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When you need help evaluating your financial future, turn to Imperial Savings. Our experienced staff can help you with proven profitable money management alternatives. We take an interest in making your interest grow — safely. And at the best rate possible.

Our loan officers can lend more than just an ear. They take pride in developing the best plan to get you the financing you need now to make your tomorrow look bright — easily. And at a rate you can live with.

That's why we're a leading financial center. One of the nation's top ten. We're nearly five billion dollars strong, with over eleven hundred employees and one hundred twenty-four convenient branches throughout California. And a track record you can trust.

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SITMAR BRINGS SUPER SAVERS TO CRUISING.

For a limited time, you can take off on almost any 1983 Sitmar cruise with Super Saver savings. Book your cruise by March 31, 1983 and you will save in every season, in every category. Save $1000 Per Couple On Our Transcandal Cruises. Save $500 per person (double occupancy) on the vacation of a lifetime. For 14 lovely, luxurious days you'll explore the exotic Caribbean, the glamorous Mexican Riviera and the man-made wonder of the Panama Canal.

Sitmar offers 4 different Transcandal itineraries in 1983 departing on our Liberian-registered ships, the T.S.S. Fairwind, Available sailings include May 7 and 21 and September 10 and 24.

Super Savers On Every Cruise. Save $500 per couple on our spectacular 14-day Alaska cruise. Save $400 per couple on our 7, 10 or 11-day Mexico cruises. Save $400 per couple on any of our 7, 10 or 11-day Caribbean cruises beginning April 9.

At Sitmar Cruises, Some Things Never Change. We're very fussy about our reputation. We may temporarily trim our prices, but we'll never cut back on the luxury Sitmar is famous for: 24-hour European style pampering, magnificent dining, spacious state-rooms, sparkling entertainment and more time to enjoy shipboard life and a fascinating variety of ports. And, of course, you still fly free to and from the ship.

But, remember, you must book before March 31 or Sitmar Super Savers will take off without you.

The Sitmar Experience is sold exclusively by professional travel agents. Consult yours today.
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THE SITMAR EXPERIENCE
"ACT I" SOARS, WITH A LITTLE HELP FROM ITS FRIENDS

Without the generosity and enthusiasm of this city’s professional and business communities, the "ACT I" Auction Gala would be nothing more than a flight of fancy for the American Conservatory Theatre. As it is, the fund-raising efforts have received over $300,000 in contributed goods and services from local merchants and firms, ensuring that "ACT I" is to be a grand success. The following list represents donations to the event, exclusive of actual auction items, which were received by January 31, 1983. Donations received after that date will be credited in our April program.

MAJOR CORPORATE SPONSOR
Foerstern-McKesson, Inc.

Benefactors
California Printing
Pacific Telephone
Standard Soup Company

AUCTIONEERING
Mr. Peter Feinabnks, Butterfield & Butterfield

DECOR
Mr. Orlando Diaz-Araya, Gensler & Associates—Designer
Floreal—Flowers
Fritzi of California—Gold lame

GRAPHIC DESIGN
Mr. John Bricker, Gensler & Associates—Designer
Mr. Richard Dillman, Gensler & Associates—Designer

PRINTED MATERIALS
Golden State Embossing—Embossing
Graphic Arts of Marin—Printing
McCoy Label Company—Labels
Simpson Paper Company—Paper
VIP Litho—Printing
Warren’s Weller Press—Printing

CLERICAL HELP
Temp-O-Rama

DINNER AND COCKTAIL HOUR
Air France presents M. Roger Verge—Host Chef
Beach Street Baking Company—Breads and pastries
Crystal Geyser—Mineral water
Coca Cola—Chocolates, truffles
Cori Brothers—Snow peas, endive
Domaine Chandon, Napa Valley—Panache aperitif
Joseph Carneau, Importers—Marsel Cognac
Mama’s Restaurants—Vegetables
Mr. Michael Mondavi—Wines for dinner and cocktail hour
Nob Hill Produce Company, Mr. Vincent Sanchez—Fresh produce
Oedella’s Oyster & Champagne Bar—Oysters
San World—Asparagus
Santa Luchy Oyster Depot—Scoops
Tarantino & Sons Poultry—Chicken

FINANCIAL & ACCOUNTING SYSTEMS & SERVICES
Deloitte Haskins & Sells

"ACT I" AUCTION GALA—A SNEAK PREVIEW

A bounty of items, from the refined to the frivolous, has been amassed for "ACT I," the American Conservatory Theatre’s first annual Auction Gala to be held at the Sherraton-Palace’s Garden Court March 12. Acquisition Committee Chairman Susan Bush has overseen the efforts to compile the most exotic auction catalog ever, much of which is indexed below. Some entries, listed alphabetically by donor, will be auctioned as part of a larger package.

Space precludes us from describing these fabulous items in detail, and the list below includes all donations received in writing as of January 31, 1983. Those items received after that date will be described in the April issue of this program. "ACT I" Chairman Ingrid Weiss reports that the auction committee will gladly accept donations until Thursday, March 10. If you are interested in contributing an item to the "ACT I" effort, please call Randi Merion at (415) 771-3880.

- Adventures Afloat Napa Valley, Yountville, $220, hot air balloon ride for two with champagne buffet.
- Air France, $3,000, two round-trip economy class tickets, Los Angeles or Paris or Nice.
- Air New Zealand, $2,250, two round-trip economy class tickets, Los Angeles to London.
- A.M.S.I. Miniatures, San Rafael, $750, 3-story San Francisco Victorian dollhouse.
- American Airlines, two round-trip business class tickets, San Francisco to New York.
- American Conservatory Theatre, priceless, Concert Tour of Dear Liar, to be presented at bidder’s home or other desired location.
- American Conservatory Theatre, priceless, child’s role in “A Christmas Carol.”
- Alessandrini Restaurant, San Francisco, $120, dinner for six.
- American Express, $500, five $100 ‘Ite My Guest’ certificates.
- Angus Productions, Moraga, $400, video taped production of a personal event, edited, narrated and titled, VHS or Beta.
- Anonymous, $1,050, one week for four at a Villa in Maui townhouse condominium.
- Anonymous, $2,500, one week for four at the Explorers Club, London with dinners at the Savoy.
- Anonymous, $2,500, one week for four at the Explorers Club, London with dinners at the Savoy.
- Anonymous, $1,000, three nights for two people at the Pebble Beach Lodge, includes meals and golf.
- Anonymous, $1,000, dinner for four at Mildred Pierce’s.
- Anza Wood Products, San Anselmo, $125, the Burch-Garden modular planter unit.
- Apple Computer, Inc., $2,250, Apple II, (64K) computer.

...most cognacs are blended—of, as we French say, ‘marred’—just before they are bottled. But at Salignac, we marry our young cognacs before they sleep... a long, maturing sleep in oak cars. There, slowly, an intimate liaison develops. Flavors intertwine. Time and the wood perform their soothing miracle. Only then is our cognac ready for the bottle. The difference? A mellowness of taste and bouquet unique to Salignac. After all, since 1900 we have known the longer the marraige, the finer the cognac.
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DINNER AND COCKTAIL HOUR
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Crystal Geyser—Mineral water
Coc	—Chocolate mousse
Cori Brothers—Snow peas, endive
Domaine Chandon, Napa Valley—Pinot noir
Joseph Carneau, Importers—Marnel Cognac
Mama’s Restaurants—Vegetables
Mr. Michael Mondavi—Wines for dinner and cocktail hour
Nob Hill Produce Company, Mr. Vince Sarchet—Fresh produce
Oodela’s Oyster & Champagne Bar—Oysters
San World—Asparagus
Swany’s Oyster Depot—Scallop
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- Air France, $3,000; two round-trip economy class tickets, Los Angeles to Paris or Nice.
- Air New Zealand, $2,250; two round-trip economy class tickets, Los Angeles to London.
- A.M.S.I. Miniatures, San Rafael, $750; 3-story San Francisco Victorian dollhouse.
- American Airlines, two round-trip business class tickets, San Francisco to New York.
- American Conservatory Theatre, priceless; Concert Van Tour of Dear [text difficult to read]; to be presented at bidder’s home or other desired location.
- American Conservatory Theatre, priceless; child’s role in “A Christmas Carol.”
- Alejandro’s Restaurant, San Francisco, $120; dinner for six.
- American Express, $500; five $100 “Ie My Guest” certificates.
- Angua Productions, Muroga, $400; video taped production of a personal event, edited, narrated and titled, VHS or Betamax.
- Anonymous, $1,050; one week for four at a Waikiki, Maui townhouse condominium.
- Anonymous, $2,500; one week for four at Claridge, London, with dinners at Waldos, The White Elephant and Chelema Rendezvous and V.I.P. seating at three theatrical performances.
- Anonymous, $1,000; three nights for two people at the Pebble Beach Lodge, includes meals and golf.
- Anonymous, $40; dinner for four at Mildred Pierce’s.
- Anza Wood Products, San Anselmo, $125; the Bench-Garden modular planter unit.
- Apple Computer, Inc., $2,250; Apple II (64K) computer.
- Most cognacs are bottled—or as we French say, “marred”—just before they are bottled. But all Salignac, we marry our young cognacs before they sleep—a long, maturing sleep in oak casks. There, slowly, an intimate liaison develops. Flavors intermingle. Time and the wood perform their something, miracle. Only then is our cognac ready for the bottle. The difference? A mellowness of taste and bouquet unique to Salignac. After all, since 1920 we have known the longer the marjante, the finer the cognac.
• Arons and Associates, Mill Valley, $400, color videotape of a personal event.
• Association for the Preservation of San Francisco's Architectural Heriti-
  tage, $500, use of the Haas-Lilienthal House for an evening, 18–24 guests.
• Atari, Inc., $270, VCS-2600 video computer system.
• Auberge du Soliel, Rutherford, $150, luncheon for four, with wines.
• Ballboa Cafe, San Francisco, $50, dinner for two.
• William Ball, General Director of A.C.T., priceless, dinner for six hosted by Mr. Ball in his home.
• Balloon Aviatio of Napa Valley, Napa, $500, champagne balloon flight
  for two.
• The Balloon Lady, $50, 35 helium-filled balloons to be delivered.
• Barbican Theatre, London, a pair of tickets to three Shakespearean per-
  formances, courtesy of Trevor Nunn.
• Bay Area French Chef's Association, Serge Bled (chef/owner of Restau-
  rant Metropol, Berkeley), $1,000, five-course dinner for eight at the
  Metropol, each course will be prepared by a well-known Bay Area chef and ac-
  companied by wines selected from the Metropol's private cellar.
• Beach Street Baking Company, San Francisco, $200, nine monthly "Care
  Packages" of baked goods delivered anywhere in the U.S.A. to your student
  away from home.
• Bear Valley Lodge & Music from Bear Valley, $400, condominium for
  four for 3 days/2 nights. Includes one dinner and tickets to the opera and
  symphony.
• Beaulieu Vineyards, Rutherford, $220, two cases 1979 Cabernet Sauvignon.
• Bebe, San Francisco, $800, gift certificate.
• Bedford Hotel, San Francisco, $200, two nights for two in a parlor suite
  with view.
• Benbow Inn, Benbow, $200, two nights for two with breakfasts.
• Berkeley Conservatory Ballet, $35, one month of ballet classes for one.
• Monique Bertrand, $1,000, watercolor portrait, single subject.
• Bills Terminal Tram Station, San Francisco, $75, Lionel Electric train
  with transformer and track.
• Rory Norton Blud, Teacher/ Consultant for Bay Area Writing Proj-
  ect, $300, 10 hours consultation to help your child develop effective study
  habits.
• Diane Boate & Robert Meyer, $250, limousine trip to Napa Valley with
  wine tour and gourmet picnic, $150, gourmet lunch for four at Stern Grove
  concert with unlimited wine and beer; priceless, budgian autographed by the
  cast of "General Hospital," $2,500, wine country tour for 50 with brunch
  provided by Marcel et Henri, Rouge et Noir Cheeses, Sonoma Sausage Com-
  pany and a meal at Johnon’s Alexander Valley Winery, $500, sailing trip
  for 10 with gourmet lunch; $150, four for eight of selected wineries along the
  Russian River Wine Road with wines and a gourmet lunch provided by Mrs. Mulh.
• Boyd Lighting Company, San Francisco, $54, Swivel $35, floor lamp with
  dimmer.
• Michael Thorn Bradley, $650, painting, acrylic on paper.
• Braudstein Gallery, San Francisco, priceless, bidder’s own one-day fine
  arts exhibit.
• Breakfast Inn Bed, Novato, $75, champagne brunch for two, prepared in
  bidder’s home.
• William M. Brinon, $1,200, four days/four nights for 12 at the Beverly's
  Sugar Bowl condominium.
• Buddy Bombard's Great French Balloon Adventure, McLean, VA. Hot
  air ballooning for three days and
  nights for two in the Burgundy region of France, with visits to castles and
  18th century farms and villages, coun-
  try inn lodging and meals.
• Buhrle Vineyards, St. Helena, priceless, double magnum 1980 Estate
  Bottled Cabernet Sauvignon.
• Burgess Cellars, St. Helena, $300, mixed case Cabernet Sauvignon vin-
• Burgundy House, Yountsville, $75, one winter weeknight for two with
  breakfast and wine tasting.
• John William Burrows, composer/pianist, $500, private recital.
• Mr. and Mrs. Brooke Byers, $2,000, cottage "Maull's X" by Barbara Byers.
• The Cake Lady, Diane Boate, San Francisco, $200, chocolate fantasy
  dessert table for 50 guests, $175, wedding cake to serve 100.
• Socrates B. Calcans, $700, one
  week for two at the King George Hotel
  in Athens, Greece.
• Gallatissia Inn, Callugia, $65, din-
  ner for four.
• Camargue Grill and Rotisserie, San Francisco, $40, dinner for two.
• Captain Cook Cruises Pty. Ltd., Sydney, Australia, $57, candlelight
  dinner cruise for two.
• Caramalle Room, San Francisco, $350, six-course gourmet dinner for four.

