddle. Later this season he will direct Shakespeare's *Coriolanus* at the Denver Center.

**EUGENE BARCONE** (Associate Director) is a charter member of A.C.T. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Chorus in Europe with the Army. Mr. Barcone has directed for the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. Recently he celebrated his 60th production with A.C.T.

**ROBERT BLACKMAN** (Scenery) has mounted over 35 productions at A.C.T., including *Morning Becomes Electra*, *The Girl of the Golden West*, *A Christmas Carol*, *Peer Gynt*, *Cyrano de Bergerac*, *Jumpers*, *Richard III* and *Threepenny Opera*. In addition to the 45 productions he designed at the P.C.P.A. Theaterfest, he has worked at the Mark Taper Forum, the Ahmanson Theatre, the L.A. Stage Company, South Coast Repertory, the Old Globe Theatre, Seattle Repertory Theatre and the Denver Center Theatre Company. He has worked in New York on the Broadway production of *Division Street*, Joseph Papp's Public Theatre production of *The Ballad of Soapy Smith* and the Brooklyn Academy of Music's *The Recruiting Officer*. In addition to designing for the stage, he has worked on the films *'night*, *Mother* and *The Color Purple*, and is currently at work on Arnold Schwarznegger's *The Running Man*.

**ROBERT MORGAN** (Costumes) has been designing costumes and scenery for premier regional theatres across the United States over the past 15 years. Of these many associations, he is particularly proud of his eight-season tenure with A.C.T., his Associate Artist status with San Diego's Old Globe Theatre, and his ongoing commitment to Buffalo's Studio Arena Theatre, where his work as a production designer and stage director enters its seventh season. Mr. Morgan's costume designs currently dress the Broadway production of *I'm Not Rappaport* and



have contributed to PBS's American Playhouse series with *The Skin Of Our Teeth*. His position as stage director for the Dartmouth Summer Repertory Theater allows him to enjoy blessed months at home in rural Peacham, Vermont, where he lives with his wife Wendy, a legal service attorney.

**FRITHA 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 on *Hay Fever* and *The Visit* and was Assistant Shop Supervisor for *Ah, Wilderness!*, *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. Most recently, she served as Coordinator/Designer at San Francisco Opera's Summer Opera Season, working on *The Medium* and *La Voix Humaine*, and last season she designed costumes for the A.C.T. repertory productions *Opera Comique*, *You Never Can Tell*, *Private Lives* and *The Passion Cycle*. She was the recipient of a Bay Area Theatre Critics Circle Award for her work on *Opera Comique*.

**DEREK DUARTE** (Lighting) returns to A.C.T. for a second season as resident lighting designer after designing seven productions last season, including *Opera Comique* and *Passion Cycle*. Most recently Mr. Duarte designed lighting for *The Normal Heart* at Berkeley Repertory Theatre. His work has been seen at Milwaukee Repertory Theatre, San Jose Rep, Berkeley Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland and at the Kennedy Center in Washington, D.C. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A.

**JAMES HAIRE** (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* with Eva Le Gallienne, Sylvia Sydney and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer* and *A Comedy of Errors*. Mr. Haire also stage managed the Broadway productions of *Georgy*, a new musical by Carol Bayer Sager at the Wintergarden Theater, *And Miss Reardon 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.

**KAREN VAN ZANDT** (Stage Manager), now in her eighth season at A.C.T., has stage managed company productions of *A Christmas Carol*, *The Sleeping Prince*, *Mourning Becomes Electra* and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as production stage manager of *Top Girls* by Caryl Churchill and *Greater Tuna* at the Alcazar and Mason St. theatres.

**DUNCAN W. GRAHAM** (Stage Manager) is very happy to return to A.C.T. for his second season as an assistant stage manager. Prior to A.C.T. he stage managed for San Jose Repertory Company, Sunnyvale Summer Repertory and the California Theatre Center, where he was production stage manager and resident lighting designer for three seasons. Mr. Graham has degrees in Political Science and Theatre Arts from the University of Santa Clara.

**ALICE ELLIOTT SMITH** (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her eighth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program and director of the studio production *Ah, Wilderness!* and co-director of *Mornings at Seven*. As a stage manager during the past two seasons she worked on *Opera Comique*, *'night, Mother*, *Private Lives* and *The Lady's Not For Burning*. Her other credits include work at the American Shakespeare Festival in Stratford, Connecticut, The Living Theatre in New York City and the Summer Repertory Theatre in Santa Rosa as production stage manager.



# From the Darkness into the Light

by Laird Williamson

Once upon a time, Charles Dickens wrote "a ghost story of Christmas." His intent was to change the lives of those who read it. This conjuration of ghosts was animated by a passionate concern for the gloomy condition of contemporary society. England was in a state of economic depression. The industrial revolution had already begun to manufacture an atmosphere of indifference between man and man. Social injustice was epidemic. Children labored under appalling conditions, and for the most part the mass of society lived lives of grinding poverty.

Instead of writing a pamphlet intended to clarify the life of the poor to those who found themselves better off, Dickens launched upon a work which he believed would be much more powerful. "By the end of the year," he said, "you will certainly feel that a sledgehammer has come down with twenty times the force—twenty times the force!—I could exert by following my first idea." He was already auguring the creation of *A Christmas Carol*.

We cannot gauge to what degree the book assuaged the ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holiday festivities were on the decline, he reconstructed

a model for the season which embraced sparkling merriment, warm open-heartedness, piping hospitality, bright fires, glowing faces, radiant spirits, flickering laughter and a dazzling generosity. His "sledgehammer" blow was that of a warm breath thawing a frozen heart. By rekindling an almost extinguished flame, his name forevermore was made synonymous with Christmas. And the vision that man's estate could be "a warm and glowing celebration of sympathy and

*From the darkness: Scrooge and the last of the spirits . . .*







... into the light: Mr. Fezziwig's Ball. Illustrations by John Leech for the first edition of *A Christmas Carol*, 1843.

love" came closer to becoming more than a dream.

Dickens believed that the disease of society could only be cured by a profound revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "utilitarian man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities towards their fellow man are completed once they have paid their taxes. The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption of an apparently irredeemable human spirit in all mankind.

In this production and in the adaptation created for it, we have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards—coffins of his memories, safes into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate receptacles for his life. He has created his own "hiding place." Fragments of the past are lodged in sealed, keepsake boxes; the wardrobes, shelves and

drawers have become the hosts of his psychological existence. His heart confides in no one. In the chests and caskets his secrets lie dormant. In dark coffers his inner life has become entombed.

The strains of an antique carol, the haunting mental image of Jacob Marley, the premonition of his physical death and the power of Christmas itself forces him inward. The locks and latches on the compartments of his memory spring open. From the aggregation of remembrances emerge the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being, begins to be rejuvenated by encounters with impressions of his childhood. He is awed, moved, stirred by natural feelings he has denied for a long, long time. The marvelous joys, laughter and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death.

It is at the moment when he is face to face with his imminent death that Christmas happens. Out of the darkest dark comes the renewal of the light. Out of the primal event of light and life returning to the earth at the darkest and dearest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles formed in growing up, in locking out his childhood, his youth, and in the abdication of his maturity to a hostile, indifferent world. He becomes the hammering reminder of Dickens' insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the baby of whom R.D. Laing speaks, who brings with it the "possibility of reprieve," who is a "potential prophet, a new spiritual prince, a new spark of light precipitated into the outer darkness." His story is the essence of Christmas itself.

presents

# A CHRISTMAS CAROL

(1843)

A Ghost Story of Christmas

by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

<i>Directed by</i>	Laird Williamson
<i>Associate Director</i>	Eugene Barcone
<i>Music by</i>	Lee Hoiby
<i>Scenery by</i>	Robert Blackman
<i>Costumes by</i>	Robert Morgan
<i>Lighting by</i>	Derek Duarte
<i>Fezziwig Dances by</i>	Angene Feves
<i>Wigs and Hair by</i>	Rick Echols
<i>Additional Costumes by</i>	Fritha Knudsen

## The Cast

<i>The Caroler</i>	Tim Whitehurst
<i>Ebenezer Scrooge</i>	William Paterson (Dec. 3, 5*, 6*, 7*, 9, 10, 11*, 12, 13, 14, 17*, 18, 20*, 21*, 22, 23, 26, 27.) Sydney Walker (Dec. 3*, 6, 7, 10*, 11, 13*, 14*, 16, 17, 18*, 19, 20, 21, 23*, 24*, 27*.)
<i>Charles Dickens and The Ghost of Christmas Present</i>	Barry Kraft
<i>Bob Cratchit</i>	Howard Swain
<i>The Charitable Gentlemen</i>	Peter Bradbury Stephen Rockwell Timothy Greer
<i>Fred</i>	Lannyl Stephens
<i>A Woman in the Street</i>	Marija Nelson
<i>Beggar Girls</i>	Samantha Starr
<i>The Woodcarrier</i>	Joseph Bird
<i>Marley's Ghost</i>	Tony Amendola
<i>The Ghost of Christmas Past</i>	Frank Ottiwell
<i>His Family</i>	Bobbie Page, Teo Creus-Schujman, Valerie Vigil
<i>Schoolboys</i>	Teo Ernst, Josh Fernandez, Kevin Ferrer, Mariano Fe Peterson, Taalib-Din Shakir
<i>Little Fan</i>	Madeleine Kelley-Ryder
<i>Boy Scrooge</i>	Tim Whitehurst
<i>Belle Cousins</i>	Robin Goodrin Nordli
<i>Young Scrooge</i>	Richard Butterfield
<i>Fezziwig</i>	Drew Eshelman
<i>Dick Wilkins</i>	Ken Sonkin
<i>Mrs. Fezziwig</i>	Gina Ferrall
<i>The Fezziwig Guests</i>	Peter Bradbury, Kate Brickley, Timothy Greer, Rebecca Garrett, Kimberley LaMarque, Stephen Rockwell Lannyl Stephens
<i>A Toy Dancer</i>	Marija Nelson
<i>A Toy Clown</i>	Lily Oglesby



<i>A Toy Cat</i>	Sasha Thompson
<i>A Toy Dog</i>	Tim Whitehurst
<i>An Elf</i>	Mariano Fe Peterson
<i>Mrs. Cratchit</i>	Delores Mitchell
<i>Peter Cratchit</i>	Ken Sonkin
<i>Belinda Cratchit</i>	Samantha Starr
<i>Ned Cratchit</i>	Teo Ernst
<i>Sally Cratchit</i>	Madeleine Kelley-Ryder
<i>Martha Cratchit</i>	Rebecca Garrett
<i>Tiny Tim Cratchit</i>	Quincy Loo
<i>Mary</i>	Lannyl Stephens
<i>Jack</i>	Stephen Rockwell
<i>Ted</i>	Peter Bradbury
<i>Topper</i>	Tony Amendola
<i>Beth</i>	Kimberley LaMarque
<i>Meg</i>	Kate Brickley
<i>The Miner</i>	Frank Ottiwell
<i>His Family</i>	Bobbie Page, Kevin Ferrer, Taalib-Din Shakir
<i>The Helmsman</i>	Drew Eshelman
<i>Cabin Boy</i>	Josh Fernandez
<i>Want</i>	Valerie Vigil
<i>Ignorance</i>	Teo Creus-Schujman
<i>The Ghost of Christmas Future</i>	Richard Butterfield
<i>Businessmen</i>	Tony Amendola, Peter Bradbury, Drew Eshelman, Timothy Greer, Stephen Rockwell
<i>Mrs. Filcher</i>	Kimberley LaMarque
<i>Mrs. Dilber</i>	Kate Brickley
<i>Undertaker's Boy</i>	Kevin Ferrer
<i>Old Joe</i>	Joseph Bird
<i>Boy in the Street</i>	Tim Whitehurst

*A Christmas Carol* will be performed without intermission.

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

\*matinee performance

#### UNDERSTUDIES

*Dickens, Christmas Present, Christmas Future, Miner* — Lawrence Hecht; *Bob Cratchit, Fred, Ted, Topper* — J. Steven White; *Charitable Gentlemen* — Ken Sonkin; *Woman in the Street, Fezziwig Guest* — Delores Mitchell; *Beggar Girl, Belinda Cratchit, Daughter of Christmas Past, Want* — Maren Montalbano; *Beggar Girl* — Lily Oglesby; *Woodcarrier* — Richard Butterfield; *Marley's Ghost* — Howard Swain; *Ghost of Christmas Past, Businessman, Fezziwig, Fezziwig Guest* — Bernard Vash; *Wife of Christmas Past, Miner's Wife, Martha Cratchit* — Stephanie Favalaro; *Son of Christmas Past, Tiny Tim, Toy Clown* — Ariel Berrios; *Little Fan* — Marija Nelson; *Boy Caroler, Boy Scrooge, Boy in the Street* — Teo Ernst; *Belle Cousins, Beth, Mrs. Filcher* — Nancy Carlin; *Young Scrooge, Dick Wilkins, Peter Cratchit, Jack* — Liam O'Brien; *Mrs. Fezziwig* — Kate Brickley; *Ned Cratchit, Miner's Boy* — Taalib-Din Shakir; *Sally Cratchit* — Sasha Thompson; *Mary* — Robin Godrin Nordli; *Meg, Mrs. Dilber* — Gina Ferrall; *Helmsman, Businessman* — Frank Ottiwell; *Ignorance, Undertaker's Boy* — Tim Kingsbury; *Old Joe* — Frank Ottiwell.

Stage Management Staff: Eugene Barcone, Karen Van Zandt,  
Duncan W. Graham

---

A.C.T. proudly acknowledges Macy's California as our Community Partner  
in the presentation of *A Christmas Carol*.

---

Stave I.

~~Marley's~~ Marley's Ghost.

Marley was dead; to begin with. There is no doubt

The register of his burial was signed by the clergyman, the sexton, and ~~the~~ <sup>himself</sup> the ~~sole~~ mourner. Scrooge's name was good for a change, for anything he put his name to was as good as a don-nail.

~~dead~~ <sup>him</sup>! I don't mean to say, that I know, ~~of my own knowledge~~ <sup>of my own knowledge</sup> that Marley was dead about a don-nail. I ~~could~~ <sup>might</sup> have been ~~seen~~ <sup>seen</sup> ~~in~~ <sup>in</sup> a coffin-nail at the ~~deadest~~ <sup>deadest</sup> piece of Iron

- the wisdom of our ancestors is in the simile; and ~~we~~ <sup>we</sup> shall not disturb ~~the~~ <sup>the</sup> ~~rest~~ <sup>rest</sup> of the world by ~~repeating~~ <sup>repeating</sup> it. It is just as if we

Scrooge knew he was dead; or otherwise? Scrooge answered that he was not so ~~very~~ <sup>solely</sup> ~~much~~ <sup>very</sup> ~~of~~ <sup>of</sup> ~~business~~ <sup>business</sup> as other men of business.

The mention of his name was not to be distinctly understood of the story. I am going to mention that Marley's father was a thing more remarkable than anything I have ever seen. I am going to mention that Marley's father was a thing more remarkable than anything I have ever seen. I am going to mention that Marley's father was a thing more remarkable than anything I have ever seen.



