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An Investment You Can Live With
PERFORMING ARTS

The Theatre & Music Magazine
for California & Texas

DECEMBER 1986

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

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S.F. DINING
by Stanley Eichelbaum

ACT-27
THE PROGRAM

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TIPS ON ENTERTAINING
by Ingrid Wilmot

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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.

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CHAMPAGNE MAKES IT SPECIAL. PIPER MAKES IT A RARE OCCASION.
A roundup of the year's best on theatre, music and the visual arts

'Tis the Season - to give Books

by Douglas L. Dutton

BOOK 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 B弁el-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 now slight. Not to be overlooked are Abrams books on Léger, Munch, Sou-
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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 Schneider Dale’s Art to Eat (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 define fashion for our generation. Lagerfeld, who worked for Krizia, Chloe 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.
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If you’re tired of the local art scene, then Paris, Arts on Seine (Autrement 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 Adams’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”: Transformations ($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.

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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 bookshelf. 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 stoso from stessa. 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, $26.95) 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 clarinettist 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, even 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, Giroux, $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!”

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GIVE A CUTTY ABOVE.
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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 admirably 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.).

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If you have a serious, and I mean seri-
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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 Beatles 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 Beatles iconography. I was especially taken with the Royal Doulton Toby mugs, issued in 1985 and patterned on the “Sgt. Pepper” album cover.

Jonathan Miller, 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 biographical introductions are full of incidental fragments (who were the grandparents of, for instance, diary kept by first cousin, the Home Office would like to know, shouldn’t you?). Critical assessments, and quotes from the subjects themselves, all adding up to a

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Jonathan Miller, a natural scientist, historian, and poet, & the Great Haydn Quartets (Braziller, $22.50). Keller comes with an endorsement from no other than Ben-

jamin Britten ("Keller knows more about the string quartets, and understands them better, than anybody else."). For Kel-

ler, 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-

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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, *storm and 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, reminiscences 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 looks like a "Homerian 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.

Douglass L. Dutro is the owner of Dutro's Books in Brentwood and a teacher of music at Los Angeles City College.
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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 looks 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. Scholles), 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. □
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 maître 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 Knust. 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 jellyied, 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 delightfully 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.
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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 Chalupa 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 overcooked 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 distressingly 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 décor.

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 ($8), 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. □
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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 Fleishhacker, 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.
A.C.T.
In the Beginning

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Photographs are by Hank Kranzler and William Campi.

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.
1967

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A.C.T. One-Act:
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Krap's Last Tape
by Samuel Beckett; directed by Scott Hylands
Tartuffe
by Moliere; 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 Rota (top) and Rene Auberjonois in Beckett's Endgame.
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.

William Ball’s famous production of Six Characters in Search of an Author by Pirandello — left to right: Jennifer Nebeský, Frank Kelleher, Barbara Colby, Josephine Nichols, Paul Sheuax, Richard Dyart.
1967

William Ball's famous production of Six Characters in Search of an Author by Pirandello — left to right, Jennifer Nebeuk, Frank Keleher, Barbara Colby, Josephine Nichols, David Shernic, Richard Dyrart.

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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 Pleas as Arkadina and Austin Pendleton as Trofimoff. Edward Byrnin 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!”
—omer Skolnick, ROLLING STONE

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

MOTOR TOUGH (1968) 73 minutes
A BUDIZM PRODUCTION
A PETER ROTBLATT ASSOCIATION

ROBERT DE NIRO JEREMY IRONS
Produced by FERNANDO GHA and DAVID PUTNAM. Directed by ROLAND JOFFE

NOW PLAYING EXCLUSIVELY AT CENTURY 21 San Francisco
and opens everywhere on December 25th.
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 Pleasonton as Arkadina and Austin Pendleton as Troyden. Edward Baymoun Call directed.

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— Tom Milne, TODAY, NY: 11/1/7

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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 elementary, 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 Christmas Carol.
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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) 771-0336, 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 Peterson 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.

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.

Edward Hastings

The forthcoming production, now in rehearsal under the direction of Albert Takazuckas, 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.
mas Carol, The Floating Light Bulb, The Real Thing and Faustus in Hell.

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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.

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.