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OUR GOAL
has always been to be reliable, trustworthy, and completely honest.

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YAMAHA KEYBOARDS
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Piano Music Organists Sponsors Sales Service Rentals

- Art -

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- Atari, Inc., $270, VCS-2600 video computer system.
- Auberge du Soleil, Rutherford, $150, luncheon for four, with wines.
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- Beach Street Baking Company, San Francisco, $200, nine monthly "Care Packages" of baked goods delivered anywhere in the U.S.A. to your student away from home.
- Bear Valley Lodge & Music from Bear Valley, $400, condominium for four for 3 days/2 nights. Includes one dinner and tickets to the opera and symphony.
- Beaulieu Vineyards, Rutherford, $225, two cases 1979 Cabernet Sauvignon.
- Bebe, San Francisco, $100, gift certificate.
- Bedford Hotel, San Francisco, $200, two nights for two in a parlor suite with view.
- Benbow Inn, Benbow, $200, two nights for two with breakfasts.
- Berkeley Conservatory Ballet, $150, one month of ballet classes for one.
- Monique Bertrand, $1,000, watercolor portraits, single subject.
- Bills Terminal Transiartium, San Francisco, $75, Lionel Electric train with transformer and track.
- Rory Norton Blod, Teacher Consultant for Bay Area Writing Project, $300, 10 hours consultation to help your child develop effective study habits.
- Diane Boate & Robert Meyer, $250, limousine trip to Napa Valley with wine tour and gourmet picnic. $350, gourmet lunch for four at Stern Grove concert with unlimited wine and beer; priceless, budapest autographed by the cast of "General Hospital"; $2,500, wine country tour for 50 with brunch provided by Marcel et Henri, Rouge et Noir Bistro, Sonoma Sausage Company and a meal at Johnson's Alexander Valley Winery; $80, sailing trip for 10 with gourmet lunch; $150, four for eight of selected wineries along the Russian River Wine Road with wines and a gourmet lunch provided by Mrs. Much.
- Michael Thorn Bradley, $650, painting, acrylic on paper.
- Braunstein Gallery, San Francisco, priceless, bidder's own one-day fine arts exhibit.
- Breakfast In Bed, Norovato, $75, champagne brunch for two, prepared in bidder's home.
- William M. Brinton, $1,200, four days/four nights for 12 at the Beverly's Sugar Bowl condominium.
- Buddy Bombard's Great French Balloon Adventure, McLean, VA, Hot air balloon flying for three days and nights for two in the Burgundy region of France, with visits to castles and 18th century farms and villages, country hotel lodging and meals.
- Bueller Vineyards, St. Helena, priceless, double magnum 1980 Estate Bottled Cabernet Sauvignon.
- Burgess Cellars, St. Helena, $300, mixed case Cabernet Sauvignon. winner's week for two with breakfast and wine tasting.
- John William Burruss, composer/ pianist, $500, private recital.
- Mr. and Mrs. Brooks Byers, $2,000, collage "Mastiff X" by Barbara Bees.
- The Cake Lady, Diane Boate, San Francisco, $200, chocolate fantasy dessert table for 50 guests, $75, wedding cake to serve 100.
- Socrates B. Galatiou, $700, one week for two at the King George Hotel in Athens, Greece.
- Gallitano Inn, Calistoga, $60, dinner for four.
- Camargue Grill and Rotisserie, San Francisco, $40, dinner for two.
- Cappella Cook Cruise Co., Ltd., Sydney Australia, $57, candlelight dinner cruise for two.
- The Carneria Del Mar, San Francisco, $350, six-course gourmet dinner for four.

GALLERIA AT CROCKET CENTER
WELCOME TO THE BEGINNING OF OUR CROCKET CENTER, AT THE FOOT OF POST STREET WHERE SAN FRANCISCO'S MOST ELEGANT SHOPPING, ENVIRONMENT, SIXTY OF HIS CELEBRATED RESTAURANTS, ALL UNDER ONE SPECTACULAR ROOF THE GALLERIA AT CROCKET CENTER, OPEN MONDAY THROUGH SATURDAY
Critic's choice.

- The Cartwright Hotel, San Francisco, $190, suite for two nights for two with breakfasts.
- Cane Madrona Hotel, San Simeon, $245.80, two nights for two with breakfasts.
- Mrs. Dorothy Ann Casey says, $3,000, one black beaded beaded evening gown designed by Michael Wallacy Casey with signed sketch.
- Michael Wallacy Casey, Costume Designer, $350, design of one custom garment, gown or costume, including signed sketch, swatches and supervision of construction.
- The Carier House, Nick Lucas, San Francisco, $250, smoked Scottish salmon and caviar for 24 guests.
- The Chanticleer Inn, Newaukum, $800, three nights mid-week accommodations for two with meals.
- Chateau Lemoyne, French Quarter, New Orleans, $240, three nights for two.
- Chateau St. Jean, Inc., Napa, $600, private tour, tasting and luncheon for eight guests, each of whom will receive a gift pack containing one bottle each of Robert Young Chardonnay, Peter E lokale Fume Blanc and Late Harvest Riesling.
- China Airlines, Ltd., $3,180, one round-trip, first-class tickets, San Francisco to Hong Kong.
- Chino, San Francisco, $40, lunch or dinner for two.
- William A. Clark, $75, Lionel electric train set for two.
- The Hill Hotel, San Francisco, $200, two nights for two.
- Concours Livery Service, San Francisco, $500, chauffeured Rolls Royce wine country tour for four. Includes a continental breakfast and an elegant tailgate picnic.
- Continental Watersways, Ltd., London, $3,000, seven-day hotel barge cruise for two in the Alsace region of France.
- Francis Ford Coppola, priceless autographed shooting script for One From the Heart.
- Crane and Kelley Fine Wine and Cheese, San Francisco, $200, wine tasting for 10 guests, bidder selects the wines.
- Cresta Blanca Winery, Ukiah, case Brut champagne.
- Cuervo Hacienda Jacquez Club, Cuernavaca, Morelo, Mexico, one week for one couple in a luxurious terrace suite. Includes airport.
- David Bruce Winery, Saratoga, $250, gourmet luncheon for six with winemaker David Bruce accompanied by rare wines from his private cellar.
- Bette Davis, priceless, pins from Miss Davis’ collection of buckle.
- Delta Steamboat Company, Cincinnati, Ohio, $3,080, seven night “Heart of Dixie” cruise for two aboard the Mississippi Queen, New Orleans departure.
- Diet Center, San Francisco, $70, two-week weight reduction program for one.
- Donatello, San Francisco, $200, five-course dinner for four with fine wines.
- Dry Creek Vineyard, Healdsburg, $100, case 1981 Fumé Blanc.
- Peter Donat, priceless, performance of Chekhov’s The Harmsfulness of Tobacco.
- Theodore and Thomas Edes, priceless, tasting for eight on the San Francisco Bay aboard the Santana, a 55’ panel formerly owned by Humphrey Bogart.
- Edmeades Vineyards, Philo, $125, six bottles each, 1981 Chardonnay “Reserve Bottling” and 1980 “Pacini” Zinfandel.
- James Elliot, Director, University of California Art Museum, priceless, “Lunch Flits ‘‘20’’ a 4-8 minute film of a small luncheon or daytime gathering. Mr. Elliot’s films have featured lunches hosted by Andy Warhol, Mary McFadden and other luminaries.
- Werner Erhard, $550, evening for four with gourmet dinner at Franklin House, symphony performance and chauffeured driven vintage automobile for the evening.
- European Motors, San Francisco, $32,000, Mercedes-Benz 300D Turbo diesel Sedan.
- Allison Evans Flavist Artist, Napa, $500, floral arrangements for a soiree at the Haas Lithon House.
- Fabulous Faces, Inc., San Francisco, $260, one “Fabulous Day” and a “Fabulous Faces” lodging suit.
- The Face Place, San Francisco, $300, two-hour make-up and skin care class for four.
- Fairmont Hotel, San Francisco, $675, suites for two nights, dinner for two, The Venetian Room show and champagne.
- Fairmont Hotel, New Orleans, $590, three nights superior accommodations for four.