...never creditable he might be with family. ~~He was a special of the family.~~



Autobiography

## About the Author

*"He was a sympathiser with the poor, the suffering and the oppressed; and by his death, one of England's greatest writers is lost to the world."*

Inscription on Dickens' tombstone at Poet's Corner, Westminster Abbey.

Charles Dickens was born into a comfortable home, knew real poverty, and then rose to become the wealthiest writer in the world. Born in 1812, the year of Napoleon's Russian campaign, he lived to see industrialism become entrenched and Queen Victoria sink into her long, lonely widowhood.

Dickens used the themes and variations of his own life with great emotional emphasis in his works. Born in Portsmouth, he enjoyed a happy youth in Chatham which became the source of many sunny memories. His family background was checkered: one grandfather had been a domestic servant, another was an embezzler. His father was a Navy clerk, a man of tremendous vitality and perhaps ability but also a spendthrift who in 1824 was briefly put in prison for debts.

The family's fall into poverty—not hard to achieve with ten children to feed—forced Dickens to abandon school in 1824 and go to work in a London factory. Feeling disgraced, hating the drudgery of his work, the boy was further embittered when, after his father's fortunes recovered, his mother wanted him to continue manual labor. But at 15 he became a clerk in a solicitor's office, soon followed by jobs as a shorthand reporter and then newspaper reporter.

Yet he was still dogged by poverty. Dickens was deeply in love with Maria Beadnell, a woman of higher social status who rejected his suit. But now, though attracted to the theater (he considered becoming an actor), his journalism began to return an income. In 1833, at only 21, his stories and essays found a waiting public. These works were later published as *Sketches by 'Boz.'* The key to his fortune came soon after, when Dickens was asked to provide a comic serial narrative to accompany engravings. The result was an immediate success, *The Pickwick Papers.*

Opposite: First page of the manuscript of *A Christmas Carol*.  
Inset: Charles Dickens, 1812-1870.



A Dickensian scene: Fetching Home the Christmas Dinner by John Leech, 1848.

Major works soon rolled from his pen and were devoured by an eager audience. *Oliver Twist*, with its lush, sinister portrait of the London underworld, was serialized from 1837 to 1839. It was followed by *Nicholas Nickleby*, *A Christmas Carol*, *The Old Curiosity Shop*, *Barnaby Rudge*, *Martin Chuzzlewit* and *David Copperfield*. The 1850s brought *Bleak House*, *Hard Times* and *Little Dorrit*.

In 1836 Dickens had married Catherine Hogarth, who bore him nine surviving children. There was a temperamental difference which, after initial happiness, soured the marriage. In 1858 he and his wife separated.

At the same time his nerves were exhausted by long speaking tours in which Dickens, considered the finest public reader of his time, would thrill

large audiences with dramatic readings. The income provided by these was so great that his writing diminished and the author became something of a museum for his own career.

But he was far from finished. In 1859 came *A Tale of Two Cities*, a novel of the French Revolution and a huge success, followed the next year by *Great Expectations*. His last works proved to be *Our Mutual Friend* (1864), a stark criticism of money values, and in 1870 *Edwin Drood*, based on the case of John Jasper, an opium-addicted cathedral organist who murdered his nephew. This final book was never finished, Dickens having truly worked himself to death. The year before he had made his farewell speech from the stage, closing with "From these garish lights I vanish now forevermore..."



---

# CONTRIBUTORS

---

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

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage. This list reflects gifts received between June 1, 1985 and November 15, 1986.

---

## SOPHOCLES CIRCLE (\$25,000 AND ABOVE)

---

William and Flora Hewlett Foundation  
James Irvine Foundation  
Pepsi-Cola Bottling Company  
San Francisco Foundation  
Shubert Foundation

---

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

---

An Anonymous Benefactor  
AT&T Foundation  
Arthur Andersen & Co.  
Chevron U.S.A.  
Mrs. Franklin P. Johnson, Jr.  
Louis R. Lurie Foundation  
Macy's California  
Mr. Cyril Magnin  
Mr. & Mrs. Albert J. Moorman  
National Corporate Theatre Fund  
David and Lucile Packard Foundation  
Shaklee Corporation  
Simpson Paper Company  
Xerox Foundation

---

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

---

Mervyn L. Brenner Foundation  
Carter Hawley Hale Stores  
Crown Zellerbach Foundation  
Goethe Institute of San Francisco  
Dr. Margot Hedden Green  
Stuart and Mabel Hedden Trust  
Mr. & Mrs. Burton J. McMurtry  
Mr. Robert M. Moore  
Performing Arts Network  
Princess Grace Foundation  
Rose Lash Revocable Trust  
Dr. & Mrs. H. Harrison Sadler  
L.J. and Mary C. Skaggs Foundation  
Union Pacific Foundation

---

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

---

Mr. & Mrs. Ray Dolby  
Embarcadero Center  
Richard and Rhoda Goldman Fund  
Mr. & Mrs. Douglas Grigg  
Bernard Osher Foundation  
Edna M. Reichmuth Fund  
Mr. & Mrs. Gary J. Torre

---

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

---

An Anonymous Benefactor  
Alumax, Inc.  
Ms. Ruth Barton  
Mr. & Mrs. Ernest A. Benesch  
John M. Bryan Family Fund  
Carlin Fund  
Castle & Cooke, Inc.  
Mr. Bill Cawley and Ms. Nancy Austin  
Mr. H. Brooke Clyde  
Crocker National Bank  
The Distribution Fund  
Mr. & Mrs. Robert M. Earl  
Eldorado Foundation  
Mr. Werner Erhard  
Mortimer Fleishhacker Foundation  
Dr. & Mrs. M. Wallace Friedman  
Mr. Ralph R. Garrow, Jr. and  
Ms. Laurie Rolin  
Mr. & Mrs. Edward L. Ginzton  
ITT Corporation  
Mrs. Ada Glover Jackson  
Mrs. Paul B. Kelly  
Mrs. John R. Kiely  
Mr. Jessie Knight  
Komes Foundation  
Mr. John Kriewall  
Lakeside Foundation  
Mr. & Mrs. Phillip A. Larson  
Mr. & Mrs. Dean S. Leshner  
Mr. & Mrs. Ernest Meyer

Pinecrest Restaurant  
Barbara and Nigel Renton  
Mr. & Mrs. Arthur Rock  
Mrs. Maud Hill Schroll  
Mr. & Mrs. Paul J. Schumacher  
Security Pacific Foundation  
Mrs. Maryanna Shaw  
Mr. & Mrs. Ian Thomson  
Mrs. Sylvia Coe Tolk  
Mrs. Alice B. Vincilione  
Mr. & Mrs. Craig Wallace  
Ms. Dore Williams  
Dr. Alejandro Zaffaroni

---

**MOLIERE CIRCLE**  
(\$500-\$999)

Mr. & Mrs. Robert Armsby / Mr. Thomas E. Baillard / Mrs. Janet Fleishhacker Bates / Mr. Vernon Birks / Mr. & Mrs. Johnson S. Bogart / Ms. Dorothy K. Bonen / Mr. & Mrs. Corwin Booth / Mr. Alan W. Buch / Mr. Paul T. Buennagel / Mr. & Mrs. W.R. Buxton / Mrs. Lewis S. Callaghan / Dr. Arthur G. Cavallaro / Mr. & Mrs. Park Chamberlain / Mr. & Mrs. T.Z. Chu / Mr. James C. Clark / Columbia Pictures Industries / Mr. & Mrs. Richard A. Crane / Mr. Thomas J. Davis, Jr. / Mr. Rudolph W. Driscoll / EG&G Foundation / Mr. Gilmore E. Erickson / First Myrtle Fund / Mr. & Mrs. Frederick Furth / The Honorable Isabella Horton Grant / Grubb & Ellis / Mr. James Haire and Mr. Timothy Cole / Mr. & Mrs. John R. Hamilton / Mr. Carl L. Hansen, Jr. / Mrs. Mary Harrison / Mr. & Mrs. William Hawkins / Mr. David Hugel / Mrs. Dora D. Ide / Mr. & Mrs. George F. Jewett, Jr. / Mr. A. Eric Jones / Mr. & Mrs. Eugene E. Jurs / Mr. & Mrs. Mauri Laitinen / Mr. & Mrs. Charles K. Long / Mrs. Donald G. McNeil / Mr. Stephen Mulhollen / Mr. & Mrs. William G. Myers / Mr. & Mrs. Merrill E. Newman / Mrs. Frank F. Orr / Mr. Eugene H. Peck / Mr. Damon Raike / Mr. & Mrs. Anthony M. Schiavo / Mr. & Mrs. Albert L. Schultz / Mrs. Deborah G. Seymour / Mr. John F. Shoch / Dr. & Mrs. E. Shubin / Mr. & Mrs. Earl G. Singer / Mr. & Mrs. Richard J. Stratton / Mrs. Howard Swig / Mr. & Mrs. Edward J. Tiedemann / Mr. Kent R. Tumblyn / Mrs. John R. Upton / Mr. & Mrs. Ronald G. VandenBerghe / Dr. & Mrs. H. Hugh Vincent / Mr. & Mrs. Harry E. Weaver / Mr. & Mrs. Christopher Westover / Brayton Wilbur Foundation

---

**CHEKHOV CIRCLE**  
(\$250-\$499)

Mr. & Mrs. James Michael Allen / Mr. & Mrs. Samuel H. Armacost / Dr. Rick Arthur / Mrs.

Harry Ashcraft / Mrs. A.V. Augustin / Mr. & Mrs. Peter Avenali / Mrs. A.W. Barrows / Mr. & Mrs. Gerald G. Barton / Ms. Virginia L. Bauer / Mr. & Mrs. Ralph D. Bennett / Dr. & Mrs. Jerome W. Bettman / Mr. & Mrs. Aaron Bezzerides / Mr. & Mrs. Donald P. Black / Mrs. Charlotte MacGregor Boggs / Mr. Christopher Booth / Mrs. D. Power Boothe / Ms. Ellen G. Breslauier / Dr. Ellen Brown / Mr. Kenneth R. Brown / Ms. Gail Bryan / Ms. M.C. Cannon / Dr. Andrew Carver / Mr. Ronald Casassa / Mr. & Mrs. W.A. Chapman / Mr. & Mrs. Steven B. Chase / Mr. & Mrs. Raymond B. Clayton / Mrs. Bernice H. Connell / Mr. Donald G. Conover / Mr. & Mrs. Lyle E. Cook / Mr. & Mrs. David Cookson / Dr. & Mrs. David J. Costanza / Mr. & Mrs. Warren J. Coughlin / Mr. & Mrs. Emlyn L. Cox / Mrs. Suzanna P. Coxhead / Ms. Marjorie Y. Crosby / Mr. & Mrs. S.P. Cuff / Mr. & Mrs. Ricky J. Curotto / Mr. Dennis Davis / Mr. Donald K. Davis / Mrs. Marlene De Lancia / Mr. James A. Dern / Mr. Marshall Dill, Jr. / Ms. Mary Lea Dohrmann / Mr. & Mrs. Richard Ehrlich / Mr. & Mrs. Joseph Ehrman III / Mr. & Mrs. Leon A. Farley / Ms. Elisa Finnie / Mr. & Mrs. David Fleishhacker / Mr. & Mrs. Mortimer Fleishhacker / Mr. Robert J. Foley / Mr. & Mrs. Richard L. Fowler, Jr. / Mr. & Mrs. David R. Francis / Mr. Stephen C. Frashour / Mr. David A. Friedman / Mr. & Mrs. Nicholas Gannam / Ms. Barbara Garfinkle / Mr. & Mrs. Herbert Ginsberg / Mr. Robert C. Goudy / Ms. Julia L. Grant / Dr. & Mrs. Sheldon Gross / Mr. & Mrs. Morgan A. Gunst, Jr. / Mr. & Mrs. Frederick M. Half / Mr. & Mrs. Lester G. Hamilton / Mr. Lyle D. Hamp / Mr. Guy Harris / Mr. Fred J. Hiestand / Mr. & Mrs. Arthur Hoff / Mr. & Mrs. Dan A. Hoffman / Mr. & Mrs. John R. Hofmann / Mr. Marshall R. Hopper / Ms. Violet L. Hughes / Mr. & Mrs. Stephen T. Jacobs / Colonel & Mrs. Robert V. Kane / Dr. Selna Kaplan / Mr. & Mrs. Curtis Karplus / Mr. & Mrs. J.L. Kingsley / Bo and Janet Kirschen / Ms. Nancy L. Kittle / Dr. & Mrs. Joseph H. Kushner / Laird, Norton Foundation / Mr. & Mrs. Charles Lavaroni / Ms. Catherine L. Lee / Ms. Margaret B. Long / Mrs. William F. Luttgens / Mr. & Mrs. G.P. Lyons / Mr. & Mrs. Ronald E. Mallen / Dr. Joseph Mauritzen / Mr. Glen D. Mautz / Mr. Russ Maynard / Judge Winton McKibben / Mr. & Mrs. Glen McLaughlin / Mr. Clyde Melberg / Mr. & Mrs. James Milton / Mr. & Mrs. Bruce Mitchell / Mr. Floyd Moore / Ms. Carolyn Morris / Mr. & Mrs. John D. Murphy / Mr. & Mrs. Gordon W. Palmquist / Mr. & Mrs. John T. Payne / Mr. Tom Pendleton / Ms. Judith H. Peterson / Mr. & Mrs. Rollin Post / Mr. & Mrs. Henry O. Pruden / Mrs. George Quist / Mr. Michael Raddie / Ms. E. Ragland / Mr. & Mrs. Leslie B. Rall, Jr. / Mr.



