THE ARENA
ROXY GOTTLEB PROMOTIONS PRESENTS

TONIGHT!

JOE BONAPARTE
VS.
THE CHOCOLATE DROP
10 ROUNDS

VINNIE LOMBARDI
 vs.
8 ROUNDS

MAX FULTON

STAN PULASKI
FRANK NORTON

ADMISSION $1.25

A.C.T.
AMERICAN CONSERVATORY THEATRE 1987-88 SEASON
Kahlúa

Black Russian

Mmmm. Time to sit back, relax, and enjoy a classic.
With 1 oz. Kahlúa, 1-1/2 oz. vodka on the rocks. Incomparable.
Because only Kahlúa tastes like Kahlúa.
Our treat. Kahlúa Recipe Books are on the house. Do send
for as many copies as you'd like. Kahlúa, Dept. D, P.O. Box 230,
Los Angeles, CA 90078-0230.

©1983 Kahlúa® 53 Proof, Mazzarone Wine & Spirits Inc., Los Angeles, CA

San Francisco has an enviable heritage of fine, larger homes.
The City also has a realtor that provides service worthy of these dwellings.
McGuire Real Estate.

And what's enviable about McGuire is that the personal care,
attention to detail and the dedication that accompanies these transactions
is extended to every home we sell.

You see, at McGuire Real Estate, we've been selling homes in
San Francisco since 1919. We know the business, we know the territory,
and we'd like to get to know you.
Because we've got the keys to the city.
929-1500 / 921-5555

AN INVESTMENT YOU CAN LIVE WITH
The Premier Purveyor of Travel Clothing

Uniquely functional natural-fabric clothing and accessories for seasoned travelers and adventurous spirits.

PERFORMING ARTS

The Theatre & Music Magazine for California & Texas

MARCH 1988

10
A CONVERSATION WITH SIR JOHN GIEFUD

MASTERING THE ART OF SURVIVAL
by Sheridan Morley

19
THE PROGRAM

44
THE PRACTITIONERS
A.C.T. WIGMASTER RICHARD ECHOLS
by Mishka Benson

49
RESTAURANT GUIDE

Foreign exchange.

It started as a simple purchase of a box lunch on a Shibuya side street. And ended by yielding some expert travel advice from an unexpected source.

That's Tokyo, By way of United. Only United can get you to Tokyo from all 50 states. With Friendly Skies service that provides the best in international travel: fine food, fine wine, and attention to the fine details.

Because we know you, that the little joys along the side streets can make the fast track a lot easier.

BANANA REPUBLIC
TRAVEL CLOTHING CO.

UNITED AIRLINES

Turin • Osaka • Hong Kong • Seoul • Taiwan • Sidney • Manchester • Beijing • Moscow • Auckland • Sacramento • Singapore • Manila • Bogota

Performance Arts is a trademark of Performing Arts Network, Inc.
© Copyright 1988. All rights reserved. Reproduction in whole or part without permission is prohibited.
Performing Arts
The Theatre & Music Magazine for California & Texas
March 1988

10
A CONVERSATION WITH SIR JOHN GIELOUD
MASTERING THE ART OF SURVIVAL
by Sheridan Morley

19
THE PROGRAM

44
THE PRACTITIONERS
A.C.T. WIGMASTER
RICHARD ECHOLS
by Masha Benson

49
RESTAURANT GUIDE

Foreign exchange.
It started as a simple purchase of a box lunch on a Shibuya side street. And ended by yielding some expert travel advice from an unexpected source.

That's Tokyo, by way of United. Only United can get you to Tokyo from all 50 states. With its friendly service that provides the best in international travel: fine food, fine wine, and attention to the fine details.

Because we know you, that the little joys along the side streets can make the fast track a lot easier.
GO AHEAD. YOU DESERVE IT.

Reatta

Like many people of achievement, you've probably postponed some of life's special pleasures on your way to where you are. If so, this is your time — and this is your car. The new Reatta. It's more than a 2-seater — it's a Buick. And that means it's a premium American 2-seater.

Buick's premium American 2-seater.

- Crafted in limited numbers to exacting quality standards at the specially created Reatta Craft Centre.

- 165-horsepower, 3800 V-6, with sequential-port fuel injection, counter-rotating balance shaft and roller valve lifters.
- Front-wheel drive.
- 4-speed automatic transmission.
- 4-wheel anti-lock disc braking system.
- 4-wheel independent suspension, with front and rear anti-sway bars.
- Fast-ratio rack-and-pinion power steering.
- Full electronic instrumentation.
- Stainless steel exhaust system.
- Electronic Touch Climate Control air conditioning.
- 6-way power leather bucket seats.
- Lockable storage compartments behind seats.
- P215/60R15 steel-belted, radially Eagle GT+4s on 15" aluminum wheels.
- Aerodynamic coefficient of drag: .34.
- All for $25,000.

A premium American motorcar from Buick.

If you've always known where you were headed in life, buckle up and visit your Buick dealer. With the exhilaration of a sporty car and the luxury of a Buick, Reatta takes away all the barriers. No more excuses. Now. Go ahead — you deserve it.

BUICK

The Great American Road belongs to Buick.
Go ahead. You deserve it.

Reatta

Like many people of achievement, you've probably postponed some of life's special pleasures on your way to where you are. If so, this is your time—and this is your car. The new Reatta. It's more than a 2-seater—it's a Buick. And that means it's a premium American 2-seater.

Buick's premium American 2-seater.
* Crafted in limited numbers to exacting quality standards at the specially created Reatta Craft Centre.

- 165-horsepower, 3800 V-6, with sequential-port fuel injection, counter-rotating balance shaft and roller valve lifters.
- Front-wheel drive.
- 4-speed automatic transmission.
- 4-wheel anti-lock disc braking system.
- 4-wheel independent suspension, with front and rear anti-sway bars.
- Fast-ratio rack-and-pinion power steering.
- Full electronic instrumentation.
- Stainless steel exhaust system.

- Electronic Touch Climate Control air conditioning.
- 6-way power leather bucket seats.
- Lockable storage compartments behind seats.
- P215/60R15 steel-belted, radially Eagle GT4-4s on 15" aluminum wheels.
- Aerodynamic coefficient of drag: .34
- All for $25,000.

A premium American motorcar from Buick.
If you've always known where you were headed in life, buckle up and visit your Buick dealer. With the exhilaration of a sporty car and the luxury of a Buick, Reatta takes away all the barriers. No more excuses. Now, go ahead— you deserve it.

Buick

The Great American Road belongs to Buick.
PRE-THEATER play

Going to the theater is simple because we've thought of simply everything.

DINNER: 6:30 arrival-guaranteed service so you catch curtain call or dinner is on us!

PACKING: dinner guests receive 2 hours complimentary or a $5.00 maximum when validated by our servers.

LIMOUSINES are available to the theatre and back to the Hotel Nikko for cordon and dessert.

hotel nikko san francisco
nikko hotels international
222 Mason St., San Francisco, CA 94102
(415) 394-1111

PERFORMING ARTS MAGAZINE

SAN FRANCISCO EDITION

Jeffrey Hirsh
Managing Editor

Herbert Glass
Interim Editor

Crystal A. Smith
Assistant Editor

Harry S. Sherman
Assistant Art Director

Ellen Mahon
Advertising Coordinator

Leila Hering
Art Assistant

Edward Orth
Production Manager

Rick Owens
Publisher

Susan Beth Cohen
Assistant

Charlotte Connor
Copy Editor

Jemmy Lee
Editorial Assistant

Donald Adams
Director of Planning

Germaine Lynch
Rhonda Rosen

Donna Adams
Director of Planning

Dorothy Taylor
Office Manager

San Francisco Performing Arts
Elle de Welty
Senior Executive

Opera Plaza
450 Sutter Street
San Francisco, CA 94108
(415) 487-2300

Performing Arts Network, Inc.
Network Headquarters
2999 Overland Avenue, #202
Los Angeles, CA 90064
(213) 597-8000

Regional Offices
19 West 22nd Street
New York, NY 10011
(212) 255-5400

Opera Plaza
450 Sutter Street
San Francisco, CA 94108
(415) 487-2300

500 Fifth Avenue
San Diego, CA 92105
(619) 234-4444

2472 Bosworth
Hollywood, CA 90020
(213) 334-3883

Diversified Media Reps.
337 W. Randell Mill Road
Gford, TX 76241
(817) 636-5526

Regional Representatives

Western, Kelley, Allen & Cope
2 North Riverside Plaza
Chicago, IL 60606
(312) 786-3177

Peter C. Kelly & Co. (Detroit)
25 South Adams Road
Birmingham, MI 48009
(313) 462-8228

THE ONE PLACE TO FIND

wild mushroom fettuccini

Peck's torta basil cheese

Catherine Sauvignon smoked duck sausage

fresh poached salmon

herbs from Provence

New York aged cheddar cheese

grilled bread - 22 fabulous flavors of truffle... seafood fettuccini salad... Grigg Hills chardonnay

smoked turkey and wild rice salad... chilled jumbo prawns... Tasmanian country french bread... fresh Kaupan Sea cavair... smoked ed... artichoke heart torte... Portuguese and Greek sausages... saffron fettuccini

Coccolit's Pure D'Amour caruccio, scented spongecake with chocolate truffle cream, coffee buttercream, and chocolate pastry... Stilton cheese... Acme beer... goose mousse pate...

smoked quail... palmers... Les Franmades handmade Belgian chocolates... frozen yogurt with fresh basil...

macy's san francisco cellar
PERFORMING ARTS MAGAZINE

SAN FRANCISCO EDITION

Jeffrey Hirsch
Managing Editor
Herbert Glass
Senior Editor
Crystal A. Smith
Assistant Editor
Harry S. Sherman
Art Director
Leslie Beisman
Art Assistant
Rick Osuna
Circulator
Charlotte Corik
Joyce L. Lee
Jonico J. Sabo
Geraldine Lynch
Rhoda Rosen
Administrative Assistant

Susan Beth Cohen
Copy Editor
Donna Adams
Data Processing Manager

Frank Gianaris
San Francisco Advertising Manager
Elle de WHI
Account Executive

Opera Plaza
401 Van Ness Avenue, #2052
San Francisco, CA 94102
(415) 873-3550

Performing Arts Network, Inc.
Network Headquarters
2999 Overland Avenue, #210
Los Angeles, CA 90064
(213) 839-8600

Regional Offices
19 West 52nd Street, New York, NY 10019
(212) 242-9540

Opera Plaza
401 Van Ness Avenue, #2052
San Francisco, CA 94102
(415) 473-3550

50th Avenue, San Diego, CA 92123
(619) 278-4447

2472 Belvedere, #209
Huntington, TX 77520
(713) 348-3843

Diversified Media Reps.
317 W. Randell Mill Road, #430
Arlington, TX 76011
(972) 485-5230

Regional Representatives
Wendy Kelley, Allen & Opper, Inc.
2 North Riverside Plaza, Chicago, IL 60606
(312) 226-3777

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

THE ONE PLACE TO FIND

wild mushroom fettuccini

Peck's torta basil cheese...Jordan
Gatherer sausages...smoked duck
sage...fresh poached salmon
...herbs from Provence...New
York aged cheddar cheese
...dill bread...22s flavors of
muffins...seafood fettuccini
salad...Grigg Hills chardonnay
...smoked turkey and wild rice salad
...chilled jumbo prawns...Tassajara
country bread...fresh Kupain
St. char...smoked ed...artichoke
heart torte...Portuguese and Greek
sauces...safron fettuccini
...Cocolat's Pure D'Arome canaco
...scented spongecake with chocolate
...truffle cream, coffee butterscream
and chocolate pastrry...Stilton cheese
...Acme beer...goose moose pate
...smoaked quail...palmers...Les Frandies
barnabauque Belgain chocolates...
...frozen yogurt with fresh kiwi...

macy's
san francisco cellar
Mastering The Art of Survival

by Sheridan Morley

"I am bleakly uninterested in politics or power, and I've never had the desire for a public life that wasn't totally to do with acting."

YOU have to imagine," said Kenneth Tynan almost 40 years ago, "that between good and great acting in the British theatre is fixed an inexorable gulf, which may be crossed only by the elect whose visas are in order. Olivier pole-vaults over, hair-raisingly, in a single animal leap. Redgrave, with lunatic obstinacy, plunges into the torrent and usually sinks within yards of the opposite shore." Richardson, though Tynan never got around to him, presumably just walked on the water. And Gielgud? Gielgud, noted Tynan, seizes a parasol and crosses always by tightrope. What's more, he is still up there on the high wire at a time when all the others are either dead or in retirement.

Talking to me recently at his home in Buckinghamshire, he acknowledged for the first time that he is about to return to the stage after almost a decade, and that he is also about to return to Hollywood for the sequel to the Arthur film that won him an Oscar and gave him a whole new lease of movie life in 1981. Next year he will also be on weekly television in a marathon sequel to The Winds of War, which has taken him most of the last two years to shoot all over the world.

For a man of 83 who moved to the country some years ago with vague thoughts of writing his memoirs, it has to be said that one of our greatest living and working actors has seldom in his life been more active. By the time this appears he will have republished his first autobiography, Early Stages, and the British Theatre Museum in Covent Garden will have opened a major exhibition, one entirely devoted to his career Gielgud started at the Old Vic in 1921.

"I'm not altogether sure I like this sudden interest in me: it's probably because they all think I'm about to die. Most of the scripts I get sent nowadays are about men at death's door, and the television people keep coming around saying they want to film a celebration of my life when I know very well that what they really want is to have the obituary all ready in the can in case I suddenly pop off. This year I've already been at death's door in an Italian film, and then of course I died in Arthur, though I suppose it's all a useful dress rehearsal for the real thing."

"But I've reached an age now where I really dread talking to people unless they are very old friends, and most of those seem to be either dead or extremely dead. For a long time I fought shy of this play, because I knew it would mean having to turn up on terrible television shows to advertise it. When Ralph [Richardson] was alive we used to do quite a lot of that sort of thing in America, we were like the brokers' men, but without him it won't be the same. I miss him terribly. He was a very suspicious man, you know, took ages before he would let you become his friend, but once he did let you in then

NOW MENTHOL IS LOWEST

By U.S. Gov't. testing method.

Carloton 100's MENTHOL

NOW THE LOWEST OF ALL BRANDS.
Mastering
The Art of Survival
by Sheridan Morley

"I am bleakly uninterested in politics or power, and I've never had the desire for a public life that wasn't totally to do with acting."

"You have to imagine," said Kenneth Tynan almost 40 years ago, "that between good and great acting in the British theatre is fixed an inexorable gulf, which may be crossed only by the elect whose visas are in order. Olivier pole-vaults over, hair-raisingly, in a single animal leap. Redgrave, with lunatic obstinacy, plunges into the torrent and usually sinks within yards of the opposite shore." Richardson, though Tynan never got around to him, presumably just walked on the water. And Gielgud? Gielgud, noted Tynan, seizes a parasol and crosses always by tightrope. What's more, he is still up there on the high wire at a time when all the others are either dead or in retirement.

Talking to me recently at his home in Buckinghamshire, he acknowledged for the first time that he is about to return to the stage after almost a decade, and that he is also about to return to Hollywood for the sequel to the Arthur film that won him an Oscar and gave him a whole new lease of movie life in 1981. Next year he will also be on weekly television in a marathon sequel to The Winds of War, which has taken him most of the last two years to shoot all over the world.

For a man of 83 who moved to the country some years ago with vague thoughts of writing his memoirs, it has to be said that one of our greatest living and working actors has seldom in his life been more active. By the time this appears he will have republished his first autobiography, Early Stages, and the British Theatre Museum in Covent Garden will have opened a major exhibition, one entirely devoted to the career Gielgud started at the Old Vic in 1921.

"I'm not altogether sure I like this sudden interest in me: it's probably because they all think I'm about to die. Most of the scripts I get sent nowadays are about men at death's door, and the television people keep coming around saying they want to film a celebration of my life when I know very well that what they really want is to have the obituary all ready in the can in case I suddenly pop off. This year I've already been at death's door in an Italian film, and then of course I died in Arthur, though I suppose it's all a useful dress rehearsal for the real thing."

"But I've reached an age now where I really dread talking to people unless they are very old friends, and most of those seem to be either dead or extremely deaf. For a long time I fought shy of this play, because I knew it would mean having to turn up on terrible television shows to advertise it. When Ralph [Richardson] was alive we used to do quite a lot of that sort of thing in America, we were like the brokers' men, but without him it won't be the same. I miss him terribly. He was a very suspicious man, you know, took ages before he would let you become his friend, but once he did let you in then..."
you were there for life. I wanted to open the National as Henry IV to his Falstaff, but he wasn’t having any of that, said he’d already done it once.

“I was never really as close as to Larry [Olivier]; we had a kind of love-hate thing because I was such a friend of Vivien’s [Vivien Leigh] and I think he thought me rather frivolous. Whenever I went to stay for the weekend he always seemed to be disguised for the next role, and he always kept a hearty eye on what I was doing. A few years ago he suddenly said ‘Not thinking of another Lear by any chance, are you?’ and I knew that he’d probably got one in mind.’

Over the last decade there have in fact been countless rumours that Gielgud would return to either the National Theatre or the Royal Shakespeare Company in one last major Shakespeare, but it was not to be:

“The National got in a terrible muddle over Lear, kept sending me different directors and elaborate touring plans before we even had a cast, and in the end I really do so dislike those great new concrete aircraft hangars they all work in nowadays. West End theatres may be crumbling, and the galleries may be uncomfortable, but at least they have a history and a kind of spirit. The trouble is that actors now won’t stay in them for more than about three months: the last play I did, Half Life, had three changes of cast in less than a year and I got so tired of rerehearsal with new people.

“But I knew I had to get back to a play eventually, and when I read The Best of Friends I thought it was the one, though I had to ask them to build up the part a bit because I didn’t want to come back after so long in a half-hearted kind of way. It’s a new piece by Hugh Whitemore, based on the friendship between Bernard Shaw and the Abbess Dame Laurenzia, who was a great friend of mine, and ran the Fitzwilliam Museum in Cam-

bridge. I play Cockerell, and it’s really the story of their lives drawn from all their letters to each other. The production team is the same one that did 84 Charing Cross Road, which was also of course entirely based on a correspondence, and we’re hoping that Ray McAnally will play Shaw.”

The Best of Friends went into rehearsal early in the year, after Sir John had gone to America for Arthur on the Rocks, which reunited him with Dudley Moore and Liza Minnelli.

“I was rather shocked by some of the language in the first Arthur, but they were so nice to me and kept putting up the money so in the end it proved irresistible. I love that butter character, and they’ve brought him back from the grave to advise Arthur on his new troubles. The original film got me a whole new audience around the world who’d never heard of my stage work, and it also got me a wonderful white-wine commercial in California. Ralph always said that classical actors ought never to do commercials, and it was only years later that I discovered he’d only gone off to do one for Concord. My real ambition was to do one for underwear which would start with me saying ‘At my time of life, all’s quiet on the Y-Front.’

“But after Arthur it was really rather nice to be making a lot of money for the first time; I made a terrible mistake back in the 1930s when Alexander Korda offered to give me a contract and film my Hamlet and I tossed my head and said I hated myself in films. So all the others of my generation got those wonderful studio contracts and cars out of him, and I was left with Binkie Beaumont in the theatre which was a friend and therefore kept asking me to take a reduction in salary.

“A few years ago I had to sell a lot of paintings, which nearly broke my heart, and I really thought we couldn’t afford to stay in this house, but then along came the films and the television and it’s been
you were there for life. I wanted to open the National as Henry IV to his Falstaff, but he wasn’t having any of that, said he’d already done it once.

“I was never really as close to Larry [Olivier]: we had a kind of love-hate thing because I was such a friend of Vivien’s [Vivien Leigh] and I think he thought me rather frivolous. Whenever I went to stay for the weekend he always seemed to be disguised for the next role, and he always kept a beautiful eye on what I was doing. A few years ago he suddenly said ‘Not thinking of another Lear by any chance, are you?’ and I knew that he’d probably got one in mind.’

Over the last decade there have in fact been countless rumours that Gielgud would return to either the National Theatre or the Royal Shakespeare Company in one last major Shakespeare, but it was not to be:

“The National got in a terrible muddle over Lear, kept sending me different directors and elaborate touring plans before we even had a cast, and in the end I really do so dislike those great new concrete aircraft hangars they all work in nowadays. West End theatres may be crumbling, and the galleries may be uncomfortable, but at least they have a history and a kind of spirit. The trouble is that actors now won’t stay in them for more than about three months: the last play I did, Half Life, had three changes of cast in less than a year and I got so tired of rehearsing it with new people.

“But I knew I had to get back to a play eventually, and when I read The Best of Friends I thought it was the one, though I had to ask them to build up the part a bit because I didn’t want to come back after so long in a half-heard kind of way. It’s a new piece by HughWhitemore based on the friendship between Bernard Shaw and the Abbess Dame Laurentia McLaughlin and Sir Sydney Cockerell, who was a great friend of mine. I was especially keen to run the Fitzwilliam Museum in Cam-
bridge. I play Cockerell, and it’s really the story of their lives drawn from all their letters to each other. The production team is the same one that did 84 Charing Cross Road, which was also of course entirely based on a correspondence, and we’re hoping that RayMcAnally will play Shaw.”