- Fair Niente Winery; Oakville, $215, case 1980 Napa Valley Chardonnay, $500, luncheon for eight, tasting and tour with winemaker and proprietor, Gill Nickel.
- Al Farrow, instant, $2,500, bronze sculpture from the “Dancer Series.”
- Fashion Focus, Ltd., Sandra Macleod White, $400, one hour make-up consultation for one.
- June Felter, artist, $1,000, all still life watercolor with frame.
- Petticini Brothers, San Francisco, $125, paella and sauce for four, once a month for a year.
- Fetzer Vineyards, Redwood Valley, $200, case 1975 Estate Bottled Mendocino Cabernet Sauvignon.
- Robert Finigan, priceless, tour for six with Mr. Finigan to selected Napa Valley wineries.
- Four Seasons Cliff Hotel, San Francisco, $850, suite for two for a Saturday night, dinner in the French Room, Sunday Brunch and limousine service to and from your home.
- Ken Fox, hypnotherapist, El Cerrito, $50, one private hypnosis session.
- Fori’s St. Francis, San Francisco, $200, handmade gem tree.
- Gaylord’s Indian Restaurant, San Francisco, $380, dinner for four.
- Frank Gerst, M.D., D.O., $450, Browning 12 gauge automatic shotgun.
- Golden Gate Fields, Albany, priceless, a day at the races for two, including admission to the Surf Club, wine and a race named for bidder.
- The Golden Fossil Inn, Erie, Pennsylvania, $250, two nights for two with meals.
- Golden State Warriors, priceless, ball boy for one night (age 9-15).
- Ron Gordon, $800, two hours’ use of a five-place jet helicopter.
- Gough House Inn, Monterey, $450, two nights in the Turret Room for two with breakfasts.
- Gran Finale, Berkeley, $78, twelve monthly deliveries of dessert sauces and caramels, $35, wooden gift box of buttercream confections.
- Great Chefs of France, Robert Mondavi Winery, Oakville, $1,800, two days for one with chef Roger Verge, November 15-17, 1983.
- James Grey, $1,400, one week for two at Mr. Grey’s penthouse apartment at the Carlton House, New York. Includes maid service.
- Grey Line Tours, San Francisco, $75, U.P. tour for two of the wine country of Carmel/Monterey.
Critic's choice.

- The Cartwright Hotel, San Francisco, $150, suite for two nights with two breakfasts.
- Casa Madrona Hotel, Sausalito, $245.80, two nights for two with breakfasts.
- Mrs. Dorothy Ann Casey, 51,000, one black bugle beaded evening gown designed by Michael William Casey with signed sketch.
- Michael William Casey, Costume Designer, $500, design of one custom garment, gown or costume, including signed sketch, swatches and supervision of construction.
- The Chanticleer Inn, Nantucket, $800, three nights' mid-week accommodations for two with meals.
- Chateau Leoville, French Quarter, New Orleans, $210, three nights for two.
- Chateau St. Joan, Inc., Napa, $600, private tour, tasting and luncheon for eight guests, each of whom will receive a gift package containing one bottle each of Robert Young Chardonnay, Peirce Vineyard Blanc and Lae Harvest Reisling.
- China Airlines, Ltd., $3,180, one round-trip, first-class ticket, San Francisco to Hong Kong.
- Chou, San Francisco, $40, lunch or dinner for two.
- William A. Clark, $75, Lionel electric train set for two.
- Heliport Hotel, San Francisco, $200, two nights for two.
- Concours Livery Service, San Francisco, $500, chauffeured Rolls Royce wine country tour for four. Includes a continental breakfast and an elegant tailgate picnic.
- Contemporary Artisans Gallery, San Francisco, $700, Netaik boxwood carving by David Carlin, $300, miniature carved porcelain jar by Artman Madero.
- Continental Watersway, Ltd., London, $3,000, seven-day hotel barge cruise for two in the Alsace region of France.
- Francis Ford Coppola, priceless, autographed script for One From The Heart.
- Crane and Kelley Fine Wine and Cheese, San Francisco, $200, wine tasting for 10 guests, bidder selects the wines.
- Cresta Blanca Winery, Ukiah, case Brut champagne.
- Cuervoacasa Racquet Club, Cuervoacasa, Mexico, one week for one couple in a luxurious terrace suite. Includes court time.
- David Bruce Winery, Saratoga, $250, gourmet luncheon for six with winemaker David Bruce accompanied by rare wines from his private cellar.
- Bette Davis, priceless, pin from Miss Davis' collection of bangles.
- Delta Steamboat Company, Cincinnati, Ohio, $5,080, seven-night "Heart of Dixie" cruise for two aboard The Tennessee Queen, New Orleans departure.
- Diet Center, San Francisco, $70, two-week weight reduction program for one.
- Donatello, San Francisco, $200, five-course dinner for four with fine wines.
- Dry Creek Vineyard, Healdsburg, $100, case 1981 Fumé Blanc.
- Peter Donat, priceless, performance of Chekhov's The Harmfulness of Tobacco.
- Theodore and Thomas Edens, priceless, tasting for eight on the San Francisco Bay aboard the Santanna, a 55' panel formerly owned by Humphrey Bogart.
- Edmeades Vineyards, Philo, $125, six bottles each, 1981 Chardonnay "Reserve Bottling" and 1980 "Pacini Zinfandel.
- James Elliot, Director, University of California Art Museum, priceless, "Lunch Fills $30" a 4-8 minute film of a small luncheon or daytime gathering. Mr. Elliot's previous films have featured lunches hosted by Andy Warhol, Mary McFadden and other luminaries.
- Werner Erdman, $550, evening for four with gourmet dinner at Franklin House, symphony performance and chauffeur driven vintage automobile for the evening.
- European Motors, San Francisco, $32,000, Mercedes-Benz 300D Turbocharged Sedan.
- Fabulous Faces, Inc., San Francisco, $200, one "Fabulous Day" and a "Fabulous Faces" jogging suit.
- The Face Place, San Francisco, $300, two-hour make-up and skin care class for four.
- Fairmont Hotel, San Francisco, $675, suite for two nights, dinner for two, The Venetian Room show and champagne.
- Fairmont Hotel, New Orleans, $390, three nights superior accommodations for two.
- Far Niente Winery, Oakville, $225, case 1981 Napa Valley Chardonnay, $500, luncheon for eight, tasting and tour with winemaker and proprietor, Gil Nickel.
- Al Farrow, artist, $2,900, bronze sculpture from the "Dance Series.""
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Mary Lee Hull, $200, two paintings
by Evelyn Baumgardner, framed.

J. Maguire, Union Square, $400,
one-minute shopping spree for one in the
Edibles Department.

J. Maguire Beauty Salon, San Fran-
cisco, $140, a “Fabulous Day.”

The Inn at Phillips Mill, New Hope,
Pennsylvania, $500, three week nights
or one weekend for two with break-
fasts and dinners.

In-Shape, San Francisco, $96, 20-
exercise sessions for one and an In-
Shape sweatshirt.

Jeter Continental Hotel, $774,
four nights for two in London, $190,
two nights for two in Maui.

Ann Ingalls, artist, $650, pen and ink
“bouquet portrait.”

Jalem Productions, Inc., Beverly
Hills, priceless, copy of the screenplay
Tribute, signed by Jack Lemmon.

Joe Mason Florist, San Francisco,
$325, Lladro porcelain, “Bride and
Groom.”

Joseph Phelps Vineyards, St. Helena,
$500, winery tour, tasting and lunch-
ev for ten.

Julius’ Castle, San Francisco, $50,
lunch or dinner for two.

Mrs. Paul Brennan Kelly, $35, hors
d’oeuvres plate.

Hank Ketcham, priceless, original
artwork for Dennis the Menace’s Sun-
day page with engraver’s color guide.

The Kundan, San Francisco, $40,
dinner for two.

La Bria, Acapulco, $750, five
nights and six days for two with pri-
vate pool cats and admission to
“La Concha” Beach Club.

Luyken et Cie, $250, cleaning, pol-
ishng and appraisal of your jewelry.

Mrs. Wolfgang Edseder, $500, pair
of Klimas paintings, tempera and oil
on paper.

Leoneard Vineyards, Oxnard, $90,
case 1980 Amador Zinfandel.

William Lennox, New York, $100,
two batik cuts and stockings.

Lemore Nolan-Ayls Catering, $750,
picnic lunch for four.

L’Ermitage, Beverly Hills, $500, su-
tee for two for one weekend with
breakfasts.

Leslie’s Fashionables, San Francisco,
$800, gift certificate.

The Liquor Bar, Fisherman’s
Wharf, $750, wine tasting for 12 cat-
ered by Ron Appell. Bolder selects
wines.

Lloyd Lieder, Jr. Photography, Inc.,
San Francisco, $500, portrait of family
or individual.

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Mr. and Mrs. Douglas Gregg, $800, mid-17th century terracotta.

Goëst Guennther, fine art dealer, Frankfurt/Main, Germany, $2,000, rare ceramic plate modeled by Carl Boerner and executed by Robert Bichweiler in Hamburg circa 1880.

George Gaul, $1,500, six nits for two at the San Valley Lodge in Idaho with round trip flight from San Francisco.

Alex Haley, priceless, lunch for two with Mr. Haley in the Producers’ Blue Room at Warner Brothers Studios with tour of Universal Studios and limousine service to and from airport.

William Hamilton, artist, $500, original cartoon.

The John Hancock Inn, Hancock, New Hampshire, $175, two nights for two with breakfasts and dinners.

Fulcher Galleries, Philadelphia, San Francisco, $1,200, Dennis Leon drawing, pastel on paper.

Harvey’s Restaurant, San Francisco, $50, dinner for two.

Harvey’s American Bar and Grill, Los Angeles, $40, lunch or dinner for two.

Hare’s Wind Will Travel, Deb’s Dollar, Las Vegas, $1,071, two Kameha salt boards, each with three salts, a wet salt, groves, barochores and horns.

Laura Hazel, Pearl of the Quartet, $100, soft sculpture satin flamingo.


Henry’s Room at the Top, San Francisco Hilton Tower, $100, dinner for four.

Hewlett-Packard, 1995, HP-75 portable computer.

Holland America Cruises, New York, $2,796, seven-day cruise for two, San Francisco to Acapulco, aboard the Nieuw Amsterdam.

Hop Kil Winery, Healdsburg, $50, vertical tasting of Primitivo Zinfandel.

Horizons Charter and Yachting Association, Alameda, $400, four-hour sunset cruise on the bay for 20.

Hotels: Bora Bora Bora, $1,050, four nights for two in Pupeete, Tahiti and three nights for two in Bora Bora, Pont Ruriu.

Hu Dingyi, Chinese Conulate, $80, pair of Jangkzheom porcelain dinner plates.

Mary Lee Hall, $200, two paintings by Evelyn Baumgardner, framed.

J Maginn, Union Square, $400, one-minute shopping spree for one in the Edibles Department.


The Inn at Phillip’s Mill, New Hope, Pennsylvania, $500, three week nights or one weekend for two with breakfasts and dinners.

In-Shape, San Francisco, $96, 20 exercise sessions for one and an In-Shape sweatshirt.

Jalter Continental Hotel, $775, four nights for two in London, $590, two nights for two in Maui.

Anna Savig, artist, $650, pen and ink “bouquet portrait.”


Joe Mason Florist, San Francisco, $325, Lladro porcelain, “Bride and Groom.”

Joseph Phelps Vineyards, St. Helena, $500, wine tour, tasting and lunch for ten.

Julia’s Castle, San Francisco, $50, lunch or dinner for two.