& Mrs. James T. Ream / Mr. & Mrs. Daniel A. Richards / Ms. Nelda J. Riggall / Dr. & Mrs. Alan J. Rosenberg / Mr. William M. Roth / Mr. James H. Schwabacher / Mr. Raymond J. Schweizer / Ms. Ruth A. Short / Dr. & Mrs. William Siegel / Mr. & Mrs. Donald A. Simon / Mr. & Mrs. David Sliptzin / Dr. Maurice Sokolow / Mrs. Victor Staadecker / Emmett and Marion Stanton / Dr. & Mrs. John R. Stephens / Mr. Daniel E. Stone / Dr. & Mrs. Philip G. Strauss / Mr. Dwight V. Strong / Mr. & Mrs. Joseph M. Tanner / Bernard I. Taub Foundation / Mrs. Eaton Taylor / Mr. Wayne B. Temple / Ms. Suzie S. Thorn / Mr. T.J. Tison / Mr. & Mrs. Floyd R. Turnquist / Mr. & Mrs. John R. Tuteur, Sr. / Mr. Montague M. Upshaw / Mrs. S.W. Veitch / Dr. & Mrs. Ralph O. Wallerstein / Mrs. Jean Baker Watkins / Ms. Sally R. Wolf / Mr. & Mrs. Wil Wong / Mr. & Mrs. Joseph B. Workman / Mr. & Mrs. Donald L. Wyler / Ms. Marie Zeller

---

#### IBSEN CIRCLE (\$100-\$249)

Mr. Charles C. Adams / Gene Adams & Associates, Inc. / Mr. & Mrs. Howard Adams / Mr. & Mrs. Robert Adams / Mr. Charles Ahlfors / Ms. Sheila Albert / Mr. Bruce Alberts / Mr. & Mrs. Elmer S. Albritton / Dr. & Mrs. John Alden / Mrs. Fayne T. Alent-Persen / Ms. Virginia A. Alfred / Mrs. Esther H. Allen / Ms. Sydney Allen / Ms. Barbara Anne Ames / Ms. Julie Amoroso / Ms. Beulah Amsterdam / Mr. & Mrs. Robert Andersen / Mr. & Mrs. Thomas C. Andersen / Mr. Paul H. Anderson / Ms. Ann Andros / Mr. Paul Angelo / Mr. W.G. Appleby / Mr. Michael Arkelian / Mr. & Mrs. Donald B. Armstrong / Newell and Janis Arnerich / Mr. & Mrs. John Arnold / Ms. Penelope L. Arnold / Mr. Bernard Aronson / Mrs. R. Kirklín Ashley / Mrs. Taylor Ashley / Ms. Margaret S. Asprey / Ms. Irene Assaf / Mr. Richard Ault / Harry G. & Pauline M. Austin Foundation / Mr. & Mrs. Raymond F. Bachetti / Mr. Robert E. Badgley / Mrs. Ernst Baerwald / Mr. David Balabanian / Mrs. Tessie Curran Baldwin / Bank of San Francisco / Mr. Ken Banks / Dr. & Mrs. J.C. Barbaccia / Mr. & Mrs. Clifford A. Barbanell / Mrs. S.D. Barbis / Mr. & Mrs. Dennis Bark / Mr. & Mrs. John Barnard / Mrs. Dorothy P. Barrett / Mr. & Mrs. James R. Barrett / Mr. Joseph P. Barrett, Jr. / Ms. Mary I. Barsi / Ms. Harriet Parker Bass / Mrs. Dudley Bates / Mr. & Mrs. Benjamin J. Baum / Ms. Gloria Beach / Mr. Irwin Bear / Mr. Robert N. Beck / Mr. Robert Becker / Mr. & Mrs. Paul E. Beckman / Mr. & Mrs. P.J. Behrendt / Mr. & Mrs. Ervin Behrin / Mr. Jerry R. Bellen / Mr. & Mrs. John W. Beman / Mr. John W. Benkert / Mr. & Mrs.

Stuart G. Bennett / Mr. James E. Benson / Ms. Martha L. Bernet / Mr. Joseph Bernstein / Dr. & Mrs. Philip Bernstein / Mr. Peter J. Besso / Ms. Dorothy Bielaski / Dr. & Mrs. Fowler A. Biggs / Ms. Diane Birchell / Mr. & Mrs. John W. Bissinger / Mr. Robert G. Bjorkquist / Mr. & Mrs. Nordin F. Blacker / Ms. Susan Blair / Mr. Robert W. Blean / Mr. & Mrs. Anton Bley / Mr. David Blood / Mr. James R. Blount / Mrs. Lisbeth R. Blum / Mr. & Mr. Paul E. Boas / Mrs. Robert Bodenlos / Ms. Janine Boehm / Dr. & Mrs. Richard A. Bohannon / Dr. William B. Bolen / Mr. & Mrs. Armand D. Bosc / Mr. & Mrs. Anthony M. Boskovich / Mr. Richard F. Bowen / Ms. Laura Bowman / Mr. & Mrs. Thomas D. Boyer / Ms. Sharon Boysel / Dr. Louis Brahen / Mr. & Mrs. James Brandt / Robert and Harriet Branick / Mr. Ronald W. Brant / Dr. Robert L. Bratman / Dr. & Mrs. Warren Breidenbach / Ms. Lois Rivers Breton / Ms. Patricia Brewer / Mr. & Mrs. R. Kent Brewer / Ms. Ann E. Brichetto / William and Lisa Brinner / Mr. & Mrs. John Brister / Mr. & Mrs. Charles H. Brock / Mr. Archibald S. Brolly / Dr. Robert Bronstone / Mr. Anthony R. Brookman / Dr. Doris Todd Brown / Dr. & Mrs. Harmon Brown / Mr. & Mrs. Raymond I. Brown / Mr. Robert E. Brown / Ms. Joanne E. Bruggemann / Mrs. Robert Brunsell / Mr. Doug Brutlag / Ms. Eleanor S. Buchanan / Mrs. Ellen S. Buchen / Ms. Rosalie Bulach / Andrew L. Bull, M.D., Inc. / Mr. & Mrs. Thornton C. Bunch, Jr. / Mr. David M. Buoncristiani / Ms. Joanne C. Burchard / Mr. & Mrs. Thomas E. Burke / Mr. & Mrs. Robert E. Burnett / Dr. & Mrs. De Witt K. Burnham / Mr. Michael W. Burnor / Mrs. James A. Burris / Ms. Marie E. Byrne / Mr. & Mrs. Robert Calfee / Mr. & Mrs. Douglas Calkins / Mr. & Mrs. James Callison / Mr. & Mrs. Donald B. Campbell / Campbell Electric, Inc. / Ms. Mary Cantrell / The Carey School / Erik and Anna Marie Carlsson / Mr. Michael Casey / Mr. Richard P. Castillo / Miss Josephine Chandler / Ms. Trudy Chang / Mr. William A. Cheney / Mr. Sang Cho / Ms. Marlyn J. Church / Mr. & Mrs. A.B. Ciabattoni / Mr. Ralph L. Cicurel / Mr. Bob Cirese / Mr. David I. Clayton / Mr. Thomas H. Clewe / Ms. Betty A. Cochran / Mrs. J.P. Coghlan / Mrs. Albert Cohn / Mr. & Mrs. Richard Cole / Mr. Robert A. Colquitt / Dr. & Mrs. William J. Comport / Mr. M. Richard Condon / Mr. J.J. Coney / Mr. Eric Conn / Dr. Aikin Connor / Mr. & Mrs. A. Thatcher Cook / Ms. Roselynn Cook / Ms. Edith M. Cooley / Ms. Winifred A. Coombs / Mr. & Mrs. Wendell B. Coon / Mr. & Mrs. Thomas Cooney / Mrs. C.E. Cooper / Mr. Jack Corey / Mr. & Mrs. Thomas L. Corn / Mr. & Mrs. William Corvin / Mr. & Mrs. William E. Cox / Mr. Stuart Coxhead / Ms.

Yvonne Creehan / Mr. Robert E. Cronkite / Mr. William E. Crook / Mrs. John Crosby, Jr. / Mr. & Mrs. D. Clifford Crummey / Mrs. Stuart Cullen / Mrs. Mary F. Cunningham / Ms. Vergilia Dakin / Ms. Kathleen Damron / Mr. Bret C. Davenport / Mr. John J. Davids / Dr. & Mrs. Roland I. Davies / Ms. Barbara Davis / Mr. & Mrs. Craig Davis / Mr. & Mrs. Donald M. Davis / Mr. Robert Davis / Ms. Virginia S. Davis / Mr. Wilbur Davis / Mr. & Mrs. Claude E. Dawson / Ms. Kathleen Taylor Day / Mr. Myrkle C. Deaton / Mr. & Mrs. Carl N. Degler / Ms. Linnea De Jaeger / Dr. & Mrs. James W. Delameter / Dr. Thos R. Delebo / Ms. Jeanette Delman / Ms. Georgia Del Rosso / Dr. John J. Demas / Ms. Margaret A. Denning / Mr. & Mrs. Robert L. Derham / Mr. John P. Dern / Mr. & Mrs. Landis Dibble / Mr. & Mrs. Robert V. Dickinson / Ms. Margaret J. Dickson / Ms. Roslyn Robbins Dienststein / Mrs. Laura J. Dietsche / Ms. Carol Dightman / Mr. & Mrs. William W. Di Grazia / Mr. Michael E. Dillon / Mrs. John W. Dinkelspiel / Mr. Adam von Dioszeghy / Mrs. Arthur Dolan, Jr. / Dr. & Mrs. Gary M. Dolan / Mr. & Mrs. Peter Donat / Mr. John P. Doodokyan / Mr. Brian F. Doolin / Dr. & Mrs. Leo V. Dos Remedios / Ms. Katharine Douglass / Ms. Sybil Dove / Mr. & Mrs. Russel H. Downey, Jr. / Mr. & Mrs. John R. Dryden / Mr. & Mrs. Francis DuBois / Mr. & Mrs. Richard M. Duff / Mrs. Gloria Duncan / Mr. Robert Durden / Mr. Roger D. Dwinell / Mrs. Sandra B. Eakins / Dr. & Mrs. Francis J. Ebert / Mr. & Mrs. William I. Edlund / Mr. James Edmonds / Mr. & Mrs. Rosser B. Edwards / Mr. Al Eggert / Mrs. Delia Fleishhacker Ehrlich / Mr. Donald T. Elliott / Mr. & Mrs. William H. Elsner / Ms. Carol B. Ely / Ms. Carol A. Eneboe / Mr. Burnham Enersen / Mr. & Mrs. Samuel Engel / Dr. & Mrs. Oscar Enstrom / Dr. & Mrs. Wayne L. Erdbrink / Mrs. J.H. Erlendson / Mrs. Jo Ann Erlin / Ms. Vivian Ettinger / Mr. Everett E. Evans, Sr. / Dr. & Mrs. Thomas O. Evans / Mr. & Mrs. Neil E. Falconer / Mr. L.G. Faller / Dr. & Mrs. Seymour M. Farber / Ms. June Farkas / Mr. & Mrs. F. Conger Fawcett / Ms. Julie Ferderber / Ms. Linda Ferris / Mr. & Mrs. John L. Fidler / Mr. & Mrs. John L. Field / Mr. Thomas J. Field / Mr. Richard R. Findlay / Ms. Alexis T. Fisher / Mr. Frederick C. Fisher / Mr. Louis C.G. Fisher / Mr. Philip A. Fisher / Mr. & Mrs. Paul Fitting / Mr. & Mrs. George W. Flynn / Mr. & Mrs. Peter M. Folger / Ms. Ruth Forbes / Ms. Virginia Formichi / Four Seasons Travel — San Jose / Mr. Stephen S. Francis / Mr. Susan R. Franz / Mr. Marc-David Freed / Mr. & Mrs. David Freedheim / Mr. Harold J. Freeman / Mr. Richard E. Frewin / Dr. Richard K. Friedlander / Mr. & Mrs. William Friel / Mr. & Mrs. Robert C. Friese / Mr. & Mrs. W.P. Fuller

/ Mr. & Mrs. Alan C. Furth / Mr. & Mrs. Robert F. Gaines / Mr. J. Galindo / Mrs. Marie G. Gamble / Mr. Benjamin Gardner / Dr. Esther A. Garrison / Ms. Mary Ellen Gaylord / Mr. Thomas D. Geiselman / Mr. & Mrs. Daniel M. Geller / Mr. & Mrs. Sam Genirberg / Mr. & Mrs. Maurice W. Gerritsen / Mr. & Mrs. James M. Gerstley / Mrs. Gloria G. Getty / Dr. & Mrs. John P. Gibbs / Mrs. Warren Glass / Georgie Gleim / Ms. Kate H. Godfrey / Mr. Earl M. Goldman / Mrs. Myron B. Goldsmith / Mr. David Goldstein and Ms. Julia Vetromile / Mr. Charles B. Gompertz / Mr. Dean Goodman / Ms. Agnes H. Goss / Ms. Marian Gould / Mrs. Fritz H. Grau / Mr. & Mrs. William Green / Reverend M.F. Greenlaw / Mr. Maurice W. Gregg / Mr. Robert D. Gregory / Mr. Glenn M. Grigg / Mr. Robert A. Grimm / Dr. & Mrs. Arthur Gronner / Mr. James K. Grosse / Dr. William E. Grove, III / Mr. Dennis E. Grundler / Mr. & Mrs. Reynold J. Gualco / Mr. & Mrs. Richard E. Guggenlime / Mr. Ronald P. Guidi / Mr. & Mrs. James K. Gurney / Dr. & Mrs. W. Keith Hadley / Mr. Alexander von Haften / Mr. J. Robert Hall / Mr. Richard E. Hall and Mr. Jack Steinmetz / Dr. & Mrs. Roger Halliday / Dr. Carol Halpern / Dr. Benjamin A. Halpren / Mr. Herbert L. Hammerslough / Mr. & Mrs. Lloyd D. Hanford, Jr. / Mr. & Mrs. L.S. Hansen / Mr. H. Neil Hardy / Mr. Alan E. Harris / Ms. Elizabeth L. Harris / Mrs. Joan Harris / Dr. & Mrs. Donald C. Harrison / Mr. & Mrs. Peter G. Hart / Dr. & Mrs. Arthur R. Hartwig / Mr. & Mrs. Charles C. Harwood / Mr. Ernest Haskin / Mr. & Mrs. Thomas Haw, IV / Mr. Mark Hawthorne / Mr. George Hawxhurst / Mr. & Mrs. Henry E. Haxo, Jr. / Mr. & Mrs. Thomas J. Hayes, III / Ms. Rose Ann Hayward / Mr. Lawrence E. Hecht / Mrs. Michael Heffernan / Mr. & Mrs. David M. Heilbron / Mr. & Mrs. Jack B. Heims / Mr. & Mrs. Scott Heldfond / Mr. Ernest H. Helliwell, III / Ms. Michele Helmar / Mr. & Mrs. A.C. Helmholtz / Mr. Dewayne Hendricks / Dr. & Mrs. Thomas L. Hendrix / Mrs. William E. Henley / Mrs. David E. Hennigh / Mr. & Mrs. John S. Hensill / Mr. & Mrs. Robert B. Hetler / Ms. Mary H. Heyward / Ms. Shirley Hicklin / Mr. & Mrs. James A. Hildebrand / Mr. Roger L. Hileman / Dr. J. Donald Hill / Mr. Mike Hill / Ms. Doris Hills / Mr. & Mrs. Peter J. Hinton / Mr. & Mrs. Robin W. Hobart / Mr. & Mrs. Donald Hoberg / Dr. & Mrs. Samuel Hoch / Mr. & Mrs. Alan Hochschild / Mrs. Jean Holmer / Dr. & Mrs. Richard K. Holmes / Ms. Janice Y. Hom / Mr. & Mrs. Thomas E. Honey / Mrs. Jean M. Hood / Ms. Nancy Hood / Miss Clare Hoover / Mr. Albert Hopkins / Mr. Mark F. Hopkins / Mr. & Mrs. David B. Hoppenworth / Mr. & Mrs. C.E. Hopper / Dr. & Mrs. Maurice Horn / Ms.