The forthcoming production, now in rehearsal under the direction of Albert Takazuckas, 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.
WHOS 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 A.C.T.'s production of 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 Other Side Engaged, American Buffalo, The Margaret Ghost, A Little 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 Scapino at Berkeley Rep in 1982. In 1984, he directed Berkeley's Illuminae as well as The Merchant of Venice for the Berkeley Shakespeare Festival. Mr. Amendola has worked with the Seattle Repertory and 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 in his 18th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include Paradise Lost, Peer Gynt, Merchant of Venice, Treasure, 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 Shaw-Way 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 A Little 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 Peterborius 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 role 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 Treasury of the Wells. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candida 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 Sundheim's Merrily We Roll Along last spring with Theatrwork's 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, Thysby in A Midsummer Night's Dream and Catesbe in Richard III, among other roles. He has also performed with the Berkeley Jewish Theatre in their productions of Firethorn 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 most recently served as the Oregon Shakespeare 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 Folkard 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/Shaana in Tiggerv and Eve in The Dance at the Eureka Theatre Company and the Nurse in Calvani Melo 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 San Diego'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 Rathe'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 Lily Ullmann.
WHo's WoH 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 Otherdes Engaged, American Buffalo, The Margaret Ghost, As You Like It, 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 Savage at Berkeley Rep in 1982. In 1994, he directed Berkeley's Illusion as well as The Merchant of Venice for the Berkeley Shakespeare Festival. Mr. Amendola has worked with the Seattle Rep and 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 38th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T.'s credits include Paradise Lost, Peer Gynt, Merchant of Venice, Trestiesce, 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 Shaw-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 Aisquith 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 Peribos 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 role 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.

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 Sheppard 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, Thoby 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 Fireborn and Good. Mr. Butterfield is a graduate of Stanford University; A.B. International Relations. He also appears in The Real Thing this season.

Nancy Carlin returns to A.C.T. for her second season. She most recently worked with the Oregon Shakespearean Festival, where she played Ariel in The Tempest, Lavinia in Titus Andronicus and Cleo 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 Tippett and Eve in The Dance at the Eureka Theatre Company and the Nurse in Macbeth in 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 Rathe'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, Machett, 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 Liz Ullmann.
DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in The Ruling Class, as well as in numerous student productions. He was seen in the extended local run of Cloud Nine at the Eureka, Marinette's 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. Esheelman was a member of an original cast hired 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.

TIMOTHY GREER joins the company this year to appear in Sunday in the Park With George, A Christmas Carol and Faustian 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 Lyle Lyle. While a member cast of 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.

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 Montano'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 basis.

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 Brandon. 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: Cro'fous as Tom and in Passion Play as Jim under the direction of Joy Carlin. A veteran of 34 of Shakespeare's 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 Leonato 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 Faustian 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 Ferris, Lucy in The Rivulet, Emilia in A Winter's Tale, Margaret in Much Ado About Nothing, Nurse Lake in the National Health and Victory in Hotel Paradise 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 1963 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 Totemole 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 Faustian in Hell. Last summer she performed at the Berkeley Shakespeare Festival as Phoebie in As You Like It, Virginia in Coriolanus and Ariel in The Tempest. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsummer ACT7...
DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in The Ruling Class, as well as in numerous student productions. He was seen in the extended local run of Cloud Nine at the Eureka, Martinez' Memorial and Alcatraz 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 that ran 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.

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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 1979 production of Hotel Berlino. 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.

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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 Segall and Faustus in Hell. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in As You Like It, Virginia in Coriolanus and Ariel in The Tempest. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsummer Night's Dream.
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-two year history of the Magic. Other local performances include Douglas in The Concourse at the Festival 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 PCP.A, Theatrefestival he was seen in Fiddler on the Roof, Midas, The Suicide, Camelot and Machet, which was directed by the late Allen Fletcher. Further credits include Hero in A Funny Thing Happened... Andos in Philomen, 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 ACT8 home town, and at the Vera Solevichova 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 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 Cyra 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 1965 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 Clevelend Play House, taking time out for live television, films and four national tours with his own one-man show 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, Jum pers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Oul M" For Muder 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 Board of Trustees 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, All, Wilderness! as Nat Miller and Joe Egg as Freddie. Last summer at the Valley Shakespeare Festival he performed the role of Gratian 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 Fasitius in Hell later this season.

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, General in King Lear and Marta Bell 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.

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 Meredith 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 magician consultant for The Floating Light Ball. 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.