Mrs. Paul Brendan Kelly, $35, hors d’oeuvres plate.

Hank Ketchum, priceless, original artwork for Dennis the Menace’s Sunday page with engraver’s color guide.

The Kandam, San Francisco, $40, dinner for two.

Las Brisas, Acapulco, $750, five nights and six days for two with private pool and admission to the “La Concha” Beach Club.

Ludkin et Cie, $250, cleaning, polishing, and appraisal of your jewelry.

Mrs. Wolfgang Lederer, $500, pair of Klimt’s paintings, tempera and oil on paper.

Lea Verdier, Vineyards, Oxnard, $90, case 1980 Amador Zinfandel.

William Lennos, New York, $400, two boy cuts and styling.

Lemon Nikon-Danis Catering, $150, picnic lunch for four.

L’Ermitage, Beverly Hills, $500, suite for two for one weekend with breakfasts.

Levis’ Fashionables, San Francisco, $80, gift certificate.

The Liquor Barn, Fisherman’s Wharf, $750, wine tasting for 12 catered by Ron Appeti. Bidder selects wines.

Lloyd Leiber, Jr., Photography, San Francisco, $500, portrait of family or individual.
WHAT WE HAVE LOVED FOR CENTURIES, YOU WILL LOVE IN SECONDS.

Since 1608 it’s been the same old story.
People love Old Bushmills the second they taste it. Because Old Bushmills is smooth and mellow. A smoothness not easily come by.

The secret lies in a unique process that goes back centuries to Ireland, to the village of Bushmills, and the oldest whiskey distillery in the world.

Here we pick the local barley ripe for harvest in nearby fields.
We draw clear water from the River Bush, born water for heroes.
We commit these and other choice ingredients to our age-old triple distillation process.
Then our whiskey matures in handmade oak casks.
When it finally comes of age years later, only then is it worthy of our label.

Old Bushmills. But, like 18 generations before you, you’ll know exactly what that means. After your very first taste.


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- Royal Viking Line, San Francisco, $9,000, twenty-five day Mediterranean cruise, for two, aboard the Royal Odyssey. Departs Athens, November 28, 1983.
- Royal Viking Line, San Francisco, $8,818, fourteen day Scandinavian/Russia cruise for two aboard the Royal Viking Sea. Departs Copenhagen, July 22, 1983.
- Susan Rush, Corporate Art Consultant, priceless, an art-filled week for two in New York City, with museum, gallery and artist’s studio tours as arranged and conducted by Mrs. Rush in accordance with the successful bidder’s interests. To be included are a cocktail party at Lowell Nesbit’s and a lunch with Andrew Crisp on in his uptown gallery.
- Flora Ruiz, Berkeley, $150, two-hour lessons for your child in the use of a personal computer.
- Dr. and Mrs. H. Harrison Sauder, priceless, baseball signed by Babe Ruth. Yankee Stadium, July 13, 1924, $4,500, Eyvind Earle oil, framed.
- St. Helena Cyclery, St. Helena, $120, three-day’s use of four 10-speed bicycles, racks and saddles included.
- Fran and Michael Sanchez, $257, San Francisco SG500 for two with dinner at Mama’s Nob Hill Restaurant, tickets to RockStitch Blanket Bath, a night at the Inn on Union Square and breakfast at Sear’s Fine Foods.
- San Francisco Giants, Robert A. Larrie, priceless, genuine 1985 Giants autographed baseball, an opportunity to be a bat boy/girl for one day during the 1985 season, and six box seats for the 1985 season.
- San Francisco Grocery Express, San Francisco, $12.50, ten deliveries within San Francisco County.
- Mr. George Schubert, $11,000, Escher lithograph.
- Ms. Cynthia Schuman, artist, $8,000-10,000, oil portrait, one or two subjects.
- Seanafine, San Francisco, $460, white Victorian antique lace pillow, circa 1890.
- Shawn and Sons Vineyards, Rutherford, $140, a weekend for two including continental breakfasts, wine barrel hot tubbing and a winery and vineyard tour.
- Robert Shubach, $500, 1954 Isidora Duncan garden luncheon for eight in Walter Ridolfi’s own house with the Isidora Legacy Dancers.
- Mrs. Ernestine Singer, Antoinette’s Heirloom Jewelry, Inc., $1,500, elegant diamond cultured pearl lavaliere.
- Smythe and Son Printers, San Francisco, $300, personalized letterhead and notecards and envelopes, 500 each.
- Szabo Film and Tape, San Francisco, $2,000, credit towards a finished TV commercial or corporate film, $2,900, consultation and video tape seminar on how to handle the press.
- Silver Oak Cellars, Oakville, $161, six-pack of Silver Oak Cabernet Sauvignon: One bottle each: ’73 and ’74 ‘North Coast Cabernet,’ and ’75, ’76, ’77 and ’78 Alexander Valley Cabernet.
- Mr. John F. Sturdevant, $200, sailing day on San Francisco Bay for four people aboard a 32’ sloop.
- The Stuffed Bagel, San Francisco, $500, six Sunday morning breakfasts included for two.
- Sun Line Cruises, New York, $7,000, thirteen-day cruise for two aboard the Solaris Solaris, from Miami, Brazil to Caracas.
- The Tailored Man, San Francisco, $500, gift certificate.
- Tante Marie’s Cooking School, Mary Alice, San Francisco, $500, evening cooking class and dinner for twelve participants.
- Miss Elizabeth Taylor, priceless, autographed photograph and program from “The Little Foxes.”
- Mr. Lily Tomlin, priceless, autographed poster from The Incredible Shrinking Woman.
- Tipples at Russian River Vineyards, Forestville, $100, case 1980 Sonoma Pinot Noir.
- Trofebeni Vineyards, Napa, $300, case 1977 Trofebeni Vineyards Chardonnay.
- Mr. and Mrs. Tom Tripplede, $900, pair of framed copyright photographs by Edward Curtis.
- Barbara Troy, $350, Cook’s tour of San Francisco’s Chinatown for eight.
- Union Street Goldsmith, Glenda Queen, San Francisco, $350, 14K gold earrings with emerald cut and citrine and garnet channel set.
- Venice Simplon Orient Express, London, $1,000, two tickets for travel from Venice to London.
- Ventana Vineyards Winery, Sole- diad, $175, four consecutive vintages (’78-’81) of Ventana Vineyards award winning Chardonnay and four consecutive vintages (’78-’81) of Ventana Vineyards award winning Late Harvest dessert wines. Eight bottles total.
- Roger Vergé, $200, dinner for four at the Sutter 500 Restaurant, San Francisco, $1,500, one week’s enrollment for two at L’Ecole du Moulin in Mougins, France; $75, dinner for two at L’Amandier de Mougins, France; $150, dinner for two at Moulin de Mougins, France.
- Villa Mi. Ed. Wining, Oakville, $500, tasting and picnic luncheon for eight with owners Jim and Anne McWilliams.
- Villa Rita, Santa Barbara, $212, a weekend for one couple, with breakfast.
- Jack Warrington Photographer, Flom, portrait, family or individual.
- Western Airlines, $1,000, two round-trip coach class tickets, San Francisco to Acapulco, $900, two one way coach class tickets, Acapulco to San Francisco.
- Mr. and Mrs. J. Reiser, San Val- ley, Idaho, $175, seven days’ accommodations for two couples in their two bedroom, two bath residence.
- Williams-Sonoma, San Francisco, $200, cafe table. A New Orleans speciality piece designed for the serving of flaming coffees laced with liqueur.
- Dr. Wilhams’s Hot Springs, Sonoma, 862, mud bath and massage routine, “the works,” for two people.
- W Scott Woods, $700, Western Artworks with vision plastic frame.
- Worstbroke and Carly Company, Yosemite, $400, two nights at the Awashee Hotel for two, breakfasts, one lunch and two dinners included.
- ZD Winer, Napa, $140, six bottles each, 1975 ZD Santa Barbara Chardonnay and 1980 ZD California Chardonnay.
- Mr. and Mrs. Arnold H. Tudor, $15,000, Kirk in rag, 12 x 17.

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Introducing the luxury sedan that was born to be different. The all-new Datsun Maxima boasts a 4-liter six-cylinder engine that provides surprising power with unsurpassed economy. Inside, virtually every controllable creature comfort: cruise control, both 5-speed automatic, eight speaker stereo, including cassette deck with Dolby air conditioning, power windows, mirrors and door locks. A voice will tell you when your “light is on” or “open”-one of our vocal reminders. All this and more.

The optional roof is powered, the optional leather package includes a new digital control button that manually toggles the engine functions electronically. The Datsun Maxima is available in four-door sedan or wagon, gas or diesel. Compare our feature by feature with any other car in its class, with any other car in its class, with any other car in its class. Then compare the performance. It’s not even close. Most importantly, it’s built by the best manufacturer in the world: Nissan Motor Corporation. So give us a call and let’s talk cars. After all, our name stands for quality world-wide.