The Best of Friends went into rehearsal early in the year, after Sir John had gone to America for Arthur on the Rocks, which reunited him with Dudley Moore and Liza Minnelli.

“I was rather shocked by some of the language in the first Arthur, but they were so nice to me and kept putting up the money so in the end it proved irresistible. I love that butter character, and they’ve brought him back from the grave to advise Arthur on his new troubles. The original film got me a whole new audience around the world who’d never heard of my stage work, and it also got me a wonderful white-wine commercial in California. Ralph always said that classical actors ought never to do commercials, and it was only years later that I discovered he’d styly gone off to do one for Concord. My real ambition was to do one for underwear which would start with me saying ‘At my time of life, all’s quiet on the Y-Front’.

“But after Arthur it was really rather nice to be making a lot of money for the first time; I made a terrible mistake back in the 1930s when Alexander Korda offered to give me a contract and film my Hamlet and I tossed my head and said I hated myself in films. So all the others of my generation got those wonderful studio contracts and cars out of him, and I was left with Binkie Beaumont in the theatre who was a friend and therefore kept asking me to take a reduction in salary.

“A few years ago I had to sell a lot of paintings, which nearly broke my heart, and I really thought we couldn’t afford to stay in this house, but then along came the films and the television and it’s been

Medaglia d’Oro Espresso
Authentic Italian Coffees since 1924

Don’t just make coffee. Make good things happen.

Coffee break
Italian style.
Grand Touring Beretta GT $11,656.00*  
Touring Grand Corsica LT $10,991.00**

To those who regard RT #1 as a playground, the description "GT" means a car with an engine, drive-train and suspension that are up to the task of flattening out the hills and straightening out the curves.

Such a car is the Beretta GT, available with all the niceties such as a 2.8 liter fuel injected V6, 5-speed gearbox. Delco shocks, stabilizer bars front and rear. All wrapped up in a wind-cheating coupe; just the package for the sporty set, right?

But, what if you're like most of us and need a four-door sedan? Doesn't owning a four-door sedan automatically put you in the dull and boring category? Chevrolet doesn't think so. That's why there is Corsica LT. A four-door sedan with all the elements necessary to make driving anywhere a GT experience: Touring Grand, if you will.

Corsica can be ordered with the same available V6 2.8 liter motor as the Beretta and a sport suspension system. Everything is there except the sleek coupe body. Instead, you get a sleek 4-door body with a drag coefficient lower than a Ferrari Testarossa.

So, there you have it. A true GT sports coupe and a sedan for grand touring. From your Chevy dealer.

*Manufacturer's suggested retail price for a Beretta GT equipped with GT Option Package 1 and E4 Performance Handling Package includes
**Manufacturer's suggested retail price for a Corsica LT equipped with LT Option Package 2 and 2.8 Liter V6 with V6 T engine includes

From Chevrolet.
Let's get it together. Buckle up.
See your Chevrolet dealer for terms and conditions of the limited powertrain warranty.

department prep. Tax, license, destination charges and other optional equipment additional. Beretta prices start at $11,656.00. Corsica prices start at $10,991.00.
Grand Touring
Beretta GT $11,656.00*
Touring Grand
Corsica LT $10,991.00**

To those who regard R+1
as a playground, the
description "GT" means a
car with an engine drive-
train and suspension that
are up to the task of flatten-
ing out the hills and straight-
ening out the curves.

Such a car is the Beretta
GT, available with all the
niceties such as a 2.8 liter
fuel injected V6, 3-speed
gearbox, Delco shocks,
stabilizer bars front and
rear. All wrapped up in a
wind-cheating coupe. Just
the package for the sporty
set, right?

But, what if you're like
most of us and need a four-
door sedan? Doesn't owning
a 4-door sedan automatically
put you in the dull and
boring category? Chevrolet
doesn't think so. That's why
there is Corsica LT. A four-
door sedan with all the ele-
ments necessary to make
driving anywhere a GT
experience. Touring Grand,
if you will.

Corsica can be ordered
with the same available V-6
2.8 liter motor as the Beretta
and a sport suspension sys-
tem. Everything else is there
except the sleek coupe
body. Instead, you get a
sleek 4-door body with a
drag coefficient lower than
a Ferrari Testarossa.

So, there you have it. A
true GT sports coupe and a
dedan for grand touring.
From your Chevy dealer.

From Chevrolet.

Let's get it together. Buckle up.
See your Chevrolet dealer for terms and
conditions of the limited powertrain
warranty.

* Manufacturer's suggested retail price for a Beretta GT equipped with GT Option Package 1 and ZF manual transmission.
** Manufacturer's suggested retail price for a Corsica LT equipped with LT Option Package 2 and 2.8 Liter V6 with MFI engine. Includes dealer prep. Tax, license, destination charge and other optional equipment. Beretta prices start at $11,750. Corsica prices start at $10,991.
Tommy Toy's

HAUTE CUISINE CHINOISE

1988 Award for Dining Distinction

"Where else but in San Francisco might you find such an exquisite Chinese dining room? The inspiration came from the 19th-century Empress Dowager's reading room, translated here with a visual feast of treasures. The cuisine, equally upscale, is a marriage of two great cuisines, French and Chinese." - Trend/Holiday Magazine

"Unsolicited testimonial: Tommy Toy...serves the most elaborate Chinese food in town." - Herb Caen - San Francisco Chronicle

"Whatever your choice, the food is prepared with a light refined touch, and the presentations are carefully stylized to amaze the eyes as well as the palate." - Who's Who in America's Restaurants

"In a city of restaurants offering every conceivable form of Chinese cuisine, one stands out above the rest — Tommy Toy's." - Yen San Francisco

655 MONTGOMERY STREET
MONTGOMERY/WASHINGTON TOWER
SAN FRANCISCO, CA 94111
415-397-4888

RESERVATIONS ACCEPTED
LUNCHEON AND DINNER

all right since, though I'm still rather stingy about how much everything costs."

Fifteen years ago, Gielgud and Martin Hensley, the man with whom he has shared his life since soon after the war, decided they had seen enough of the destruction of their London and moved to a splendid baroque country house:

"I suddenly realized walking down Shaftesbury Avenue that I no longer knew any of the names in lights, and that all my old friends were now only visible in black and white films on Saturday-afternoon television. There seemed no point in going on being a Londoner just because I'd been one for 70 years, and I hate a lot of what is going on in the modern theatre. I couldn't bear more than half of Liaisons Dangereuses even in that very small theatre, and I can't bear the belief directors now have that they must impose their own academic ideas onto classic texts. In my time we knew the audience had enough trouble dealing with the Shakespearean verse, let alone a lot of modern-dress relevance rubbish as well.

"But the great thing is to keep the memory going, and that's really why I'm coming back to a play. If you only do films and television, you just have to learn a few lines for each day and that's very dangerous: Sybil Thorndike kept her memory going into her nineties by always doing at least one long play a year. Edith Evans gave up the theatre and then couldn't remember a thing.

"Survival is what really matters: when I started out at drama school the principal, Lady Tree, said I walked like a cat with rickets and later some critic said I was the greatest actor in the world but only from the neck up. In the end there comes a kind of freedom, even in front of a camera: Tony Richardson taught me to enjoy films, not just to go rushing off back to the theatre every night after shooting, and now I'm really very happy on a film set where they slap you on the back and call you Jack.

"In the theatre they regard me now as some terrible old dalai lama come to give advice: they asked me to address the company at Stratford this year and I really couldn't think of anything useful to say to them. The style is so different. I dread going backstage, because I know I'll just drop another brick, though I don't think I have ever been quite as acid as dear Emlyn Williams, and there's another obituary I've just had to write."

A lunch with Gielgud is still one of the best reasons I know for a career in arts journalism: an extraordinary rich and rambling mix of theatre history and latter-day Hollywood anecdote. As it was ending, I wondered if he was now looking ahead to eventual retirement, or what would seem a long overdue peerage, or maybe a combination of both?

"Neither, since you ask. I am bleakly uninterested in power or politics of any kind, and have never had the desire for a public life that wasn't totally to do with acting. I saw how terribly ill and unhappy Larry became when he got caught up in the backstage struggles of the National, though he still managed to go on acting superbly through it all. I'm really very happy the way I am, though I wouldn't mind having my name on a theatre one day. In America, you know, they now even name them after drama critics."

As one myself, I ventured that this seemed to me an admirable arrangement; Sir John gives the polite but firm impression that he'd as soon see them named after master criminals.

"I intend to go on as long as I can as an actor, because apart from building all the bonfires in the garden and pottering about behind Martin pulling up weeds that he maintains are plants, there really isn't a great deal I have ever wanted to do. The time goes very fast indeed, so I think I must be quite happy."

Sheridan Morley is the drama critic of Punch.
all right since, though I'm still rather stingy about how much everything costs." 
Fifteen years ago, Gielgud and Martin Hensley, the man with whom he has shared his life since soon after the war, decided they had seen enough of the destruction of their London and moved to a splendid baroque country house: "I suddenly realized walking down Shaftesbury Avenue that I no longer knew any of the names in lights, and that all my old friends were now only visible in black and white films on Saturday-afternoon television. There seemed no point in going on being a Londoner just because I'd been one for 70 years, and I hate a lot of what is going on in the modern theatre. I couldn't bear more than half of Liaisons Dangereuses even in that very small theatre, and I can't bear the belief directors now have that they must impose their own academic ideas onto classic texts. In my time we knew the audience had enough trouble dealing with the Shakespearean verse, let alone a lot of modern-dress relevance rubbish as well. "But the great thing is to keep the memory going, and that's really why I'm coming back to a play. If you only do films and television, you just have to learn a few lines for each day and that's very dangerous: Sybil Thorndike kept her memory going into her nineties by always doing at least one long play a year. Edith Evans gave up the theatre and then couldn't remember a thing. "Survival is what really matters: when I started out at drama school the principal, Lady Tree, said I walked like a cat with rickets and later some critic said I was the greatest actor in the world but only from the neck up. In the end there comes a kind of freedom, even in front of a camera: Tony Richardson taught me to enjoy films, not just to go rushing off back to the theatre every night after shooting, and now I'm really very happy on a film set where they slap you on the back and call you Jack. "In the theatre they regard me now as some terrible old dali lama come to give advice: they asked me to address the company at Stratford this year and I really couldn't think of anything useful to say to them. The style is so different. I dread going backstage, because I know I'll just drop another brick, though I don't think I have ever been quite as acid as dear Emlyn Williams, and there's another obituary I've just had to write."
A lunch with Gielgud is still one of the best reasons I know for a career in arts journalism: an extraordinary rich and rambling mix of theatre history and latter-day Hollywood anecdote. As it was ending, I wondered if he was now looking ahead to eventual retirement, or what would seem a long overdue peerage, or maybe a combination of both. "Neither, since you ask. I am bleakly uninterested in power or politics of any kind, and have never had the desire for a public life that wasn't totally to do with acting. I saw how terribly ill and unhappy Larry became when he got caught up in the backstage struggles of the National, though he still managed to go on acting superbly through it all. I'm really very happy the way I am, though I wouldn't mind having my name on a theatre one day. In America, you know, they now even name them after drama critics."
As one myself, I ventured that this seemed to me an admirable arrangement; Sir John gives the polite but firm impression that he'd as soon see them named after master criminals. "I intend to go on as long as I can as an actor, because apart from building all the bonfires in the garden and pottering about behind Martin pulling up weeds that he maintains are plants, there really isn't a great deal I have ever wanted to do. The time goes very fast indeed, so I think I must be quite happy." — Sheridan Morley is the drama critic of Punch.
For people who like to smoke...

BENSON & HEDGES because quality matters.

AMERICAN CONSERVATORY THEATRE

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1987-88 REPERTORY SEASON

TRUSTEES OF THE AMERICAN CONSERVATORY THEATRE FOUNDATION

Mrs. H. Harrison Sadler, President
Mr. Albert L. Moorman, Vice President
Mrs. Maurice Oppenheimer, Secretary
Mr. Anthony Schiavo, Treasurer
Ms. Ruth Barton
Mr. Ramon C. Cortines
Mr. Orlando Diaz-Azcuy
Mrs. Peter Donat
Mr. Anthony M. Franki
Mr. Edward Hastings
Mr. Lawrence Hecht
Mrs. Austin Hills
Mr. Howard N. Nemirovski
Mr. Frank Ottewell
Mr. Howard D. Palefsky
Mr. William Paterson
Mrs. James T. Ream
Mr. Philip Schlein
Mr. Don R. Stephens
Mr. John Sullivan

KING LEAR
by William Shakespeare
October 10 through December 5

A LIE OF THE MIND
by Sam Shepard
October 12 through December 12

A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 26

THE FLOATING LIGHT BULB
by Woody Allen
December 29 through January 9

THE IMMIGRANT
by Mark Harelik
January 6 through February 13

DIAMOND LIL
by Mae West
January 27 through March 19

END OF THE WORLD WITH SYMPOSIUM TO FOLLOW
by Arthur Kopit
February 17 through April 12

GOLDEN BOY
by Clifford Odets
March 9 through May 13

FEATHERS
Variations on Aristophanes’ THE BIRDS
by Stanley R. Greenberg
April 13 through May 28

HONORARY TRUSTEES

In recognition of their vision and unflagging support.

Mr. Cyril Magnin
Mrs. Edith Markson

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

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

© Philip Morris Inc. 1986
For people who like to smoke...

BENSON & HEDGES because quality matters.

AMERICAN CONSERVATORY THEATRE
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1987-88 REPERTORY SEASON

TRUSTEES OF THE
AMERICAN CONSERVATORY
THEATRE FOUNDATION

Mrs. H. Harrison Sadler,
President
Mr. Albert L. Moerman,
Vice President
Mrs. Maurice Oppenheimer,
Secretary
Mr. Anthony Schiavo,
Treasurer

Ms. Ruth Barton
Mr. Ramon C. Cortines
Mr. Orlando Diaz-Azcuy
Mrs. Peter Donat
Mr. Anthony M. Franki
Mr. Edward Hastings
Mr. Lawrence Hecht
Mrs. Austin Hills
Mr. Howard N. Neimerovski
Mr. Frank Ottiwell
Mr. Howard D. Palefsky
Mr. William Paterson
Mrs. James T. Ream
Mr. Philip Schlein
Mr. Don R. Stephens
Mr. John Sullivan

KING LEAR
by William Shakespeare
October 10 through December 5

A LIE OF THE MIND
by Sam Shepard
October 12 through December 12

A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 26

THE FLOATING LIGHT BULB
by Woody Allen
December 29 through January 9

THE IMMIGRANT
by Mark Harelik
January 6 through February 13

DIAMOND LIL
by Mae West
January 27 through March 19

END OF THE WORLD WITH
SYMPOSIUM TO FOLLOW
by Arthur Kopit
February 17 through April 12

GOLDEN BOY
by Clifford Odets
March 9 through May 13

FEATHERS
Variations on Aristophanes’
THE BIRDS
by Stanley R. Greenberg
April 13 through May 28

HONORARY TRUSTEES
In recognition of their vision and unflagging support.

Mr. Cyril Magnin
Mrs. Edith Markson

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

SURGEON GENERAL'S WARNING: Smoking
By Pregnant Women May Result in Fatal
Injury, Premature Birth, And Low Birth Weight.
WHO'S WHO AT A.C.T.

ANNE BETANCOURT joins the A.C.T. acting company to play Rita in Diamond Lil. She recently starred in I Don't Have to Show You No Struttin' Badges (written and directed by Luis Valdez), which after a five-month run at the Los Angeles Theatre Center moved to the Burt Reynolds Theatre in Jupiter, Florida, and then to the San Diego Rep. She has appeared in two other Valdez productions: Zeit Suit in Los Angeles and Soldierly by Severo and Judith Perez in San Juan Bautista. Her other theatre work in Los Angeles includes The Exception and the Rule, Street Sounds, Passion Play, and Fever. She has been a guest star on Cagney and Lacy and 227, and has appeared on L.A. Law, Superior Court, Falcon Crest, Lou Grant, Hill Street Blues, Fantasy Island, and The New Twilight Zone.

KATE BRICKLEY was educated at the University of Wisconsin, and completed her training at A.C.T. She has appeared with the company on the Geary stage in Faustus in Hell, Private Lives, Othello, Macbeth, Peer Gynt, and A Christmas Carol, and in studio productions of The Cherry Orchard, The School for Scandal, and Treachery of the Wells. Miss Brickley has also appeared at the Pacific Conservatory of the Performing Arts in Romeo and Juliet, Candide, and The Utter Glory of Morrissey Hall. Last summer she appeared in All Night Long with Encore Productions. An instructor of acting and voice, she teaches in A.C.T.'s Young Conservatory, Academy, and Advanced Training Program.

RICHARD BUTTERFIELD played Edgar in King Lear earlier this season; last year, his first with A.C.T., he appeared as the Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol, and a drag queen (among other roles) in Faustus in Hell. Mr. Butterfield has worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Sondheim's Merrily We Roll Along. Among his other credits are Freddie in Good (directed by Julian Lopez-Morillas), Navare in Love's Labour's Lost, Francis Flute in A Midsummer Night's Dream, and Catesby in Richard III with Dakin Matthews. Mr. Butterfield holds a Stanford A.B. with Honors in international relations, and teaches in the Advanced Training Program and Young Conservatory.

Among the roles NANCY CARLIN has played in her three years with the company are Beth in A Lie of the Mind, Jennifer Dubeidat in The Doctor's Dilemma, and Masha in The Sea Gull,
WHO'S WHO AT A.C.T.

ANNE BETANCOURT joins the A.C.T. acting company to play Rita in Diamond Lil. She recently starred in I Don't Have to Show You No Strutin' Badges (written and directed by Luis Valdez), which after a five-month run at the Los Angeles Theatre Center moved to the Burt Reynolds Theatre in Jupiter, Florida, and then to the San Diego Rep. She has appeared in two other Valdez productions: Zoot Suit in Los Angeles and Soldierly by Severo and Judith Perez in San Juan Bautista. Her other theatre work in Los Angeles includes The Exception and the Rule, Street Sounds, Passion Play, and Fever. She has been a guest star on Cagney and Lacey and 227, and has appeared on L.A. Law, Superior Court, Falcon Crest, Lena Horne, Hill Street Blues, Fantasy Island, and The New Twilight Zone.

KATE BRICKLEY was educated at the University of Wisconsin, and completed her training at A.C.T. She has appeared with the company on the Geary stage in Faustus in Hell, Private Lives, Othello, Macbeth, Peer Gynt, and A Christmas Carol, and in studio productions of The Cherry Orchard, The School for Scandal, and Tristram of the Wells. Miss Brickley has also appeared at the Pacific Conservatory of the Performing Arts in Romeo and Juliet, Candide, and The Utter Glory of Morrissey Hall. Last summer she appeared in All Night Long with Encore Productions. An instructor of acting and voice, she teaches in A.C.T.'s Young Conservatory, Academy, and Advanced Training Program.

RICHARD BUTTERFIELD played Edgar in King Lear earlier this season. Last year, his first with A.C.T., he appeared as the Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol, and a drag queen (among other roles) in Faustus in Hell. Mr. Butterfield has worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Sondheim's Merrily We Roll Along. Among his other credits are Freddie in Good (directed by Julian Lopez-Morillas). Navarre in Love's Labour's Lost, Francis Flute in A Midsummer Night's Dream, and Catesby in Richard III with Dakin Matthews. Mr. Butterfield holds a Stanford A.B. with Honors in international relations, and teaches in the Advanced Training Program and Young Conservatory.

Among the roles NANCY CARLIN has played in her three years with the company are Beth in A Lie of the Mind, Jennifer Dube in The Doctor's Dilemma, and Masha in The Sea Gull.
She has worked at numerous theatres on the west coast, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Berkeley Shakespeare Festival, and the Pacific Conservatory of the Performing Arts. Recently she performed with Shakespeare Santa Cruz as Beatrice in Much Ado About Nothing and as April in Company. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.’s Advanced Training Program.

A graduate of A.C.T.’s Advanced Training Program and a former member of Santa Maria’s P.C.P.A., PAUL COOLBRITH appeared in the Allen Fletcher productions of The Unsinkable Molly Brown (as Christmas Morgan), Idol’s Delight (as Quillery), and Macbeth (Ross), and in Donovan Marley’s Billy Budd (the Daniker). Among Mr. Coolbrith’s recent credits in San Francisco are Atticus in Edward Hastings’ production of To Kill a Mockingbird and Devies in John Wilk’s The Caretaker.