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 Overton Theatre. In 1982 he joined the Berkeley Shakespeare Festival.
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 Conclave at the Fest 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 PCPA 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... Andes in Philomena, and the title role in Pippen. 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 ACT8 hometown, and at the Vera Soleviovna 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 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 Cymbeline, 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, Jum- pers, The Matchmaker (U.S. R.tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Oud 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 Three Sisters as Chebutykin, King Lear as Edgar, Tartuffe as Orgon, Ah Wilderness! as Nat Miller and Jim Edd as Freddie. Last summer at the Valley Shakespeare Festival he performed the roles of Grattini in The Merchant of Venice and the Duke in Don Quixote. A graduate of Vassar College with an B.A. 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 Fainting. Mr. Rockwell will also appear in The Seagull and Jovius in Hell later this season.

Lannya 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, Cornelia in King Lear and Maria Bell 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.

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 Lock 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 Ball. 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.

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 Over's 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 Birth 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 Hedges Theatre in Maylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabin. 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.B.S.S. 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 also worked 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 ACTPD.

EDWARD HASTINGS (Artistic Director), a graduate of Yale College and the Royal Academy of Dramatic Art and a founding member of A.C.T.'s, whose productions of Chatsworth'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 Theatre 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 Peer Gynt at the Virginia Festival Theatre and the Canadian production of The Great Divorce. In 1983, he directed A.C.T.'s production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslavian 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 Crossover 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 executive 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 arts and institutions. From 1979 through 1983, he headed John Sullivan Communications in Landers, WY. In the late 1970s, he spent three seasons at Los Angeles' Mark Taper Forum, where he produced and directed plays in the theater'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 Victorian 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 (Company 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 Delilah, Translations and Night, Mr. Hecht has also served as resident director and Director of Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California where his directing credits include Hair, The Fantasies, Bus Stop and Bus Stop. This will be Mr. Hecht's fifth 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, is appearing 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, Ana in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes and Odile in Opium Opium. 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 Aloes, Mme. Ranovskaya in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in the premiere of Carole Braverman's The Margaret Chase. She has also appeared as Pope Joan in the Eureka! Theatre 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.
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LAWRENCE HEICH (Executive 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, Transitions and Night, Mr. Heich also served as resident director and Director of Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Hair, The Prime of Miss Jean Brodnax and Bus Stop. This will be Mr. Heich's fifth season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Heich 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 Hilltop and Sunday in the Park With George.

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DENNIS POWERS (Co-adapter) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was an Editorial Writer 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 classics 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 Doncila 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 has its world premiere at the Denver Centre 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. and Japan in 1976. His other C. T. directing credits include Sunday in the Park With George, An Evening with Tennessee Williams, A Month in the Country, The Visit and Pastorcita. Mr. Williamson has directed and performed extensively at the Oregon Shakespearean Festival and the P.C.P. Theatre fest, where he directed A Midsummer Night’s Dream and The Portuguese Inquisition, 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 MacBeth and Pippin, and The Servant of Two Masters 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 controversial political drama Ciro and Bravo and worked closely with playwright Remusus Lin- ney, the designer, Director Barsky and Associate Repertory Director for the Dartmouth Summer Repertory Theatre. The director also enjoys playing in various ushers to the Dowen Portland, Vermont, where he lives with his wife Wendy. A service of a broad stage production.

FRETHA 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 addi- tion to three seasons with A.C.T., she has also served as Costume Designer for the Performing Arts in San Francisco, Seattle Repertory Theatre and the Oregon Shakespearean festival. Most recently, she served as Costume Designer at San Franciso Opera’s Summer Opera Season, work- ing on The Midsummer Night’s Dream and last season she designed costumes for the A.C.T. repertory productions Opera Comique, You Never Can Tell, Private Lives and The Passion of Dr. T. She was the recipient of a Bay Area The- atre 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 Secret Life of the 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 Cen- ter in Washington, D.C. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A.

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 ten- ure with A.C.T., his Associate Artist status with San Diego’s Old Globe Theatre and his ongoing commitment to Baltimore’s Studio Arena The- atre, 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 Their Teeth. His position as Costume Director for the Dartmouth Summer Repertory Theatre allows him to enjoy blessed months at home in rural Peacham, Vermont, where he lives with his wife Wendy, a legal service attendant.

KAREN VANDZIT (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 Tip Girls by Caryl Churchill and Greater Tuna at the Alca- zar and Mason S. theatres.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage manage- ment 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 man- ager during the past two seasons she worked on Opera Comique, Night, 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.
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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 Play-in-Progress program and worked on the televised adaptations of Cyno de Bergerac, The Taming of the Shrew and A Christmas Carol. Recently he celebrated his 60th production with A.C.T.