Rosemary Hornby / Dr. & Mrs. Richard W. Horriagan / Mr. Ralph P Hotz / Mr. Joseph C. Houghteling / Mr. Edward E. Hovis / Mr. & Mrs. Gordon H. Huber, Jr. / Mr. Weldon Hufnagel / Mr. John L. Hughes / Mr. William H. Hughes / Mr. Robert Hulteng / Mr. & Mrs. James L. Hunt / Mr. & Mrs. Harold W. Hushour / Mr. & Mrs. J. Wesley Huss / Ms. Miralou Hyde / Mr. & Mrs. Alan Hyman / Dr. & Mrs. Carlo Infante / Mr. & Mrs. G. Tucker Ingham / Mr. William Insley / Ms. Bina L. Isham / Mr. Gary M. Izing / Mr. Harold E. Jackson / Dr. & Mrs. A. Dalton James / Ms. Dagmar L. Jamison / Mr. David Jamison / Dr. & Mrs. Robert W. Jamplis / Mr. Ernest B. Jaramillo / Mr. William North Jayme / Mr. Henry L. Jespersen / Mr. & Mrs. H. Anthony Jew / Mr. Jon A. Johnson / Mr. Andrew R. Johnson, Jr. / Mr. David K. Johnson / Mr. & Mrs. Phillip Johnson / Stephen and Elizabeth Johnson / Dr. & Mrs. William C. Johnson / Mr. & Mrs. William E. Johnson / Mrs. D. Janean Jones / Mr. & Mrs. Proctor Jones / Mr. & Mrs. Rodney T. Jones / Dr. & Mrs. William E. Jones / Mr. Carl E. Jukkola / John and Veronica Kane / Ms. Ruth Karfiol / Mr. & Mrs. James T. Kasper / Mr. Alfred M. Kaufman / Mr. & Mrs. William Kaufmann / Mr. Hugh C. Keenan / Mrs. Philena F. Kelley / Mr. & Mrs. Robert D. Kelley / Mr. Douglas M. Kelly / Mr. & Mrs. John G. Kelly / Dr. & Mrs. Paul B. Kelly / Ms. Sallie Bell Kelly / Dr. & Mrs. Richard Kempson / Mr. Richard M. Kendall / Mr. Herbert B. Kennedy / Mrs. Hazel B. Kent / Mr. Edwin Kerr / Mr. & Mrs. Leslie Kessler / Mr. Brian G. Kestner / Ms. Kee Kim / Mr. Donald G. Kimble / Mr. Gordon J. King / Mr. & Mrs. Robin King / Mr. & Mrs. Richard Kingsley / Ms. Elsa C. Kleinman / Dr. & Mrs. I. Klompus / Mr. David Howard Knapp / Mr. & Mrs. William H. Knight / Ms. Judith L. Knox / Mr. & Mrs. Joseph Kohlenstein / Mr. Joseph E. Kokes / Mr. Herbert M. Kott / Mr. & Mrs. Jonathan G. Krass / Mr. & Mrs. Jerry Krumbain / Dr. Joel J. Kudler / Mr. & Mrs. Keonard Kuhl / Mrs. Warren D. Kumler / Mr. & Mrs. John O. Kyle / Mr. & Mrs. Stanley P. Lachman / Mr. & Mrs. Andrew W. Lafrenz / Ms. Bonnie Lamb / Ms. Michele Landon / Mrs. John S. Lane / Mrs. Mary J. Lang / Mr. & Mrs. Frank I. Langmaid / Mr. Robert Lansdon / Dr. & Mrs. Richard Lanzerotti / Mr. Modesto Lanzone / Mr. & Mrs. Alfred LaPierre / Mr. Thomas C. Lauer / Mr. & Mrs. Fred Lautze / Mr. & Mrs. Harry Lawlor / Mrs. Margaret P. Laws / Mr. & Mrs. Brian Lawther / Mr. & Mrs. S.F. Leader / Dr. & Mrs. Wolfgang Lederer / Mr. & Mrs. Charles Lee / Mr. & Mrs. Richard H. Lee, Jr. / Mr. & Mrs. Irwin Leff / Dr. & Mrs. Jack Leibman / Dr. Merle Lenneville / Mrs. Ann K. Lenway / Ms. Louise M. Lerza

/ Mr. David Lesnini / Mr. & Mrs. Douglass A. Lesser / Mr. & Mrs. Harvey Letter / Ms. Shirley A. Levasseur / Mrs. Jeanne I. Levin / Mr. & Mrs. Barry Levine / Ms. Diane M. Levine / Mr. & Mrs. Jacob Levitan / Ms. Margery Lane Levy / Mr. & Mrs. Ronald L. Lewis / Mrs. Saxton Lewis / Mr. & Mrs. Albert B. Lidy / Dr. James T. Lilligren / Ms. Pauline Lindsay / Mr. & Mrs. Loy E. Linebarger, III / Mr. & Mrs. Katherine Linnemann-Babcock / Mr. Paul Lippman / Mr. James E. Litchfield / Mr. Randall S. Livingston / Mr. Ronald J. Loar / Dr. & Mrs. Charles Lobel / Mr. & Mrs. Bruno Loewenberg / Ms. Ethel London / Ms. Sidne Long / Mr. Edward Lopez / Mr. & Mrs. Irving Loube / Miss Gertrude E. Louch / Ms. Marjorie Louis / Mr. & Mrs. Robert L. Love / Ms. Martha Low / Mrs. Azalene E. Lowe / Mr. Kenneth D. Lucas / Mr. & Mrs. James J. Ludwig / Mr. & Mrs. Karl Ludwig / Mr. & Mrs. Thomas H. Luten / Dr. James R. Lyerla / Ms. Dorothea R. Lyman / Mr. & Mrs. Bruce B. MacCready / Ms. Joan G. Mack / Mr. Willie J. Mackey / Mrs. Liza MacNaughton / Mr. & Mrs. Ted N. Magee / Mr. Robert C. Mahan / Mrs. John Ward Mailliard, III / The Honorable & Mrs. Fred Malakoff / Mr. & Mrs. William H. Malkmus / Mr. Charles Manning / Mr. Edmund R. Manwell / Ms. Jeanette Margolin / Mr. Paul Mariano / Mr. Jerry Mark / Mr. Joseph Mark / Ms. Deborah Markley / Mr. Michael R. Marron / Ms. Stephanie Marrow / Ms. Elizabeth W. Martin / Dr. James F. Martin / Mr. H. Cloyd Masengill / Mrs. Kathleen C. Mason / Ms. Virginia R. Mason and Mr. S. Richard Mateosian / Ms. J. Massaro / Mr. & Mrs. Stephen Massey / Mr. Roy Matthes / Mr. & Mrs. Steven Mayer / Dr. & Mrs. J. Palmer Mayo / Mr. John B. McCallister / Mr. & Mrs. Robert E. McCann / Ms. Jessica G. McClintock / Ms. Carol M. McCracken / Mr. Edward R. McCracken / Mrs. Roland E. McCune / Mr. & Mrs. George G. McDonald / Mr. Patrick McGee / Mr. Bruce McGregor / Mr. & Mrs. George O. McKee / Mr. & Mrs. J. Richard McMichael / Mr. J.A. McQuown / Dr. & Mrs. Sedgwick Mead / Mr. Roger E. Meade / Mr. & Mrs. Marilyn D. Mehring / Mr. Richard B. Melbye / Dr. & Mrs. Leo Meleyco / Mr. & Mrs. Michael L. Mellor / Ms. Helen K. Merkle / Mr. & Mrs. W.D. Mersereau / Ms. Leanne Mesches / Mr. Paul G. Messner / Dr. & Mrs. Aubrey W. Metcalf / Dr. & Mrs. Delbert H. Meyer / Milton Meyer Foundation / Ms. Fritzie K. Michaels / Dr. & Mrs. Francis W. Michel / Drs. Craig and Natalie Miller / Mr. & Mrs. Forrest Miller / Mrs. Frances S. Miller / Mr. & Mrs. James E. Miller / Ms. Luana Miller / Mr. George A. Mills / Ms. Thereza Christina Mini / Mr. H. Bruce Mininberg / Mr. & Mrs. William T. Mitchell / Ms. Martine Molinari / Mrs. Eunice M.

Mongan / Mrs. Charles D. Moore / Mr. & Mrs. James F. Moore / Mr. James F. Moore / Mr. George Mora / Ms. Anne Morgan / Mr. & Mrs. James C. Morgan / Mr. & Mrs. Robert T. Morita / Mr. Richard H. Moss / Mr & Mrs. John L. Mothershead / Mr. Doayne Mraz / Mr. & Mrs. Herbert Mulvany / Mr. Michael W. Murphy / Mr. & Mrs. Thomas L. Murray / Ms. Margaret Mykland / Mr. Harold R. Nagan / Mr. Ed Nagel / Ms. Frances D. Nelson / Mr. & Mrs. Frederick L. Nelson / Ms. Linda Nelson / Mr. Richard Neves / Ms. Marion J. Newmark / Mrs. Patricia R. Newton / Ms. Jackie Ng / Mr. Clyde W. Nielsen / Ms. Mary D. Niemiller / Mr. & Mrs. William L. Nilli / Mr. David S. Nivison / Dr. & Mrs. Charles A. Noble, Jr. / The Honorable & Mrs. Allen Norris / Mr. Michael O'Connell / Dr. & Mrs. Robert G. O'Connor / Mr. Ronald Ogg / Mr. & Mrs. Robert F. Ohrenschall / Mr. Donald P. O'Leary / Mr. & Mrs. Jay R. Oliff / Mr. M. Olmstead / Mr. Joe J. Ong / Ms. Kathy Oppenheimer / Mr. & Ms. Gerald T. Orlob / Mr. & Mrs. John H. Ormond / Mr. David J. Ornstil / Mrs. A. Downey Orrick / Thomas and Carol Osborne / Mr. Frank G. Ottiwell / Mr. James R. Overholt / Dr. Charles A. Owen / Mr. Victor L. Owen / Mr. Charles E. Owens / Mr. John P. Paddock / Mr. Alan Palmer / Mr. & Mrs. Andrew Pan / Mr. & Mrs. Harold A. Parker / Dr. & Mrs. Daniel B. Parsons / Dr. & Mrs. Robert J. Parsons / Mr. & Mrs. Robert G. Parvin / Mr. & Mrs. Clark Patten / Mrs. John Peck / Mr. Frank Pedroni / Dr. Alex Peer / Mr. & Mrs. Alvin H. Pelavin / Mr. Daniel Perez, III / Mr. N.C. Pering / Mr. & Mrs. James L. Perkins / Ms. Leonilla G. Perry / Ms. Miriam L. Perusse / Mr. & Mrs. Alan Peters / Mrs. Cathryn Peterson / Ms. Helen Petrichko / Mr. Thomas Petrone / Mr. William C. Petru / Mrs. Cheryl A. Piano-Kirk / Ms. Nancy Picknell / Mrs. Harold Pischel / Mrs. Kalvin Platt / Mr. & Mrs. Tom E. Pollock, III / Dr. & Mrs. Manard E. Pont / Mr. Cyril Porter / Mr. Patrick E. Powell / Dr. & Mrs. Robert E. Power / Ms. Joanne Pratt / Ms. Poly Prime / Mr. Myron A. Pugh / Mr. & Mrs. George M. Pullman / Mrs. I. James Quillen / Mr. & Mrs. M.H. Quinn / Ms. Jo Rambaud / Mr. Brian E. Ramsey / Ms. Alice K. Ratner / Mr. David B. Raulston / Mr. David Rausch / Mr. Mark Rawlins / Ms. Linda F. Ray / Mr. Dennis Reed / Mr. & Mrs. Patrick Regan, Jr. / Mr. Robert C. Rehner, Jr. / Mr. Lawrence H. Reid / Mr. Owen P. Reid, Jr. / Mrs. Robert S. Reis / Ms. Ruth L. Reseigh / Dr. & Mrs. Bernard Resnick / Ms. Donna L. Reynolds / Mr. & Mrs. Richard J. Reynolds / Mr. Griff G. Richards / Mr. Wesley E. Richert / Ms. Judy Richter / Mr. & Mrs. Jack Riggs / Dr. F.E. Roberts / Mr. Guy T. Roberts, Jr. / Mr. Gregg Robertson / Mrs. Agnes C. Robinson / Mr. & Mrs. John C. Robinson / Mr.

Orrin Robinson / Mr. & Mrs. Burton Rockwell / Dr. & Mrs. Benson B. Roe / Mr & Ms. John G. Rogers / Mr. Gary E. Roof / Mr & Mrs. Henry J. Rooney / Ms. Jane S. Roos / Mrs. Emanuel Rosenthal / Mr. Mark Rosenzweig / Mr. & Mrs. George Rossman, Jr. / Mr. Irwin Roth / Mr. Wallace J. Rothbart / Mr. & Mrs. Phillip R. Rotner / Ms. Pamela A. Routh / Mr. & Mrs. Vincent J. Rovetti / Mr. Seymour Rubinstein / Ms. Riva Rubnitz / Mr. & Mrs. Carl J. Rudey / Mr. & Mrs. Ernest Ruehl / Mr. & Mrs. Jeffrey Rummel / Mr. Robert W. Runyon / Mr. & Mrs. Douglas A. Russell / Mr. & Mrs. Jonathan Sakol / Mr. & Mrs. John F. Sampson / Dr. & Mrs. Bruce J. Sams, Jr. / Ms. Lois M. Samson / Ms. Michele Sanders. / Mr. Leland Sandler / Mr. & Mrs. Vasto Sardi / Mr. Kenneth Sartori / Mrs. Edward Scarff / Dr. & Mrs. J.R. Schauwecker / Mr. John Scheid / Mr. & Mrs. F.L. Schell / Ms. Beulah Schiller / Mrs. Walter Schilling / Mr. Robert E. Schlendorf, Jr. / Dr. Richard M. Schlobohm / Ms. Angela Schmid / Dr. & Mrs. Rudi Schmid / Mrs. Meredith Schoenfeld / Mr. Martin K. Schoger / Mr. & Mrs. David Schricker / Dr. & Mrs. Theodore R. Schrock / Mr. & Mrs. Gage A. Schubert / Mr. Donald S. Schulman / Ms. Barbara Schultz / Mr. & Mrs. Charles Schulz / Mr. Howard G. Schutz / Mr. Casey L. Scott / Mr & Mrs. Donald F. Searle / Ms. Janis Seiberlich / Mr. Harold E. Seielstad / Dr. F. Stanley Seifried / Mrs. John G. Selway / Dr. & Mrs. Arthur Selzer / Mrs. Jerry K. Seton / Mr. George A. Shafer / Dr. & Mrs. Robert N. Shaffer / Mr. & Mrs. Robert B. Shapiro / Mrs. Marion Shepardon / Mr. & Mrs. Jack C. Shnider / Ms. Mary Lou Shumway / Mr. & Mrs. Eugene A. Shurtleff / Mr. & Mrs. Richard J. Sideman / Mr. & Mrs. John Simley / Mr. & Mrs. Leslie E. Simmonds / Mr. & Mrs. Richard Simons / Ms. Christine Simpson / Mr. Robert Sims / Ms. Marian A. Sinton / Mr. Nicholas Sitar / Mr. James Skelton / Mr. R.M. Skelton, Jr. / Mrs. James Slaton / Mr. & Mrs. Donald A. Slichter / Mr. Thomas O. Sloane / Ms. Sharon M. Slusarz / Dr. Joseph N. Smith / Mr. & Mrs. Milton Smith / Mrs. Perrin F. Smith / Ms. Shelly Smith / Dr. & Mrs. F. Scott Smyth, Jr. / The Honorable & Mrs. Joseph Sneed / Mr. & Mrs. David H. Snyder / Ms. Edith Soeiro / Mr. & Mrs. Jack Solomon / Ms. Ruth Freeman Solomon / Dr. & Mrs. Stephen D. Sorgen / Mrs. Jeannette Spackman / Mr. Richard Sparks / Mrs. Arthur Spaulding / Robert and Ann Spears / Mrs. Mary Ann Spitters / Mr. & Mrs. George G. Staehle / Ms. Emilie E. Stamm / Mr. James E. Stark / Dr. & Mrs. Norman C. Staub / Mrs. Carl W. Stern / Dr. Lawrence D. Stern / Mr. & Mrs. Alan Stevens / Mr. Richard F. Stier / Ms. Susan Stitt / Mrs. Louis A. Strait / Mr. G.W. Stratford / Mr.