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**Art**

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  Russian cruise for two aboard the Royal Viking Sea, Departs Copen-
  hagen, July 22, 1983.
- Susan Rush, Corporate Art Consultant, priceless, an art-filled week for 
  two in New York City, with museum, gallery and artist's studio tours as 
  ranged and conducted by Mrs. Rush in accordance with the successful 
  bidder's interests. To be included are a cocktail party at Lowell Nesbit's 
  and a lun-
  ch with Andrew Crispo in his uptown gallery.
- Flora Ruiz, Berkeley, $350, two- 
  hour lessons for your child in the use of a personal computer.
- Dr. and Mrs. H. Harrison Sauder, priceless, baseball signed by Babe 
  Ruth. Yankee Stadium, July 13, 1924, $4,500, Eyvind Earle oil, framed.
- St. Clement Winery, St. Helena, $200, case of three vertical 
  ’79, ’78, ’80 and ’81, Sauvignon blanc, 300, 12.
- St. Helena Cyclery, St. Helena, $120, three-day's use of four 10-speed 
  bicycles, racks and saddlebags included.
- Fran and Michael Sanchez, $275, San Francisco Sjöarna for two 
  with dinner at Mama's Nob Hill Restaurant, tickets to Roach Blanket 
  Babydoll, a night at the Inn on Union Square and 
  breakfast at Sear's Fine Foods.
- San Francisco Giants, Robert A. Luell, priceless, genuine 1983 Giants 
  autographed baseball, an opportunity to be a bat boy/girl for one day 
  during the 1983 season and six box seats for the 1983 season.
- San Francisco Grocery Express, San Francisco, $15, ten deliveries 
  within San Francisco County.
- Sausal Winey, Healdsburg, $60, vertical tasting of Sausal Zinfandel, 
- Mr. Gage Schubert, $11,000, Escher lithograph.
- Ms. Cynthia Schuman, artist, $8,000-$10,000, oil portrait, one or 
  two subjects.
- Senta Beller, San Francisco, $160, white Victorian antique lace pillow, 
  circa 1890.
- Shown and Sons Vineyards, Ruther-
  ford, $140, a weekend for two including continental breakfasts, wine barrel 
  hot tubbing and a winery and vineyard tour.
- Robert Shimbue, $500, 1934 Isai- 
  dora Duncan garden luncheon for 
  eight in Walter Randl's own house with the Isadora Legacy Dancers.
- Mrs. Ernestine Singer, Antoinette's 
  Heirloom Jewelry, Inc., $1,500, 
  elegant diamond cultured pearl 
  necklace.
- Smythe and Son Printers, San Fran-
  cisco, $2,000, personalized letterhead and note cards and envelopes, five 
  each.
- Swazey Film and Tape, San Fran-
  cisco, $2,000, credit towards a fin-
  ished TV commercial or corporate 
  film, 2,900, consultation and tape 
  seminar on how to handle the press.
- Silver Oak Cellars, Oakville, $164, six-pack of Silver Oak Cabernet 
  Sauvignon: One bottle each: '73 and '74 North Coast Cabernet, and '75, 
  '76, '77 and '78 Alexander Valley Cabernet. 
- Simi Winery, Healdsburg, $270, case Simi Cabernet Sauvignon 1974 Re-
  serve, 
- Mr. John F. Strobel, $200, sailing 
  day on San Francisco Bay for four 
  people aboard a 32' sloop.
- The Surfing Bagel, San Francisco, $500, six Sunday morning breakfas-
  ts for four.
- Sun Line Cruises, New York, $700, thirteen-day cruise for two aboard the 
  Solaris Sunlites, from Miami, Brazil to Caruca.
- The Tailored Man, San Francisco, $500, gift certificate.
- Tante Marie's Cooking School, Mary 
  Risley, San Francisco, $500, evening 
  cooking class and dinner for twelve 
  participants.
- Miss Elizabeth Taylor, priceless, 
  autographed photograph and pro-
  gram from "The Little Foxes." 
- Jeanette Taylor, Lill Ann Corpora-
  tion, San Francisco, $250, gift certifi-
  cate.
- Tiffany and Company, San Fran-
  cisco, $475, Victorian style Swiss made gilt carriage clock, with 11 jewel 
  movement; $60, The Lost Treasures of Louis Comfort Tiffany, by Hugh E. 
  McKean.
- Mr. Lily Tomlin, priceless, autograph-
  ed poster from The Incredible 
  Shrinking Woman.
- Topknots at Russian River Vine-
  yards, Forestville, $100, case 1980 
  Sonoma Pinot Noir.
- Trojtenen Vineyards, Napa, $300, case 1977 Trojtenen Vineyards 
  Chardonnay.
- Mr. and Mrs. Tom Tripodes, $100, 
  pair of framed copyright photographs 
  by Edward Curtis.
- Barbara Tropp, $550, Cook's tour of 
  San Francisco's Chinatown for an 
  exclusive group.
- Union Street Goodsmil, Glenda 
  Queen, San Francisco, $390, 41K gold earrings with emerald cut and 
  garnet and garnet channel set.
- Venice Simplon Orient Express, 
  London, $1,000, two tickets for travel from Venice to London.
- Ventana Vineyards Winery, Sol- 
  omodad, $175, four consecutive vintages (‘78-’81) of Ventana Vineyards 
  award winning Chardonnay and four 
  consecutive vintages (‘78-’81) of Ventana Vineyards award winning Late Har-
  vest dessert wine. Eight bottles total.
- Roger Vergé, $200, dinner for four at the Sutter 500 Restaurant, San 
  Francisco, $1,300, one week's enrollment 
  for two at L'Ecole du Moulin in Mougins, France; $75, dinner for two at L'Amandier de Mougins, France; $150, dinner for two at Moulins in 
  France.
- Villa M. Ed. Winery, Oakville, 
  $500, tasting and picnic luncheon for eight with owners Jim and 
  Anne McWilliams.
- Villa Rosa, Santa Barbara, $212, a 
  weekend for one couple, with break-
  fasts.
- Jack Warford Photographeer, $700, 
  portrait, family or individual.
- Western Airlines, $1,000, two 
  round-trip coach class tickets, San 
  Francisco to Acapulco; $500, two one 
  way coach class tickets, Acapulco to 
  San Francisco.
- Mr. and Mrs. E.R. Wieser, San Val-
  ley, Idaho, $175, seven days' accommodations 
  for two couples in their 
  two bedroom, two bath residence.
- Williams-Sonoma, San Francisco, 
  $200, cafe/dable, A New Orleans spe-
  cialty piece designed for the serving of 
  amazing coffees laced with liqueur.
- Dr. Wilkinson's Hot Springs, Sonoma, $62, mud bath and massage 
  routine, "the works," for two people.
- W. Scott Woods, $700, Jerry Jirsa 
  serigraph with vacuum plastic box 
  frame.
- WineMakers Park and Carry Com-
  pany, Yosemite, $400, two nights at the 
  Outpost Hotel for two, breakfasts, 
  one lunch and two dinners included.
- XZ Wine, $140, six bottles each, 
  1979 XZ Santa Barbara Chard- 
  onnay and 1980 XZ California 
  Chardonnay.
- Mr. and Mrs. Arnold H. Zidel, 
  $15,000, Klinz rug, 12’ x 17’.

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In 1902, the Bedford Grove Costume Ball was the perfect place for a woman to sneak a cigarette.

**You've come a long way, baby.**

**VIRGINIA SLIMS**

**Lights**

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**THE AMERICAN CONSERVATORY THEATRE**

**presents**

**MORNINGS AT SEVEN**

by PAUL OSBORN

the cast

In the house on your right:

Theodore Swanson — RAY REINHARDT
Cora Swanson — ANNE LAWDE
Aaronetta Gibbs — DEANN MEARS

In the house on your left:

Ida Bolton — CAROL TIETEL
Carl Bolton — SYDNEY WALKER
Homer Bolton — BRUCE WILLIAMS

Others:

Myrtle Brown — MIMI CARR
Esther Cramton — MARRIAN WALTERS
David Cramton — WILLIAM PATERSON
(Cora, Aaronetta, Ida, and Esther are sisters)

Directed by ALLEN FLETCHER

Associate Director — FRANCINE TACKER
Scenery by — RALPH FUNICELLO
Costumes by — MICHAEL CASEY
Lighting by — JOSEPH APPERT

Two backyards in an American town in the 1930s

ACT I
Late afternoon in early fall

ACT II
Early the next morning

ACT III
An hour later

There will be two ten-minute intermissions

UNDERSTUDIES

Theodore — Jeremy Roberts, Cor — Nancy K. Hodeck, Aaronetta — Annette Bening,
Ida — Deborah Ansel, Carl — James Edmondson, Homer — Lawrence Bebe, Myrtle — Janice Hurvitz,
Esoter — Laura Ann Borrow; David — Frank O'Neill
You've come a long way, baby.

**VIRGINIA SLIMS**

Lights

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Leaving Kalamazoo behind him, Osborn traveled east with the idea of becoming an electrical engineer. “That kind of fell through,” he says, “and I thought, ‘What am I going to do?’ His answer arrived with a play he had submitted to George Pierce Baker’s En- gland 47 Dramatic Workshop at Harvard University. Won him a year’s scholarship and the opportunity to develop his playwriting skills among classmates like George Abbott and Eugene O’Neill.

Of all his plays and adaptations, Morning’s At Seven has always been Osborn’s favorite. The play for a play set in America’s heartland occurred to him during a visit to London in the ’30s. “I was sitting having lunch at a fancy restaurant filled with theatre people,” he recalls. “They were all very elegant. Suddenly, in my mind, flashed this backyard full of people who were not so elegant and the idea that I’d rather write about them than all the people sitting around me who were always talking about their next jobs.”

Drawing on his childhood memories of Kalamazoo, Osborn modeled the misanthropic David Crampton on his father, and more educated the others and didn’t have any interest in them at all,” the forty-year-old had the feeling of his nephew. “The play represents my recollection,” he says, “of how the incidents are fictional. All my relatives who inspired the character are dead. I just know how they would have been portrayed; they might not have been quite the same at home and they came out of the support.”

Serious interest in Morning’s At Seven was rekindled in 1955 when the Kronenberg family purchased the play in Osborn’s at seven; The hillside’s dew-pierced; The lake’s on the wall; The God in His heaven—all with the world” reads the complete statement of the play, revealing Osborn’s ironic view of the play’s action. It’s about family life; if anything it is an observation of how Osborn’s exposing and satirizing of his very limited people, there is yet a vast amount of individualism; he brings us to see at last how in terms of essential fate, of fundamental desire and frustration, our lives can be as petty as theirs and every bit as poignant as our own. Osborn’s Broadway revival of the play at the Cort Theatre featured Tom Bosley as Homer and caused many New York critics to upgrade their opinions of the play. “After sixteen years Morning’s At Seven is still an original portrait of human folly,” said John Alexander in The New York Times. ‘Every man can see glimpses of his own reflection in one or another of Mr. Osborn’s mirror.’ A 1960 television production of the play on the Play of The Week series further contributed to its growing cult status.

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The Royal Odyssey visiting the Venetian Greek Isle of Rhodes
Another 1955 revival of "Morning's At Seven," this one in London with an English cast, was seen by Vivian Matalon, a British actor and director. "I remember two women sitting on the stoop and laughing," he says, "but I couldn't have told you the plot." Something about the play must have emboldened itself in my memory; however, because twenty-four years later, when as artistic director, I was planning a summer season of "neglected" American plays at the Academy Festival Theatre in Lake Forest, Illinois, Matalon sought out a script of Osborn's play and read it through, "I was not quite prepared for what a wonderful play it is," he now says, "It is a superb play for actors." The best indication of that is the strength of its individual scenes. It's amazing how, when Homer and Myrtle have a scene, the play is about them. When David and Ivy have a scene, the play is about them. The plays all matter, whatever their length.

The cast of Matalons 1979 Lake Forest production included Maureen O'Sullivan, Teresa Wright, and Elizabeth Wilson. Before the show was moved to New York, Nancy Marchand took over the role of Ida, completing the quartet that was later awarded a special Drama Desk Award for Outstanding Ensemble Acting. The new production played up the human qualities of the characters and was less inclined towards force than the original. "The compassion," Osborn observes, "is to portray the characters as terribly eccentric. But if they are played simply and honestly, rather than making buffoons of them, it's much better." The playwright adds that contemporary audiences seem to have more compassion for the problems of a group of aged people than did playgoers in 1939. "I also think," he says, "that since so many plays these days don't seem to depend on plots, people are happy to see a play like this, which has a story. And it's a story about people like in 'The Elephant Man' or 'Who's Life Is It Anyway?' who are so—morbid's not the word but, well, different. This play's about ordinary people."

Matalon's major conceptual alteration of the play was to reset it back in time to 1922, a year in which he felt there was more innocence in America and less depression-era hardship. Osborn agreed to the time shift and offered Matalon his full support, even attending rehearsals when the show was remounted for its New York engagement.

When "Morning's At Seven" reopened on Broadway on April 30, 1980 after an absence of forty-one years, Paul Osborn watched the show from a back-stage wing with his old friend Elia Kazan. The ovation given the production as its final curtain fell made it apparent to the playwright that the wheel of fortune had come full turn and that at last his play was a hit. rave reviews immediately insured the show a lengthy run and a shower of awards later honored its artistic achievement. The Tony Award presented to Osborn as the author of the Best Revival of 1980 has increased his sense of life running in circles: it was Antoniette Perry, on whose honor the Tony Awards are named, who fifty years earlier had helped Osborn to realize his first success.