BRIAN CRAWLEY, who holds a B.A. in English and theatre from Yale, is a third-year student in the Advanced Training Program. At A.C.T. he has played Fred in A Christmas Carol and a punk devil in Faustus in Hell; in student productions he played Trotimow in The Cherry Orchard and the title roles in Richard III and Nicholas Nickleby. He was in Life is a Dream at the Ark Theatre in New York, and since coming to San Francisco he has played Billy in Casualties and Don Juan in Much Ado About Nothing at Theatreworks, danced as a witch in the San Francisco Opera’s Macbeth, and appeared in Hans Christian Andersen and Kiss Me, Kate at P.C.P.A. Theatrefest.

PETER DONAT was born in Nova Scotia, attended the Yale Drama School, and spent seven seasons with the Stratford Shakespeare Festival in Canada. He was a member of Ellis Rabb’s AFA Repertory Company, appeared on and off-Broadway (winning the Theatre World Award for Best Featured Actor of 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, The Merchant of Venice, Hadrian VII, Cynara de Bergenza, Equus, Man and Superman, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, and Our Town. Mr. Donat has appeared often on TV, including a starring role in the NBC series Flamingo Road. His films include The Hindenburg, The China Syndrome, The Bay Boy (with Liv Ullmann), and Francis Ford Coppola’s upcoming release Tucker.

DREW ESHELMAN made his debut with A.C.T. in The Ruling Class in 1975, and his work with the company since then has included King Lear, The Doctor’s Dilemma, Sunday in the Park with George, Faustus in Hell, You Never Can Tell, Macbeth, A Christmas Carol, and A Midsummer Night’s Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Taming of the Shrew at San Diego’s Old Globe Theatre, and The Good Person of Szechwan at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of One Flew Over the Cuckoo’s Nest, and

A few reasons we make more than one car.

No two people are the same. Everybody expects something different from their car or truck. That’s why Nissan offers all kinds of different models with all kinds of different options.

But, as different as each may be, they all have one very important thing in common. Every Nissan is a pleasure to both own and drive. Because at Nissan, we never forget why we build cars and trucks. Or, who we build them for.

Built for the Human Race.
She has worked at numerous theatres on the west coast, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Berkeley Shakespeare Festival, and the Pacific Conservatory of the Performing Arts. Recently she performed with Shakespeare Santa Cruz as Beatrice in Much Ado About Nothing and as April in Company. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

A graduate of A.C.T.'s Advanced Training Program and a former member of Santa Maria's P.C.P.A., PAUL COOLBRETH appeared in the Allen Fletcher productions of The Unsinkable Molly Brown (as Christmas Morgan), Idiot's Delight (as Quillery), and Macbeth (Ross), and in Donovan Marley's Billy Budd (the Danziker). Among Mr. Coolbreth's recent credits in San Francisco are Atticus in Edward Hastings' production of To Kill a Mockingbird and Doveman in John Wilk's The Caretaker.

BRIAN CRAWLEY, who holds a B.A. in English and theatre from Yale, is a third-year student in the Advanced Training Program. At A.C.T. he has played Fred in A Christmas Carol and a punk devil in Faustus in Hell; in student productions he played Troilus in The Cherry Orchard and the title roles in Richard III and Nicholas Nickleby. He was in Life Is a Dream at the Ark Theatre in New York, and since coming to San Francisco has played Billy in Casualties and Don Juan in Much Ado About Nothing at Theatreworks, danced as a witch in the San Francisco Opera's Macbeth, and appeared in Hans Christian Andersen and Kiss Me, Kate at P.C.P.A. Theatrefest.

PETE DONAT was born in Nova Scotia, attended the Yale Drama School, and spent seven seasons with the Stratford Shakespeare Festival in Canada. He was a member of Ellis Rabb's APA Repertory Company, appeared on and off-Broadway (winning the Theatre World Award for Best Featured Actor of 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including King Lear, The Merchant of Venice, Hadrian VII, Cyano de Bergam, Equus, Man and Superman, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, and Our Town. Mr. Donat has appeared often on TV, including a starring role in the NBC series Flamingo Road. His films include The Hindenburg, The Chinal Syndrome, The Bay Boy (with Liv Ullmann), and Francis Ford Coppola's upcoming release Tucker.

DREW ESHELMAN made his debut with A.C.T. in The Ruling Class in 1975, and his work with the company since then has included King Lear, The Doctor's Dilemma, Sunday in the Park with George, Faustus in Hell, You Never Can Tell, Macbeth, A Christmas Carol, and A Midsummer Night's Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Taming of the Shrew at San Diego's Old Globe Theatre, and The Good Person of Szechuan at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of One Flew Over the Cuckoo's Nest, and

A few reasons we make more than one car.

No two people are the same. Everybody expects something different from their car or truck. That's why Nissan offers all kinds of different models with all kinds of different options. But, as different as each may be, they all have one very important thing in common. Every Nissan is a pleasure to both own and drive. Because at Nissan, we never forget why we build cars and trucks. Or, who we build them for.

NISSAN
Built for the Human Race.
has been prominently seen in San Francisco in Cloud Nine and Bunt. Mr. Ishelman has also played featured roles in a number of films, including The Right Stuff and Magnum Force, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973-74.

ELAN EVANS, a native of Stockton, California, trained at the Pacific Conservatory of the Performing Arts, where she appeared in The Suicide, Medea, and Finfire. Miss Evans worked in various capacities at the Denver Center Theatre Company before returning to California to complete her acting training, and is now in her third year of A.C.T.'s Advanced Training Program. Her Bay Area debut was as Ursula in last summer's production of Much Ado About Nothing for the San Francisco Shakespeare Festival. Miss Evans received her B.F.A. at the College of Santa Fe, New Mexico.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Cat Among the Pigeons, A Christmas Carol, I Remember Mama, The Admimtable Crichton, and Sunday in the Park with George, in addition to playing as Lizzie in the Plays-in-Progress production of Lizzie Borden in the Late Afternoon. Miss Ferrall was in Berkeley Rep's production of The Art of Dining and appeared as Violet in Center Space's production of Snow White Falling. She has also appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks, and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.

SCOTT FREEMAN, who last appeared on the Geary stage as Young Scrooge in A Christmas Carol, has also performed with the company in Macbeth and The Sleeping Prince, and in a studio production of Strindberg's Creditors. He also appeared in Tartuffe and Hamlet at the Grove Shakespeare Festival in Villainous Company at the One Act Theatre, and as Benvolio in Romeo and Juliet with the South Coast Repertory, and he acted in the film No Way Out. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

RICK HAMILTON has appeared as Oswald in King Lear, Mac in The Real Thing, and Elgot in Private Lives. He was a member of the A.C.T. company from 1973 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Gorous, The Threepenny Opera, and as Tranio in The Teming of the Shrew, which was televised for the PBS series Theatre in America. He was a member of the original cast of Amadeus. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was featured in the film The Principal.

Since his return in 1980 MARK HARELIK has had a long association with A.C.T., appearing most recently as Haskell Harelik in The Immigrant (which he also wrote) and in Arms and the Man and The Real Thing.
has been prominently seen in San Francisco in Cloud Nine and Bunt. Mr. Fishelman has also played featured roles in a number of films, including The Right Stuff and Magnum Force, and has appeared in several television series. He attended A.C.T.'s Advanced Training Program in 1973/74.

ELAN EVANS, a native of Stockton, California, trained at the Pacific Conservatory of the Performing Arts, where she appeared in The Suicide, Medea, and Farfire. Miss Evans worked in various capacities at the Denver Center Theatre Company before returning to California to complete her acting training, and is now in her third year of A.C.T.'s Advanced Training Program. Her Bay Area debut was as Ursula in last summer's production of Much Ado About Nothing for the San Francisco Shakespeare Festival. Miss Evans received her B.F.A. at the College of Santa Fe, New Mexico.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Cat Among the Pigeons, A Christmas Carol, I Remember Mama, The Admirable Crichton, and Sunday in the Park with George, in addition to playing as Lizzie in the Plays-in-Progress production of Lizzie Borden in the Late Afternoon. Miss Ferrall was in Berkeley Rep's production of The Art of Dining and appeared as Violet in Center Space's production of Snow White Failing. She has also appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks, and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.

SCOTT FREEMAN, who last appeared on the Geary stage as Young Scrooge in A Christmas Carol, has also performed with the company in Macbeth and The Sleeping Prince, and in a studio production of Strindberg's Creditors. He also appeared in Tartuffe and Hamlet at the Grove Shakespeare Festival, in Villainous Company at the One Act Theatre, and as Benvolio in Romeo and Juliet with the South Coast Repertory, and he acted in the film No Way Out. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

Since his return in 1986 RICK HAMILTON has appeared as Oswald in King Lear, Mac in The Real Thing, and Elyot in Private Lives. He was a member of the A.C.T. company from 1973 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Gorgeous, The Threepenny Opera, and The Tempest in The Taming of the Shrew, which was televised for the PBS series Theatre in America. He was a member of the original cast of Amadeus. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was featured in the film The Principal.

MARK HARELIK has had a long association with A.C.T., appearing most recently as Haskell Harelik in The Immigrant (which he also wrote) and in Arms and the Man and The Real Thing.

The enchantment of Asia is ageless. Northwest. Since 1947, no other U.S. airline has flown more people across the Pacific.

LOOK TO US @ NORTHWEST AIRLINES
This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Harelik’s plays, Lost Highway: The Music and Legend of Hank Williams, in which he will also appear.

LAWRENCE HECHT is the director of A.C.T.’s Advanced Training Program. In addition to staging such A.C.T. productions as The Dolly, Translations, and Night, Mother, he has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, where his directing credits include Henry, Major Barbara, and Bus Stop. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, Mr. Hecht has directed numerous productions for Plays-in-Progress. Now in his 18th season with A.C.T., he has performed in more than 25 productions, including The National Health, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings, The Holdup, Sunday in the Park with George, and this season’s A Lie of the Mind.

ED HODSON, who studied in A.C.T.’s Advanced Training Program, has appeared on the Geary stage as Dodgie in The Real Thing and Mike in A Lie of the Mind. At the Eureka Theatre Company he has appeared in Landscape of the Body, Em, and A Narrow Bed (which was written by his wife, Ellen McLaughlin), and is currently staging How to Succeed in Business Without Really Trying (a role he repeated in the movie) and A Funny Thing Happened on the Way to the Forum (for which he was nominated for a Tony). He came to San Francisco in 1967, joining A.C.T. in its first season here and six years subsequently, appearing in Tartuffe, Thieves’ Carnival, The House of Bernarda Alba, The Threepenny Opera, Hotel Paradise, The Doctor’s Dilemma, and Sunday in the Park with George. She spent several years touring Annie, and a year in town in One Flew Over the Cuckoo’s Nest.

This season BARRY KRAFT, a charter member of the company, alternated in the title role of King Lear — the second time he has appeared in an A.C.T. production of the play; he is a veteran of the 1969 production in Pittsburgh, as well as of Under Milk Wood, The Crucible, and Our Town during the 1968 season in San Francisco. Mr. Kraft has spent 21 of the last 27 summers acting in Shakespearean festivals around the country, and has appeared in 34 of Shakespeare’s 38 plays. At the Oregon Shakespearean Festival he has played John of Gaunt in Richard Il, Becowine in Love’s Labor’s Lost, Hotspur in Henry IV, Part 1, Mark Antony in Julius Caesar, Leontes in The Winter’s Tale, and — last summer — Bottom in A Midsummer Night’s Dream and Hodge in Dekker’s The Shoemaker’s Holiday. 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: Comerffre, and in Passion Play under the direction of Joy Carlin. Mr. Kraft is an actor-trainer at the Conservatory, and has taught Shakespeare at the University of California at Irvine and other educational institutions.

WILL LESKIN has appeared in A.C.T. productions of King Lear, A Christmas Carol, and Faustus in Hell; in the Conservatory he has played Miranda in The Way of the World and Claudia and the Ghost in Hamlet. Among his other productions in the Bay Area are Cyrano de Bergerac at San Jose Repertory Company and La Ronde with Encore Presentations. He previously performed in A Christmas Carol with Theatre Virginia in Richmond, where he also worked for three seasons with Dogwood Dell. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University and has completed two years in the Advanced Training Program. His wife Shannon is General Manager of San Jose Repertory Company.

In her four decades onstage RUTH KOBART has had several careers: in opera, as a musical comedienne on Broadway; on television; and as a dramatic stage actress. A specialist in contemporary music, she sang with the New York City Opera, Cincinnati Summer Opera, and in the premiere of Menotti’s Maria Goeppi in Brussels with the NBC TV Opera. Her Broadway career included How to Succeed in Business Without Really Trying (a role she repeated in the movie) and A Funny Thing Happened on the Way to the Forum (for which she was nominated for a Tony). She came to San Francisco in 1967, joining A.C.T. in its first season here and six years subsequently, appearing in Tartuffe, Thieves’ Carnival, The House of Bernarda Alba, The Threepenny Opera, Hotel Paradise, The Doctor’s Dilemma, and Sunday in the Park with George. She spent several years touring Annie, and a year in town in One Flew Over the Cuckoo’s Nest.

DAVID MAIER, who appeared on the Geary stage earlier this season in King Lear, is a graduate of the A.C.T. Advanced Training Pro- gram and has acted in numerous roles throughout the Bay Area. A founding member of Encore Presentations (the A.C.T. alumni production company), he also serves as a producer of Plays-in-Progress.

A third-year student in the Advanced Training Program who teaches in the Young Conservatory and Academy, PAULA MARKOVITZ has appeared on the Geary stage in A Christmas Carol and Faustus in Hell. In studio productions at A.C.T. she has played Milliam in The Way of the World, Olga in The Three Sisters, and Margareta in The War of the Roses, and she acted in Cherry Tree the Rocker’s Robin for Plays-in-Progress. She has played leading roles in many musicals — including Man of La Mancha, A Little Night Music, and Anything Goes — and played Eva Peron’s sister in Harold Prince’s production of Evita. Local audiences have also seen her as Sister Hubert in Nunssense. Ms. Markovitz attended the London Academy of Dramatic Art.

FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Latiest Heterosexual, Dandy Dick, Odets’ Paradise Lost, and as Cleopatra in Caesar and Cleopatra. She was in Woody Allen’s Play It Again, Sam on Broadway, the original production of Lanford Wilson’s Lemon Sky off-Broadway, and Passion (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Babbit and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Street Named Desire (with Jon Voight and Faye Dunaway) at the Ahmanson. She has appeared on television in many series and specials, and her film credits include Back to the Future, Gremlins, Footloose, The, and Stand By Me. Ms. McCain trained at the Central School of Speech and Drama in London.
This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Harelik’s plays, Lost Highway: The Music and Legend of Hank Williams, in which he will also appear.

LAWRENCE HECHT is the director of A.C.T.’s Advanced Training Program. In addition to staging such A.C.T. productions as The Dolly, Translations, and Night, Mother, he has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, where he directed productions of Arthur Miller’s All My Sons, Sartre’s No Exit, and A Christmas Carol. He has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of A Soldier’s Play. He appeared locally in the Eureka Theatre production of The Cherry Orchard, Every Monday, and The Island; the San Jose Repertory Theatre’s Master Harold . . . and the Boys; and in Division Street at Oakland Ensemble Theatre. Mr. Jones has also worked in film and television.

ED HODSON, who studied in A.C.T.’s Advanced Training Program, has appeared on the Geary stage as Brodie in The Real Thing and Mike in A Lie of the Mind. At the Eureka Theatre Company he has appeared in Landscape of the Body, Em, and A Narrow Bed (which was written by his wife, Ellen McLaughlin), and his work with the Geary Stage has included Hotel Paradise. He has acted with the Vermont Ensemble Theatre in Blue Window; and with the 29th Street Project in New York in Hostel Witness, Jamie’s Gang, and Dakota’s Belly, Wyoming. He also appeared in New York in Under Distant Skies, Boo, DEROSS on the Funny Farm, and The Blue Dahlia. Mr. Hodson played Mozart in a national tour of Amadeus.

In his first season with A.C.T. STEVEN ANTHONY JONES has appeared in King Lear and A Christmas Carol. He has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of A Soldier’s Play. He appeared locally in the Eureka Theatre production of The Cherry Orchard, Every Monday, and The Island; the San Jose Repertory Theatre’s Master Harold . . . and the Boys; and in Division Street at Oakland Ensemble Theatre. Mr. Jones has also worked in film and television.

In her four decades onstage RUTH KOBART has had several careers in opera, as a musical comedienne on Broadway; on television; and as a dramatic stage actress. A specialist in contemporary music, she sang with the New York City Opera, Cincinnati Summer Opera, and in the premiere of Menotti’s Maria Golini in Brussels with the NBC-TV Opera. Her Broadway career included How to Succeed in Business Without Really Trying (a role she repeated in the movie) and A Funny Thing Happened on the Way to the Forum (for which she was nominated for a Tony). She came to San Francisco in 1967, joining A.C.T. in its first season here and six subsequently, appearing in Tartuffe, Thieves’ Carnival, The House of Bernarda Alba, The Threepenny Opera, Hotel Paradise, The Doctor’s Dilemma, and Sunday in the Park with George. She spent several years touring Annie, and a year in town in One Flew Over the Cuckoo’s Nest.

WILL LESKIN has appeared in A.C.T. productions of King Lear, A Christmas Carol, and Faustus in Hell. In the Conservatory he has played Mirabel in The Way of the World and Claudio and the Ghost in Hamlet. Among his other productions in the Bay Area are Cyrano de Bergerac at San Jose Repertory Company and La Ronde with Encore Presentations. He previously performed in A Christmas Carol with Theatre Virginia in Richmond, where he also worked for three seasons with Dogwood Dell. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University and has completed two years in the Advanced Training Program. His wife Shannon is General Manager of San Jose Repertory Company.

This season BARRY KRAFT, a charter member of the company, alternated in the title role of King Lear — the second time he has appeared in an A.C.T. production of the play; he is a veteran of the 1963 production in Pittsburgh, as well as of Under Milk Wood, The Crucible, and Our Town during the 1968 season in San Francisco. Mr. Kraft has spent 21 of the last 27 summers acting in Shakespearean festivals around the country, and has appeared in 34 of Shakespeare’s 38 plays. At the Oregon Shakespearean Festival he has played John of Gaunt in Richard II, Beowulf in Lee’s Labor’s Lost, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar, Lear in The Winter’s Tale, and — last summer — Bottom in A Midsummer Night’s Dream and Hodge in Dekker’s The Shoemaker’s Holiday. 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: Crofriere, and in Passion Play under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the University of California at Irvine and other educational institutions.

FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Laramie Heterosexual, Dandy Dick, Oedipus’s Paradise Lost, and as Cleopatra in Caesar and Cleopatra. She was in Woody Allen’s Play It Again, Sam on Broadway, the original production of Lanford Wilson’s Lemon Sky off-Broadway, and Fas cion (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Baharit and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Street Named Desire (with Jon Voight and Faye Dunaway) at the Ahmanson. She has appeared on television in many series and specials, and her film credits include Back to the Future, Gremlins, Footloe, Ten, and Stand By Me. Ms. McCain trained at the Central School of Speech and Drama in London.

A third-year student in the Advanced Training Program who teaches in the Young Conservatory and Academy, P AULA MARKOVITZ has appeared on the Geary stage in A Christmas Carol and Faustus in Hell. In studio productions at A.C.T. she has played Millamant in The Way of the World, Olga in The Three Sisters, and Margareta in The Vow of the Roses, and she acted in Cherry Terry the Rockin’ Robin for Plays-In-Progress. She has played leading roles in many musicals — including Man of La Mancha, A Little Night Music, and Anything Goes — and played Eva Peron’s sister in Harold Prince’s production of Evita. Local audiences have also seen her as Sister Hubert in Nunsense. Ms. Markovitz attended the London Academy of Dramatic Art.

DAVID MAIER, who appeared on the Geary stage earlier this season in King Lear, is a graduate of the A.C.T. Advanced Training Pro- gram and has acted in numerous roles through out the Bay Area. A founding member of Encore Presentations (the A.C.T. alumni production company), he also serves as a producer of Plays-In-Progress.

A.C.T.
A native of Boston who studied piano at the New England Conservatory of Music, graduated from Harvard, and earned his M.A. and Ph.D. at the University of Southern California, HARPER MacKAY has worked in various musical capacities in film, television, and stage productions since the 1950s, and for the last 25 years has been musical director of the American Center for Music Theater in Los Angeles. He has conducted musicals in Boston, St. Louis, and Los Angeles; he was pianist and arranger for the film versions of My Fair Lady, The Sound of Music, West Side Story, and Pennies from Heaven; and he has been musical director for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and many others. He previously appeared in San Francisco with the Civic Light Opera.

MICHAEL MCHANE, now in his second season with A.C.T., appeared last season as W.C. Fields, Oliver Hardy, and Jesus Christ in Fautus in Hell, and this year as Charles Dickens in A Christmas Carol. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics’ Circle Award for Tocquey in the One Act Theatre. He played Falstaff in Berkeley Shakespeare Festival productions of both parts of Henry IV, and has appeared in the films Piggs Sue Got Married, Return of the Duck, and Francis Ford Coppola’s Tucker. He was also in The Merry Wives of Windsor at the San Francisco Shakespeare Festival. Mr. McShane continues his association with Reed Ruhmlain, Brian Lohman, and the other former members of the original Faultline company.