& Mrs. Gerald Stroffolino / Mr. George Strom, Jr. / Mrs. Walter S. Stromquist / Ms. Julie Stuhr / Mr. & Mrs. Richard W. Stumbo, Jr. / Mr. Charles Sullivan / Mr. Jeremiah J. Sullivan / Mr. & Mrs. Robert Sullwold / Ms. Patricia L. Sundrud / Mr. & Mrs. Bing Supanich / Sutter Hill Ventures / Mr. Dan C. Swander / Mrs. Jean Sward / Mr. Michael C. Taaffe / Ms. Marilyn E. Taghan / Mr. E. Hugh Taylor / Mr. & Mrs. Edwin D. Taylor / Mr. Jeffrey Taylor / Mr. & Mrs. Marvin T. Tepperman / Mr. Jeffrey Thomas / Ms. Shirley Thomas / Mr. & Mrs. Frank A. Thompson / Mrs. Gerald Thompson / Mr. & Mrs. H.M. Thompson / Mr. Karl L. Thon / Ms. Ann M. Tornton / Dr. & Mrs. Bertil Thunstrom / Ms. Judith P. Timken / Dr. William Tipton, Jr. / Mr. Robert T. Titlow / Dr. & Mrs. Paul Toch / Ms. Jeanne M. Torre / Mr. & Mrs. Lorin Torrey / Ms. Sylvia G. Toth / Transamerica Equipment Leasing / Mrs. James E. Treadwell / Mr. Mark Tune / Mr. & Mrs. Ned Turkington / Mr. & Mrs. Ben E. Turner / Ms. Gisela Turner / Mr. Richard Turner and Mr. Robert Divers / Mrs. Willie Grey Tyree / Mr. Michael M. Vacheron / Ms. Barbara Vail / Mr. J. Dean Vail / Ms. Lisa Vanderfin / Mr. & Mrs. Leland H. Van Winkle / Mr. & Mrs. Bernard Vash, Sr. / Ms. Masako M. Velasquez / Ms. Patricia Vinnicombe / Ms. Kristine Voigt / Ms. Jan Volkert / Ms. Mary Wachtel / Mr. H. Duane Wadsworth / Mrs. Ann Wagner / Mr. & Mrs. Gary Robert Wagner / Mr. & Mrs. Bruce Walker / Mr. & Mrs. James L. Walker / Ms. Sharon E. Walker / Ms. Winona Walker / Mr. & Mrs. Ken Walters / William and Diane Wara / Mr. Felix M. Warburg / Mr. & Mrs. Douglass J. Warner / Mrs. Clara S. Wasley / Mrs. Malcolm Watts / Dr. & Mrs. Charles Webster / Mr. & Mrs. Norman V. Wechsler / Mr. LeRoy Weeks / Ms. Marianne Weigel / Mr. & Mrs. Marshall J. Weigel / Dr. & Mrs. Harry Weinstein / Mr. Joseph G. Welsh / Mr. & Mrs. William B. Welty / Mr. Jack K. West / Mr. Jay C. West / Dr. Kevin R. Wheaton / Mr. & Mrs. W. Stanley Whitaker / Mrs. Nancy G. White / Mrs. Sydney Chute White / Mr. & Mrs. Walter White / Ms. Victoria L. Whitman / Dr. & Mrs. Harvey R. Widroe / Mr. & Mrs. Irving Wiener / Mr. Henry Willard / Mr. John R. Williams / Mr. & Mrs. David C. Willmon, III / Ms. Greta O. Wilson / Mrs. Tanner G. Wilson / Ms. Marion W. Wiltjer / Mr. & Mrs. David Wodlinger / Mr. & Mrs. William R. Wohlfort / Mr. Paul DeBruce Wolff / Mr. David Wood / David and Caroline Wood / Ms. Eva Wood / Dr. & Mrs. Robert B. Woodhull / Ms. Ernestine V. Woolfolk / The Wyatt Company / Mr. Robert H. Wyman / Mr. & Mrs. Herbert Yanowitz / Ms. Shannon Zachs / Mr. Bryant K. Zimmerman / Mr. & Mrs. Peter H. Zischke

---

## TRUSTEES OF THE AMERICAN CONSERVATORY FOUNDATION

---

Ms. Ruth Barton  
Mr. Richard Carreon  
Mrs. Peter Donat  
Mrs. J.H. Erlendson  
Mr. Anthony Frank  
Mr. Edward Hastings  
Mr. Lawrence Hecht  
Mr. Phillip Larson  
Mr. Albert Moorman  
Mr. Howard Nemerovski  
Mrs. Maurice Oppenheimer  
Mr. Frank Ottiwell, *President*  
Mr. William Paterson  
Mrs. James T. Ream  
Mrs. H. Harrison Sadler, *Vice President*  
Mrs. Michael Sanchez  
Mr. Anthony Schiavo, *Treasurer*  
Mr. Philip Schlein  
Mr. John Sullivan  
Mrs. Pamela Simi Watt, *Secretary*

---

## HONORARY TRUSTEES

---

In recognition of their vision and unflagging support.

Mr. Cyril Magnin  
Mrs. Edith Markson

The American Conservatory Theatre was founded in 1965 by William Ball.

---

## NATIONAL CORPORATE THEATRE FUND

---

The National Corporate Theatre Fund seeks to generate support from corporations of national significance for ten 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 & Co.  
Ashland Oil Foundation  
Batus, Inc.  
Brown-Forman Corporation  
CBS, Inc.

Container Corporation of America  
DFS Dorland Worldwide, Inc.  
Exxon Corporation  
GTE Foundation  
General Electric Foundation  
General Foods Fund  
Gulf + Western Foundation  
H.J. Heinz Company Foundation  
John W. Hill  
Hill & Knowlton Foundation  
International Business Machines Corporation  
Danny Kaye & Sylvia Fine Foundation  
George R. Klein News  
Lone Star Industries, Inc.  
McGraw Hill Foundation  
Metropolitan Life Foundation  
Mobil Foundation  
NL Industries Foundation  
Nabisco Brands, Inc.  
Newsweek  
New York Life Foundation  
New York Times Company Foundation  
Ogilvy & Mather Advertising  
Pfizer Foundation  
Philip Morris Incorporated  
Price Waterhouse & Co.  
RCA  
Sterling Drug, Inc.  
Subaru of America Foundation  
J. Walter Thompson U.S.A., Inc.  
Time, Inc.  
Union Carbide Corporation  
Xerox Foundation

---

### CORPORATE MATCHING GIFTS

---

The following corporations have generously matched gifts made to A.C.T. by their employees in the past year, thus doubling the impact of many individual contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting live theatre in San Francisco.

BankAmerica Foundation  
Chevron U.S.A.  
CPC North America  
Del Monte Corporation  
Digital Equipment Corporation  
Equitable Life Assurance Society  
Exxon Corporation  
Federated Department Stores  
Fireman's Fund Insurance Company  
Gap Foundation  
IBM Corporation  
International Data Corporation  
Levi Strauss Foundation

R.J. Reynolds Industries  
R.H. Macy & Co.  
Security Pacific Foundation  
Sohio Petroleum Company  
Southern Pacific Transportation Company  
Transamerica Corporation  
TRW Foundation  
United Technologies  
Westinghouse Electric Fund  
Xerox Foundation

---

### SPECIAL THANKS

---

Arthur Andersen & Co.  
Bruce Cole  
Hearing Society for the Bay Area, Inc.  
Macy's California  
Peter Johns & Partners Advertising  
Petit & Martin  
Shapiro, Okino, Hom & Associates  
Williams & Burrows, Inc.

---

### SCHOLARSHIP FUNDS

---

A.C.T. has established a memorial scholarship fund in the names of the following individuals in an effort to pay tribute to their profound impact on the company's development. Donations should be made payable to A.C.T. with a notation appearing on the check or money order mentioning the deceased's name. We honor the memories of:

Ann Benson	Mrs. Charles B. Huhn
Henry Boettcher	Michael W. Leibert
Stuart Brady	Fae McNally
Edna Clifford	Bernard Osher
Thomas Edwards	Edith Skinner
Allen Fletcher	Carol Teitel
Helen Golden	Nina Vance
Paine Knickerbocker	Alma Brooks Walker

---

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

---

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

---



---

# TO THE AUDIENCE

---

## HOW TO BUY TICKETS

**Tickets-by-Telephone**—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard (\$2 service charge per order).

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

Box Office Hours: 10 a.m. through the first intermission of the evening performance.

For information call 673-6440.

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

**Ticket Agencies**—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets 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

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.

## WHEELCHAIR ACCESS

Boxes are available for wheelchairs the week of the performance at \$5 a ticket. Tickets may also be purchased more than a week in advance at full price. 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).

## CHILDREN

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

## CREDITS

A.C.T. photography is by Larry Merkle (415) 626-2267. American Sign Language interpretations are performed at selected performances by Charlotte Toothman and Stephanie Feyne.

## 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.

# THE AMERICAN CONSERVATORY THEATRE

EDWARD HASTINGS  
*Artistic Director*

JOHN SULLIVAN  
*Managing Director*

LAWRENCE HECHT  
*Conservatory Director*

JOY CARLIN  
*Resident Director*

DENNIS POWERS  
*Communications Director*

## ACTORS AND DIRECTORS

Tony Amendola  
Joseph Bird  
Peter Bradbury  
Kate Brickley  
Richard Butterfield  
Joy Carlin  
Nancy Carlin  
Peter Donat  
Drew Eshelman  
Gina Ferrall

Timothy Greer  
Lawrence Hecht  
Ruth Kobart  
Barry Kraft  
Kimberley LaMarque  
Delores Mitchell  
Robin Goodrin Nordli  
Liam O'Brien  
Frank Ottiwell  
William Paterson

Stephen Rockwell  
Ken Ruta  
Ken Sonkin  
Lannyl Stephens  
Howard Swain  
Bernard Vash  
Joe Vincent  
Sydney Walker  
J. Steven White

## REPERTORY DIRECTORS

Joy Carlin  
Edward Hastings  
Michael Smuin  
Albert Takazauckas  
Laird Williamson

## ASSOCIATE DIRECTORS

Eugene Barcone  
Anna D. Smith  
J. Steven White  
Christina Yao

## CONSERVATORY

Lawrence Hecht, *Conservatory Director*  
J. Steven White, *Dean of Academic Affairs*  
Emilya Cachapero, *Conservatory Administrator*  
John Hartnett, *Financial Aid Director*  
Rebecca Merrill, *Registrar*  
John Loschmann, *Assistant Conservatory Director*  
Lisa McAlister, *Conservatory Assistant*

## TRAINERS

Adilah Barnes, *Acting*  
Bonita Bradley, *Yoga*  
Kate Brickley, *Voice*  
Joy Carlin, *Acting*  
Dell'Arte Players Co.,  
*Physical Comedy*  
Beverly Duncan, *Tap*  
Rick Echols, *Make-up*  
Sabin Epstein, *Activation*  
Scott Freeman, *Acting*  
Rose Glickman,  
*Humanities*  
Edward Hastings, *Acting*  
Lawrence Hecht, *Acting*  
Nancy Houfek, *Voice*  
John Johnson, *Singing*  
Rhoda Kaufman,  
*Humanities*  
Barry Kraft, *Text*  
Joyce Livergood,  
*Script Reading*  
John Loschmann, *Ballet*

Dunbar Ogden,  
*Humanities*  
Frank Ottiwell, *Alexander*  
Priscilla Regalado, *Dance*  
Douglas Russell,  
*Humanities*  
Jared Sakren, *Masks*  
Anna D. Smith, *Acting*  
Ken Sonkin, *Clowning*  
Deborah Sussel, *Scansion*  
Carol Teten, *Period Dance*  
Bernard Vash, *Speech*  
Sydney Walker, *Audition*  
J. Steven White, *Combat*

## YOUNG CONSERVATORY

Linda Aldrich  
*Director*  
Richard Butterfield  
Kate Brickley  
James Friedman  
Rhoda Kaufman  
Deborah Weitzman  
Gemma Whelan

## PRODUCTION

### DESIGNERS

Beaver Bauer, *Costumes*  
Robert Blackman, *Scenery*  
Derek Duarte, *Lighting*  
Robert Fletcher, *Costumes*  
Ralph Funicello, *Scenery*  
Jesse Hollis, *Scenery*  
Fritha Knudsen, *Costumes*  
Stephen LeGrand, *Sound*  
Robert Morgan, *Costumes*  
Michael Olich, *Scenery*  
Richard Seger, *Scenery*

### STAGE MANAGEMENT

James Haire  
Eugene Barcone  
Duncan W. Graham  
Alice Elliott Smith  
Karen Van Zandt  
Bruce Phillips, *Intern*  
Meg Slavin, *Intern*  
Cynthia McCain,  
*Production Coordinator*