ROBERT BLACKMAN (Sceney) has designed over 35 productions at A.C.T., includ- ing Morning Becomes Electra, The Girl of the Golden West, A Christmas Carol, Peer Gynt, Cyno de Bergerac, Jumpers, Richard III and Threepenny Opera. In addition to the 45 produc- tions he designed at the PC.PA. Theatrefest, he has worked at the Mark Taper Forum, the Ahmanson Theatre, the L.A. Stage Company, South Coast Rep, 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 Saivy 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 Schwarzenegger’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 ten- ure with A.C.T., his Associate Artist status with San Diego’s Old Globe Theatre and his ongoing commitment to Buffalo’s Studio Arena The- atre, 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 You’re Not Rappaport and have contributed to PBS’s American Playhouse series with The Skin Of Our Teeth. His position as costumer for the Dartmouth Summer Repertory Theatre allows him to enjoy blessed months at home in rural Peacham, Vermont, where he lives with his wife Wendy, a legal secretary, and their dog.

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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 Merry Wives of Windsor 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 Cen- ter in Washington, D.C. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A.

JAMES HAIREF (Production Manager) began his career on Broadway with the famed Eva Le Gallienne’s National Repertory Theatre. Among the productions he managed were The Matchmaker of Chollat with Eva Le Gallienne and Sylvia Sydney and Loea Dana, The Rituals, 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 Winter-garden Theatre; And Miss Reardon Drinks a Lil- le with Julie Harris and Estelle Parsons, and the national tour of Woody Allen’s Don’t Drink the Water with Sam Levenson and Vivian Blaine.

Mr. Haire joined the American Conservatory Theatre in 1973 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 for Top Girls by Caryl Churchill and Greater Tuna at the Alca- zar and Mason St. theatres.

DUNCAN W. GRAHAM (Stage Manager) is very happy to return to A.C.T. for his third season as an assistant stage manager. Prior to A.C.T. he stage managed for San Jose Reper- tory 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 manage- ment 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 man-ager during the past two seasons she worked on Opera Comique, night, Mother, Privet 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.
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 epidemics. 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 augmenting 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 Christmas.

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 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, sales 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 confines 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 deaddest 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 reprevere,” 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.
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THE AMERICAN CONSERVATORY THEATRE 

presents

A CHRISTMAS CAROL

(1843)

A Ghost Story of Christmas

by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

Directed by
Laird Williamson

Associate Director
Eugene Barcone

Music by
Lee Hobly

Scenery by
Robert Blackman

Costumes by
Robert Morgan

Lighting by
Derek Duarte

Fezziwig Dances by
Angene Feves

Wigs and Hair by
Rick Echols

Additional Costumes by
Fritha Knudsen

The Cast

The Caroler
Tim Whitehurst

Ebenezer Scrooge
William Paterson

(Dec. 3, 5th, 7th, 9, 10, 11th, 12, 13, 14, 15th, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27th)

Sydney Walker

(Dec. 1st, 4, 6, 7, 8, 9, 11, 13, 14, 16th, 17th, 18, 19, 20, 21, 23, 24th, 27th)

Charles Dickens and
The Ghost of Christmas Present
Barry Kraft

Bob Cratchit
Howard Swain

The Charitable Gentlemen
Peter Bradbury

A Woman in the Street
Lanny Stephens

Beggar Girls
Marija Nelson

Fred
Timothy Greer

Marley’s Ghost
Tony Amendola

The Ghost of Christmas Past
Bobbie Page, Teo Creus-Schuyma, Valerie Vigil

His Family
Tao Ernst, Josh Fernandez, Kevin Ferrer, Mariano Fe Peterson, Teo Ernst, Madeleine Kelley-Ryder

Schoolboys
Marija Nelson

Little Fan
Tim Whitehurst

Boy Scrooge
Ken Sonkin

Belle Cousins
Richard Butterfield

Fezziwig
Gina Ferrall

Dick Wilkins
Peter Bradbury, Kate Brickley, Timothy Greer, Rebecca Garrett, Kimberly LaMarque, Stephen Rockwell, Lanny Stephens