Progress productions of Aftonm in Vegas and 30 Minutes for 25 Cents. From 1983 to 1986 she worked on the east coast as a member of the New York Shakespeare Festival Players in Romeo and Juliet and As You Like It, and at Baltimore’s Center Stage, Crossroads Theatre in New Jersey, and the Topempe Playhouse in Pennsylvania. Miss Mitchell recently performed in A Member of the Wedding at the Oregon Shakespearean Festival and in the film The Principal with Jim Belushi and Lou Gossett. A veteran of nine A.C.T. productions of A Christmas Carol (plus the ABC cable version), she is a graduate of Florida A. & M. University and a speech, voice, and acting trainer.

LIAM O’BRIEN is now in his second season at A.C.T. following appearances last year as Dennis in Sunday in the Park with George, Red penny in The Doctor’s Dilemma, Paul in The Floating Light Bulb, and Stan Laurel, Charlie Chaplin, and Pee Wee Herman in Fautus in Hell. He recently appeared in Ah, Wilderness!, directed by Ron Lagomarsino for the Berkeley Repertory Theatre’s O’Neill Festival. Mr. O’Brien performed the role of Billo in both the original production and the revival of Sharon and Billy in the Magic Theatre, and received a Drama-Logue Award for his performance. His other credits include Bent at San Francisco Repertory Theatre, The Concubine at Theatre Rhinoceros, and The Threepenny Opera at the Eureka Theatre.

OREGON SHAKESPEAREAN FESTIVAL, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dawn in Born Yesterday, and the title roles in Miss Julie and Aronuill’s Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on Cagney and Lacy, Lou Grant, and A Year in the Life.

LUIS OROPEZA began his career by doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits— which have earned him four Critics’ Circle awards and a Drama-Logue award— include a five-year-old girl in Claud Nine and 26 different characters in How I Got My Money (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was A Christmas Carol, and The Good Person of Szechwan. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and for two seasons at the Denver Center Theatre Company, where he played the Fool in Accidental Death of an Anarchist. In his A.C.T. debut he played a very different Fool — in King Lear.

FRED OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in The Rules of the Game, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, and as Kate in The Taming of the Shrew, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, and King Lear. At the

WILLIAM PATRSON is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrono 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. His major roles for A.C.T. include You Can’t Take It With You, Jumpei, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial “M” for Muder, Painting Churches, The Doctor’s Dilemma, and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of A.C.T.’s Board of Trustees.

DAN PIPER is a third-year student in the Advanced Training Program, and has appeared in A Christmas Carol at the Geary and in studio productions of The Cherry Orchard, Hamlet, Henry VI, The Way of the World, and The Physicists. He recently appeared in the San

FRANK OTTIEWELL 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 his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in televised versions of A.C.T. productions of Glory! Hallelujah!, A Christmas Carol, and Cyrano de Bergerac. Mr. Ottiewell is a member of A.C.T.’s Board of Trustees.
A native of Boston who studied piano at the New England Conservatory of Music, graduated from Harvard, and earned his M.A. and Ph.D. at the University of Southern California, HARPER MacKAY has worked in various musical capacities in film, television, and stage productions since the 1960s, and for the last 25 years has been musical director of the American Center for Music Theater in Los Angeles. He has conducted musicals in Boston, St. Louis, and Los Angeles; he was pianist and arranger for the film versions of My Fair Lady, The Sound of Music, West Side Story, and Pennies from Heaven; and he has been musical director for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and many others. He previously appeared in San Francisco with the Civic Light Opera.

MICHAEL McSHANE, now in his second season with A.C.T., appeared last season as W.C. Fields, Oliver Hardy, and Jesus Christ in Jesus Christ Superstar in Hell, and this year as Charles Dickens in A Christmas Carol. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics’ Circle Award for Titus Andronicus at the One Act Theatre. He played Falstaff in Berkeley Shakespeare Festival productions of both parts of Henry IV, and has appeared in the films Piggy Sue Got Married, Heaven, and the Duck, and Francis Ford Coppola’s Tucker. He was also in the Merry Wives of Windsor at the San Francisco Shakespeare Festival. Mr. McShane continues his association with Reed Rahmlow, Brian Lehman, and the other former members of the original Faultline company.

DELORES MITCHELL was a company member from 1976 to 1983, performing in The Little Foxes, The Rivals, The Winter’s Tale, Much Ado About Nothing, The National Health, and Hotel Paradiso at the Geary, and in Plays-in-ACT-T.

Progress productions of Aftemoons in Vegas and 30 Minutes for 25 Cents. From 1983 to 1986 she worked on the east coast as a member of the New York Shakespeare Festival Players in Romeo and Juliet and As You Like It, and at Baltimore’s Center Stage, Crossroads Theatre in New Jersey, and the Tornopole Playhouse in Pennsylvania. Miss Mitchell recently performed in A Member of the Wedding at the Oregon Shakespearean Festival and in the film The Principal with Jim Bobbitt and Lee Cossatt. A veteran of nine A.C.T. productions of A Christmas Carol (plus the ABC cable version), she is a graduate of Florida A. & M. University and a speech, voice, and acting trainer.

LIAM O’BRIEN is now in his second season at A.C.T. following appearances last year as Dennis in Sunday in the Park with George, Redpenny in The Doctor’s Dilemma, Paul in The Floating Light Bulb, and Stan Laurel, Charlie Chaplin, and Pee Wee Herman in Fustias in Hell. He recently appeared in Ah, Wilderness, directed by Ron Lugamorsino for the Berkeley Repertory Theatre’s O’Neill Festival. Mr. O’Brien performed the role of Billy in both of the original productions and the revival of Sharon and Billy at the Magic Theatre, and received a Drama-Logue Award for his performance. His other credits include Ben at San Francisco Repertory Theatre, The Concubine at the Theatre Rhinoceros, and The Threepenny Opera at the Eureka Theatre.

FREDRI OLSTEN was a member of the A.C.T. company from 1973 to 1976, appearing in The Ruling Class, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, and as Kate in The Taming of the Shrew, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, and King Lear. At the

Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dawn in Born Yesterday, and the title roles in Miss Julie and Aronoff’s Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on Cagney and Lacey, Lou Grant, and A Year in the Life.

LUIS OROPEZA began his career by doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits -- which have earned him four Critics Circle awards and a Drama-Logue award -- include a five-year-old girl in Claud Nine and 26 different characters in How I Got My Sassy Back (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was A Christmas Carol and The Good Person of Szechuan. Mr. Oropesa has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and for two seasons at the Denver Center Theatre Company, where he played the Fool in Accidental Death of an Anarchist. In his A.C.T. debut he played a very different Fool — in King Lear.

FRANK OTTWELL 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 his hometown of Montreal before moving to New York, where he studied at the Vera Solovieva Studio of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in televised versions of A.C.T. productions of Glory! Hallelujah!, A Christmas Carol, and Cyprano de Burgos. Mr. Ottwell is a member of A.C.T.’s Board of Trustees.

WILLIAM PATRICK is now in his 21st 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 show. His major roles for A.C.T. include You Can’t Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), The Bar that Never Sleeps, Buried Child, Happy Landings, The Gin Game, Dial “M” for Murder, Painting Churches, The Doctor’s Dilemma, and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of A.C.T.’s Board of Trustees.

DON PIPER is a third-year student in the Advanced Training Program, and has appeared in A Christmas Carol at the Geary and in studio productions of The Cherry Orchard, Hamlet, Henry VI, The Way of the World, and The Physicists. He recently appeared in theSan
Francisco Shakespeare Festival's production of Much Ado About Nothing as Borachio and Encore Presentations' Saved as Harry. He has toured nationally in Annie Get Your Gun. The 1940's Radio Hour, and The Student Prince. Mr. Piper has performed in Dallas/Ft. Worth in Major Barbara, Deathtrap, and Where Life Is It, Anyway?

This year DANIEL REICHERT, a third-year student in the Advanced Training Program, has played Edmund in King Lear and performed in A Christmas Carol. In studio productions at A.C.T. he played Lopahin in The Cherry Orchard, York in Henry VI, Part II, Horner in The Country Wife, Sir Mulberry Hawk in Nicholas Nickleby, Laertes in Hamlet, and Fran in Gemini. Last summer he appeared as Jabe in Orpheus Descending with the New York Stage and Film Company and as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert T. Laskerzukas. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.

JENNIFER ROBLIN is a third-year student in A.C.T.'s Advanced Training Program. Her studio performances include Irina in The Three Sisters, Fanny Squeers in Nicholas Nickleby, Margaret in Henry VI (Parts I and II), Mrs. Fairall in The Way of the World, Dainty Fidget in The Country Wife, and Lucille in Gemini. This year she has appeared in A Christmas Carol and as Star in Encore Presentations' production of Dusa, Fish, Stas & Vi. Ms. Roblin studied history and English at Trinity College, University of Toronto.

MICHAEL SCOTT RYAN is a third-year student in the Advanced Training Program of the Conservatory, where he has appeared as Verlaine in The Three Sisters, Witwoud in The Way of the World, and Prospero in a modern adaptation of The Tempest. Other studio roles include Bottom in A Midsummer Night's Dream and Wackford Squeers in Nicholas Nickleby. After playing a punk devil in last season's Faustus in Hell he traveled to the P.C.P.A. Theatrefest to perform as Adolph Ichthman in Good and as Oberon in John C. Fletcher's production of A Midsummer Night's Dream, which was remounted and taken to the Westwood Playhouse in Los Angeles. He has also danced as a witch in the San Francisco Opera's Macbeth and played Edmund in Long Day's Journey into Night.

CAROLTTA SCARMACK, a third-year student in the Advanced Training Program, performed this year in A Christmas Carol. Among her roles in studio productions at A.C.T. are Ophelia in Hamlet, Lady Wishfort in The Way of the World, Miss Krag and Tilda Price in Nicholas Nickleby, Ida Bolten in Marming's at Sea, and Madame Ranevsky in The Cherry Orchard. Last summer she appeared in P.C.P.A. Theatrefest productions of A Midsummer Night's Dream and Good. A native of Athens, Ohio, Miss Scarmack received a B.F.A. in theatre from Ohio University and performed in numerous productions for its School of Theatre and the Ohio Valley Summer Theatre.

LANNYL STEPHENS, now in her second season with the company, has appeared as Sally in A Lie of the Mind, Mrs. in Sunday in the Park with George, Betty Boop and Marilyn Monroe in Faustus in Hell, and in A Christmas Carol, The Seagull, and studio performances of Tartuffe, The Three Sisters, King Lear, and Lydie Breeze. She appeared at the Bay Area Playwright's Festival as Sister in Looking in the Dark for... and an hour Robert Anne in Nonsense at the Marines Memorial Theatre. Miss Stephens is a founding member of Encore Productions, for which she played the role of the Parlor Maid/Temp in last season's production of La Ronde. She holds a B.A. in theatre arts from the University of Texas.

HOWARD SWAIN has appeared in A.C.T. productions of A Lie of the Mind, The Doctor's Dilemma, A Christmas Carol, and The Seagull. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company, Overture Theatre, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Repertory Company, Shakespeare Santa Cruz, and the Oregon Shakespeare Festival. He appeared as Crow in The Thirteenth Crime at the Berkeley Repertory Theatre, for which he received a Bay Area Critics' Circle Award. Mr. Swain's other credits include roles in Partners in Crime and Hill St Blues on network television and the forthcoming films Cherry 2000 and Miracle Mile.

SYDNEY WALKER, a forty-year veteran of stage, film, and television, has performed in some 250 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moya, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1972 Mr. Walker joined a C.C.T., and has since performed in forty-eight productions including The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle, The National Health, A Christmas Carol, Lost, Angels Fall, The School for Wives, and Translations. He has appeared on television in such serials as The Guiding Light and The Secret Storm, and acted in Love Story and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED-TV series New York Master Chefs and teaches auditioning in A.C.T.'s Conservatory.

GRETCHEN WYLER was still a teenager when she first hit Broadway, fresh from Bartsville, Oklahoma by way of the corps de ballet of the St. Louis Municipal Opera. She started in the chorus of Where's Charley? with Ray Bolger, moving on to the original company of Gyspy and Dolls. Her performance as the singing, dancing lead of Cole Porter's last show Silk Stockings (with Don Ameche) won her an Outer Circle Critics' Award. Her name went up in lights as the star of Demi tenners and Bye Bye Birdie, and then as Sweet Charity in London's West End. Other credits include starring roles in the national companies of Destré's Kylie Again and Your Own Thing, stock appearances in Mame, Applause, Anything Goes, and Hello, Dolly, and the Williamsfort Theatre Festival in The Man Who Came to Dinner. Her last Broadway show was Sty for with George C. Scott. Television audiences will remember her as Dr. Conrad on Dallas and as a regular on Our Own (CBS). She has featured roles in the film Private Benjamin. Last season Ms. Wyler starred in Follies at the San Jose Civic Light Opera.
Francisco Shakespeare Festival's production of Much Ado About Nothing as Borachio and Encore Presentations' Saved as Harry. He has toured nationally in Annie Get Your Gun. The 1940's Radio Hour, and The Student Prince. Mr. Piper has performed in Dallas/Ft. Worth in Major Barbara, Deadend, and Where Life Is It, Anyway?.

This year DANIEL REICHERT, a third-year student in the Advanced Training Program, has played Edmund in King Lear and performed in A Christmas Carol. In studio productions at A.C.T. he played Lopahin in The Cherry Orchard, York in Henry VI, Part II, Horner in The Country Wife, Sir Mulbery Hawk in Nicholas Nickleby, Laertes in Hamlet, and Fran in Gemini. Last summer he appeared as Jabe in Orpheus Descending with the New York Stage and Film Company and as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert Blanzucutkas. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.

JENNIFER ROBLIN is a third-year student in A.C.T.'s Advanced Training Program. Her studio performances include Irina in The Three Sisters, Fanny Squeers in Nicholas Nickleby, Margaret in Henry VI (Parts I and II), Mrs. Finnall in The Way of the World, Dainty Fidget in The Country Wife, and Lucille in Gemini. This year she has appeared in A Christmas Carol and as Stas in Encore Presentations' production of Dusa, Fish, Stas & Vi. Ms. Roblin studied history and English at Trinity College, University of Toronto.

MICHAEL SCOTT RYAN is a third-year student in the Advanced Training Program of the Conservatory, where he has appeared as Ver.

ACT 4

shains in The Three Sisters, Wiltown in The Way of the World, and Prospero in a modern adaptation of The Tempest. Other studio roles include Bottom in A Midsummer Night's Dream and Wackford Squeers in Nicholas Nickleby. After playing a punk devil in last season's Faustus in Hell he traveled to the P.C.P.A. Theatrefest to perform as Adolph Eichmann in God and as Oneron in John C. Pfeifer's production of A Midsummer Night's Dream, which was re-mounted and taken to the Westwood Playhouse in Los Angeles. He has also danced as a witch in the San Francisco Opera's Macbeth and played Edmund in Long Day's Journey into Night.

CARLOTTA SCARMACK, a third-year student in the Advanced Training Program, performed this year in A Christmas Carol. Among her roles in studio productions at A.C.T. are Ophelia in Hamlet, Lady Windor in The Way of the World, Miss Krag and Tilda Price in Nicholas Nickleby, Ida Bolton in Mummig's at Sea, and Madame Ranevoy in The Cherry Orchard. Last summer she appeared in P.C.P.A. Theatrefest productions of A Midsummer Night's Dream and Good. A native of Athens, Ohio, Miss Scarmack received a B.F.A. in theatre from Ohio University and performed in numerous productions for its School of Theatre and the Ohio Valley Summer Theatre.

LANNY STEPHENS, now in her second season with the company, has appeared as Sally in A Lie of the Mind, Mrs. in Sunday in the Park with George, Betty Boop and Marilyn Monroe in Faustus in Hell, and in A Christmas Carol, The Seagull, and studio performances of Tartuffe, The Three Sisters, King Lear, and Lydie Breeze. She appeared at the Bay Area Playwrights' Festival as Sister in Looking in the Dark for . . . and an interview Robert Anne in Nonsense at the Marines Memorial Theatre. Miss Stephens is a founding member of Encore Productions, for which she played the role of the Parlor Maid/Temp in last season's production of La Ronde. She holds a B.A. in theatre arts from the University of Texas.

HOWARD SWAIN has appeared in A.C.T. productions of A Lie of the Mind, The Doctor's Dilemma, A Christmas Carol, and The Seagull. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company, Overtone Theatre, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Repertory Company, Shakespeare Santa Cruz, and the Oregon Shakespeare Festival. He appeared as Cowl in The Thoth of Crime at the Berkeley Repertory Theatre, for which he received a Bay Area Critics' Circle Award. Mr. Swain's other credits include roles in Partners in Crime and Hill St. Blues on network television and the forthcoming films Cherry 2000 and Miracle Mile.

SYDNEY WALKER, a forty-year veteran of stage, film, and television, has performed in some 230 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Maylay, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-eight productions including The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle, The National Health, A Christmas Carol, Lost, Angels Fall, The School for Wives, and Translations. He has appeared on television in such serials as The Guiding Light and The Secret Storm, and acted in Love Story and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED-TV series New York Master Chefs and teaches auditioning in A.C.T.'s Conservatory.

GRETCHEN WYLER was still a teenager when she first hit Broadway, fresh from Batesville, Oklahoma by way of the corps de ballet of the St. Louis Municipal Opera. She started in the chorus of Where's Charley? with Ray Bolger, moving on to the original company of Guys and Dolls. Her performance as the singing, dancing lead of Cole Porter's last show Stilt 'ings (with Don Ameche) won her an Outer Circle Critics' Award. Her name went up in lights as the star of Danny Thomas and Bye Bye Birdie, and then as Sweet Charity in London's West End. Other credits include starring roles in the national companies of Destry Rides Again and Your Own Thing, stock appearances in Mame, Applause, Anything Goes, and Hello, Dolly, and the Williamstown Theatre Festival in The Man Who Came to Dinner. Her last Broadway show was I'll Fly with George C. Scott. Television audiences will remember her as Dr. Conrad on Dallas and as a regular in On Our Own (CBS). She has a featured role in the film Private Benjamin. Last season Ms. Wyler starred in Folies at the San Jose Civic Light Opera.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early last year and guided the company through the most successful season in its history, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T.
he directed Charley's Aunt and Our Town during the company's first two San Francisco seasons. Since then he has staged many shows for ACT, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Real Thing, and this season's King Lear. In 1972 he founded A.C.T. and the San Francisco Playhouse, which is devoted to the development and production of new writing. Mr. Hastings served as a resident director of the San Francisco Playhouse and the Playwrights Conference in Connecticut for three summers, and taught acting in 1984 at the Shakespearean Drama Institute as part of the Theatre Bridge Program at the Shakespeare Theatre in D.C. He directed the national company of the Broadway musical Oliver!, staged the American production of Shakespeare's Twelfth Night starring Michael Redgrave, directed the Australian premiere of The Hot Pot! Baltimore, and restaged his A.C.T. production of Sam Shepard and William J. Crosby's Buried Child in Sarbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Fier's A Far from Heaven at the San Francisco Repertory Companies in New York. He later joined the Mark Taper Forum in Los Angeles as head of its forum laboratory. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of the National Outdoor Education School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster.

The director of Golden Boy, JOY CARLIN (Associate Artistic Director) has been a member of the company for many years. Among the roles she has played are Meg in A Lie of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Banquo in The Tragedy of Macbeth, Anne in The Rivals, AUNT Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Onippe Comique. She has been Resident Director of the Berkeley Repertory Theatre. Ms. Carlin is a noted Artistic Director. Among her other credits as a director are The House of Bernadette Alba, The Lady in the Dark, Eugene O'Neill's Playwrights Conference in Connecticut for three summers, and taught acting in 1984 at the Shakespearean Drama Institute as part of the Theatre Bridge Program at the Shakespeare Theatre in D.C. He directed the national company of the Broadway musical Oliver!, staged the American production of Shakespeare's Twelfth Night starring Michael Redgrave, directed the Australian premiere of The Hot Pot! Baltimore, and restaged his A.C.T. production of Sam Shepard and William J. Crosby's Buried Child in Sarbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Fier's A Far from Heaven at the San Francisco Repertory Companies in New York. He later joined the Mark Taper Forum in Los Angeles as head of its forum laboratory. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of the National Outdoor Education School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster.

The director of Golden Boy, JOY CARLIN (Associate Artistic Director) has been a member of the company for many years. Among the roles she has played are Meg in A Lie of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Banquo in The Tragedy of Macbeth, Anne in The Rivals, AUNT Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Onippe Comique. She has been Resident Director of the Berkeley Repertory Theatre. Ms. Carlin is a noted Artistic Director. Among her other credits as a director are The House of Bernadette Alba, The Lady in the Dark, Eugene O'Neill's Playwrights Conference in Connecticut for three summers, and taught acting in 1984 at the Shakespearean Drama Institute as part of the Theatre Bridge Program at the Shakespeare Theatre in D.C. He directed the national company of the Broadway musical Oliver!, staged the American production of Shakespeare's Twelfth Night starring Michael Redgrave, directed the Australian premiere of The Hot Pot! Baltimore, and restaged his A.C.T. production of Sam Shepard and William J. Crosby's Buried Child in Sarbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Fier's A Far from Heaven at the San Francisco Repertory Companies in New York. He later joined the Mark Taper Forum in Los Angeles as head of its forum laboratory. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of the National Outdoor Education School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster.