## MUSIC

John Johnson, *Musical Director*

## SCENE SHOP

Ed Raymond, *Shop Foreman*

Randy Reid, *Layout*

Dale Haugo, *Lead Scenic Artist*

Leo Loverro, *Mechanic*

Don Kerns, *Mechanic*

Eric Norton, *Shop Coordinator*

Bruce Hill, *Design Assistant*

## COSTUMES AND WIGS

Fritha Knudsen, *Supervisor*

Crickette Armada, *First Hand*

Barbara Blair, *Seamstress*

Carolyn Doud, *Men's Cutter/Draper*

Rick Echols, *Wig Master*

Leslie Elledge, *Design Assistant*

Lisa Jorgensen, *Seamstress*

Kitty Muntzel-Krywosz, *Women's Cutter/Draper*

James W. Ponder, *Accessories*

Sonia Tchakedjian, *Head Seamstress*

Marie Joie Caputi, *Intern*

## PROPERTIES

Oliver C. Olsen, *Properties Director*

Stephen L. Siegelman, *Artisan*

## WARDROBE

Donald Long-Hurst, *Repertory Supervisor*

Thea Heinz, *Assistant Supervisor*

Jean Fredrickson, *Staff Dresser*

Kristi Olesen, *Staff Dresser*

## BACKSTAGE STAFF

Chris Delucchi, *Master Carpenter*

Daniel Michalske, *Master Electrician*

David Bluford, *Properties Master*

Robert Barnard, *Flyman*

George Oldham, *Sound Man*

James T. Stoye, *Assistant Flyman*

James Kershaw, *Stage Door*

June Bergstrom, *Assistant Stage Door*

## ADMINISTRATION

Dianne M. Prichard, *General Manager*

Pamela Simi Watt, *Administrative Director*

Mary Garrett, *Company Manager*

Wendy Adler, *Business Manager*

Robert Holloway, Cheryl Kuhn, *Business Office*

John Wilk, *Grants Administrator*

Stephen Dunatov, *Information Systems Manager*

Darcy Butterfield, *Donor Records Coordinator*

Minako Dow, *Executive Assistant*

Beulah Steen, *Receptionist*

Eve Gorodsky, *Volunteer Coordinator*

Arthur Andersen & Co., *Accountants*

Petit & Martin, *Legal Counsel*

## COMMUNICATIONS & MARKETING

Ralph Hoskins, *Press and Public Relations*

Ann Bergeron, *Graphic Design*

Richard Bernier, *Marketing Associate*

Gwen Baruch, *Telemarketing Manager*

Joe Duffy, *Student Sales Manager*

Michael Beidler, *Mail Room Manager*

Janice Kosky, *Telemarketing Procedures*

Rita M. Zeichner, *Group Sales*

Cleo Faulkner, *A.C.T. 400*

## BOX OFFICE

John Dixon, *Manager*

Gilda Solve, *Assistant Manager*

Steve Alexander

Michael McCarthy

Freida Batten

Christopher Morrison

Sharon Cox

Mary Beth Smith

Joel Lichtenwalter

Jane Toby

## SUBSCRIPTION

Patty Costa, *Manager*

Ellen Mathews

Eileen B. Anderson

## FACILITIES

Lesley Pierce, *Manager*

David Maier

David Seibold

Curtis Carr, Jr., *Security*

Robert A. Davis, *Security*

## FRONT OF HOUSE

Robert Edney, *House Manager*

Fred Geick, *Doorman*

Mary Fiala, *Assistant House Manager*

Julie Konop, *Food Service Manager*

Donna Brown

Suzannah Owings

David Engelmann

Evelyn Ramos

Beth Froelicher

Beverly Saba

Nancy Hodges

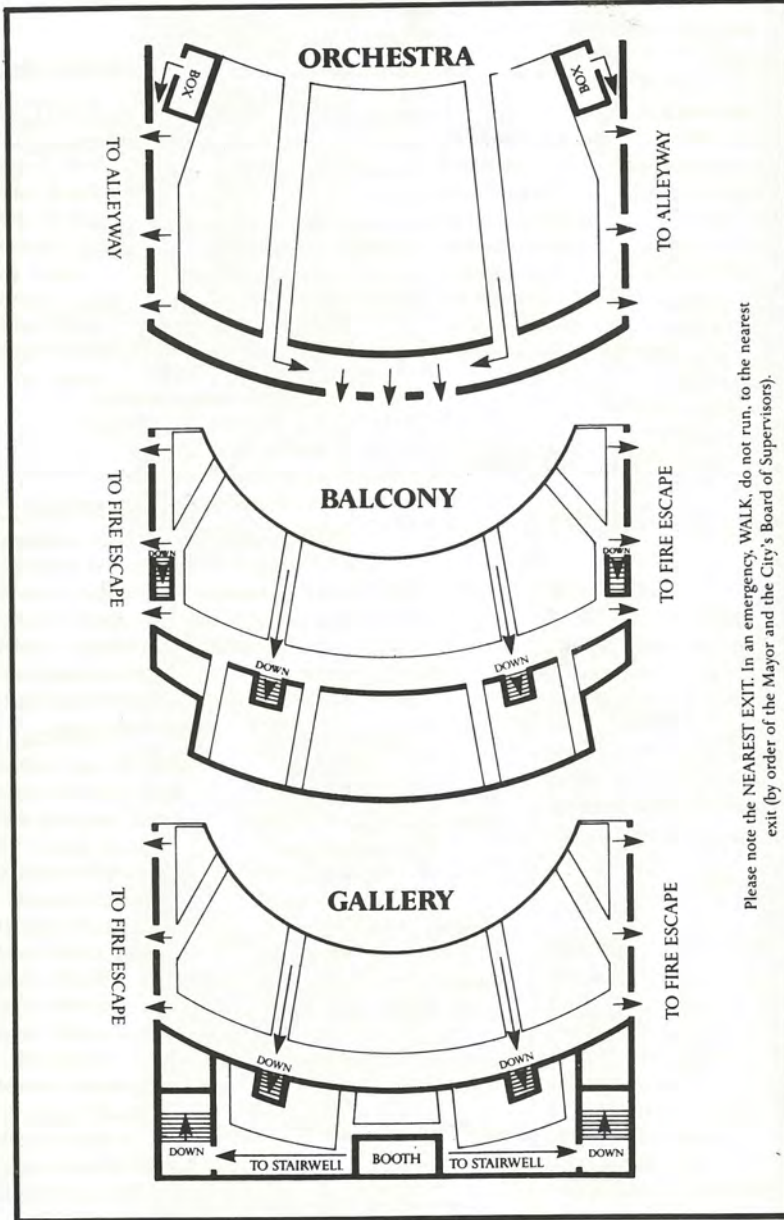
Jane Smith

Susanne Hornberger

Gaylen Snyder

Sue Marcoux

Carla Toland



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

# GEARY THEATRE FIRE EXITS



## ENJOY A RARE PLEASURE

Korbel Natural is a special champagne...rare and lovingly created. Each bottle carries a registration number on the back label to document its noble lineage from harvest to cuvée to the very bottle you pour.

**Bottle No. C 768532**

Enjoy one of our Registered Release Champagnes; Korbel Natural, Blanc de Blancs or Blanc de Noirs. Share one with someone special...very special!



*Uncork  
the magic!*

PRODUCED AND BOTTLED BY  
KORBEL and BPC Inc., GUERNEVILLE, SONOMA CO., CALIFORNIA

ALCOHOL 12% BY VOLUME  
© 1997 KORBEL and BPC Inc.

1967



Left: O'Neill's *Long Day's Journey into Night* with, left to right, David Grimm, Patrick Tovatt and Angela Paton.

Below: Richard Dysart (center) played the kindly Stage Manager and Mark Bramhall and Ellen Geer were George and Emily in Edward Hastings' 1967 production of *Our Town*.





# How a luxury car should look.

Lincoln Continental. It clearly separates itself from the blur of expensive sameness offered by others. It does so with a presence and style unmistakably its own.

But the beauty of Continental is more than aesthetic, it's technological, too.

Its engine is a sequential multi-port electronic fuel-injected 5.0-liter V-8. A true luxury in this age of underpowering.

Continental's brake system is the most advanced in the world—the Anti-Lock Brake System. It stops you faster, more surely, under the heaviest braking, even on slick surfaces.

Its suspension system is the most sophisticated of any luxury car. It actually rides on four columns of air for a smooth, controlled ride.

Lincoln

Continental.

It not only looks the part, but acts it.


## LINCOLN.

# What a luxury car should be.

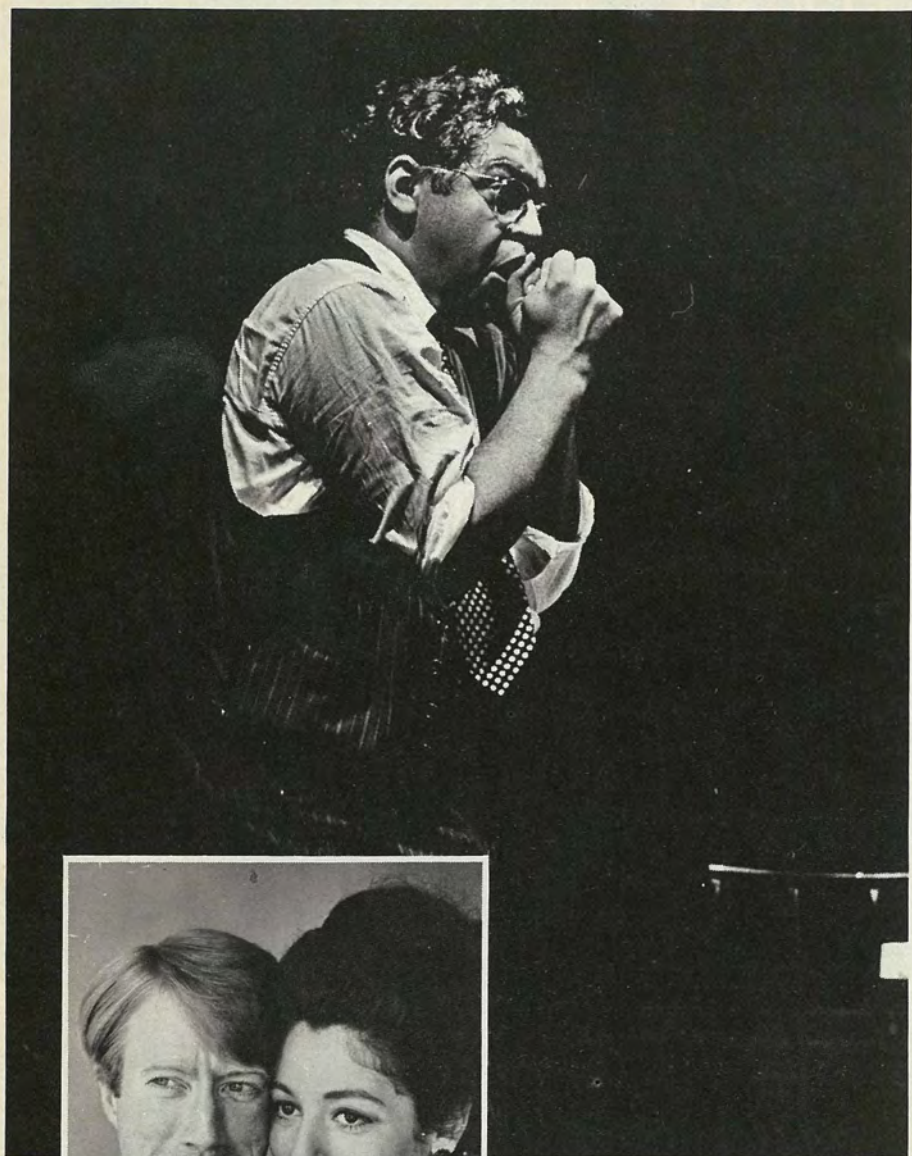


For more information call 1 800 822-9292.

Buckle up—together we can save lives.

Lincoln-Mercury Division 

1967



Above: Richard Dysart as Willy Loman in Arthur Miller's *Death of a Salesman*, directed by Allen Fletcher.

Left: *Dear Liar*, Jerome Kilty's play about the forty-year epistolary romance of Bernard Shaw and Mrs. Patrick Campbell, featured Michael O'Sullivan and Barbara Colby.



Elegance, style, supreme comfort... the bedroom is your private place to put to rest the travails of the day. Breuners knows that choosing a bedroom set that suits the private you is an important decision. We've made that decision easier by offering dozens of styles for you to select from. All from the top names in bedroom furniture such as Henredon®, Thomasville®, Stanley® and Unique® Experience private elegance. Experience Breuners.

*private*  
**ELEGANCE**



**Breuners**  
Home Furnishings Since 1856

Albany Hill (415) 537-6465 • Pleasant Hill (415) 933-6600 • San Carlos (415) 592-1133  
Fremont (415) 657-7670 • Vallejo (707) 644-4171 • Daly City (415) 755-1602  
Campbell (408) 378-9400 • Santa Rosa (707) 545-1010

1967



*DeAnn Mears and Paul Shenar in Shaw's marathon Man and Superman.*



# Kahlúa

## Black Russian



**Mmmm.** Time to sit back, relax, and enjoy a classic. Just 1 oz. of Kahlúa, 1-1/2 oz. vodka on the rocks. Incomparable. Because only Kahlúa tastes like Kahlúa.

**Our treat.** Kahlúa Recipe Books are filled with a host of mmmarvelous ideas. Do send for as many as you'd like. They're on the house. Kahlúa, Dept. D, P.O. Box 230, Los Angeles, CA 90078-0230.

©1985 Kahlúa® 53 Proof. Maidstone Wine & Spirits Inc., Los Angeles, CA

# 1967

Top: Richard Dysart played *Teddy* in *Arsenic and Old Lace* under Allen Fletcher's direction.

Below: Rene Auberjonois in the title role and DeAnn Mears in William Ball's production of Molière's *Tartuffe*.

Far right: Ruth Kobart ruled the men in her life — from left, Dion Chesse, David Grimm, Ray Reinhardt — with an iron hand in George Kelly's *The Torch-Bearers*.







---

if your gift list includes:  
something for someone  
    who has everything,  
    two talking teddy bears,  
    six sterling pickle forks,  
a bunch of great gifts for a  
bunch of great co-workers,  
    or even a partridge in a  
    pear tree . . .  
sounds like you need  
the gift-specialists  
from Macy's







Call 954-6270 and  
we'll find your  
hard-to-find gifts!

*The shopping consultants at Macy's By Appointment in San Francisco are ready to help you check off every gift on your list. We'll fill you with ideas for the people who have everything. We'll help you with colors, with sizes and a whole lot more. We'll even do the gift-wrapping, so you can wrap up your Christmas shopping with Christmas spirit to spare!*

WE HAVE A GIFT FOR GIVING  
macy's

# Tips on Entertaining

by Ingrid Wilmot

It is said that entertaining guests involves two beautiful moments — when they arrive . . . and when they depart. In between, while you put your

life on hold, it can get pretty hectic, but careful planning eliminates the major headache of the care and feeding of visitors.



## SHOWING OFF YOUR CULINARY SKILLS

Nothing does it better than a spectacular home baked dessert. And in making this knock-em-dead torte you can prepare the cake part weeks in advance, wrap it tightly, freeze it and assemble it a day or two before the "big event." Since it doesn't contain any flour, it stays moist and fresh in the refrigerator (well covered, of course,) for several days.

### Viennese Chestnut Torte

This Old World masterpiece was created long before the invention of high speed blenders and electric mixers but, while my grandmother turns in her grave, I always avail myself of these appliances until the final stage of folding the egg-

whites into the batter, which is strictly a hand job. Don't answer the phone while you're doing it, and don't keep opening the oven door during the baking process or, soufflé-like, it'll fall.

Cream together at high speed until smooth and lemon colored:

1 cup superfine granulated sugar

8 egg yolks (room temperature)

then add:

2 1/2 cups finely ground almonds

1 cup chestnut purée (firmly packed)\*

finally add:

2 tbsp. brandy or rum

Beat the whites of six eggs until completely stiff (the eggs, not you). Fold into cake batter gently but thoroughly until





# THIS HOLIDAY SEASON SAY IT WITH ROSES.

To send Amaretto di Saronno anywhere in the U.S., call 1-800-238-4373. Void where prohibited.

AMARETTO DI SARONNO • ORIGINALE



which you have greased with unsalted butter and dusted with breadcrumbs. Bake in pre-heated 350° oven for one hour. If an inserted toothpick comes out clean, it's done. If not, 10 more minutes should do it. Cool thoroughly. Remove from form, split horizontally, fill and decorate top with this divine cream:

#### *Chocolate cream*

Combine on top of a double boiler and beat briskly with a wire whisk for five or six minutes:

- 1/2 cup regular granulated sugar
- 1 packet (1/3 oz.) Dr. Oetker's Vanillin sugar \*\*
- 2 tbsp. water
- 2 egg yolks

Cool thoroughly. This is important.

Now fold in:

- 3/4 of a stick of chilled, unsalted butter (or Fleischmann's unsalted margarine, if you must), which has been cut into little chunks no larger than a pea \*\*\*
- 3 1-ounce squares semi-sweet chocolate, grated
- 1/2 pint whipping cream, unwhipped \*\*\*\*



#### *Notes & Hints:*

\* Chestnut purée — *purée de marron nature* — comes in tins from France, and it's manufactured by Clément Faugier. Available in the gourmet sections of better markets. You might also pick up some whole *marrons glacés*, split about half a dozen and use for decoration.