A Toy Cat
Sasha Thompson

A Toy Dog
Tim Whitehurst

An Elf
Mariano Fe Peterson

Mrs. Cratchit
Delores Mitchell

Peter Cratchit
Ken Sonkin

Belinda Cratchit
Samantha Starr

Ned Cratchit
Teo Ernst

Sally Cratchit
Madeleine Kelley-Ryder

Martha Cratchit
Rebecca Garrett

Tiny Tim Cratchit
Quincy Lou

Mary
Lanny Stephens

Stephen Rockwell

Joseph
Tony Amendola

The Miner
Bobbie Page, Kevin Ferrer, Taalib-Din Shakir

The Helmsman
Drew Eshelman

Cabin Boy
Josh Fernandez

Valerie
t

Ignorance
Teo Creus-Schuyma

The Ghost of Christmas Future
Kathleen Bennett

Businessmen
Tony Amendola, Peter Bradbury, Drew Eshelman, Timothy Greer, Stephen Rockwell, Kimberly LaMarque

Mrs. Fezziwig
Katie Bickley

Mrs. Diller
Kevin Ferrer

Undertaker’s Boy
Joseph Bird

Old Joe
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, Minor — Lawrence Heath; 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, Walt — Maren Montalbano; Beggar Girl — Lily Oglesby; Woodcarrier — Richard Butterfield; Marley’s Ghost — Howard Swain; Ghost of Christmas Past, Businessman, Fezziwig, Fezziwig Guest — Bernard Vashi; Wife of Christmas Past, Minor’s Wife, Martha Cratchit — Stephanie Faroloro; Son of Christmas Past, Tiny Tim, Toy Clown — Ariel Bettonio; Little Fan — Marija Nelson; Boy Caroler, Boy Scrooge, Boy in the Street — Teo Ernst; Belle Cousins, Beth, Mrs. Crichet — Nancy Carlin; Young Scrooge, Dick Wilkins, Peter Cratchit, Jack — Liam O’Brien; Mrs. Fezziwig — Kate Brickley, Ned Cratchit, Minor’s Boy — Taalib-Din Shakir; Sally Cratchit — Sasha Thompson; Mary — Robin Godrin Nordli; Meg, Mrs. Diller — Gina Ferrall; Helmsman, Businessman — Frank Ottwell; Ignorance, Undertaker’s Boy — Tim Kingbury; Old Joe — Frank Ottwell.

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

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The Carver

Tim Whitehurst

Ebenezer Scrooge

William Paterson

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Charles Dickens

Barry Kraft

The Ghost of Christmas Present

Bob Cratchit

Howard Swain

(Peter Bradbury

Stephen Rockwell

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Timothy Greer

Lennyl Stephens

Marjita Nelson

Samantha Starr

Joseph Bied

Tony Amendola

Frank Ottwell

Bobbie Page; Teo Creux-Schujman

Valerie Vigil

Pamela Appleton

Kenton Shelly

Madeleine Kelley-Ryder

Robin Gooch

Drew Eschelma

Ken Sonkin

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Peter Bradbury, Kate Brickley,
Timothy Greer; Rebecca Garrett,
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A Toy Cat
Sasha Thompson
A Toy Dog
Tim Whitehurst
An Elf
Mariano Fe Peterson
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Peter Cratchit
Ken Sonkin
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Belinda Cratchit
Samantha Starr
Sally Cratchit
Teo Ernst
Martha Cratchit
Rebecca Garrett
Tiny Tim Cratchit
Quincy Lee
Mary
Lennyl Stephens
Jack
Stephen Rockwell
Jim
Peter Bradbury
Topper
Tony Amendola
Beth
Kimberley LaMarque
Meg
Kate Brickley
The Miner
Frank Ottwell
Bobbie Page; Kevin Ferrer,
Taalib-Din Shakir
The Heirloom
Drew Eschelman
Cabinet Boy
Josh Fernandez
Want
Valerie Vigil
Ignorance
Teo Creux-Schujman
The Ghost of Christmas Future
Richard Butterfield
Businessmen
Tony Amendola, Peter Bradbury,
Drew Eschelman, Timothy Greer,
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Mrs. Tinkerbell
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About the Author

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 seven 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.
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"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.

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Opposite: First page of the manuscript of A Christmas Carol.
Inset: Charles Dickens, 1812-1870.
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 dying to work 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..."
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- Mr. & Mrs. Ernest Meyer
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 for 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 Fyne.

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.
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.

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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
Henry Boetcher
Stuart Brady
Edna Clifford
Thomas Edwards
Allen Fletcher
Helen Golden
Paine Knickerbocker
Mrs. Charles B. Huhn
Michael W. Leibert
Pae McNally
Bernard Osher
Edith Skinner
Carol Teitel
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.

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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 Feyn.

ANY DISCARS?