The director of Golden Boy, JOY CARLIN (Associate Artistic Director) has been a member of the company for many years. Among the roles she has played are Meg in A Lie of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Banquo in The Tragedy of Macbeth, Anne in The Rivals, AUNT Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Onippe Comique. She has been Resident Director of the Berkeley Repertory Theatre. Ms. Carlin is a noted Artistic Director. Among her other credits as a director are The House of Bernadette Alba, The Lady in the Dark, Eugene O'Neill's Playwrights Conference in Connecticut for three summers, and taught acting in 1984 at the Shakespearean Drama Institute as part of the Theatre Bridge Program at the Shakespeare Theatre in D.C. He directed the national company of the Broadway musical Oliver!, staged the American production of Shakespeare's Twelfth Night starring Michael Redgrave, directed the Australian premiere of The Hot Pot! Baltimore, and restaged his A.C.T. production of Sam Shepard and William J. Crosby's Buried Child in Sarbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Fier's A Far from Heaven at the San Francisco Repertory Companies in New York. He later joined the Mark Taper Forum in Los Angeles as head of its forum laboratory. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of the National Outdoor Education School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster.

The director of Golden Boy, JOY CARLIN (Associate Artistic Director) has been a member of the company for many years. Among the roles she has played are Meg in A Lie of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Banquo in The Tragedy of Macbeth, Anne in The Rivals, AUNT Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Onippe Comique. She has been Resident Director of the Berkeley Repertory Theatre. Ms. Carlin is a noted Artistic Director. Among her other credits as a director are The House of Bernadette Alba, The Lady in the Dark, Eugene O'Neill's Playwrights Conference in Connecticut for three summers, and taught acting in 1984 at the Shakespearean Drama Institute as part of the Theatre Bridge Program at the Shakespeare Theatre in D.C. He directed the national company of the Broadway musical Oliver!, staged the American production of Shakespeare's Twelfth Night starring Michael Redgrave, directed the Australian premiere of The Hot Pot! Baltimore, and restaged his A.C.T. production of Sam Shepard and William J. Crosby's Buried Child in Sarbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of the Theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Fier's A Far from Heaven at the San Francisco Repertory Companies in New York. He later joined the Mark Taper Forum in Los Angeles as head of its forum laboratory. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of the National Outdoor Education School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster.

The director of Golden Boy, JOY CARLIN (Associate Artistic Director) has been a member of the company for many years. Among the roles she has played are Meg in A Lie of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Banquo in The Tragedy of Macbeth, Anne in The Rivals, AUNT Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Onippe Comique. She has been Resident Director of the Berkeley Repertory Theatre. Ms. Carlin is a noted Artistic Director. Among her other credits as a director are The House of Bernadette Alba, The Lady in the Dark, Eugene O'Neill's Playwrights Conference in Connecticut for three summers, and taught acting in 1984 at the Shakespearean Drama Institute as part of the Theatre Bridge Program at the Shakespeare Theatre in D.C. He directed the national company of the Broadway musical Oliver!, staged the American production of Shakespeare's Twelfth Night starring Michael Redgrave, directed the Australian premiere of The Hot Pot! Baltimore, and restaged his A.C.T. production of Sam Shepard and William J. Crosby's Buried Child in Sarbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.
THE AMERICAN CONSERVATORY THEATRE

presents

GOLDEN BOY
(1937)

by Clifford Odets

Directed by Joy Carlin
Scenery by Jesse Hollis
Costumes by Warren Travis
Lighting by Derek Duarte
Sound by Stephen LeGrand
Wigs & hair by Rick Echols

The Cast

Tom Moody Steven Anthony Jones
Lorna Moon Frances Lee McCain
Joe Bonaparte Ed Hodson
Tokio Luis Oropeza
Mr. Carp Peter Donat
Siggie Will Leskin
Mr. Bonaparte Sydney Walker
Anna Gina Ferrall
Frank Bonaparte Scott Freeman
Roxy Gottlieb Michael McShane
Eddie Fuseli Barry Kraft
Pepper White Howard Swain
Mickey Paul Coolbrith
Caliboy Liam O'Brien
Sam Don Piper
Lewis Brian Crawley
Drake Drew Eshelman
Driscoll Michael Scott Ryan
Barker David Maier

AND

Martin Bedoian, David Carrera, Tracey Komoski
Jonathan Scott, Cathy Thomas-Grant

The Scenes

ACT ONE
Scene One: The small Broadway office of Tom Moody.
Scene Two: Later that night. Bonaparte home.
Scene Three: Two nights later. Moody's office.
Scene Four: A few nights later. The Park.
Scene Five: The next week. Bonaparte home.

ACT TWO
Scene One: Six months later. A gymnasium.
Scene Two: A few nights later. The Park.
Scene Three: The next day. Moody's office.
Scene Four: Six weeks later. Arena dressing room.

ACT THREE
Scene One: Six months later. Moody's office.
Scene Two: The next night. Arena dressing room.
Scene Three: The same night. Bonaparte home.

There will be two ten-minute intermissions.

UNDERSTUDIES
Moody — Lawrence Hecht; Lorna — Lannyl Stephens; Mr. Bonaparte — Drew Eshelman; Mr. Carp — Frank Ottiwell; Joe Bonaparte, Drake, Driscoll — Daniel Reschert; Siggie — Brian Crawley; Anna — Nancy Carlin; Roxy — Lewis; Don Piper; Tokio — David Maier; Eddie Fuseli — Paul Coolbrith; Frank Bonaparte, Sam — Richard Butterfield; Mickey, Pepper White — Michael Scott Ryan.

Stage Management:
Bruce Elsperger, Alice Elliott Smith, Eugene Barcone.

Thanks to Don Stewart and Newman's Gym; Davis Law and Community Music Center.

This production has been made possible, in part, by a grant from Union Pacific Foundation.
THE AMERICAN CONSERVATORY THEATRE

presents

GOLDEN BOY
(1937)

by Clifford Odets

Directed by: Joy Carlin
Scenery by: Jesse Hollis
Costumes by: Warren Travis
Lighting by: Derek Duarte
Sound by: Stephen LeGrand
Wigs & hair by: Rick Echols

The Cast

Tom Moody: Steven Anthony Jones
Lorna Moon: Frances Lee McCain
Joe Bonaparte: Ed Hodson
Tokio: Luis Oropesa
Mr. Carp: Peter Donat
Siegge: Will Leskin
Mr. Bonaparte: Sydney Walker
Anna: Gina Ferrall
Frank Bonaparte: Scott Freeman
Roxy Gottlieb: Micheal McShane
Eddie Fuseli: Barry Kraft
Pepper White: Howard Swain
Mickey: Paul Coolbrith
Callboy: Liam O’Brien
Sam: Don Piper
Lewis: Brian Crawley
Drake: Drew Eshelman
Driscol: Michael Scott Ryan
Barker: David Maier

AND

Martin Bedoian, David Carrera, Tracey Komoski
Jonathan Scott, Cathy Thomas-Grant

The Scenes

ACT ONE

Scene One: The small Broadway office of Tom Moody.
Scene Two: Later that night. Bonaparte home.
Scene Three: Two nights later. Moody’s office.
Scene Four: A few nights later. The Park.
Scene Five: The next week. Bonaparte home.

ACT TWO

Scene One: Six months later. A gymnasium.
Scene Two: A few nights later. The Park.
Scene Three: The next day. Moody’s office.
Scene Four: Six weeks later. Arena dressing room.

ACT THREE

Scene One: Six months later. Moody’s office.
Scene Two: The next night. Arena dressing room.
Scene Three: Late the same night. Bonaparte home.

There will be two ten-minute intermissions.

UNDERSTUDIES

Moody — Lawrence Hecht; Lorna — Lannyl Stephens; Mr. Bonaparte — Drew Eshelman; Mr. Carp — Frank Ottwell; Joe Bonaparte, Drake, Driscoll — Daniel Reschert; Siegge — Brian Crawley; Anna — Nancy Carlin; Roxy — Lewis; Don Piper; Tokio — David Maier; Eddie Fuseli — Paul Coolbrith; Frank Bonaparte, Sam — Richard Butterfield; Mickey, Pepper White — Michael Scott Ryan.

Stage Management:
Bruce Elspérer, Alice Elliott Smith, Eugene Barcone.

Thanks to Don Stewart and Newman’s Gym;
Davis Law and Community Music Center.

This production has been made possible, in part, by a grant from
Union Pacific Foundation.
The Golden Boy of Broadway and Hollywood: Clifford Odets
by Jonathan Marks

Clifford Odets was the golden boy of the American theatre. His arrival was like a dream — bursting from obscure poverty and struggling into a blaze of instant adulation, enormous celebrity, and fortune. For a few years in the mid-1930s he was on top of the world; he went to Hollywood, married a movie star, and shuttled back and forth between the movie capital and the New York stage.

The aftermath was like a nightmare from which he couldn’t awake: decades of unfulfilled promise, of regret and self-reproach. Odets had become the prototype of a new sort of American icon: the idol who had fallen into vats of molasses: the artist who had sold out to Hollywood: the champion of the downtrodden who had been stupefied by the sweet smell of success.

Now, a quarter-century after his death, it should be possible to re-examine his output of half a century ago without regret, without reproach; to experience the punchy vigor of his colorful prose, his direct — sometimes frankly melodramatic — plotting, and the power of his passionate commitment. Now his plays take the stage again as if from another world: from far-off America of the 1930s, of the melting pot, where a different language was spoken and different myths crowded their Stein-songs in the ears of the people. It is a world very different from our own, but with enough similarities to make its concerns familiar and compelling to us.

And yet — it is hard to look at Golden Boy, his most successful play, without thinking of Odets’s own struggle for success, his spectacular triumph, and the years of self-destruction and waste it brought him. Odets seems to have created in its leading character an image of himself locked in mortal combat with his shadow, pummeling his way to triumph and defeat simultaneously.

His father, Louis J. Odets, was a hard-driving small businessman in Philadelphia and the Bronx, an overbearing hustler who browbeat his wife and children, a Jew who had bought into the American dream of material success. In some ways the polar opposite to the Italian father of Golden Boy, he was horrified when young Cliff followed a very different dream: to become an actor and playwright, to turn his back on commerce and pursue art at any cost.

Clifford pursued his dream. He was drama counselor at a summer camp, an actor touring in stock, social director in the Borscht Belt, writing all the time. In 1931, at 22, he found his artistic home: the Group Theatre, which was just being founded by Lee Strasberg, Cheryl Crawford, and Harold Clurman, the man Odets would call “the witness of my life” Clurman, who would become one of our theatre’s foremost analytical critics, conceived of the Group as an antidote to the mindless commercialism and triviality of Broadway. Its goal would be the creation of theatre as art; rather than as get-rich-quick business with social and political problems of the day; its core would be a permanent company of actors devoted to nourishing and challenging each other and their art.

Clurman saw Odets as a second-rank actor, a sometime roommate, as a compassionate companion on late-night rambles among the poor of New York in the depth of the Depression, but not as a writer. Odets showed him a couple of plays he had written — sitting on his cot, typewriter perched on his knees, in the ten-room flat that they all shared, the “Group Poorhouse” — but Clurman saw “no trace of talent.”

Four years later Clifford Odets was the toast of the town. In the first few weeks of 1935 the Group produced his Awake and Sing! under Clurman’s direction, and a rump group of its members, over Strasberg’s objections, produced his Waiting for Lefty, directed by the author and Sanford Meisner. After the first reading of Lefty, which was set amidst a taxi drivers’ strike, the actor Luther Adler had said to Clurman, “Harold, the Group has produced the finest revolutionary playwright in America,” and the opening night audience proved his point; at the end of an evening now legendary, in which they responded sympathetically to every line, the audience rose to its feet yelling “Strike! Strike!”

Soon five of his plays were running simultaneously in New York, and productions sprung up in dozens of towns across the nation. His phone rang off the hook: Tallulah Bankhead, Ruth Gordon, Helen Hayes, Clare Booth Luce, Bernard Baruch, Walter Winchell. “The lion-hunters were on the trail,” as Clurman saw it.

And Hollywood called. The first talent scout had offered $500 a week; soon MGM upped the bidding to $3,000 a week. When the money got high enough, Odets went.

He was not the first member of the Group to leave Tinseltown, nor would he be the last; the lure of Hollywood would claim them all (except for Strasberg, who had to wait four decades for the call), and would help to destroy the Group in 1941.

And Odets was — to put it mildly — ambivalent about Hollywood. He loved its promise and challenge, he loved its gold, its cars, its women (one of whom, Luise Rainer, he married), but he was still essentially a playwright, still a member of the Group, and he would return periodically to its fold to work on a play, and when he left he would leave behind infusions of money to support its work.

Golden Boy was the product of one of these returns, in 1937. Directed by Clurman (and with sets by Mordecai Gorelik), its cast contained much of the heart and sinew of the serious American theatre: Lee J. Cobb, Frances Farmer, Jules (later John) Garfield, Morris Carnovsky, Adler, Phoebe Brand, Robert Lewis, and Elia Kazan, as well as Martin Ritt and Karl Malden. It ran for 248 performances on
The Golden Boy of Broadway and Hollywood: Clifford Odets
by Jonathan Marks

Clifford Odets was the golden boy of the American theatre. His arrival was like a dream — bursting from obscure poverty and struggle into a blaze of instant adulation, enormous celebrity, and fortune. For a few years in the mid-1930s he was on top of the world; he went to Hollywood, married a movie star, and shuttled back and forth between the movie capital and the New York stage. The aftermath was like a nightmare from which he couldn't awake: decades of unfulfilled promise, of regret and self-reproach. Odets had become the prototype of a new sort of American icon: the idol who had fallen into vats of molasses; the artist who had sold out to Hollywood; the champion of the downtrodden who had been stupefied by the sweet smell of success.

Now, a quarter-century after his death, it should be possible to re-examine his output of half a century ago without regret, without reproach, to experience the punchy vigor of his colorful prose, his direct — sometimes frankly melodramatic — plotting, and the power of his passionate commitment. Now his plays take the stage again as if from another world: from far-off America of the 1930s, of the melting pot, where a different language was spoken and different myths crooned their own songs in the ears of the people. It is a world very different from our own, but with enough similarities to make its concerns familiar and compelling to us.

And yet — it is hard to look at Golden Boy, his most successful play, without thinking of Odets's own struggle for success, his spectacular triumph, and the years of self-destruction and waste it brought him. Odets seems to have created in its leading character an image of himself locked in mortal combat with his shadow, pummeling his way to triumph and defeat simultaneously.

His father, Louis J. Odets, was a hard-driving small businessman in Philadelphia and the Bronx, an overbearing hustler who browbeat his wife and children, a Jew who had bought into the American dream of material success. In some ways he was the polar opposite to the Italian father of Golden Boy, he was horrified when young Cliff followed a very different dream: to become an actor and playwright, to turn his back on commerce and pursue art at any cost.

Clifford pursued his dream. He was drama counselor at a summer camp, an actor touring in stock, social director in the Borscht Belt, writing all the time. In 1931, at 25, he found his artistic home: the Group Theatre, which was just being founded by Lee Strasberg, Cheryl Crawford, and Harold Clurman, the man Odets would call "the witness of my life." Clurman, who would become one of our theatre's foremost analytical critics, conceived of the Group as an antidote to the mindless commercialism and triviality of Broadway. Its goal would be the creation of theatre as art, rather than as get-rich-quick business; its concerns would be the social and political problems of the day; its core would be a permanent company of actors devoted to nourishing and challenging each other and their art.

Clurman saw Odets as a second-rank actor, a sometime roommate, as a compassionate companion on late-night rambles among the poor of New York in the depth of the Depression, but not as a writer. Odets showed him a couple of plays he had written — sitting on his cot, typewriter perched on his knees, in the ten-room flat they all shared, the "Group Poohouse" — but Clurman saw "no trace of talent."

Four years later Clifford Odets was the toast of the town. In the first few weeks of 1935 the Group produced his Awake and Sing! under Clurman's direction, and a rump group of its members, over Strasberg's objections, produced his Waiting for Lefty, directed by the author and Sanford Meisner. After the first reading of Lefty, which was set amidst a taxi drivers' strike, the actor Luther Adler had said to Clurman, "Harold, the Group has produced the finest revolutionary playwright in America," and the opening night audience proved his point; at the end of an evening now legendary, in which they responded sympathetically to every line, the audience rose to its feet yelling "Strike! Strike!"

Soon five of his plays were running simultaneously in New York, and productions sprung up in dozens of towns across the nation. His phone rang off the hook: Tallulah Bankhead, Ruth Gordon, Helen Hayes, Clare Booth Luce, Bernard Baruch, Walter Winchell. "The lion-hunters were on the trail," as Clurman saw it.

And Hollywood called. The first talent scout had offered $500 a week; soon MGM upped the bidding to $3,000 a week. When the money got high enough, Odets went.

He was not the first member of the Group to leave for Tinseltown, nor would he be the last; the lure of Hollywood would claim them all (except for Strasberg, who had to wait four decades for the call), and would help to destroy the Group in 1941.

And Odets was — to put it mildly — ambivalent about Hollywood. He loved its promise and challenge, he loved its gold, its cars, its women (one of whom, Luise Rainer, he married), but he was still essentially a playwright, still a member of the Group, and he would return periodically to its fold to work on a play, and when he left he would write back infusions of money to support its work. Golden Boy was the product of one of these returns, in 1937. Directed by Clurman (and with sets by Mordecai Gorelik), its cast contained much of the heart and sinew of the serious American theatre: Lee J. Cobb, Frances Farmer, Jules (later John) Garfield, Morris Carnovsky, Adler, Phoebe Brand, Robert Lewis, and Elia Kazan, as well as Martin Ritt and Carl Malden. It ran for 248 performances on
Broadway, providing the Group with the greatest financial success in its history. The World-Telegram columnist Heywood Broun wrote that he "sept copiously all over the floor of the Belasco," and after its triumphant London opening James Agate of The Times said, "The acting attains a level which is something we know nothing at all about."

there" — talented people, but with a "cynical, negative attitude towards the joint; make the money and get the hell out, is the way a lot of them feel."

And after a while he stopped getting out, persuading himself that here was where America's dreams could be forged, that here he could further the ideal of social justice among the mass audience. In 1937 he said "Our left wing playwrights can turn a lot from the movies. It's a training school in technique . . . how to please people, how to entertain them, and — most important — how to change their minds." In 1942, the year before his death, he was still justifying: "I feel innately that the TV will make me sharp, be something that pulls me out of my sloth, that lays down grieving tracks for my future more serious work. This ferocity is my hope — amen!"

Harold Clurman's final judgment was harsh: "Odet's wanted to run with the hares and hunt with the hounds; he wanted to be the great revolutionary playwright of our day and the white-haired boy of Broadway. He wanted the devotion of the man in the cellar and the congratulations of the boys at '21.' He wanted the praise of the philosophers and the votes of Variety's box-score."

But Odet's own judgment was even harsher. When the London critics compared him with Shaw and Shakespeare, he modestly declared: "I could have been a first-class composer, but will always be a second-class playwright."

And yet — Clifford Odets left behind a handful of powerfully immediate plays, ripe with the fragrant smell of American speech, still capable of stirring an audience. And he left a poignant image of himself in the golden boy Joe Bonaparte, the sensitive young man of immigrant stock who abandons his art — his music — to fight his way to success and fortune, but sees in his foe — the man who would tear his head off with his fists to gain his own success — another mirror-image of himself.

In 1938 Time — in one of the few cover stories it has ever run on a playwright — called Clifford Odets "the Boy Wonder of the American theatre . . . its White Hope . . . his country's most promising playwright."

And what became of his promise? Hollywood. There were still compelling plays in him, some of which came out, but he always went back to the movies. Though some of his screenplays, such as Sweet Smell of Success, were highly praised, the total film output over the years was relatively undistinguished. When he was working on Golden Boy he told an interviewer that Hollywood was a place where "you never can get started working. It's a good place for a vacation . . . . All the quacks in the world are out

WHO'S WHO continued from ACP

ing High Spirits. His 23 designs for A.C.T. include King Lear, The Real Thing, and The Seagull. He has also designed for the New York City Opera, New York City Ballet, and New York Pro Musica Antiqua. Mr. Fletcher's film work includes all four of the Star Trek movies and The Last Starfighter, and he was nominated for an Emmy for his television work. He recently designed sets and costumes for She Loves Me at the Ahmanson in Los Angeles.