Even as the limelight in which Morn- ing's At Seven now baskeds serves to illuminate Osborn's lifetime accomplishment as the author of a dozen plays and stage adaptations and an equal number of screenplays including, among others, "East Of Eden," "Sayonara" and "South Pacific," a degenerative eye disease makes it impossible for him to write anything new: "I don't think there's much sense in getting older," he says at eighty-two. "I said it long ago in 'Morning's At Seven' and I feel just the same now. It's frustrating. No one likes it. You feel you're sort of in limbo and you hope something will come up." And if, like Osborn, your greatest moment of glory arrived late in your life, you wonder how things might have been different if acclaim had come earlier. "There's a feeling like something I wrote in high school and got a B-plus on is suddenly being praised," Paul Osborn explains. "Of course, I'm excited. But if it had been a big success back then, it might have made a difference; now it doesn't change the life pattern. It's not a question of people saying, 'God, he's a young playwright who's going to have a great future.' My future's past."

From the slope of its hood to the flip of its tail, Thunderbird is obviously aerodynamic. It uses the all-forward control. Thunderbird responds to com- mands as it were an extension of the driver's body from its 4.8 liter V8 engine to its gas-tanked shocks to its turnable ratio steering. Thunderbird is a youth sense on the road. Thunderbird can be equipped to fit you in the most personal sense.

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presents

LOOT
(1966)
by JOE ORTON

the cast

McLeavy  RAY REINHARDT
Fay  SALLY SMYTHE
Hal  BRUCE WILLIAMS
Dennis  GEORGE DELOY
Truscott  SYDNEY WALKER
Meadows  HAROLD J. SURRETT

Directed by  KEN RUTA
Scenery by  RICHARD SEGER
Costumes by  MICHAEL CASEY
Lighting by  DUANE SCHLIER

ACT ONE
A room in McLeavy’s house. Afternoon.

ACT TWO
The same.

There will be one thirteen-minute intermission

UNDERSTUDIES
McLeavy—Joseph Bird; Dennis—Jeremy Roberts; Hal—Randall Richardson; Truscott—Douglas Yourell;
Meadows—Frank O’Rourke; Fay—Annette Berling.

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Directed by KEN RUTA
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Lighting by DUANE SCHULER

ACT ONE
A room in McLeavy’s house. Afternoon.

ACT TWO
The suite

There will be one thirteen-minute intermission

UNDERSTUDIES
McLeavy—Joseph Bird; Dennis—Jeremy Roberts; Hal—Randall Richard; Truscott—D. Paul Yexell;
Meadows—Frank O’Reilly; Fay—Anne Marie Bering.
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The Death and Life of Joe Orton

Joe Orton lived fast and died young. In May 1967 he was riding high on the wave of success of the London revival of his play Loot. He had many projects pending including television productions and a screenplay commissioned by the Beatles. Having completed a new stage play, What the Butler Saw, Orton, aged thirty-four, wrote in his diary, “To be young, good-looking, healthy, famous, comparatively rich and happy is surely going against nature.” He was right. Ten weeks later he was dead of a most unnatural act, his head battered in with a hammer by his lover in a scene that combined elements of nightmare and farce in the manner of a Joe Orton play.

Sydney Walker as Truscott in a CTA’s hilarious Loot.

With Loot (produced in 1965), The Ringer (1965), and The Country Girl (1955), his version of The Bacchae, The Good and Faithful Servant (1967), Funeral Games (1968), and A Piece of the Butcher Saw (1969), Orton secured his position as the quintessential playwright of the sixties by discovering and brilliantly exploiting the possibilities of black comedy.

While working on Loot, Orton met Kenneth Williams, a popular English actor and comedian, and decided to shape the character of Truscott to fit his new acquaintance. As a result, the play which had originally centered on the figure of Fay, the gold-digging killer nurse, now came to revolve about Detective Truscott in whose hands authority becomes a lethal weapon.

Orton’s model for such a public servant gone round the bend was the real-life Detective Sergeant Harold Challener, whose strange case was filling the newspapers of the day. Challener, once regarded as the very model of a modern policeman, had gotten carried away in his desire to see justice done and developed his own rather unconventional methods of law enforcement. An investigation of charges against him turned up evidence that on many occasions he had planted weapons on suspects, fabricated charges against them and beat them up.

Challener, who was found to have been responsible for the jailing of hundreds of innocent persons, had once walked seventeen miles in the pouring rain as part of a self-imposed physical fitness program and then instructed his wife, “If anyone tells you that I am going to have a nervous breakdown, you are not to take notice.” A line worthy of Joe Orton in its splendid illogic and inspired lunacy.

Loot went into rehearsal in January 1965 with Kenneth Williams as Truscott and a cast of well-known actors in the other roles. Orton had already altered his play in accordance with demands by the Lord Chamberlain, Britain’s official censor. The new play would not be licensed, Orton had been advised, unless 1) the corpse of Mrs. McLeavy was obviously a dummy; 2) the corpse remained fully clothed and dialogue calling for it to be undressed was excised; and 3) the sequence of jokes about a false eye was removed.

Neither audiences nor critics had much good to say about Loot as it moved from Cambridge to Brighton to Oxford to Bournemouth to Manchester to Wimbledon where it closed after a brief life of eight weeks and fifty-six performances.

Loot finally received its London premiere in September 1966 with a newly streamlined and polished script. The Lord Chamberlain, whose powers of censorship were to be completely abolished two years hence, had reviewed the play and allowed most of his original cuts to be reinstated. Under the direction of Charles Marowitz the play was now treated straightforwardly and realistically.

Orton’s delight was increased by Loot’s reception by the London critics. The new play was described by the Sunday Telegraph as “the most genuinely quick-witted, pungent and sprightly entertainment by a new young British playwright for a decade.” The critic for the Observer called Orton the “Oscar Wilde of Welfare State genius” and declared that Loot “establishes Orton’s niche in English drama.” Taking his hard-earned success in stride, Orton gave the press his own assessment of his new play, “The best thing about Loot,” he said immediately, “is the quality of the writing.”

While Orton was out in the world taking care of the business of comedy, he was also writing his novel, Loot, on the other side of the counter. The novel was published in 1966 to considerable critical acclaim.

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THE DEATH AND LIFE OF JOE ORTON

Joe Orton lived fast and died young.
In May 1967 he was riding high on the wave of success of the London revivial of his play Loot. He had many projects pending including television productions and a screenplay commissioned by the Beatles. Having completed a new stage play, What the Butler Saw, Orton, aged thirty-four, wrote in his diary: "To be young, good-looking, healthy, famous, comparatively rich and happy is surely going against nature." He was right. Ten weeks later he was dead of a most unnatural act, his head battered in with a hammer by his lover in a scene that combined elements of nightmare and farce in the manner of a Joe Orton play.

Sydney Walker as Truscott in A.C.T.'s hilarious Loot.

With Loot (produced in 1965), The Ealing Hamp Camp (1966), his version of The Bacchae: The Good and Faithful Servant (1967), Funeral Games (1968); and What the Butler Saw (1967), Orton secured his position as the quintessential playwright of the sixties by discovering and brilliantly exploiting the possibilities of black comedy.

While working on Loot, Orton met Kenneth Williams, a popular English actor and comedian, and decided to shape the character of Truscott to fit his new acquaintance. As a result, the play which had originally centered on the figure of Fay, the gold-digging killer nurse, now came to revolve around Detective Truscott in whose hands authority becomes a lethal weapon.

Orton’s model for such a public servant gone round the bend was the real life Detective Sergeant Harold Challener whose strange case was filling the newspapers of the day. Challener, once regarded as the very model of a modern policeman, had gotten carried away in his desire to see justice done and developed his own rather unconventional methods of law enforcement. An investigation of charges against him turned up evidence that on many occasions he had planned weapons on suspects, fabricated charges against them and beat them up.

Challener, who was found to have been responsible for the jailing of hundreds of innocent persons, had once walked seventeen miles in the pouring rain as part of a self-imposed physical fitness program and then instructed his wife, "If anyone tells you that I am going to have a nervous breakdown, you are not to take notice," a line worthy of Joe Orton in its splendid illogic and inspired lunacy.

Loot went into rehearsal in January 1965 with Kenneth Williams as Truscott and a cast of well-known actors in the other roles. Orton had already altered his play in accordance with demands made by the Lord Chamberlain, Britain’s official censor. The new play would not be licensed, Orton had been advised, unless 1) The corpse of Mrs. McLean was obviously a dummy; 2) The corpse remained fully clothed and dialogue calling for it to be undressed was excised; and 3) The sequence of jokes about a false eye was removed.

Neither audiences nor critics had much to say about Loot as it moved from Cambridge to Brighton to Oxford to Bournemouth to Manchester to Wimbledon where it closed after a brief life of eight weeks and fifty-six performances.

Loot finally received its London premiere in September 1966 with a newly streamlined and polished script. The Lord Chamberlain, whose powers of censorship were to be completely abolished two years hence, had re-reviewed the play and allowed most of his original cuts to be reinserted. Under the direction of Charles Marowitz the play was now treated straightforwardly and realistically.

Orton’s delight was increased by Loot’s reception by the London critics. The new play was described by the Sunday Telegraph as “the most genuinely quick-witted, poignant and sprightly entertainment by a new young British playwright for a decade.” The critic for the Observer called Orton the “Oscar Wilde of Welfare State gentility” and declared that Loot “establishes Orton’s niche in English drama.” Taking his hard-earned success in stride, Orton gave the press his own assessment of his new play. “The best thing about Loot,” he said immediately, “is the quality of the writing.”

While Orton was out in the world taking care of the business of comedy,
tragedy was looming at home. During the four years in which he achieved his success, tension had built up between Orton and his lover Kenneth Halliwell. Much to Halliwell’s discomfort the roles in their relationship had reversed themselves. Orton was now the top dog with money and fame and an increased sense of self-worth that allowed him to put his unhappy childhood in the past. But Halliwell couldn’t catch a break. His own writing was going nowhere and an exhibition of his paintings flopped. He believed, with some justification, that he had created Joe Orton and feared, again with cause, that Orton might be planning to leave him. His already manic fits of depression deepened when Orton’s new circle of friends began referring to him as “Mrs. Orton.” During their last year together the two men argued so frequently that orms and curses lost their ability to sting. The dam holding back Halliwell’s anxiety finally burst during a holiday in Morocco where he became so violently angry with Orton that he knocked a pen from his lover’s hand and hit him about the head in a fore- shadowing of the gruesome scene to come.

The night of August 8, 1967 began as a quiet evening at home for Halliwell and Orton and ended in mayhem. Sometime between two and four in the morning, without any struggle that would have been overheard by the neighbors, Kenneth Halliwell murdered Joe Orton. After bludgeoning Orton with hammer blows so furious that his skull was crushed open, Hal- lwell dispatched himself with twenty-two Nembutal and a glass of grape fruit juice. It was not until midday that the two men’s bodies were found along with Halliwell’s suicide note. Left on top of the red binder that contained Orton’s diary, the note said, “If you read this diary all will be explained.”