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**

**JOY CARLIN**
**Managing Director**

**LAWRENCE HECHT**
**Conservatory Director**

**DENNIS POWERS**
**Communications Director**

### ACTORS AND DIRECTORS

<table>
<thead>
<tr>
<th>Actor/Director</th>
<th>Repertory Directors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tony Amendola</td>
<td>Stephen Rockwell</td>
</tr>
<tr>
<td>Joseph Bird</td>
<td>Ken Ruta</td>
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<tr>
<td>Peter Bradbury</td>
<td>Ken Sonkin</td>
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<td>Kate Brickley</td>
<td>Lannyl Stephens</td>
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<td>Richard Butterfield</td>
<td>Howard Swain</td>
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<td>Joy Carlin</td>
<td>Michael Smuin</td>
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<td>Nancy Carlin</td>
<td>Albert Taakaussa</td>
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<td>Peter Donat</td>
<td>Laird Williamson</td>
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<td>Drew Eschelman</td>
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<td>Gina Ferrall</td>
<td>J. Steven White</td>
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<td>Tiffany Geyer</td>
<td>William Paterson</td>
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<td>Lawrence Hecht</td>
<td>Edward Hastings</td>
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<td>Ruth Kobart</td>
<td>Michael Smuin</td>
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<td>Barry Kraft</td>
<td>Albert Taakaussa</td>
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<td>Kimberly LaMarque</td>
<td>Laird Williamson</td>
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<td>Delores Mitchell</td>
<td>Robert Donat</td>
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<td>Robin Goodin Nordi</td>
<td>SYDNEY WALKER</td>
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<td>Joe Vincent</td>
<td>Lannyl Stephens</td>
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<td>Lunch Rainier</td>
<td>J. Steven White</td>
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<tr>
<td>Frank Ottisell</td>
<td>CHRISTINA YAO</td>
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</tbody>
</table>

### CONSERVATORY

- **Lawrence Hecht, Conservatory Director**
- **J. Steven White, Dean of Academic Affairs**
- **Emmy Cachappens, Conservatory Administrator**
- **John Hartnett, Financial Aid Director**
- **Rebecca Merritt, Registrar**
- **John Loschmann, Assistant Conservatory Director**
- **Lisa McAlister, Conservatory Director**

### TRAINERS

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

### PRODUCTION

<table>
<thead>
<tr>
<th>Designer</th>
<th>Director</th>
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<tr>
<td>Bauer Beaver</td>
<td>Dunbar Ogden, Humanities</td>
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<tr>
<td>Blackman</td>
<td>Frank Ottisell, Alexander</td>
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<tr>
<td>Scenery</td>
<td>Priscilla Regolado, Dance</td>
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<td>Durante</td>
<td>Douglas Russell, Humanities</td>
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<td>Lighting</td>
<td>Jared Sakre, Masks</td>
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<td>Fitcher</td>
<td>Anna D. Smith, Acting</td>
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<td>Costumes</td>
<td>Ken Sonkin, Costuming</td>
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<td>Funicello</td>
<td>Deborah Susse, Scansion</td>
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<td>Scenery</td>
<td>Carol Teten, Period Dance</td>
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<tr>
<td>Vach</td>
<td>Bernhard Vach, Speech</td>
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<tr>
<td>Vach, Audition</td>
<td>Sydney Walker, Audition</td>
</tr>
<tr>
<td>White, Combat</td>
<td>J. Steven White, Combat</td>
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### MANAGEMENT

<table>
<thead>
<tr>
<th>Manager</th>
<th>Director</th>
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<tr>
<td>Haire</td>
<td>Eugene Barcone</td>
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<tr>
<td>Morgan</td>
<td>Duncan W. Graham</td>
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<tr>
<td>Scenery</td>
<td>Alice Elliott-Smith</td>
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<tr>
<td>Vach</td>
<td>Karen Van Zandt</td>
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<tr>
<td>Phillips, Intern</td>
<td>Bruce Phillips, Intern</td>
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<tr>
<td>Slavin, Intern</td>
<td>Meg Slavin, Intern</td>
</tr>
<tr>
<td>Cynthia McCann</td>
<td>Production Coordinator</td>
</tr>
</tbody>
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### MUSIC

- **John Johnson, Musical Director**

### SCENE SHOP

- **Ed Raymond, Shop Foreman**
- **Randi Reid, Layout**
- **Dale Haug, Lead Scenic Artist**
- **Lovero, Mechanics**