\*\* Dr. Oetker's sugar is sold in German and other European delis.

\*\*\* Start out with a whole stick, using 1 or 2 tbsp. for greasing the pan. Whatever remains is added to the cream.

\*\*\*\* I also like to save some of the whipping cream, whipped up with a little sugar, to pretty up the top.

#### **TAKING THE PRESSURE OFF THE BARTENDER**

Have you *ever* been to a party where there were enough bartenders? To avoid having your mixologist, whether related, befriended or hired, collapse before the appointed time is officially up, here's a simple, inexpensive and fail-safe punch recipe.

#### *Tequila Punch*

There are two kinds of people. Those who hate punch and those who merely dislike it. This one, however . . . has a nice, swift kick and an intriguing name (make a clever, little sign and put it in front of the bowl), and easily serves forty lucky people. Never mind that it doesn't contain any tequila. After all, that celebrated Chinese dish called shrimp in lobster sauce is not made with lobster but ground pork, so there.

Mix and chill:

- 1 gallon Cocktail sherry
- 1 fifth dry Vermouth
- 6 ounces brandy

Just before serving, add 1 quart grapefruit soda, well chilled.

Float a ring of ice brightened with lemon slices, lime wedges and/or fresh berries (cranberries are nice this time of year) and everyone will try at least a glass. After that, they're hooked.

Happy Holidays, everyone! □





Do you know us?<sup>SM</sup>

## Our classic steakhouse serves only the finest lobsters and best prime beef. No baloney.

We're Bruce Bozzi and Wally Ganzi of the Palm, where we've never wavered from the simple pleasures of basic, top-quality food. Aged prime beef selected by our own meat company. Fish and produce bought exclusively for us. In fact, Wally recently moved his whole family west just to make sure everything's prepared and served just right. So come to dinner at the Palm, 586 Bush St. in San Francisco, (415) 981-1222; 9001 Santa Monica Blvd. in L.A., (213) 550-8811, and get back to basics. And bring another basic. The American Express® Card.

**Palm**  
RESTAURANT



© 1986 American Express Travel Related Services Company, Inc.

Don't leave home without it.®

## *The show has ended, but the evening lingers on.*

At Henri's—the perfect place to continue your evening's entertainment. A late night dessert...dancing to your heart's content...candlelight and romance.

Or begin your night with Henri's early theater dining. Elegant meals, a breathtaking view and four free hours of parking (based on availability).

For reservations, call (415) 776-0215 or 771-1400.

# HENRI'S

330 Taylor Street, San Francisco



# Always in Fashion

by Catherine Seipp

**F**ragrance is the perfect last-minute gift for the holidays: you don't have to worry about the right size; it's a luxury

ment should not be underestimated, especially this time of year. I still remember the first time a counter clerk offered to wrap a bottle of cologne right there. The thought of not having to go to the gift-wrapping department! Well, life suddenly seemed worth living again (it often doesn't after hours of shopping) and I was infused with goodwill toward men and a sudden desire to deck the halls, etc., even though it was July.

We all have our old favorites. (I never turn up my nose at Chanel No. 19, in case anyone doesn't know what to get me this year) But it's always fun to try out new scents. Two that were introduced just last month are Calyx, from Prescriptives, and Anne Klein II, from Parlux.

Calyx is truly unusual, with a top note of pamplemousse — which is another way of saying grapefruit — followed by mandarin, various tropical fruits, freesia, muguet, rose, lily, jasmine and marigold, and finally by moss and wood tones. Calyx is fruity but not at all sweet, and costs \$45 for a 1.7 ounce eau de parfum spray.

Anne Klein II is basically a sweet Oriental scent, with top notes of tangerine, orange blossom, rose oil and ylang-ylang; followed by apricot, oakmoss, jasmine and freesia; and finally by musk, vanilla, myrhh and sandalwood. It comes in a \$25 or \$35 size eau de parfum.

Two noteworthy new scents that have been available slightly longer are Christian Dior's Poison, out since September, and Lumière from Rochas, introduced last August. The aggressively named Poison is quite an intense fragrance. In fact, it may replace Giorgio as the scent so



*"Only a few women across America this Christmas will experience the luxury of a 32-ounce size of Valentino eau de toilette," reads the caption for this photograph. For the rest of us, there is the 8.5-ounce size of same, at the left.*

many people still don't buy for themselves, in spite of all that jolly "give a gift to you!" marketing propaganda; and, best of all, stores will generally gift wrap fragrance right at the perfume counter. The time and aggravation saved by avoiding endless waits in the gift-wrapping depart-



# HOW



## EASY:

The AT&T Card is so fast and simple to use, you're going to get spoiled.

To use it, just dial the number you want to call, and enter your AT&T Card number. That's it. It's the easiest way to plug into the AT&T Long Distance Network from virtually any phone.

In fact, you can make calls even without carrying your AT&T Card. Just remember your AT&T Card number.

So, if you travel frequently, spoil yourself and get the AT&T Card. It's as simple as dialing

**1 800 CALL ATT, Ext. 235.**



**AT&T**

The right choice.

Frank Masandrea FOR THE  
DIAMOND COLLECTION



THE UNIQUE BRIDE  
OF BURLINGAME

1300 HOWARD AVE., BURLINGAME 415/347-7001

Celebrate the  
Holidays at

OVERTURES



A collection of  
glittering gifts...  
sparkling wines  
and champagnes,  
holiday cards,  
sundries, charming  
stocking stuffers, and  
cuddly teddy bears  
dressed in their  
holiday best...

Guaranteed to please  
everyone on your  
shopping list...

OPEN DAILY

(415) 861-2212

370 Grove Street  
San Francisco, CA 94102

many women seem to douse themselves with before stepping into crowded elevators. Poison costs \$150 for a 1.7 ounce bottle of perfume. Lumière is much lighter and rather pretty, with top notes of white flowers. A 1.7 ounce bottle of eau de parfum costs \$35.

Some old friends have come out in new forms for the holidays. Perhaps the most spectacular fragrance gift available this year is Valentino's 32 ounce bottle of eau de toilette for \$400. If you don't know anyone who can use quite that much, there is also a big new 8.5 ounce size for \$78.

Chloe has packaged a pretty sachel



Hand-beaded evening bag, compact and 1/5 ounces of L'Air du Temps.

rabbit with a 1.7-ounce eau de toilette spray for \$38. Or you can buy a hand-made papier mache cat filled with five Oscar de la Renta fragrance products for \$85. Or a gold and white hand-beaded evening bag stuffed with a loose powder compact and a filigree flacon holding 1/5 ounce of L'Air du Temps perfume for \$60. The ever-desirable Chanel No. 5 now comes in a \$40, 1.4-ounce eau de parfum spray. And Opium has introduced Opium Elixir, a 3.3 ounce body oil spray for \$28.

For men, \$175 will buy four ounces each of Lagerfeld cologne and after shave, all wrapped up in a desk set that



# WELCOME the New Year on a HIGH NOTE

WITH ERNIE HECKSCHER  
at THE WESTIN ST. FRANCIS

**"THE PARTY"** Features a sumptuous hors d'oeuvre reception, fabulous four-course dinner with a lavish dessert buffet and champagne. Dance to Ernie Heckscher and His Orchestra — The City's Big Band favorite. We'll even have a Midnight Balloon Drop! Black Tie optional. \$125 per person\*

**"THE ROOM"** Stay overnight in luxury for a price you haven't seen in years. 50% off\*\*

Just ask for our "Grand New Year's Eve Party" when making your reservation. Call (415) 774-0202 now and see why *St. Francis means San Francisco.*™



THE WESTIN ST. FRANCIS  
San Francisco

\*Tax and gratuity included. \*\*Rooms subject to availability on advanced reservations.

## THE DIFFERENCE BETWEEN GOOD AND GREAT

A unique dining experience awaits you at China Station Restaurant. An exciting new menu features traditional Cantonese and spicy Szechwan favorites, along with fresh seafood specials. Watch passing trains and enjoy the station's early California decor.



LUNCH • DINNER  
BANQUETS • FOOD TO GO  
11:30 AM TO 1:00 AM DAILY  
COCKTAILS TO 2:00 AM  
FREE PARKING

AFTER THEATER DINING  
UNTIL 1:00 A.M.



In The Historic Southern Pacific Depot  
700 UNIVERSITY AVENUE • BERKELEY • 415/548-7880



# WOOD-MODE®

Fine Custom Cabinetry



## DISCOVER THE DIFFERENCE

Wood-Mode offers only custom-built cabinetry, designed to meet the requirements of each client. . . perfectly.

FOR MORE INFORMATION CONTACT

**KB ASSOCIATES**  
Factory Representative  
1169 CHESS DRIVE, SUITE 1  
FOSTER CITY, CA 94404  
(415) 570-6212

"With the best food in mind..."

## Lunch or Dinner at



Before Theater *an affordable treat!* After Theater

☆ Restaurant Sutter 500: 362-3346  
☆ Café Sutter: 362-4814

The restaurant and the café are  
open seven days a week

500 Sutter at Powell, by Union Square



Parure Direction and VIP desk set for men from Lagerfeld.

includes a blotter, desk pad, cup, ruler, letter opener and pen. Antaeus sport cologne from Chanel comes in a new, portable 1.7-ounce size for \$18.50. Pour Lui by Perry Ellis has a good stocking stuffer: a 3/4-ounce eau de toilette packaged with a Slimline British Filofax. It's \$10 with any purchase from the Pour Lui collection.

And finally, for those who believe you are what you smell, Saks Fifth Avenue in Beverly Hills recently introduced Judith Jackson's Aromatherapy line to the West Coast. This relaxing beauty system is used at spas such as the Oaks in Ojai and the Palms in Palm Springs, and includes a variety of body, face, bath and room fragrance preparations for between \$12 and \$35.

• There are so many parties this month it's sometimes hard to find enough to wear. Here are three suggestions from three different designers:

—James Tarantino offers a perfect little black linen cocktail dress for \$180. The bateau neckline and sleek lines give it an appealing Audrey Hepburn feeling. Available at J.B. Harper in Cupertino, Arabella in Santa Rosa, Eclipse in Napa Valley, Alexio in the Beverly Center, Tango Club in Newport Beach and Sharon Wilson in Carlsbad.

—Kevin Hall has a narrow column of a little black evening gown in matte jersey or velvet for \$800. The long sleeves and deep V-neck set off by a line of descending rhinestones make this dress espe-





# A Christmas present Scrooge would love

This season, The Westin St. Francis offers you San Francisco's most economical Christmas gift package. With luxury accommodations at 50% off on Union Square.\* A host of complimentary shopping services, courtesy of Macy's. And much more, including a special December Dickens Festival in the English Grill.

Just ask for the "Holiday Package" when making your reservation. Call toll free (800) 228-3000, your travel agent, or direct (415) 397-7000.

\* Subject to availability. Offer valid Nov. 25, 1986 through Jan. 4, 1987. Some restrictions apply.

*St. Francis  
means San Francisco.*



**THE WESTIN ST. FRANCIS**  
San Francisco



# mobilia

FURNITURE

Featuring our collection of fine Italian leather furniture. Handsomely crafted and just one of many selections available at Mobilia.



cially elegant and slenderizing. Available at Giorgio in Beverly Hills, Edith Morre in Palm Desert, Splash and Flash in Newport Beach, and Neiman-Marcus in San Francisco and Beverly Hills.

—Morton Myles has introduced a group of "Rock 'n' Roll Waltz" dresses in acid green and shocking pink taffeta, all wrapped up in with candy box bows. The line retails for about \$300 and is available at Neiman-Marcus and Saks Fifth Avenue.

● Here's a preview of a few trends you'll see in the next few months...

*The spring look from Joan Martin: a suit that becomes a dress, in new spring colors of black with gold, white or turquoise.*



"Rock 'n' Roll Waltz" dresses from Morton Myles.



Cocktail party fashion from James Tarantino.

—Dotted prints always seem to be a harbinger of spring, and spring '87 is no exception. But uniformly round polka dots will take a back seat next year to the newer look of uneven Dalmation dapples. Maybe it has something to do with the rerelease of Disney's *101 Dalmations* last Christmas. You never know where designers get their ideas. Two examples: Cole has a fresh-looking halter-necked,



# SMALL BUSINESS SUCCESS

THE MOST COMMON CAUSE OF SMALL BUSINESS FAILURE IS INACTION. IF YOUR BUSINESS ISN'T MEASURING UP, LET US HELP YOU CUT THROUGH THE TOUGH PROBLEMS BLOCKING YOUR WAY TO SUCCESS.

YOU CAN COUNT ON US!

SATISFACTION UNCONDITIONALLY GUARANTEED



## THE BUSINESS CLINIC

345 FOURTH STREET • SAN FRANCISCO, CA 94107  
(415) 546-7925 FREE PARKING

CONSULTANTS TO BUSINESS SINCE 1976

## Just the Ticket!

Stepping out with your baby? Then don't forget your tickets to one of the Bay Area's longest running hits. BART! Always a crowd pleaser, BART helps you avoid the hassles of traffic and the expense of parking. So next time you're out for an evening of music or theatre, take BART. You'll discover we're just the ticket when you want fun to go farther.

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



## MASONS RESTAURANT NOB HILL

Private Dining Rooms  
Piano Entertainment Nightly  
Cocktails from 5:30  
Dinner from 6:00  
California at Mason  
Atop Nob Hill  
392-0113



Seasonal Cuisine and Pacific Seafood  
Serving Dinner, Lunch and Brunch  
(415) 788-4814 • Free Parking  
PIER 33 • SAN FRANCISCO



## A Change in Image —

Modern  
Crisp  
and  
Young

Designer collections  
and accessories

**M**aison  
Mendessolle

San Francisco, St. Francis  
Fairmont Hotel  
(415) 781-3519  
New York, Plaza Hotel  
Dallas, Fairmont Hotel



## THEATER CROWD APPLAUDS "CORINTIA & PARKING"!

Stepping out to a show?  
Before curtain time,  
dine at the elegant Corintia,  
and have your parking validated  
for the entire evening!  
Just blocks from all of  
San Francisco's major theaters.  
Serving northern Italian fare from 5:30.  
Reservations please.

# CORINTIA

RAMADA RENAISSANCE HOTEL  
392-8000, EXT 6530  
55 Cyril Magnin, San Francisco

one-piece swimsuit, all a-dapple at \$40. The line's available at Nordstrom, Bull-ock's, Neiman-Marcus, Robinson's and Foley's. Joan Martin's \$160 two-piece stippled dress has the look of a suit, but is more relaxed and feminine. The collection's carried at Nordstrom, Saks Fifth Avenue and Macy's.

— Wide-legged pants are coming back. No, not like the bell-bottoms of the late '60s, more like the easy, pajama-look of the '30s and '40s. That doesn't mean you need to throw away all those leggings



From Nancy Heller: left, lightweight rayon baggy overalls and Navajo conch belt; right, oversized jacket and vest with full skirt and leggings.

that look so great with oversized sweaters. "Fashion now is so eclectic," points out designer Nancy Heller, who's doing a wide-legged sailor suit for spring. "Wide pants are just another way of dressing." The Nancy Heller collection is available at Neiman-Marcus, Lina Lee and Macy's and ranges from \$45 to \$120.