The scene of Joe Orton’s funeral was set with the playing of his favorite song, the Beatles’ “A Day in the Life.” Harold Pinter, who had once described Orton as a “bloody marvellous writer,” addressed the assembled mourners and then Donald Pleasence read the ode he had composed entitled Hatterian Re- membering J.O. “There’s all sorts of things that can’t be explained,” Orton had written in his journal which he opti- mistically called Diary of a Somebody. “I don’t know what we’re all doing here. It all seems very ridiculous but I presume there must be a purpose.” Orton’s novels now were ended and his life was providentially merged with his art. To the strains of Claire de Lune Joe Orton’s body was cremated and his ashes were mixed with those of Kenneth Halliwell before being scattered to the wind.

WHY EXCHANGE REAL MONEY FOR A COUNTERFEIT BMW?

MILL VALLEY IMPORTS
489 Miller Avenue
Mill Valley, California 94941
(415) 388-2750

THE AMERICAN CONSERVATORY THEATRE
presents
UNCLE VANYA
by ANTON CHEKHOV
translated by Pam Gems
the cast
MARINA, the old nurse
JOAN CROWDON
MIKHAIL EVDOCH ASTROV, a doctor
PETER DONAT
IVAN PETROWITCH VINOVTSKY (Uncle Vanya)
WILLIAM PATIERSON
ALEXANDR VLADIMIROVITCH SEREBRYAKO
YELENA ANDREYEVNA, his second wife
DAKIN MATTHEWS
SOFYA ALEXANDROVNA (Sonya), the Professor’s daughter by his first wife
WILLIAM PATIERSON
YANA IVICH TELYGIN (LeftWife)
JAMES EDMONDSON
MARYA WASSYLYNA, widow of a Privy Councillor, mother to Uncle Vanya and to the Professor’s late first wife
MARIAN WALTERS
SEYPET
JEREMY ROBERTS
CASA DALI, ARTHUR P GREER,
RICHARD CROSS
MICHELLE MORAN, RICK L. NAJERA

Directed by
HELEN BURNS &
MICHAEL LANGHAM

Associate Director
EUGENE BARCONE
Scenery by
RALPH FUNKELLO
Costumes by
MICHAEL CASEY
Lighting by
DUANE SCHULER

The action takes place on the country estate belonging to Professor Serebryakov

ACT I
Scene 1: The terrace, early afternoon
Scene 2: The dining room, that night

ACT II
Scene 1: The drawing room, afternoon, a month later
Scene 2: Uncle Vanya’s room, that evening

There will be one 12-minute intermission

UNDERTAKERS
Marina—Deborah Mitchell, Astrov—Lawrence Recht, Vanya—Bruce Williams,
Professor—Joseph Bird, Sonya—Francine Tucker, Sonya—Laure Ann Worthing,
Vassily—Harry J. Surratt, Marya—Nancy K. Bolduk, Welly—Allen Fletcher
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The tone of Joe Orton’s funeral was set with the playing of his favorite song, the Beatles’ ‘A Day in the Life’. Harold Pinter, who had once described Orton as a “bloody marvelous writer,” addressed the assembled mourners and then Donald Pleasance read the ode he had composed entitled ‘Ibarium Remains’. There’s all sorts of things that can’t be explained,” Orton had written in his journal which he optimistically called ‘Diary of a Somebody’—“I don’t know what we’re all doing here. It all seems very ridiculous but I presume there must be a purpose.” Orton’s renown now were ended and his life was providentially merged with his art. To the strains of Cécile de la Rue’s ‘Joe Orton’s body was cremated and his ashes mixed with those of Kenneth Halliwell before being scattered to the wind. J.H.

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DAVIN MATTHEWS

ALEXANDER VLADIMIROVITCH SEREBRYAKOV,
William Paterson

a retired Professor of arts
DEBORAH MAY

YELENA ANDREEVNA, his second wife
BARBARA DIRICKSON

SOFYA ALEXANDROVNA (Sonya), the
JAMES EDMONDSON

Professor’s daughter by his first wife:
MARRIANN WALTERS

IVA IVICH TELYCHEN (Waffles),
JEREMY ROBERTS

an impoverished landowner
NANCY CARLIN

MARYA WASSILYEVNA, widow of a
RICHARD CROSS

Privy Councillor, mother to Uncle Vanya
CASEY DALY

and to the Professor’s late first wife:
ARTHUR P GREER

YEFIM, a workman
MICHELLE MORAIN

SEPARANTS
RICK L. NAJERA

Directed by
HELEN BURNS &

EUGENE BARCONE

MICHAEL LANHAM

ASSOCIATE DIRECTOR
RALPH FUNKELLO

SCENIC SERIES
MICHAEL CASEY

LIGHTING DESIGN
DUANE SCHULER

The action takes place on the country estate belonging to Professor Seredvyrakov

ACT I
Scene 1: The terrace, early afternoon
Scene 2: The dining room, that night

ACT II
Scene 1: The drawing room, afternoon, a month later
Scene 2: Uncle Vanya’s room, that evening

There will be one 15-minute intermission

UNDERSTUDIES

MILL VALLEY IMPORTS

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A Winning Combination!

Large gifts, small gifts. They all enable us to present America's greatest seasons of repertory theatre. A.C.T. depends on the generous, tax-deductible gifts of our supporters.

Please join the team and support A.C.T. Today!
Call 771-3880 ext. 245 to charge your donation to AMEX, Visa or MC, or send your check to:
Fundraising Team for A.C.T.
450 Geary Street
San Francisco, CA 94102

Thank You!

Major long-term and unrestricted contributions are essential to our continuing success. We gratefully acknowledge the generosity of the following:

- Bank of America Foundation: 5 years $40,000
- Libbey and Catherine Davis Foundation: Restricted $25,000
- Stuart and Mabel Hadden Charitable Trust: 40 years $75,000
- Louis R. Larue Foundation: 5 years $40,000
- Paul G. A. and Phyllis W. Davis Foundation: Unrestricted $100,000
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- Sturtevant and Mabel Hedden Charitable Trust: 10 years $75,000
- Louis H. Bursch Foundation: 5 years $30,000
- Paul E. and Phyllis Watanabe Foundation: Unrestricted $10,000

Above all. Grand Marnier.
BEFORE MAN MADE FIRE, THE EARTH MADE PERRIER.

When the earth was still a fairly young planet, and getting itself into shape, there was born a marvelously clear and sparkling spring, a spring we now call Perrier.

And it was good.

Because before men learned how to flick their flints and make a warming bonfire, they had to learn how to quench their thirst. Of course, they couldn’t all afford to be choosy. So it was a very lucky few who lived in the vicinity of Perrier. A high rent district, n’est-ce pas?

Today, anyone almost anywhere in the world can enjoy the primeval purity of Perrier. Earth’s first soft drink.

Now although civilization has brought us such refinements as sugar, caffeine, artificial sweeteners, artificial coloring, and calorie counts, there is none of that in Perrier. You can even drink it on a salt-free diet.

Because though man makes love, makes war, makes fire — only the earth can make Perrier.

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William Ball (General Director) founded the American Conser-
vatory Theatre in 1965. Beginning in the theatre as a designer, he soon
turned to acting and appeared with regional companies and
Shakespearean festivals across the country. Mr. Ball
made his New York directorial debut with Chekhov's little-known
Ivanov in an off-Broadway production that won the Ohe and Vernon Rice Drama Desk
Award for 1958. The next few years
found him directing at Houston's Alley
Theatre, San Francisco's Actor's Work-
shop, Washington, D.C.'s Arena Stage,
San Diego's American Shakespeare
Theatre, as well as staging several operas
for the New York City Opera. His 1959
off-Broadway production of Under
Milkwood won the Lola D'Amantino
and Outer Circle Critics Awards. In
1962, his production of Six
Characters in Search of an Author presented
a multiple award-winner and enjoyed an
extended run in New York. After di-
recting at Canada Stratford Festival, Mr. Ball
returned to New York to write the
libretto for an opera, Natalie
Pirrotona, with composer Lee Hoiby,
based on A Month in the Country. In
1964, he directed Tartuffe and Hom-
age to Shakespeare at Lincoln Center,
than traveled to London to recreate
his staging of Six Characters. A gradu-
ate of Carnegie Mellon University, he
has been the recipient of a Fulbright
Scholarship, a Ford Foundation direc-
tional grant and an NBC Radio Director's
Fellowship. Among the first plays he
was directed for A.C.T. were Tartuffe, Six
Characters in Search of an Author,
Under Milkwood, Tiny Alice and King
Lear. They were followed by Twelfth
Night, The American Dream, Hamlet,
Oedipus Rex, The Three Sisters, The
Tempest, Bouchmaz and Madame
Armand Are Dead, Caesar and Cleop-
atra, The Contractor, Cyrano de
Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King
Richard III, Jumpers, Equus, The
Bourgeois Gentleman and The Win-
ter's Tale. Mr. Ball has directed three
his productions for PBS television in-
cluding "The Taming of the Shrew," for
which he received a "best director"
 award for the company from the Ameri-
can Theatre Wing in June of 1979. In
May of 1979, Carnegie Mellon Univer-
sity presented him with an honorary
doctorate degree.

James B. McKenzije (Executive Pro-
ducer, C.A.T.) cel-
brates his 15th season
with A.C.T. Mr.
McKenzie has
presented plays in
most of the
United States, as
well as in South
America, Canada, the
U.S.S.R., and
Japan and has pro-
duced nine repertory tours in Hawaii
and the western United States. He is also Executive Producer of the West-
port Country Playhouse where he has
produced more than 250 plays, as well
as Producer of the Peninsula Players in
Fish Creek, Wisconsin, the country's
oldest professional resident summer
theatre. Mr. McKenzie has produced
three plays on Broadway and 21 na-
tional tours of Broadway plays. In ad-
dition, he has produced a variety of
seasons in regional, summer and win-
ter theatres including Royal Poinciana
Playhouse in Palm Beach, Florida, Pa-
per Mill Playhouse in Millburn, New
Jersey; Parker Playhouse in Fort
Lauderdale, Florida; Buck County
Playhouse in New Hope, Pennsylvania;
Brown Theatre in Louisville, Ken-
ucky; Mimoa Theatre on Long Island;
Coconut Grove Playhouse in Miami,
the Dobb's Ferry Playhouse in New
York, and others. His producing com-
pany has toured well over 100 produc-
tions to summer and winter theatres.
Mr. McKenzie is a member of the Board of
Directors of the League of Resident
Theatres, the Council of Resident Stock
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Summer Theatres, the legitimate Inde-
pendent Theatres of North America,
and the Independent Booking Organi-
zation. He maintains memberships
in the Association of Theatrical Press
Agents and Managers, the International
Alliance of Theatre Stage Employers
and the Actors Equity Association. He
is a consultant for FEDAPT and served
two terms as a member of the Theatre
Advisory Panel of the National Endow-
ment for the Arts. In his free moments
he is a Pacific ocean sailing captain,
and maintains membership in the Off-
shore Racing Club of America, the Con-
tinental and the U.S. Yacht Racing
Union.