### COSTUMES AND WIGS

- **Fritha Knudsen, Supervisor**
- **Catherine Armada, First Hand**
- **Barbara Blair, Seamstress**
- **Carolyn Douc, Men’s Cutter/Dresser**
- **Dick Elders, Wig Master**
- **Leslie Eldridge, Design Assistant**
- **Lisa Jongerson, Seamstress**
- **Kitty Munzel-Kirbywosz, Women’s Cutter/Dresser**
- **James W. Ponder, Accessories**
- **Sonja Thakaldjian, Head Seamstress**
- **Marie Joe Caputi, Intern**

### PROPERTIES

- **Oliver C. Olsen, Properties Director**
- **Stephen L. Siegelman, Artisan**

### WARDROBE

- **Donald Long-Hurst, Repertory Supervisor**
- **Thea Hetin, Assistant Supervisor**
- **Jean Fredrickson, Staff Dresser**

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- **Chris Delucchi, Master Carpenter**
- **Daniel Michalski, Master Electrician**
- **David Bliudor, Properties Master**
- **Robert Barnard, Flyman**
- **George Oldham, Sound Man**
- **James T. Stoney, Assistant Flyman**
- **James Kershaw, Stage Door**
- **June Bergstrom, Assistant Stage Door**

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- **Gilda Solve, Assistant Manager**
- **Steve Alexander, Michael McCarthy**
- **Freida Batten, Christopher Morrison**
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- **David Maita, David Seibold**
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- **John Wilk, Grants Administrator**
- **Stephen Dunato, Information Systems Manager**
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- **Gwen Baruch, Telemarketing Manager**
- **Joe Duffy, Student Sales Manager**
- **Michael Beidler, Mail Room Manager**
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### ACTS 30

**ACTS 30**

**COMPANY**

**ON STAGE**

**DIRECTOR**

**PRODUCTION**

**DESIGNERS**

**DIRECTORS**

**STAGE MANAGEMENT**

**STAGING**

**SOUND**

**LIGHTS**

**PROPERTY**

**SET DESIGN**

**MUSIC**

**SCENE SHOP**

**COSTUMES AND WIGS**

**PROPERTIES**

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**FACILITIES**

**ADMINISTRATION**

**COMMUNICATIONS & MARKETING**
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JOY CARLIN
Resident Director

JOHN SULLIVAN
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LAWRENCE HECHT
Conservatory Director
DENNIS POWERS
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Joseph Bird
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Kate Brockley
Richard Butterfield
Joy Carlin
Nancy Carlin
Peter Donat
Drew Estelman
Gina Ferrall

Timothy Greer
Lawrence Hecht
Barry Kraft
Kimberly LaMarque
Delores Mitchell
Robin Goodrin Nordli
Liam O'Brien
Frank Ottewell
William Paterson

Stephen Rockwell
Ken Ruta
Elaine Stephens
Howard Swan
Bernard Vashi
Joe Vincent
Sydney Walker
J. Steven White

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DIRECTORS

Joy Carlin
Edward Hastings
Michael Smuin
Albert Takanasaka
Laird Williamson

ASSOCIATE

DIRECTORS

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

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Rhoda Kauflman, Humanities

Barry Kraft, Text
Joyce Livergood, Script Reading
John Loschmann, Ballet

ACT-30

MUSIC

John Johnson, Musical Director

SCENE SHOP

Ed Raymond, Shop Foreman
Randy Reid, Layup
Dale Haugoe, Lead Scene Artist
Lee Loverro, Mechanic
Don Kerma, Mechanic
Erich Horton, Shop Coordinator
Bruce Hill, Design Assistant

COSTUMES AND WIGS

Fritha Knudsen, Supervisor
Crickette Armanda, First Hand
Barbara Blair, Seamstress
Carolyn Douc, Men's Cutter/Draper
Rick Echols, Wig Master
Leslie Elledge, Design Assistant
Lisa Jorgensen, Seamstress
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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

PRODUCTION

DESIGNERS

Beaver Bauer, Costumes
Robert Blackman, Scenery
Derek Duarte, Lighting
Robert Fetter, Costumes
Ralph Funicello, Scenry
Jesse Hollis, Scenry
Fritha Knudsen, Costumes
Stephan LeGrand, Sound
Robert Morgan, Costumes
Michael Ochly, Scenry
Richard Seger, Scenry

STAGE MANAGEMENT

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

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Cleo Paulikis, A.C.T. 400

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Steve Alexander, Michael McCarthy
Freida Barten, Christopher Morrison
Sharon Cox, Mary Beth Smith
Joel Lichtenwalter, Jane Ohy

SUBSCRIPTION

Patty Costa, Manager
Eileen Mathews

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, Suzannings Owings
David Engelmann, Evelyn Ramos
Beth Frelicher, Beverly Saba
Nancy Hodges, Jane Smith
Susanne Hornberger, Gaylen Snyder
Sue Marcoux, Carla Toland
1967

Left: O’Neil’s Long Day’s Journey into Night with, left to right: David Crumm, Patrick Tovani and Angela Paton.