FRITTA KNUDSEN (Costumes) has won two awards for her designs for A.C.T.: from the Bay Area Theatre Critics Circle for Openi Comique and from the Los Angeles and Beverly Hills Chapter of the N.A.C.P. for Ma Rainey's Black Bottom. Her other work for the company includes costumes designs for Passion Cycle, You Never Can Tell, and The Doctor's Dilemma; adding costumes to A Christmas Carol for its last two engagements; and serving as resident Costume Supervisor. She has also designed costumes for the San Francisco Opera (The Medium and La Voix humaine), Sammy Cahn's Words and Music, and a national poster campaign for Levi Strauss. A graduate of California State University/Hayward who teaches at the Nueva Learning Center and lectures at Berkeley, Ms. Knudsen has also worked at P.C.P.A., Seattle Repertory Theatre, and the Oregon Shakespearean Festival.

WARREN TRAVIS (Costumes) designed sets and costumes for A.C.T.'s The Lady's Not for Burning two seasons ago, and previously worked with the company as costume designer for Romeo and Juliet under the direction of the late Allen Fletcher. At P.C.P.A. in Santa Maria he worked with Mr. Fletcher's son, the director John C. Fletcher, on The Suicide, and designed sets for The Madisonian of Chah; He won a Drama-Logue Award for The Comedy of Errors at the Bay Area Theatre Critics' Circle awards for costumes for Pericles and Cymbeline at the Berkeley Shakespeare Festival, where he also designed a unit set for four of the history plays. A professor of dramatic arts at U.C./Berkeley, Mr. Travis created designs for The Norman Conquests at Berkeley Rep and Trigger, with music by Philip Glass, for the Oakland Ballet.

DEREK DURANTE (Lighting) is in his third season as A.C.T.'s Resident Lighting Designer. Last season he designed eight productions, including The Real Thing and Sunday in the Park with George. Recently Mr. Durante designed lighting for the Los Angeles Theatre Center's A.C.T. production of Ma Rainey's Black Bottom and the New York premiere of an adaptation of Charles Dickens's Hard Times. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C., and on the Fringe at the Edinburgh Festival in Scotland. Mr. Durante holds an M.F.A. in theatre technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a Theatre Communications Group grant to observe the work of lighting designers in New York.

STEPHEN LEGRAND (Sound) is now in his second season as sound designer and composer for A.C.T. His work last season included sound for six shows and musical composition for The Seagull and Troındaki in Hall, and his year before he wrote the music for A Life of the Mind with his collaborator, Eric Drew Feldman. They have won awards for their scores for The Lady's Not for Burning at A.C.T., The Toots of Crime and The Rituals at Berkeley Rep, and Ten at the Eureka Theatre.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage-managed were The Maido-mann of Chah with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, The Rituals, John Breslin's Body, She Steeps to Conquer, and A Comedy of Errors. Mr. Hai Te managed the Broadway productions of Georgy (a musical by Carol Bayer Sager), And Miss Random Drinks a Little (with Julie Harris and Estelle Parsons) and the national tour of Woody Allen's Don't Drink the Water (with Sam Levene and Vivian Blaine). Mr. Hai Te joined A.C.T. in 1971 as Production Stage Manager, and during this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENIE BARONE (Stage Manager) is a charter member of A.C.T. Mr. Barone has directed for Plays-in-Progress and worked on the televised adaptations of Cyrenus de Benenc, The Saming of the Shrew, and A Christmas Carol.
Broadway, providing the Group with the greatest financial success in its history. The World-Telegram columnist Heywood Brunon wrote that he “swept copiously all over the floor of the Belasco,” and after its triumphant London opening James Agate of the Times said, “The acting attains a level which is something we know nothing at all about.”

In 1938 Time — in one of the few cover stories it has ever run on a playwright — called Clifford Odets “the Boy Wonder of the United States theatre. . . Its White Hope . . . his country’s most promising playwright.” And what became of his promise? Hollywood. There were still compelling plays in him, some of which came out, but he always went back to the movies. Though some of his screenplays, such as Sweet Smell of Success, were highly praised, the total film output over the years was relatively undistinguished.

When he was working on Golden Boy he told an interviewer that Hollywood was a place where “you never can get started working. It’s a good place for a vacation. . . . All the quacks in the world are out there” — talented people, but with a “cynical, negative attitude towards the joint; make the money and get the hell out, is the way a lot of them feel.”

And after a while he stopped getting out, persuading himself that here was where America’s dreams could be forged, that here he could further the ideal of social justice among the mass audience. In 1937 he said “Our left wing playwrights can turn a lot from the movies. It’s a training school in technique . . . how to please people, how to entertain them, and — most important — how to change their minds.” In 1962, the year before his death, he was still justifying: “I feel innately that the TV will hone me sharp, be something that pulls me out of my sloth, that lays down gleaming tracks for my future more serious work. This fer-vily is my hope — amen!”

Harold Clurman’s final judgment was harsh: “Odets wanted to run with the hares and hunt with the hounds; he wanted to be the great revolutionary playwright of our day and the white-haired boy of Broadway. He wanted the devotion of the man in the cellar and the congratulations of the boys at 21F. He wanted the praise of the philosophers and the votes of Variety’s box-score.”

But Odets’s own judgment was even harsher. When the London critics compared him with Shaw and Shakespeare, he modestly declared: “I could have been a first-class composer, but will always be a second-class playwright.”

And yet — Clifford Odets left behind a handful of powerfully immediate plays, ripe with the fragrant smell of American speech, still capable of stirring an audience. And he left a poignant image of himself in the golden boy Joe Bonaparte, the sensitive young man of immigrant stock who abandons his art — his music — to fight his way to success and fortune, but sees in his foe — the man who would tear his head off with his fists to gain his own success — another mirror-image of himself.

Last season he designed eight productions, including The Real Thing and Sunday in the Park with George. Recently Mr. Duarte designed lighting for the Los Angeles Theatre Center’s A.C.T. production of Ma Rainey’s Black Bottom and the New York premiere of an adaptation of Charles Dickens’s Hard Times. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C., and on the Fringe at the Edinburgh Festival in Scotland. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a Theatre Communications Group grant to observe the work of lighting designers in New York.

STEPHEN LEGRAND (Sound) is now in his second season as sound designer and composer for A.C.T. His work last season included sound for six shows and musical composition for The Seagull and Troilus in Hell, and this year he wrote the music for A Lie of the Mind with his collaborator, Eric Drew Feldman. They have won awards for their scores for The Lady’s Not for Burning at A.C.T., The Tenth of Crime and The Rituals at Berkeley Rep, and Ten at the Eureka Theatre.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. Among the productions he stage-managed with The Madwoman of Chaillot with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, The Rituals, John Brewer’s Body, She Stoops to Conquer, and A Comedy of Errors, Mr. Haire also managed the Broadway productions of Georgy (a musical by Carol Bayer Sager), And Miss Random Drinks a Little (with Julie Harris and Estelle Parsons), and the national tour of Woody Allen’s Don’t Drink the Water (with Sam Levene and Vivian Blaine). Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and under his capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. Mr. Barcone has directed for Plays-in-Progress and worked on the televised adaptations of Cyrus de Bergerac, The Saming of the Shrew, and A Christmas Carol.
He has worked on more than 70 productions at A.C.T.

KAREN VAN ZANDT (Production 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 The Boys in Autumn (with Kirk Douglas and Burt Lancaster) and Yip Girl by Caryl Churchill. Ms. Van Zandt was the production stage manager for Greater Tuna for a year.

ALICE ELIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her ninth 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, director of the studio production Ali, Wilderness!, and co-director of Morning’s at Seven and Picnic. Last season she was co-director of the VIP production Rice. During the past three seasons she stage-managed Opera Comique; Night, Mother, Private Lives, The Lady’s Not For Burning, The Floating Light Bulb, and Faustus in Hell.

DUNCAN W. GRAHAM (Stage Manager) is now in his third season with A.C.T. He has also stage-managed for San Jose Repertory Company, Sunnyvale Summer Repertory, and the California Theatre Center, where he was Production Stage Manager and lighting designer. Last summer Mr. Graham was Production Manager for the Performing Arts Alliance Festival at Foothill College.

BRUCE ELSPERGER (Stage Manager) was Production Stage Manager at the Intiman Theatre in Seattle for the past three years, in addition to serving as Production Manager with the Bathhouse Theatre in Seattle. He also directed the Intiman Theatre acting intern production of A Streetcar Named Desire last season, and independently produced and directed various productions in Seattle. Prior to moving to Seattle, he served as production stage manager and production stage manager with PCDT Theatrefest in Solvang and Santa Maria. He studied in London, graduated from Drake University, and worked with disturbed children as an art therapist in the Des Moines schools. This is Mr. Elsperger’s first season with A.C.T.

ACT 314

We’re announcing the exciting news about the A.C.T. 1988-89 Season to our subscribers first.

Watch your mailbox on April 6th.

Season subscribers get the hottest news before the press. Return your renewal order form and be assured of top priority customer service for seating in the extraordinary new season.

If you’re not a current subscriber call 415-973-6440. Ask for the special 88-89 Subscriber Preview Package to be sent when it becomes available in April. You’ll be next in priority before our advertising starts in May for the general public.

AMERICAN CONSERVATORY THEATRE

CONTRIBUTORS

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

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage. This list reflects gifts received between February 1, 1987 and February 1, 1988.

SOPHOCLES CIRCLE
($25,000 AND ABOVE)
Arthur Andersen & Co. & Flora Hewlett Foundation
James Irvine Foundation
Koret Foundation
Andrew W. Mellon Foundation
National Corporate Theatre Fund
The Portman-San Francisco
San Francisco Foundation
Shubert Foundation
USAtn

SHAKESPEARE CIRCLE
($10,000-$24,999)
An Anonymous Benefactor
Art
The Bernard Osher Foundation
First Nationwide Bank
Dr. Margot Hedden Green
Louis R. Lurie Foundation
Mr. & Mrs. Burton J. McCutney
Mr. & Mrs. Al Moorman
FCGB

Pacific Telesis Foundation
Simpson Paper Company
Mrs. Paul L. Wattis
Xerox Foundation

WILLIAMS CIRCLE
($5,000-$9,999)
Mervyn L. Brenner Foundation
Carter Hawley Hale Stores, Inc.
Chevron U.S.A., Inc.
Crown Zellerbach Foundation
Wallace A. Gerbode Foundation
Goethe Institute
Mr. & Mrs. Douglas Grigg
Richard and Rhoda Goldman Fund
Walter and Elise Haas Fund
Stuart and Mabel Hedden Trust
Mr. & Mrs. Franklin P. Johnson
Rose Lath Revocable Trust
Mr. Robert M. Moore
David and Lucile Packard Foundation
Dr. & Mrs. H. Harrison Sadler
Mr. & Mrs. Philip Schein

OYNEIL CIRCLE
($2,500-$4,999)
An Anonymous Benefactor
Mr. Orlando Diaz-Azcuy
Mr. & Mrs. Ray Dolby
Mr. & Mrs. William R. Hambrecht
Hyperian Foundation
Mrs. Ada Glover Jackson
Mobil Oil Foundation
Mrs. George Quist
Louise and Claude Rosenberg, Jr.
The Swig Foundation
Mrs. Sylvia Cee Tolk
Mr. & Mrs. Gary J. Torre
Mrs. Alice B. Vincillone
Young Presidents Organization

WILDER CIRCLE
($1,000-$2,499)
An Anonymous Benefactor
Alumix, Inc.
Mr. William R. Bates
Mr. & Mrs. Ernest A. Bensush
Mr. & Mrs. Conrad Bentzen
Mr. & Mrs. Aaron Bezzedier
Mr. & Mrs. Corwin Booth
Robert and Alice Bridges Foundation
Mr. & Mrs. John M. Bryan
Mr. Paul T. Buenagan
Mrs. Lewis S. Callaghan
Carlin Fund
Mr. Richard Carreon
Mr. H. Brooke Clyde
Ms. Margaret E. Dennis
The Distribution Fund
Eldorado Foundation
Mr. Werner Erhard
Mr. Peter J. Farley
Friedman Family Foundation
Mr. Ralph R. Garrow, Jr. and Ms. Laurie Rolin
Mr. & Mrs. Hellmut E. Gerson
Mr. & Mrs. Edward L. Ginzent
Ms. Jean Hargrove
Mr. & Mrs. George F. Jewett, Jr.
Mrs. John R. Kirby

L.J. and Mary C. Skaggs Foundation
Union Pacific Foundation
We're announcing the exciting news about the A.C.T. 1988-89 Season to our subscribers first.

Watch your mailbox on April 6th.

CONTRIBUTORS

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

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage. This list reflects gifts received between February 1, 1987 and February 1, 1988.

SOPHOCLES CIRCLE ($25,000 AND ABOVE)

Arthur Andersen & Co.
William and Flora Hewlett Foundation
James Irvine Foundation
Koret Foundation
Andrew W. Mellon Foundation
National Corporate Theatre Fund
The Portman-San Francisco
San Francisco Foundation
Shubert Foundation
USAm

SHAKESPEARE CIRCLE ($10,000-$24,999)
An Anonymous Benefactor
At&T
The Bernard Osher Foundation
First Nationwide Bank
Dr. Mortar Hedeen Green
Louis R. Lazne Foundation
Mr. & Mrs. Burton J. McMurtry
Mr. & Mrs. Al Moorman
PG& E
Pacific Telesis Foundation
Simpson Paper Company
Mrs. Paul L. Wattis
Xerox Foundation

WILLIAMS CIRCLE ($5,000-$9,999)
Mervyn L. Brenner Foundation
Carter Hawley Hale Stores, Inc.
Chevron U.S.A., Inc.
Crown Zellerbach Foundation
Wallace A. Gerbode Foundation
Goethe Institute
Mr. & Mrs. Douglas Grigg
Richard and Rhoda Goldman Fund
Walter and Elise Haas Fund
Stuart and Mabel Hedden Trust
Mr. & Mrs. Franklin P. Johnson
Rose Lash Revocable Trust
Mr. Robert M. Moore
David and Lucile Packard Foundation
Dr. & Mrs. H. Harrison Sadler
Mr. & Mrs. Philip Schlein

WILDER CIRCLE ($1,000-$2,499)
An Anonymous Benefactor
Alumnae, Inc.
Mr. William R. Bates
Mr. & Mrs. Ernest A. Benesch
Mr. & Mrs. Conrad Benzeveld
Mr. & Mrs. Aaron Bezerdeski
Mr. & Mrs. Corwin Booth
Robert and Alice Bridges Foundation
Mr. & Mrs. John M. Bryan
Mr. Paul T. Buennagel
Mrs. Lewis S. Callaghan
Carlin Fund
Mr. Richard Carreon
Mr. H. Brooke Clyde
Ms. Margaret E. Dennis
The Distribution Fund
Eldorado Foundation
Mr. Werner Erhard
Mr. Peter J. Farley
Friedman Family Foundation
Mr. Ralph R. Garrow, Jr. and Ms. Laurie Rolin
Mr. & Mrs. Hellmut E. Gerson
Mr. & Mrs. Edward L. Ginzton
Ms. Jean Hargrove
Mr. & Mrs. George F. Jewett, Jr.
Mrs. John R. Kerby

L.J. and Mary C. Skaggs Foundation
Union Pacific Foundation

ONYEIL CIRCLE ($2,500-$4,999)
An Anonymous Benefactor
Mr. Orlando Diaz-Accray
Mr. & Mrs. Ray Duby
Mr. & Mrs. William R. Hambrecht
Hyperian Foundation
Mrs. Ada Glover Jackson
Mobil Oil Foundation
Mrs. George Quist
Louise and Claude Rosenberg, Jr.
The Swig Foundation
Mrs. Sylvia Coe Tolk
Mr. & Mrs. Gary J. Torre
Mrs. Alice B. Vincillone
Young Presidents Organization

American Conservatory Theatre

ACT-14
We know how arrogant it sounds, but the odds are overwhelming that this will be your Scotch.

Sooner or later, a devoted friend or a trusted bartender will pour you a taste of The Famous Grouse.

You may shut your ears to the facts that it’s Scotland’s own favorite brand—that it’s soaring in London, world capital of Scotch—that it’s the prized buy in duty-free shops—that it’s here, thank goodness, in America.

You may even shut your eyes to the modest message on the label: FINEST SCOTCH WHISKY.

You will not, thank heaven, be able to turn off your own discerning, decisive, impeccable taste.

Whereupon, another for The Grouse.

THE FAMOUS GROUSE®
Scotland sends its best.

Remember special occasions by sending a gift of The Famous Grouse anywhere in the continental U.S. where state law allows. Toll-free 1-800-CHEER UP! The Famous Grouse®, Blended Scotch Whisky, 86 Proof, © 1987, Imported by Heublein, Inc., Hartford, CT.
For those who appreciate luxury and performance. No matter how little it costs.

For those with a passion for driving and a taste for luxury, Mitsubishi offers the new Sigma. Inside, you'll find a wealth of standard features, including automatic climate control, power windows and door locks, even a theft deterrent system. But beyond the number of features, it’s the built-in value that seems to impress. Here’s what Kim Gross, contributing writer of Automobile Magazine says about Sigma: "It’s the extremely comprehensive package set that sets this sport sedan apart from other Japanese look-alikes. It has gone to the extreme to say that it's 'technical space' inside, anything the German's would do in the class...and more, for a lot less money.'

To see just how much Sigma offers, we present this comparative chart. When you look how much you get, you think your choice becomes obvious.
Daniel M. Geller / Mr. & Mrs. Sam Gennerberg  
/ Dr. & Mrs. Charles L. Geraci / Mrs. Marzetta Gerin  
/ Ms. Hazel Marie Gerriez / Mr. & Mrs. Maurice W. Gerritsen  
/ Mr. & Mrs. James M. Gerstley / Mr. Louis R. Giancola / Mrs.  
Marjorie Gianelloni / Ms. Holly Gibson / Mr. Ralph Gigliello / Mr. & Mrs. Charles T. Gilgan  
/ Reverend Robert Giguere / Mr. & Mrs. Charles T. Gilgan / Ms. Gertrude Gilken / Mr.  
John F. Gillin / Mr. & Mrs. C. Thomas Gitman / Mrs.  
Wavens Glass / Ms. Georgie Gleim / Ms. Juanita S. Glick / Ms. Marjorie Glickman / Ms. Joyce K.  
Gildener / Mr. Richard T. Gilyer / Ms. Kate H. Godfrey / Mr. & Mrs. Robert Goetheier / Dr.  
& Mrs. Carl Goetz / Mr. Milton Goldberg / Mr. Dean Goldfeder / Dr. A. Goldschlager / Mrs.  
Myron B. Goldsmith / Ms. Sylvia Goldsmith / Mr. Burton Goldstein / Dr. Erica T. Goode / Mrs.  
Ellen Goodell / Dr. Herbert Goodman / Gordon and Jean Goodrich / Dr. William G.  
Gottfried / Mrs. Marian Gould / Dr. & Mrs. Murray J. Gould / Dr. & Mrs. John L. Grant / Mr.  
& Mrs. Leo E. Grandi / Mrs. Henry Grandin, Jr. / Mr. K. P. Graustadt, Jr. / Ms. Linda Grechen  
/ Mr. Ronnie C. Green / Mr. Arnold Greenfield / Reverend M.E. Greenlaw / Mr. & Mrs. Milton  
Greenleaf / Mrs. William W. Greer / Mr. Glenn M. Grigg / Mr. James K. Grosse / Mr.  
Lenard E. Grette / Mr. & Mrs. Marvin M. Groe / Ms. Paul J. Grube / Dr. & Mrs. Melvin M.  
Grunbach / Mr. & Mrs. Reynold J. Guadalco / Dr. & Mrs. James K. Gude / Mr. Richard E.  
Guggenbahrme, Sr. / Mr. Ronald P. Guidi / Mr. & Mrs. James K. Gunney / Mr. & Mrs. Richard  
E. Haas / Dr. & Mrs. Seth L. Haber / Mr. & Mrs. Fred Haberman / Mr. & Mrs. Allen F. Hageman  
/ Ms. P.I. Hagerty / Ms. Marjorie Hale / Mr. J. Robert Hall / Mrs. Marjorie D. Hall / Ms.  
Roberta J. Hall / Mrs. Lois J. Halliday / Dr. & Mrs. Roger Halliday / Dr. Carol Halpern / Dr.  
Benjamin A. Halpern / Mr. Herbert L. Hamilton / Mr. Charles E. Hamilton / Mr. Harry  
Harrison / Ms. Leona Hansen-Nealy / Mr. & Mrs. L.S. Hansen / Dr. & Mrs. William Hare  
& Mr. & Mrs. Gary G. Harmon / Ms. Elizabeth L. Harris / Mr. & Mrs. H. Harris / Mr. & Mrs.  
Peter G. Hart / Dr. & Mrs. Arthur R. Hartwig / Mr. & Mrs. Bernard G. Harvey / Mr. Ernest  
Haskin / Mr. Les Haustrath / Mr. Mark Haworth / Mr. George S. Hawkhurst / Mr. & Mrs.  
Henry E. Haxo, Jr. / Mr. & Mrs. Thomas J. Hayes, III / Dr. Jean E. Hayward / Mr. Russell  
N. Head / Mrs. Wallrad S. Hecht / Mrs. Michael Heffner / Mr. & Mrs. David M. Heffron / Ms.  
Alberta Hein / Mr. Archie D. Heilman / Mr. Scott Heldford / Mr. Clarence E. Helli / Mr.  
& Mrs. Ernest H. Hellwell / III / Ms. Eve Hendrickson / Mrs. William E. Henley / Mr.  
Richard Herrnstein / Mr. Steven Henry / Mrs. Richard M. Herman / Dr. Karen A. Herzog / Mr. & Mrs.  
Robert B. Heister / Mr. & Mrs. Harlan Heydon  
/ Mr. & Mrs. Isaac M. Hibbs / Mr. & Mrs. Roger W.Heyns / Ms. Mary H. Heyward / Mr. & Mrs.  
Deven Hickinbotham / Mr. C. Richard Hicks / Mrs. Margaret Higa / Mr. & Mrs. Thomas  
W. High / Mr. & Mrs. James A. Hildebrand / Mr. & Mrs. G. Thomas Hill / Mr. Mike Hill  
/ Mr. & Mrs. Orion A. Hill, Jr. / Mr. & Mrs. Thomas R. Hill / Mr. Elliot D. Hillbark / Mrs.  
Doris C. Hills / Drs. Michael and Linda Hinche / Mr.  
& Mrs. William P. Hobbs / Mrs. Donald Hobbs / Mr. Phillip Kalthoff / Dr. Isadore Kamis / Ms. Carolin M.  
Kane / John and Veronica Kane / Eileen & Leonard Kaplan / Mr. & Mrs.  
Jean E. Kaplan / Mr. Michael Karasik / Dr. Gary G.
Louis Vuitton. The Art of Travel.