— The *Out of Africa* influence continues with even more safari looks. This time



# The butler did it.



You're gently awakened to find your suit pressed. Your shoes shined. Your coffee steaming in a fine china cup on a silver tray beside your favorite newspaper.

There's no mystery about it.

At the Sheraton Grande in Los Angeles, the butler did it.

There's a butler on every floor for every guest. No request is too large or too small.

Your first request may well be for reservations. If so, just ring us.

**800-325-3535**



## Sheraton Grande

The hospitality people of

### ITT

333 S. Figueroa Street  
Los Angeles, CA 90071  
(213) 617-1133

## Satisfy your driving ambitions at La Costa.

**4 days/3 nights. \$160 per night.\***

Come to La Costa for the Golf Holiday. And play all the great golf you want. On two 18 hole Tournament of Champions Courses. Play is fast midweek, so you can set your own tee time. Which gives you plenty of time to swing over for unlimited tennis. On 23 Davis-Cup quality courts.

And to savor the big hearty breakfasts

and five-star cuisine dinners. And to relax in our deluxe accommodations. They're all included in the Golf Holiday. Bring your driving ambitions to La Costa. We'll make you feel like an over-achiever.

### La Costa.

**One of the world's two great resorts.**

See your travel agent or call toll-free 1-800-854-6564. In California 1-800-542-6200. Or write: La Costa, Carlsbad, CA 92008 \*Tax and service charge not included. Per person, per night, double occupancy. Requires arrival on Sunday, Monday or Tuesday. Rates subject to change.

Ask about the Tommy Jacobs Golf School.



## Now In The City

BUSH & TAYLOR  
SAN FRANCISCO 775-2233  
VALET PARKING

BEFORE AND AFTER  
THEATRE DINING

## California Cafe

*Bar & Grill*

ALSO IN: MILL VALLEY, WALNUT CREEK  
SAN RAMON, LOS GATOS AND PALO ALTO

## EXPECTING?

### *Lullaby Lane*

Over 60 cribs and chests  
on display  
**All at Discount Prices!**



**Infant & Children's Department Store**  
**Clothing and Accessories**  
Since 1947

556 San Mateo Ave. • San Bruno  
(415) 588-7644  
Open Every Day  
½ mile from S.F. Airport

"See why our customers come  
from all over the Bay Area."



around, though, the interpretation tends to be breezy, feminine and oversized, with a focus on lightweight duster coats to wear over dresses or skirts. "There is a glamorous side to this," says designer Glenn Williams, who's known for his comfortable, flowing linens, "but it's a casual look." The Glenn Williams collection ranges from \$40 to \$130 and is carried at Nordstrom, Macy's, Prima in San Diego, Fred Segal in West Hollywood, Ovations in San Francisco, Persona in



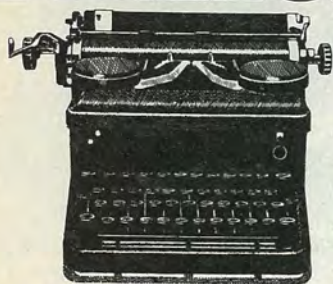
From Glenn Williams—khaki cotton/linen blouson with a billowing matched gored skirt.

Beverly Hills and Tango Club in Newport Beach.

— Now more than ever, wrinkled natural fabrics should be worn proudly. Some designers are even working with laundered linens that purposely emphasize creases. "It's supposed to look like you just got out of bed with it," says Nancy Heller, who adds that her linen business has increased 30% since she began including these pre-washed fabrics. □



# What do you want for ten bucks, the Great American Novel?



Don't write it off.

An educated mind gives the imagination expression.

And thanks to a generous grant from Wells Fargo Bank, the San Francisco

Education Fund was able to improve the quality of education at Visitacion Valley Middle School by helping young people learn to express themselves.

Out of Wells Fargo's \$10,000 grant, \$1,000 was put towards the development of the *Viking Review*. This literary magazine enabled more than a hundred kids to assume the roles of editor, illustrator, writer, proofreader and paste-up artist. That comes down to as little as \$10 a student.

Now, there's no guarantee your money will educate the child who grows up to write the great American novel. Then again, there's no guarantee it won't. So please, send whatever you can. And keep this program, and hundreds of others, successful.

If you'd like more information on how you can help make San Francisco's public schools even better, call us at 415 621-4878. Or write: 1095 Market Street, Suite 719, San Francisco, CA 94103.



**San Francisco Education Fund**

A little money shouldn't stand between a kid and a dream.

San Francisco's most  
exciting cabaret  
Just one block  
from Union Square

- cabaret entertainment nightly
- cocktail hour shows
- after-theatre music & dancing
- midnight comedy

Bar open 4 pm til 2 am daily



401 Mason Street  
San Francisco 94102  
441-RSVP

## An International Experience

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



**TRADER VIC'S**

20 Cosmo Place, San Francisco  
776-2232

# Holiday

by Robert Goerner

Last call for twelve dollar French Champagnes! Wholesale stocks bought on the strong dollar are running out and some scurrying around is in order to get a selection. Bad news for you and me but



*Audrey Sterling preparing the dinner table at Iron Horse winery in Sonoma County's Green Valley.*

good news for the many new California sparkling wine producers. Especially opportune for Iron Horse Vineyards, whose reputation has been on the ascendent this past year due largely to the favorable reception accorded their 1982 vintage. Now, much in the same manner, the 1983s are just appearing for this holiday season.

Iron Horse owes its existence to Barry Sterling's inability to finalize the purchase of a Bordeaux chateau back in 1971. Something to do with appellation problems with the bureaucracy. Barry and Audrey Sterling had fallen in love with



# Quaffing

France and he had given up his Los Angeles law practice to join an international law firm with headquarters in Paris. Their *belle époque* apartment included an empty wine cave below street level with space for 10,000 bottles. Obviously a need to be filled. Not that they completely succeeded. They gave it a good try, though, criss-crossing the country, trying new restaurants and wines, visiting museums, art galleries and artists and, along the way, searching out all the wine regions. Barry became so committed to this new passion that he even won a major Paris wine tasting through his knowledge of Loire Valley wines. Through these years Audrey accumulated the furnishings which now make their home such a visual feast.

In 1974, a banner year for grape growing in California, the Sterlings returned and began a two year search for a vineyard to develop in their home state, culminating in the purchase of Iron Horse Ranch in Sonoma County's Green Valley, some 65 miles north of San Francisco and 20 miles from the Pacific coast. They saw it first in a driving rainstorm, shown around the property by Forrest Tancer, the former vineyard manager who so believed in its potential for greatness that he not only sold them on the property but on himself as well. He became their vineyard manager and subsequently a partner, bringing with him his own Alexander Valley vineyard, primarily planted in Cabernet Sauvignon and Sauvignon Blanc.

Tancer's original plan for 55 acres of Chardonnay and 55 acres of Pinot Noir

## A Sweet Finale At the S. Holmes Lounge

- Enticing Desserts
- Delightful Jazz
- Spectacular View
- Delicious Cappuccino

Holiday Inn  
**UNION SQUARE**  
Corner of Sutter & Powell Sts.  
Validated Parking  
(415) 398-8900



After theatre

# DINING & LIVE JAZZ

sessions nightly.

Washington Square  
Bar & Grill

1707 Powell 982-8123



**We keep late hours!**

Fri. & Sat. until Midnight  
Sun. - Thu. until 11pm:



248 Church at Market  
836 Irving at 10th Ave.  
3735 Buchanan at Marina Blvd.

Business hours only:  
Three Embarcadero Center lobby level



**Polynesian-American  
Cuisine**

LUNCHEON • COCKTAILS • DINNERS

Parking available in building

Reservations **621-8601**

Fox Plaza, Civic Center  
(Corner of Polk & Hayes)



*Classic Cantonese Cuisine*

**Sun Hung Heung**

RESTAURANT

744 Washington St. — Between Grant & Kearny

Serving San Francisco since 1919

**(415) 982-2319**

OPEN 11:30 A.M. - 12:00 A.M.

CLOSED TUESDAYS

**ZOLA'S**



• Simple French Food •

Tuesday Thru Sunday 6 PM-10PM

1722 Sacramento Street  
at Van Ness Avenue

For Reservations Call 775 3311

Parking Available

on the Green Valley's rolling knolls was implemented and the first Iron Horse estate wines from the 1979 harvest were successful enough to inspire an experiment. As these two varietals are traditional for Champagne making in France, the experiment was obvious and led to the first commercial production in 1980.

As tasted two years ago, I recall the 1980 Iron Horse brut was a blend of 70% Pinot Noir and 30% Chardonnay leaning toward a toasty, yeasty nose and a fruity mouthful. A very impressive debut. Today the just released 1983 brut (\$16.50) has a tad more Pinot Noir in the cuvée (75%) but the same yeasty bouquet over suggestions of Pinot Noir fruit. Clearly an Iron Horse style is being established.

Future expansion is limited by the amount of suitable vineyard land on the 300 acre ranch. That should they plant? Will the white wine boom hold and the demand for blanc de blancs increase? Then plant Chardonnay. But what if—? At this moment the decision is yet to be reached. My hope is that they stay with the present equal portions of Pinot Noir and Chardonnay. As separately bottled varietal wines they exhibit a laid back elegance rarely encountered. The 1984 Iron Horse Chardonnay (\$12) fits stylistically midway between California and France, lush but firm, finely fruited but crisply finished. The 1982 Pinot Noir (\$10) seems more French than Californian—say Côte de Beaune in style. Barry Sterling says visiting Burgundian growers have compared it to Volnay. He, in turn, observed that Volnay reminded him of Iron Horse. A graceful and civilized wine.

Meanwhile, over in the Napa Valley, Domaine Chandon is moving well into its second decade in a growth pattern far exceeding their original expectations. Unlike Iron Horse, Chandon's policy is not to vintage their sparkling wines. This obligates them to maintain a uniform style for their brut and blanc de noirs, which they manage to do quite well, but gives no clue to the purchaser as to its age, a



definite factor in gaining complexity. To compensate, Chandon is now offering both styles in magnums that do show the benefits of extra time and possibly the added depth of the larger bottle size. While the regular bottles list at \$13.50, they are usually discounted, sometimes in the \$9 range. The magnums, listing at \$25, are in shorter supply and though they may be offered at discounts, I have not encountered any such. The extra quality is worth the higher price if you have need for the larger bottle.

In limited release this holiday season at selected merchants is the Chandon Reserve (\$40), at one time available only at the winery. The cuvée contains wine from as far back as the 1979 vintage and all components in the blend are the best of each year. Note the creamy elegance and the satisfying richness in the mouth. The usual tissue wrapping has been upgraded to a glittering cellophane wrap bursting with gold stars. And, by the way, if you don't already have your copy of *A User's Guide to Sparkling Wine* published by Domaine Chandon, be advised that it is their gift you. Well worth a place in your wine library. Practically all you'll ever want to know about the subject is wittily presented in a booklet designed by Veronica di Rosa. Write them at California Drive, Yountville CA 94599.

Five years ago this column first described the Champagne Key, a brilliant solution to the potentially dangerous task of uncorking Champagne bottles. Many champagne professionals use it but it's never caught on for the home. Easy to see why. The solid manganese bronze model was priced at \$60, the stainless steel version was still a steep \$40. Now the design has been licensed out to an Italian manufacturer and brought back into this country for only \$9.50. That's more like it. It has been slightly re-designed but the essentials remain. Just place it over the top of the bottle and squeeze. The stainless steel spikes penetrate the cork securely and you may then turn the bottle. This

## LAVISH REVIEWS featuring Female Impersonators

for over  
50 years

Join us  
★ for an evening ★  
of fun and entertainment  
ADM. \$8.00 No Minimum  
Closed Mon. & Wed.  
8 pm to 2 am

world  
re-nowned

*Finocchio's*

506 BROADWAY  
SAN FRANCISCO  
982-9388

*Sutter  
Garden*  
At the Orchard Hotel

Contemporary Continental cuisine.  
Serving breakfast, lunch and dinner.

562 Sutter St. btw. Powell St. & Mason St.  
433-4434

*La Quiete*



Since 1974

French Country style  
cuisine in the heart  
of the theatre district

Serving Lunch and Dinner  
at moderate prices

Credit Cards  
and reservations accepted

550 Taylor Between Post & Geary 441-2711

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



**MAX'S  
OPERA CAFE**

The chic Deli-Dinner Saloon at Opera  
Plaza, Van Ness Avenue at Golden  
Gate. Luncheon and dinner daily 'til  
12 pm. Friday and Saturday until  
1 am. Full Bar. Late night desserts.



**W**e've been a part of the "company" on theatre row for over 30 years. Complimentary wine served with your meal is our way of taking a curtain call. And presenting this coupon with your check to our cashier entitles you to a 10% discount. Valid thru May 16, 1987.

**DAVID'S** 480 Geary  
at Taylor

"... ONE OF THE CITY'S  
HANDSOMEST RESTAURANTS."  
GOURMET MAGAZINE

**Harris'**  
DINE WITH BEEF

PRIME RIB • STEAKS  
SEAFOOD

DINNER NIGHTLY 5 TO 11  
LUNCHEON MONDAY THRU FRIDAY  
PIANO BAR NIGHTLY  
ROOMS FOR PRIVATE PARTIES

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

VALET PARKING • MAJOR CARDS

*Uncover French Country Dining*

465 Davis at Jackson  
San Francisco  
981-7824

*L'Olivier*



should be done *before* you untwist the wire hood. Corks have been known to take off on their own at that point.

This new economy model is available from Wine Ambiance, 703 Market Street, Suite 2100, San Francisco, CA 94103, who will send their catalog on request. It also describes a set of professional wine tasting glasses at the incredible price of \$195 (plus \$12.50 shipping) for four glasses! It should be said much of the cost reflects the R&D. They're called "Les Impitoyables" or the "pitiless" because they bring out every flaw a wine has. Over 800 prototypes were fashioned before the perfect shapes were found for the four types: young reds, whites, old reds and Champagne. One French critic, using the glasses, said it was truly a revelation, as if all of a sudden the wine opened up like a flower. They have been designed to concentrate the aromas and esters right where the nose is put into the glass.

Down to earth for a final holiday thought. If the young ones feel left out amidst all the pulling and popping of corks, there is a bottle I can recommend for them. Even for you. It's the first non-alcoholic wine that actually tastes like the real thing. A reverse osmosis process in which the alcohol is removed without heating the wine takes the credit. It received a Gold Medal at the recent Los Angeles County Fair in the miscellaneous wine category. I wonder if the judges were aware it was alcohol free? It is presently undergoing a label change as a more mature market existed than was originally targeted. The present name is Ariel Free Non-Alcoholic Wine to distinguish it from a deleted Ariel Light (at 6% alcohol). The new label (I haven't seen it) should reflect the broader appeal it turned out to have. The grapes used include Johannisberg Riesling (the predominant taste), Chenin Blanc, Gewürztraminer and Muscat Canelli together with purified carbonated water. Suggested retail is \$3.50. □



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

Play to win.



# If you smoke *please try Carlton.*

**SURGEON GENERAL'S WARNING: Quitting Smoking  
Now Greatly Reduces Serious Risks to Your Health.**

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