Below: Richard Dysart (center) played the kindl Stage Manager and Mark Bramhall and Ellen Geer were George and Emily in Edward Harten’s 1967 production of Our Town.

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1967

Left: O'Neil's Long Day's Journey into Night with, left to right: David Cromm, Patrick Tevall and Angela Paton.

Below: Richard Dysart (center) played the kindly Stage Manager and Mark Bramhall and Ellen Geer were George and Emily in Edward Hurstings' 1967 production of Our Town.
Above: Richard Dysart as Willy Loman in Arthur Miller's Death of a Salesman, directed by Allen. Left: Dean Lint, Jerome Kilty's play about the forty-year epistolary romance of Bernard Shaw and Mrs. Patrick Campbell, featured Michael O'Sullivan and Barbara Colby.

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private
ELEGANCE

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

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

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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 Mearns in William Ball's production of Molière's Tartuffe.

Far right: Ruth Kobart ruled the men in her life — from left, Don Chese, David Crymm, Ray Reinhardt — with an iron hand in George Kelly's The Torch-Beavers.
1967

Top: Richard Dysart played Teddy in Arsenic and Old Lace under Allen Fritcher's direction.
Below: Rene Aubrymne in the title role and DeAnn Mears in William Ball's production of Moliere's Tartuffe.
Far right: Ruth Kobart ruled the men in her life—from left, Dunn Chase, David Gromm, Ray Reinhardt—with an iron hand in George Kelly's The Torch-Beaters.
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...
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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, souffle-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

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

TipS on Entertaining
by Ingrid Wilmot
The show has ended, but the evening lingers on.

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Do not hesitate to support your local restaurants and enjoy a delicious meal!
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 glaciés, split about half a dozen and use for decoration.
** Dr. Oetker’s sugar is sold in Germany 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**
Do you ever go to a party where there were enough bartenders? To avoid having your mixologist, whether related, betrothed 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!
Always in Fashion
by Catherine Seipp

Fragrance is the perfect last-minute gift for the holidays: you don't have to worry about the right size; it's a luxury. 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 department 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 2.5 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, myrrh 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 Lumiere from Rochas, introduced last August. The aggressively named Poison is quite an intense fragrance. In fact, it may replace Giorgio as the scent so

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many women seem to douse themselves with before stepping into crowded elevators. Poison costs $150 for a 1.7 ounce bottle of perfume. Lumiere 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 $40.00. 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 satchel

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
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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.

Cocktail party fashion from James Taranino.

- Dotted prints always seem to be a harbinger of spring, and spring '67 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 relase of Disney's 101 Dalmations last Christmas. You never know where designers get their ideas. Two examples: Cole has a fresh-looking halter-necked,
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Designer collections and accessories

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one-piece swimsuit, all a-dapple at $40.
The line's available at Nordstrom, Bullock's, Neiman-Marcus, Robinson's and Foley's. Joan Martin's $160 two-piece stumped 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 cowboy 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, Linda Lee and Macy's
and ranges from $45 to $120.

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

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From Nancy Heller: left, lightweight rayon baggy overalls and Navajo cowich 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

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From Glenn Williams, multi-cotton linen blouse 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 purposefully 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.

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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.

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San Francisco Education Fund.
A little money shouldn’t stand between a kid and a dream.
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 $300 and is carried at Nordstrom, Macy’s, Prima in San Diego, Fred Segal in West Hollywood, Ovations in San Francisco. Persona in

EXPECTING? 

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Holiday Quaffing
by Robert Goerner

Last call for twelve dollar French Champagne! 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 good news for many new California sparkling wine producers. Especially opportune for Iron Horse Vineyards, whose reputation has been on the ascendancy 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 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.

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Tancer's original plan for 55 acres of Chardonnay and 55 acres of Pinot Noir...
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 in addition 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 Calistoga 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
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 in it if it’s not? 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 obliges 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

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should be done before you untwist the wine 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 $95 (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 "pitless" 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 predominate taste), Chenin Blanc, Gewurztraminer and Muscat Canelli together with purified carbonated water. Suggested retail is $3.50.
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