Y

The Louis Vuitton craftspersons possess the secret of constantly renewing tradition while maintaining all of its qualities. They fashion trunks, hand-sided and soft-sided luggage, accessories and small leather goods that quickly become new companions for the journeys. The famous initials are the stamp of authenticity of these unique skills. Louis Vuitton. Exclusive stores: 317 Sutter Street, San Francisco, CA 94108 (415) 391-6200 At Marin, Lincoln Square, San Francisco, CA 94108 (415) 362-2100 South Coast Plaza, 3333 Bristol Street, Costa Mesa, CA 92626 (714) 662-6007 And at Macy's Valley Fair, Santa Clara, CA 95050 (408) 248-3339 x 4159
Thomas and Delinda Trowbridge / Ms. Ellen B. Turbow / Mr. & Mrs. Ned Turkington / Ms. Crescia Turner / Mr. Mary L. Turner / Mr. & Mrs. John R. Tuter, Sr. / Mr. & Mrs. Jerry K. Tuttle / Mrs. Willie Grey Tyree / Ms. Irene Underwood / Unicom Computer Corporation / Mr. Montague M. Upham / Mr. Samuel Uttermyer, Jr. / Ms. Barbara J. Vail / Mark and Kathy Vandenheuvel / Ms. Lisa Vanderlin / Mr. & Mrs. Leland H. Van Winkle / Mr. & Mrs. Bernard J. Vash, Sr. / Mr. Massimo M. Walspaugh / Mr. Paul A. Wadich / Ms. Shirley A. Vickers / Ms. europ H. Von Bokhout / Mr. & Mrs. Gardner Von der La Rieh / Mr. & Mrs. Alexander Von Hafffen / Ms. Ruth K. Varek / Dr. & Mrs. John S. Vaclav / Mr. William Wahrhaftig / Mr. & Mrs. James L. Walker, III / Mr. John David Walker / Mr. Kathleen Walker / Mr. Robert J. Walker / Ms. Rita Waghin / Mr. & Mrs. Ken Wals / Dr. & Mrs. Ronald Ward / Mr. & Mrs. Peter J. Wardle / Mr. Richard D. Warren / Mrs. Clara S. Walesy / Mr. & Mrs. W.L. Waterman / Dr. Ralph J. Watson / Dr. & Mrs. R. Douglas Wayman / Ms. Karen Weaver / Mr. Ron Webb / Mr. & Mrs. H.P. Weber / Mr. & Mrs. Claude Webster / Mr. & Mrs. Robert C. Webster / Mr. William C. Webster / Mr. Norman V. Wechsler / Mr. Roger Weeks / Mr. & Mrs. Marshall J. Weigel / Mr. Deborah Weinberg / Mr. Doron Weinberg / Irv and Allie Weissman / Mr. & Mrs. Joseph Weiss / Ms. Harriet Weller / Ms. Gloria Welsh / Ms. Bodil Wiersen / Mr. & Mrs. Lynn N. Wendell / Mr. Jay C. West / Ms. Josephine West / Mr. Harry S. Whelan / Dr. & Mrs. William F. Wheeler / Dr. & Mrs. John F. Whisenhunt / Mr. & Mrs. W. Stanley Whitaker / Mr. & Mrs. Edwin J. White / Mrs. Nancy G. White / Mrs. Saal White / Mr. Stephen P. White / Mr. & Mrs. Walter White / Ms. Victoria L. Whiteman / Mr. John J. Wichmieldahl / Dr. & Mrs. Harvey J. Widroe / Mr. William J. Wild / Ms. Timmie Will / Mr. Henry Willard / Mr. John Willard / Mr. John A. Willamson / Jack and Kay Williams / Mr. & Mrs. Ray A. Williams, Jr. / Mr. & Mrs. Williamson / Mr. Richard Williamson / Ms. Elsior Wilner / Ms. Portia Wilson / Mr. & Mrs. George O. Wilson, Jr. / Ms. Marion W. Wiltzer / Mr. & Mrs. Jeffrey Winters / Mr. & Mrs. David Wodlinger / Mr. & Mrs. William R. Wohlfert / Ms. Sally R. Wolf / Mr. Paul Bruce Wolf / Mr. & Mrs. Bruce Wood / Mr. & Mrs. David Wood / Ms. Eva Wood / Mr. James Wood / Dr. & Mrs. Ray M. Wood / Dr. & Mrs. Robert B. Woodrow / Mr. Ervin C. Woodward, Jr. / Mr. Jean L. Wright / The Wyatt Company / Mr. & Mrs. Loring A. Wyllie, Jr. / Mr. & Mrs. Paul Wythes / Ms. Patricia Yakulis / Mr. & Mrs. Herbert Yanowitz / Mrs. Ann C. Young / Ms. Leyla Zabihi / Mr. & Mrs. F. Gerhardt Zacher / Ms. Marion Zander / Mr. Robert E. Zang / Ms.

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.

Alexander & Baldwin, Inc.

ARE Foundation

BankAmerica Foundation

Carter Hawley Hale Stores

Chevron U.S.A.

CPC North America

Del Monte Corporation

Equitable Life Assurance Society

Exxon Corporation

Federated Department Stores

Fresnan's Fund Insurance Company

Heublein Foundation, Inc.

IBM Corporation

International Data Corporation

Mutual Benefit Life Charitable Trust

Names in the News

R.J. Reynolds Industries

R.H. Macy & Co.

Security Pacific Foundation

Southern Pacific Transportation Company

Tandy Corporation

Times Mirror

Transamerica Corporation

United Technologies

SPECIAL THANKS

Arthur Andersen & Co.

Four Seasons Cliff Hotel

Hoggsan Flowers

La Rosa Formal Wear

Petit & Martin

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.

Cover photographs by Larry Merkle (Diamond Lil and End of the World With Symposium to Follow) and Ann Bergeron (Golden Boy).
COPRORATE 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.

Alexander & Baldwin, Inc.
ARE Foundation
BankAmerica Foundation
Carter Hawley Hale Stores
Chevron U.S.A.
CPC North America
Del Monte Corporation
Equitable Life Assurance Society
Exxon Corporation
Federated Department Stores
Fireman's Fund Insurance Company
Heublein Foundation, Inc.
IBM Corporation
International Data Corporation
Mutual Benefit Life Charitable Trust
Names In the News
R.J. Reynolds Industries
R.H. Macy & Co.
Security Pacific Foundation
Southern Pacific Transportation Company
Tandy Corporation
Times Mirror
Transamerica Corporation
United Technologies

SPECIAL THANKS

Arthur Andersen & Co.
Four Seasons Cliff Hotel
Hoogian Flowers
La Rosa Formal Wear
Petit & Martin

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.

Cover photographs by Larry Meekle (Dias- mond Lil and End of the World With Symposium to Follow) and Ann Bergeron (Golden Boy).
EDWARD HASTINGS
Artistic Director

JOHN SULLIVAN
Managing Director

LAWRENCE HECHT
Conservatory Director

ARTISTIC STAFF

Dennis Powers, Associate Artistic Director
Arthur Baker, Literary Adviser

CASTS

Joy Carlin, Associate Artistic Director
Mary Garrett, Company Manager

ACTORS

Barry Kraft
Will Leskin
Harper MacKay
France Lee McEan
Michael McShane
David Maier
Paula Markowitz
Dorothy Mitchell
Liam O’Shea
Fredi Olster
Louis Ortego
Frank Othwell
William Paterson
Don Piggott
Daniel Reichert
Jennifer Robin
Michael Scott Ryan
Carlootta Scannack

Lannyl Stephens
Howard Swan
Sydney Walker
Catherine Wyler

DIRECTORS

Paul Blake
Joy Carlin
Edward Hastings
Sarita Epstein
John C. Fletcher
Albert Takoaukas
Laird Williamson

ASSOCIATE DIRECTORS

Eugene Barcor
Michael Pulizano
Christina Yoo

ADMINISTRATIVE STAFF

Dianne M. Prichard, General Manager
Joseph Patterson, Director of Finance
Jim Boyce, Director of Marketing

ADMINISTRATION

Stephen Dunton, Information Systems Manager
Minako Matsui, Assistant to Mr. Sullivan
Bowen Steers, Receptionist
Judy Washington, Administrative Manager
Eve Gorodesky, Volunteer Coordinator

FINANCE

Cheryl Kahn, Vice President of Business Associates
Shane Peteu, Business Associates

DEVELOPMENT & COMMUNITY AFFAIRS

Pamela Simi Wait, Community Affairs Manager
Darcy Butterfield, Annual Fund Manager
Elizabeth M. Williams, Grants Manager
Lise Gordon, Development Assistant
Jan Hetherington, Donor Records Coordinator
Rebecca Perrin, Special Projects Assistant

CONSERVATORY STAFF

Emilvka Cachecut, Conservatory Administrator
John Loschmann, Assistant Conservatory Director
Cynthia McCain, Registrar
Maureen McKibben, Assistant to the Conservatory Director

TRAIERS

Adalilah Barnes, Acting
Denise Blank, Musical Theatre
Brenda Bradley, Visits
Kate Bricklecy, Voice
Richard Butterfield, Voice

ARENTS

Joy Carlin, Acting

John C. Fletcher, Acting
Dell’Arte Players Co.
Michael Fields, Donald

PERFORMANCES

Sarita Epstein, Acting
Tanis McNeely, Dance

ASSOCIATES

Eugene Barcor
Michael Pulizano
Christina Yoo

PRODUCTION STAFF

James Haire, Production Coordinator
Loretta Lowe, Production Office Manager
Tod Buttler, Saddlerum

DESIGNERS

Debraha Deurer, Costumes
Robert Blackman, Scenery
Derek Darien, Lighting

Catherine Edwars, Costumes
Robert Fletcher, Costumes

FRONT OF HOUSE

Robert Edney, House Manager
Fred Geick, Head Doorman
David Engelmann, Head Usher

STAGE MANAGEMENT

Karen Van Zandt, Production Stage Manager
Eugene Barcor, Stage Manager
Bruce Elsperger, Assistant Stage Manager

SCENE

Edward L. Lawrom, Stage Manager

PROPERTIES

Randall Reid, Assistant Stage Foreman
Leo Lovern, Mechanic

WARDROBE

Jill Kanarzyk, Roeryy Superintend Debbie Burkman, Assistant Costume Manager
Jean Frederickson, William B. McCann, Staff Domen

BACKSTAGE STAFF

David Blufford, Master Carpenter
Emilc Muntzig, Assistant Carpenter

Susanna Bailey, Assistant Electrician
Robert Bernard, Assistant Pianist
Chris Debuchi, Properties Master
Jim Dickson, Assistant Electrician
Daniel J. Michalske, Master Electrician

George L. Oldham, Sound Man
Amy Mealy, James Kerns, Stage Door Manager

INTERNS

Jonathan Young, Scenery
Paula Jo. Paskin, Sculptor
Fabienne V. Williams, Costumes

Stephen Barry Mannhardt, Lighting

Jari Ferrels, Properties
Guy Beck, Costume Assistant
Sharon Cox, Foreman
John David, Endorsements, Stage Management
"Let's Go to Harry's Bar."

After the performance, or before, enjoy the musica cucina of Northern Italy at Harry’s Bar. Dinner is served until 11 Sunday through Thursday, midnight Friday and Saturday. Phone for reservations at intermission.

HARRY’S BAR AND AMERICAN GRILL*
500 Van Ness Avenue (415) 98-HARRY. Valet parking available.

A Work Of BART!

Discover what a moving experience a true work of BART can be the next time you step out for an evening's fun.

Civic Center Station: Orpheum Theatre, Opera House
Performing Arts Center: Powell Street Station: Curran Theatre, A.C.T. Theatre, Golden Gate Theatre, Fisherman's Wharf, Chinatown, Embarcadero
Station: Restaurants and Shops. 19th Street
Station: Paramount Theatre. Oakland City Center: Jack London Square, Rockridge

And remember, there’s always plenty of free parking at most BART stations evenings and weekends.
The Practitioners

A.C.T. Wigmaster Richard Echols

by Misha Berson

Most theatre artists thrive on applause and public recognition, but not Richard Echols. As the resident wigmaker for San Francisco’s American Conservatory Theatre, Echols is happy to leave the spotlight to his colleagues. He’s satisfied if the actors look like their hair belongs to them — even though it usually doesn’t. “I don’t like my work to be noticed,” Echols declares. “When it isn’t noticed then I know I’ve succeeded. I don’t want people to leave the theatre humming the hairdos.”

But despite his modesty, some recognition is clearly in order. For 17 years Echols has worked his minuscule behind-the-scenes magic in over 200 A.C.T. productions. He’s fashioned elegant do’s for Noel Coward ingenues, fringed bald pates for Charles Dickens’s notorious humbugger Scrooge, towering masses of powdered curls for Restoration comedy fops, beards and whiskers for S światian gentlemen and Shakespearean monarchs. Considered one of the best hair and makeup consultants in the business, he’s also dressed heads for feature films and for more than 50 television commercials.

But his first love is theatre. Explains Echols, “As a wigmaker I’m really doing as much for the actor as the audience, particularly in our repertory situation where an actor plays a contemporary piece in the afternoon and Shakespeare in the evening. My job is to help the actor create a look he can live with and act with in each show.”

Working in a tiny backstage studio crammed to the ceiling with hairpieces, wig boxes, hairdryers and styling aids, Echols is responsible for the appearance of every theatrical character throughout the season. For actors displaying their own hair on stage, Echols will dye, cut, set or perm it to fit the role. More often than not he creates hairpieces from scratch — sometimes as many as 30 for one production — to achieve the desired dramatic effect.

Echols’s design process begins a month before opening night when he meets with other members of the production team. “I always confer with the costume designer, the director and the actor,” he explains. “The costume designer has the look for the entire show in mind. The director is the captain of the ship. But the actor usually has the most to offer as to who a character is and how they would wear their hair.”

If the show is a period piece, Echols will research historical resources to see what hairstyles were popular at the time. “The best way is to look at portrait paintings or, if they’re available, news photos,” he says. “From Renaissance paintings and works by the Dutch Masters you get a good idea of the period. We went all the way back to Egyptian art for our production of Antony and Cleopatra.”

When wigs are called for, Echols usually orders real human hair from the DeMayo Brothers, a theatrical hair supply house in New York. Getting exactly the right color is important, and he makes his selections from a sampling ring of 301 hair tasses. “Each wig is made from several colors,” he points out. “You blend them
The Practitioners
A.C.T. Wigmaster Richard Echols
by Misha Berson

Wigmaster Richard Echols in the initial stages of affixing the wig of A.C.T.'s King Lear, Peter Donat.

MOST theatre artists thrive on applause and public recognition, but not Richard Echols. As the resident wigmaster for San Francisco's American Conservatory Theatre, Echols is happy to leave the spotlight to his colleagues. He's satisfied if the actors look like their hair belongs to them—even though it usually doesn't. "I don't like my work to be noticed," Echols declares. "When it isn't noticed then I know I've succeeded. I don't want people to leave the theatre humming the hairdos!"

But despite his modesty, some recognition is clearly in order. For 17 years Echols has worked his minste behind-the-scenes magic in over 200 A.C.T. productions. He's fashioned elegant dons for Noel Coward ingénues, fringed bald pates for Charles Dickens's notorious Scrooge, towering masses of powdered curls for Restoration comedy fops, beards and whiskers for Shavian gentlemen and Shakespearean monarchs. Considered one of the best hair and makeup consultants in the business, he's also dressed heads for feature films and for more than 50 television commercials.

But his first love is theatre. Explains Echols, "As a wigmaster I'm really doing as much for the actor as the audience, particularly in our repertory situation where an actor plays a contemporary piece in the afternoon and Shakespeare in the evening. My job is to help the actor create a look he can live with and act with in each show."

Working in a tiny backstage studio crammed to the ceiling with hairpieces, wig blocks, hairdryers and styling aids, Echols is responsible for the appearance of every theatrical character throughout the season. For actors displaying their own hair onstage, Echols will dye, cut, set or perm it to fit the role. More often than not he creates hairpieces from scratch—sometimes as many as 30 for one production—to achieve the desired dramatic effect.

Echols's design process begins a month before opening night when he meets with other members of the production team. "I always confer with the costume designer, the director and the actor," he explains. "The costume designer has the look for the entire show in mind. The director is the captain of the ship. But the actor usually has the most to offer as to who a character is and how they would wear their hair."

If the show is a period piece, Echols will research historical resources to see what hairstyles were popular at the time. "The best way is to look at portrait paintings or, if they're available, news photos," he says. "From Renaissance paintings and works by the Dutch Masters you get a good idea of the period. We went all the way back to Egyptian art for our production of Antony and Cleopatra."

When wigs are called for, Echols usually orders real human hair from the DeMayo Brothers, a theatrical hair supply house in New York. Getting exactly the right color is important, and he makes his selections from a sampling ring of 101 hair tassels. "Each wig is made from several colors," he points out. "You blend them..."
THE SAN FRANCISCO
MUSEUM OF MODERN ART
RENTAL GALLERY
AT FORT MASON CENTER
BLDG. A FORT MASON, S.E. CA.
TUESDAY THROUGH SATURDAY 11:30 TO 5:30
441-4777

THE DIFFERENCE BETWEEN
GOOD AND GREAT
LUNCH • DINNER • BANQUETS
FOOD TO GO
11:30 AM TO 1:00 AM DAILY
COCKTAIL LOUNGE • FREE PARKING
IN THE HISTORIC SOUTHERN PACIFIC DEPOT
700 UNIVERSITY AVENUE • BERKELEY
415/548-7860

CHINA
STATION

THE Ultimate elegance in women's fashions.
designed for you alone.

Herschelle
COUTURIER
by Appointment Only
1221
10 JESSA STREET, SAN FRANCISCO, CA.

THE PERFECT REZ
Mince from downtown by taxi or 38 Geary bus, in the picturesque Richmond/Clement Street area.
Serving cocktails, fine wines & beers
Daily 5 pm-11 pm, Sunday 4:30 pm-10 pm
4112 GEARY BLVD. AT 58TH AVE.
SAN FRANCISCO 94118
PHONE: 221-2134
Visa, Master Charge

A Sweet Finale
At the S. Holmes
Cocktail Lounge
• Enticing Desserts
• Live Piano Music
• Spectacular View
• Delicious Cappuccino

UNION SQUARE
Corner of Sutter & Powell Sts.
Validated Parking
(415) 368-0800

headed with bushy, arched eyebrows and a full goatee. We made everything sweep upward to give him the regality of a king, and we took his hairlines as far back as possible for the age.”

For Lear’s daughters — the virtuous Cordelia, and the sharp-as-a-serpent’s-tooth Goneril and Regan — Echols came up with a variety of headgear exemplifying the changes their characters undergo:

“In the beginning they all had ‘close’ hair to show that these girls were very chaste, very much under their father’s thumb. After Lear gives Regan and Goneril his land they come back with their hair puffed up, like they’ve just gone off to the beauty shop, and the outcast Cordelia’s hair is loose and flowing. Later, Goneril wears a hard, helmet-type wig to do battle with her father.”

But the most remarkable headgear in the production was worn by Luis Oropeza as Lear’s Fool. For Oropeza, Echols devised a removable hot pink cocksoxb cap that looked like something a punk rocker would wear. To retain its stiff, spiky shape the wig was liberally coated with lacquer.

A Sacramento native, Oropeza learned his craft from an elderly French woman wigmaker while still in his teens. He put himself through college constructing wigs, but didn’t consider making a career of it until a friend talked him into applying for a job at A.C.T. in 1971. He was hired, and continued his training with stints at the Max Factor school in Hollywood and at the National Theatre in Tokyo, Japan, where he studied Kabuki wigs and makeup.

During breaks in his A.C.T. schedule, Echols frequently works as a stylist on touring productions of such hit Broadway shows as La Cage aux Folles and 42nd Street. “La Cage was the first musical I did,” he recalls, “and now I love them. It’s very different from doing the classics — there’s a lot of energy and people around, and often hundreds of wigs to deal with.”
THE SAN FRANCISCO MUSEUM OF MODERN ART
RENTAL GALLERY
AT FORT MASON CENTER

BLDG. A FORT MASON, S.E., CA
TUESDAY THROUGH SATURDAY 11:30 TO 5:30
441-4777

THE DIFFERENCE BETWEEN
GOOD AND GREAT
LUNCH • DINNER • BANQUETS
FOOD TO GO
11:30 AM TO 1:00 AM DAILY
COCKTAIL LOUNGE • FREE PARKING
IN THE HISTORIC SOUTHERN PACIFIC DEPOT
700 UNIVERSITY AVENUE • BERKELEY
415/548-7880

THE ultimate elegance
in women's fashions,
designed for you alone.
Herschelle Couturier
by Appointment Only
1121 E. JESSA STREET, SAN FRANCISCO, CALIFORNIA

THE BERTOLI

"Specializing in Italian Cuisine"

The Perfect Prelude

Minutes from downtown by taxi or 38
Geary bus, in the picturesque
Richmond/Clement Street area.
Serving cocktails, fine wines & beers
Daily 5-pm-11 pm, Sunday 4:30 pm-11 pm
4112 GEARY BLVD. at 58th AVE
SAN FRANCISCO 94118
PHONE: 221-2134
Visa, MasterCharge

Café Riggio

A Sweet Finale
At the S. Holmes Cocktail Lounge

Enticing Desserts
Live Piano Music
Spectacular View
Delicious Cappuccino

UNION SQUARE
Corner of Sutter & Powell Sts.
Validated Parking
(415) 392-6000

THE SAN FRANCISCO MUSEUM OF MODERN ART
RENTAL GALLERY
AT FORT MASON CENTER

BLDG. A FORT MASON, S.E., CA
TUESDAY THROUGH SATURDAY 11:30 TO 5:30
441-4777

THE DIFFERENCE BETWEEN
GOOD AND GREAT
LUNCH • DINNER • BANQUETS
FOOD TO GO
11:30 AM TO 1:00 AM DAILY
COCKTAIL LOUNGE • FREE PARKING
IN THE HISTORIC SOUTHERN PACIFIC DEPOT
700 UNIVERSITY AVENUE • BERKELEY
415/548-7880

THE ultimate elegance
in women's fashions,
designed for you alone.
Herschelle Couturier
by Appointment Only
1121 E. JESSA STREET, SAN FRANCISCO, CALIFORNIA

THE BERTOLI

"Specializing in Italian Cuisine"

The Perfect Prelude

Minutes from downtown by taxi or 38
Geary bus, in the picturesque
Richmond/Clement Street area.
Serving cocktails, fine wines & beers
Daily 5-pm-11 pm, Sunday 4:30 pm-11 pm
4112 GEARY BLVD. at 58th AVE
SAN FRANCISCO 94118
PHONE: 221-2134
Visa, MasterCharge

Café Riggio

A Sweet Finale
At the S. Holmes Cocktail Lounge

Enticing Desserts
Live Piano Music
Spectacular View
Delicious Cappuccino

UNION SQUARE
Corner of Sutter & Powell Sts.
Validated Parking
(415) 392-6000

The hair generally comes from European sources. The hair from France is the best—it's very fine. I'm just beginning to use synthetic hair, too, because it's readily available and higher in quality than it used to be.

Echols weaves each wig himself, a painstaking endeavor that involves tying small clamps of hair onto a woven net cap. The same intricate process is repeated for facial hair—eyebrows, beard, and sideburns. It's called "ventilating," and you do it with a small, wood-handled hook," he explains. "You tie on one to ten strands at a time, and it can take up to 40 hours to create a shoulder-length fall. But I don't find it tedious. I find it relaxing. It's like needlepoint, which I also like to do."

Once a wig is assembled, Echols will cut and set it to create the appropriate style. The next step is crucial: affixing it to the performer's head with spirit gum so it looks like it's growing naturally out of the head. According to Echols, "Men's wigs are particularly difficult. We're used to seeing men with toupees on, but when we see it onstage it's jarring. It has to be done with great delicacy."

Echols also has to contend with the problem of advance publicity shots taken before a show's wigs and makeup are ready. "Press people make my life miserable," he laughs. "Often we have to just mock something up, and frequently the look will change later. The actors won't look the same onstage as they do on the cover of the program or on the theatre marquee, and the public doesn't understand why."

One of Echols's recent challenges was preparing a slew of wigs and facial hairpieces for A.C.T.'s production of the monumental Shakespearean tragedy King Lear. The first order of business was to create the right look for Peter Donat in the title role. Says Echols, "Lear is in his eighties and we wanted him to be white-headed with bushy, arched eyebrows and a full goatee. We made everything sweep upward to give him the regality of a king, and we took his hairlines as far back as possible for the age."

For Lear's daughters—the virtuous Cordelia, and the sharp-as-a-serpent's-tooth Goneril and Regan—Echols came up with a variety of headgear exemplifying the changes their characters undergo: "In the beginning they all had 'close' hair to show that these girls were very chaste, very much under their father's thumb. After Lear gives Regan and Goneril his land they come back with their hair pulled up, like they've just gone off to the beauty shop, and the outcast Cordelia's hair is loose and flowing. Later, Goneril wears a hard, helmet-type wig to do battle with her father."

But the most remarkable headgear in the production was worn by Luis Oropesa as Lear's Fool. For Oropesa, Echols devised a removable hot pink coqcomb cap that looked like something a punk rocker would wear. To retain its stiff, spiky shape the wig was liberally coated with lacquer.

A Sacramento native, Echols learned his craft from an elderly French woman wigmaker while still in his teens. He put himself through college constructing wigs, but didn't consider making a career of it until a friend talked him into applying for a job at A.C.T. in 1971. He was hired, and continued his training with stints at the Max Factor school in Hollywood and at the National Theatre in Tokyo, Japan, where he studied Kabuki wigs and makeup.

During breaks in his A.C.T. schedule, Echols frequently works as a stylist on touring productions of such hit Broadway shows as La Cage aux Folles and 42nd Street. "La Cage was the first musical I did," he recalls, "and now I love them. It's very different from doing the classics—there's a lot of energy and people around, and often hundreds of wigs to deal with."
It's probably very similar to working at the opera.

For three years he was also the makeup and hair stylist for a San Francisco TV talk show starring Kathryn Crosby, the widow of Bing Crosby and a former member of the A.C.T. acting company. "Every morning I'd run down to the television studio by 7:30 to get Kathryn ready for a 9 o'clock taping," he remembers, "and then I'd race back to A.C.T. to start my work here. It was hectic but a lot of fun!"

According to Eichols, A.C.T. is one of only a few theatre companies in the country that continues to employ a fulltime resident wigmaster. (The Old Globe in San Diego, the Oregon Shakespearean Festival in Ashland, Oregon, and the Guthrie in Minneapolis are among the others.) But that doesn't mean that the time-honored profession is dying. Freelance master wigmakers are much in demand, and some of the best use the Bay Area as their home base. San Francisco is also a center for wigmaker training: Eichols teaches the craft at A.C.T.'s Conservatory, and there is also a commercial wigmaking school in the city.

Though Eichols knows he can make more money in films and television, he much prefers a life in the theatre. "A.C.T. is a family company and always has been," he says. "Even though we have new leadership, [current artistic director] Ed Hastings was a founding father of the company. We had some rough years of financial cutbacks, but now it's like the old days again and it's a nice feeling to be part of it."

But where does a wigmaster get his glory if he wants no one to notice the actors' hair? "I get it from the satisfaction of creating something that works well, from making a character come to life onstage," answers Eichols. "The main reason I work here is to keep doing the classics — Chekhov and Shakespeare and Shaw. I guess I just love the theatre and want to do my little part to keep it alive."
It's probably very similar to working at the opera.

For three years he was also the makeup and hair stylist for a San Francisco TV talk show starring Kathryn Crosby, the widow of Bing Crosby and a former member of the A.C.T. acting company. "Every morning I'd run down to the television studio by 7:30 to get Kathryn ready for a 9 o'clock taping," he remembers, "and then I'd race back to A.C.T. to start my work here. It was hectic but a lot of fun."

According to echols, A.S.I. is one of only a few theater companies in the country that continues to employ a full-time resident wigmaker. (The Old Globe in San Diego, the Oregon Shakespearean Festival in Ashland, Oregon, and the Guthrie in Minneapolis are among the others.) But that doesn't mean that the time-honored profession is dying. Freelance master wigmakers are much in demand, and some of the best use the Bay Area as their home base. San Francisco is also a center for wigmaker training; Echols teaches the craft at A.C.T.'s Conservatory, and there is also a commercial wigmaking school in the city.

Though Echols knows he can make more money in films and television, he much prefers a life in the theater. "A.C.T. is a family company and always has been," he says. "Even though we have new leadership, [current artistic director] Ed Hastings was a founding father of the company. We had some rough years of financial cutbacks, but now it's like the old days again and it's a nice feeling to be part of it."

But where does a wigmaker get his glory if he wants no one to notice the actors' hair? "I get it from the satisfaction of creating something that works well, from making a character come to life onstage," answers Echols. "The main reason I work here is to keep doing the classics — Chekhov and Shakespeare and Shaw. I guess I just love the theatre and want to do my little part to keep it alive."

---

**Our Curtain Rises at 5:30**

At Sutter Garden, dinner begins at 5:30pm. We're walking distance to your favorite theater. Mention this ad for 20% discount between 5:30 - 7:30pm.

---

**CAFE RIGGIO**

Santa Fe Bldg. (415)222-2148, D 5-11 Mon-Sat. 5:30-10 Sun. Superb Italian cuisine, white wine, pasta & seafood specialties. Impeccable service in a comfortable, lively atmosphere. Full bar, comprehensive wine list. No reservations. V MC.

**CALIFORNIA CAFE BAR & GRILL**

Broadway at the Embarcadero (415)433-4440. 11:30-2:30 Mon-Fri, D 5:30-10 Daily. BK 10-2 Sun. The finest Californian American cuisine featuring exquisite grill, southwestern/Cajun specialties. Parking. Res. AE CV MC.

**CHINA STATION**

700 University Ave., Berkeley (415)544-7988. L 11:30-2 Daily, Cocktails till 2. Extensive menu featuring fresh seafood, located in the historic S.F. Pacific railroad depot. Full bar. Free parking. AE CV MC.

**CORINTIA-RAAMADA RENAISSANCE HOTEL**

Market at Fifth (415)392-8000. D 5:30-11 Tue-Sat. Even aiming discerning San Franciscans, the Ramada Renaissance is known for fine dining. Consider the Corintia. Here the mood is shadow-blue, highlighted by etched glass, sambonet silver & fine imported crystal. Dinner menus offer innovative expressions of Northern Italian cuisine. The wine list features over 150 domestic & imported labels. Reservations suggested. All DC CB V MC DJS.

**DAVID'S RESTAURANT DE LACATSSEN**

244 Geary, Bwn, Mason & Taylor on Theater Row (415)772-4000, B-L-D 7 AM to 1 AM Daily. San Francisco's most celebrated deli restaurant. Take-out available. Wheelchair accessible. AE V MC.

**GAYLORD INDIA**

One Embarcadero Center (415)556-7777. Girardelli Square (415)771-4823. Stanford Shopping Center, Palo Alto (415)362-9561. L 11:45-1:45, D 5:30-45 Daily. Quite simply, the ultimate in Indian Tandoori cuisine. AE CV MC.

**KEY**

B Breakfast  L Lunch  D Dinner  BR Brunch

---

**CREDIT CARDS**

AE American Express  MC MasterCard  DC Diners Club  V Visa

---

**Uncover French Country Dining**

La Vieille France in Jackson, California.

---

**San Francisco Restaurant Guide**
HARRY’S BAR AND AMERICAN GRILL, 300 Van Ness (438-7662), L & D 12-Mon-Fri, D 5-11 Sun-Thur, til 12 Fri-Sat. No. Italian restaurant featuring authentic regional dishes, homemade pastas & desserts. Full bar serves Italian ales. AE DC CB V MC.

LES CELEBRITES at HOTEL NIKKO, 222 Mason Street, 1 block west of Union Square (438-594-1111 Ext. 300), B 6:30-11, L 11-2, D 5-10. Daily. Located above street level, Les Celebrites offers a strikingly different dining experience in exciting city-French cuisine. Enjoy the eclectic decor with its contrasting textures and colors. A far-from-ordinary restaurant in San Francisco’s newest downtown hotel. 2-hour complimentary valet parking. AE DC CB V MC.

FOLIVIER, 605 Davis Court, near Jackson (438-937824), L 11-3 & 5-10 Mon-Fri, D 6-10 Mon-Sat. This delightful French restaurant is a favorite lunch spot for executives by day and a romantic dinner spot at night. AE DC CB V MC.

MAY’S OPERA CAFE, 601 Van Ness (438-773701), L & D 11-11 AM-8, Mon-Fri, till 1 Sat-Sun, till 2 Sun. Internationally deli specializing in salads, sandwiches & barbecues, fresh fish & desserts. Entertainment by singing waiters. AE DC CB V MC.

PIERRE A MERIDEN, 50 Third St. (438-959-6468), L & D 11-4 Mon-Fri, D 6-30 Mon-Sun. Contemporary French cuisine, impeccably prepared & elegantly served, luxuriously appointed, widely spaced tables, richly diverse menus that change with the seasons, nightly fixed-price tasting menus & an excellent wine list combine to make a meal at the Meriden’s critically acclaimed Pierre restaurant the closest possible approximation of a 3-star dining experience in France. Reservations recommended. Complimentary valet parking. AE DC CB V MC.

SUTTER GARDEN, 562 Sutter St., Brown Powell & Mason (438-433-4434), B 7:30, L 12-2, D 5:30-10 Daily. Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE DC CB V MC DIS.

THE PORTMAN GRILL, THE PORTMAN HOTEL, at the corner of Post & Mason, 1 block west of Union Square (438-776-8600), B-L 7-7 11 PM, D from 5-11. In a dramatic, 3-story atrium setting with fountains, sculpture, fireplaces & grand pianos, this Portman Grill in San Francisco’s newest dining sensation. Exceptional service & dining in the tradition of the world’s finest grills, with an emphasis on California cuisine. An ideal place for dining & relaxing before or after the theatre. Reservations recommended. Valet parking. AE DC CB V MC.

TRADER VIC’s, 20 Cineco Pl. (438-776-3232), L & D 11:30-2:30 Mon-Fri, D 5-2:30 AM. Flagship restaurant of the internationally known company. Exotic meats & fish. Delicacies from here & abroad. Full bar & wine list. AE DC CB V MC.

UMBREDD, 141 Steuart Street, one block from the Ferry Building, (438-742-322), L, D 12-2:30 Mon-Fri, D 5:30-10 Sat-Mon, 6-10 Nightly. Salads, steaks & fresh seafood. Special menu for early dining, full bar & wine list. Sherwood Cocktail Lounge, 4:30-11 Nightly. Live entertainment Tuesday & Thursday. AE DC CB V MC DIS.*

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 480 Sutter St. (438-386-8400), B & D 5:30, L, D 11:30-2:30 Mon-Sat, 6-10 Nightly. Salads, steaks & fresh seafood. Special menu for early dining. Full bar & wine list. Sherman Cocktail Lounge, 4:30-11 Nightly. Live entertainment Tuesday & Thursday. AE DC CB V MC DIS.*

THE PORTMAN GRILL

The finest pre-theatre performance.
A special menu designed to make sure you make curtain time.
Pre-theatre dining and valet parking for the entire evening. The Portman Grill. Part of a perfect evening.

SAN FRANCISCO

THE PORTMAN

A PREMIER SWISS HOTEL

111 STEUART STREET (438-543-8021)
One block from the Ferry Building between Mission and Howard.

Simply elegant dining.
GAYLORD
Indiana Restaurant

Leaning Toward Italian Food

TOYOTA CAMRY

PERFECTLY SATISFYING.

The 1988 Toyota Camry is an inspired blend of refined power, graceful style, and plush comfort. In 1987, Camry was ranked #1 in its segment in customer satisfaction* The handling has been enhanced. Camry LE’s sophisticated fuel efficient** multi-valve engine delivers...
HARRY'S BAR AND AMERICAN GRILL, 300 Van Ness (438-9914), L. 12-30 Mon-Fri, D. 5-11 Sun-Thur, til 12 Fri-Sat. No. Italian restaurant featuring authentic regional dishes, homemade pastas & desserts. Full bar serves Italian libations. All DC CB V/M.

LES CELEBRITES at HOTEL NIKKO, 222 Mason Street, 1 block west of Union Square (435-3144 Ext. 300), B. 6-30, L. 11-2, D. 8-30 daily. Located above street level, Les Celebrites offers a strikingly different dining experience in exciting city-French cuisine. Enjoy the eclectic decor with its contrasting textures and colors. A far-from-ordinary restaurant in San Francisco's newest downtown hotel. 2 Hour Complimentary valet parking. All CB DC V/M.

FOLIVIER, 465 Davis Court, near Jackson (485/9289), L. 11-30-2 Mon-Fri, D. 5-8 Mon-Sat. This delightful French restaurant is a favorite lunch spot for executives by day and a romantic dining spot at night. All DC V/M.


PIERRE a MERIDIAN, 50 Third St., (435/998-6400), L. 11-30-2 Mon-Fri. Contemporary French cuisine, impeccably prepared & elegantly served, luxuriously appointed, widely spaced tables, richly diverse menus that change with the seasons, nightly fixed-priced tasting menus & an extensive wine list combine to make a meal at the Meridian's critically acclaimed Pierre restaurant the closest possible approximation of a 5-star dining experience in France. Reservations recommended. Complimentary valet parking. All DC CB V/M.

SUTTER GARDEN, 562 Sutter St., Brown Powell & Mason (435/433-4343), B. 730, L. 12-2, D. 5-30-10 Daily. Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE DC CB V/M.

THE PORTMAN GRILL, THE PORTMAN HOTEL at the corner of Post & Mason, 1 block west of Union Square (435/775-8000), B. 7-11 AM, L. 12-2, D. 5-11 PM. A dramatic 3-story atrium setting with fountains, sculpture, fireplaces & grand piano. The Portman Grill is San Francisco's newest dining sensation. Exceptional service & dining in the tradition of the world's finest grills, with an emphasis on California cuisine. An ideal place for dining & relaxing before or after the theatre. Reservations recommended. Valet parking. All DC CB V/M.


UMBREED, 141 Sutter Street, one block from the Ferry Building, (435/934-8282), L. 11-2:30-2 Mon-Fri, D. 5-11 AM. Flagship restaurant of the internationally known company. Exotic meats & fish. Delicacies from here & abroad. Full bar & wine list. AE DC CB V/M.


THE PORTMAN GRILL
The finest Pre-Theatre Performance.
A special menu designed to make sure you make curtain time.
Pre-theatre dining and valet parking for the entire evening.
The Portman Grill. Part of a perfect evening.

SANTRO FRANCISCO
A PRESTIGIOUS GUEST HOTEL APARTMENT
771-600 • 500 Post Street • One Block from Union Square

TOYOTA CAMRY

PERFECTLY SATISFYING.
The 1988 Toyota Camry is an inspired blend of refined power, gracious style and plush comfort. In 1987, Camry was ranked #1 in its segment in customer satisfaction*.

The handling was dramatically enhanced in 1988. Camry's ESP-esophicated fuel efficient** multi-valve engine delivers peerless cruising capabilities, quick acceleration, and plenty of passing power.
Camry's ride is blissfully smooth and quiet, and front-wheel-drive is an ally in any weather.
Flush aerodynamic styling is a perfect finishing touch. The new Camry Wagon is an extended version of the same satisfying story.

Get More From Life... Buckle Up!

2) EPA estimated 25 city/32 highway MPG for gas engine with CVT. Enhanced automatic transmission.

TOYOTA QUALITY
WHO COULD ASK FOR ANYTHING MORE

POWERFULLY SATISFYING
Poor from a satisfying reserve of power. Camry's trim, balanced 4-valve Efi engine shrinks distance with its horsepower.

GRATIFYING CONTROL
The quality feel of control handling and performance is a positive pleasure for anyone who enjoys driving a fine sedan.
Of these brands...

Carlton is lowest.

1mg

Carlton Box 100's

SURGEON GENERAL'S WARNING: Smoking by pregnant women may result in fetal injury, premature birth, and low birth weight.