Allen Fletcher (Conservatory Di-
rector, C.A.T.) spent four years at
the American Shakespeare Festi-
vale in Stratford, Connecticut, two
of these as Resi-
dent and Directo-

director of the
training program
and two as Asst-
Editor. He is former Artistic Director
of the Seattle Repertory Theatre. Among
the many companies for whom he
has directed are the Oregon Shakes-
pearan Festival, San Diego's Old
Globe Theatre, the New York City Op-
era, the A.P.A., The Long Wharf The-
atre in New Haven, and the Pacific
Conservatory of the Performing Arts in
Santa Maria. Mr. Fletcher has directed
the A.C.T. productions of Uncle Vanya,
Death of a Salesman, Antony and Cle-
opatra, Othello, Hamlet VII, The
Lenin Heterosexual, The Hot L Bull-
more, The Music, The Building Class,
Absurd Person Singular, Heartbreak
House, Romeo and Juliet, A History of
the American Film, Another Part of
the Forest, the world premiers of Ten-
nessee Williams' This Is An Entertain-
ment) and Desire Under the Elms, one
of the two plays selected to tour the
Soviet Union as part of the U.S.A.-
U.S.S.R. Cultural Exchange Program
as well as In Wildness!, which toured
Hawaii and Japan. I Remember Mama,
and Mourning Becomes Electra. Mr.
Fletcher has also translated and di-
nected numerous other plays for A.C.T.,
including An Enemy of the People, A
Doll's House, Pillars of the Commu-
nity, Peer Gynt, The Master Builder
and Ghosts. He is the recipient of the
1982 San Francisco Art Commission's
Outstanding Achievement Award for
theatre.

Benjamin Morrell (Managing Direc-
tor) has played an integral role in
A.C.T.'s development since his ar-
ival 12 years ago. Besides his work
in English and drama from Dartmouth
and an M.F.A. in Theatre Adminis-
tration from the Yale School of Drama,
he served as General Manager of the Westport
Country Playhouse before joining
A.C.T. as Production Manager in the fall of
1970. In that capacity, he supervised all departments involved in the physi-
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conser-

vatory Theatre in 1965. Beginning in the theatre as a designer, he soon

turned to acting and appeared with regional companies and

Shakespearean festivals across the country. Mr. Ball

made his New York directorial debut with Chekhov's little-known Ivanov

in an off-Broadway production that won the Obie and Vernon Rice Drama

Award in 1975. The next few years found him directing at Houston's Alley

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A.C.T.'s Conservatory program. He ac-

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Astrid Person Singular, Heartbreak

House, Romeo and Juliet, A History of the American Film, Another Part of

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Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the phy-
cal presentation of A.C.T. plays, produc-
ing over 70 productions in nine years. These include: The Merchant of Venice; The Contractor; A Doll’s House; The Matchmaker; Pillars of the Community; Peer Gynt; Desire Under the Elms; 5th of July; Ab, Wilderness!; All the Way Home; Knock, Knock; Cyrano de Bergerac; The Taming of the Shrew; Street Scene and The Master Builder. In addition, Mr. Moore coor-
dinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christ-
mas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.’s complex repertory system and has taught the-
atric administration through our Eve-
ning Extension Program. In 1970, he became General Manager for the com-
pany, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring programs to the western states, Hawaii, Japan, the U.S.R. and, currently, mainland China and the long-term Concert Van Tours program presently underway.

EUGENE BARONE (Company Coor-
dinatory) is a char-
ter member of A.C.T. who began his career as stage manager for the company. For the past 15 years he has served as As-
sociate Director on many of Wil-
liam Ball’s productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Room-
scrafts and Guildenstern Are Dead. After receiving his bachelor of arts de-
gree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barone has directed the Plays-in-
Progress program and worked on the tele-
vised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol.

HELEN BURNS (Guest Director) began her theatrical training at Lon-
don’s Royal Academy of Dramatic Arts. She has ap-
peared with the Royal Shakespeare Company, the Na-

tional Theater of Great Britain, the Bristol Old Vic and the Young Vic and with husband Michael Langham became an active participant in Canada’s Stratford Shake-

spearean Festival. In 1980 Miss Burns won an award as best actress for TV in Canada as well as several nominations for her New York performance in The Merchant of Venice and for her role in the film “The Changeling” with George C. Scott. Her directing experience includes student productions at the Central School in London, the Banff School in New York and the National Theatre School in Canada. She has directed in Shef-

dfield, England, and at the Lincoln Center Cen-
ter. She wrote and directed a rock musical performed in the streets of Boston as part of the “Summertiming” festival of that city.

MICHAEL LANGHAM (Guest Director) made his dramatic debut immedi-
ever after World War II in British and European theaters. From 1945 to 1967, he was Artistic Director of the Stratford Shakespeare Festival of Can-
ada. In 1971, he joined the Guthrie Theatre in Minneapolis, where he served as Artistic Director until 1977. Mr. Langham has directed plays in Lon-

don’s West End, on Broadway, for the Royal Shakespeare Company and the National Theatre of Great Britain. He is currently Director of the Juilliard The-

tre Center in New York City.

KLEN RUTA (Guest Director) was a lead-
ing actor with A.C.T. during our first six seasons in San Francisco, and was last seen on the Geary stage in the award win-
ning Broadway production of The Elephant Man. While a member of our company, he appeared in over 17 productions, including William Ball’s original Under Milkwood. Mr. Ruta’s stage credits also include perfor-

nance in A Man for All Seasons and Saint Joan at the Alhambra The-

tre in Los Angeles. An original com-

nany member with the Tyrone Guthrie Theatre in Minneapolis, he held parts in over 30 productions in seven seas-
s, and served as Associate Director for theatre from 1976 to 1978. At San Diego’s Old Globe Theatre, he di-
rected the acclaimed summer productions of The Tavern, Lion in Winter and The Comedy of Errors. Mr. Ruta also has appeared on television and film and most recently revived his musical ca-

er, starring as an operatic soloist with the Minnesota Orchestra under Neville Marriner and Leonard Statkin. He has performed with the Lyric Opera of Chicago in its productions of Ariadne auf Naxos and Don Giovanni.

ANNETTE BENING (*) joins the A.C.T. company this sea-

son as a third-year student in the sec-
vanced Training Program. She has per-
formed with various Shake-
spearean festivals in Berkeley, San Diego, Saratoga and Colorado. Last year Miss Bening appeared on the Geary stage in The Three Sisters. This season, she will play in A Christmas Carol and The Chalk Garden.


ANNE KARR (*) joins the A.C.T. company this sea-

son as a third-year student in the sec-
vanced Training Program. She has per-
formed with various Shake-
spearean festivals in Berkeley, San Diego, Saratoga and Colorado. Last year Miss Bening appeared on the Geary stage in The Three Sisters. This season, she will play in A Christmas Carol and The Chalk Garden.


OTHER RESIDENT THEATRES: Ilove’s Labors Lost, Timon of Athens; Romeo and Juliet; Antony and Cleopatra; All That Ends Well, The Winter’s Tale.

TELEVISION: Parent Effectiveness (PBS).

JOSEPH BIRD is now in his 15th season with A.C.T. Edu-
cated at San Francisco State College and having worked with Lee Stras-
berg, he became a featured actor in New York’s A.P. Phoenix Repro-
duction Company.

Mr. Bird also has spent much of his career performing at the Lyricon Theatre on Broadway, at the San Diego Shakespeare Festival’s Old Globe and in the famous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others. For watch him in this year’s Christmas Carol.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Travesties, Ab, Wilderness!; Much Ado About Nothing; Richard II; The Three Sisters. BROADWAY: 15 total, including: The Show-Off (with Helen Hayes); Hamlet (with Leslie Stair). TELEVISION: Kaiser Aluminum Hour; The Rug Jungle (with Paul Newman); Lost in a Splendid Thing (CBS).

MIMI CARR is in her third season at A.C.T. Before join-
ing the company she had leading roles as Ashland’s Oregon Shake-
spearean Festival, the Public Con-

servatory for the Performing Arts Fest-

efest, the Alley Theatre in Houston and the Hillery Repertory Theatre of Detroit. A native of Gaine-

sille, Florida, Miss Carr holds a bache-

lor’s degree from the University of Florida and an M.F.A. from Wayne State University in Detroit. She can be seen this spring in Morgan’s At Seven. A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; I Remember Mama; The Admirable Crichton; Black Comedy; Eat Among The Pige-

nous; Lizzie Borden In The Late Afternoon.

OTHER RESIDENT THEATRES: 17 to-

cial, including: The Don Who Came To Dinner, Twelve Night, Tobacco Road, Ring Round the Moon, Macbeth; Cor-


tamnes; Marie’s School for Scandal. TELEVISION: A Christmas Carol; JOAN CRODYON was an A.C.T. charter mem-

ber. She has appeared extensively on and off-

Broadway and in the film The Bad Seed. Her broad-

way performance in The Potting Shed earned her a Clarence Derwent Award.

Croydon’s vast theatrical experience also includes appearances at most ma-

jor U.S. resident theatres, among them the Arena stage and the O’Neill The-

atre. Most recently she appeared in Tartuffe as the Reptilienne of St. Louis. This season she can be seen on the Geary stage in A Christmas Carol.

A.C.T. PRODUCTIONS: Tartuffe; The Rose Tattoo; The Devil’s Disciple; Uncle Vanya; Endgame; Antigone; Apollo of Bellas; Six Characters in Search of an Author.

BROADWAY: Major Barbara; The Bad Seed; The Potting Shed; Computation. OTHER RESIDENT THEATRES: The Common- rate Tables; The Right Honorable Gen-

tleman, Born Yesterday; Calendar Girls; The Shadow Box; The Royal Family; The Freeway; Write Me A Murder. TELEVISION: The Power and the Glory; The Potting Shed; Rebecca; East Side West Side; Rocking Chair Rebellion. FILM: The Bad Seed.

For a “Star Performance” before the opera, dine in the elegant Carnelian Room.
**DINNERS NIGHTLY SUNDAY BRUNCH PRIVATE SUITES**

**ANNETTE BENING** (*Color* A.C.T. Advanced Training Program) is joining the company this season as a third-year student in the Performing Arts Education Program. She will be graduating from San Francisco State University and has performed in various A.C.T. productions in Berkeley, San Diego, Sarasota and Colorado. Last year Anna Bening appeared in the Geary stage in The Three Sisters, this season, she will be playing in A.C.T.'s production of The Chalk Garden.

**THE ACTORS**

**MICHAEL LANGHAM** (Guest Director) made his dramatic debut immediately after World War II in British and European theaters. From 1945 to 1967, he was artistic director of the Stratford Shakespeare Festival of Canada. In 1971, he joined the Guthrie Theater in Minneapolis, where he served as artistic director until 1977. Mr. Langham has directed plays in London's West End, on Broadway, for the Royal Shakespeare Company and the National Theatre of Great Britain. He is currently director of the Juilliard Theater Center in New York City.

**JOSEPH BIRD** is now in his 15th season with A.C.T. Educated at Stanford and State College and having studied under Lee Strasberg, he became a featured actor in New York's A.P.H. Reproduction Repertory. Mr. Bird also has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in the East Coast summer stock productions. He has worked in the company of Ellen Raines, Helen Hayes and Paul Newman, among others. Watch for him this year in A.C.T.'s Christmas Carol.

**CROYDON** was an A.C.T. charter member. She has appeared extensively on and off Broadway and in the film The Bad Seed. Her Broadway career includes performances in The Pinny Show and earned her a Clarence Derwent Award. Miss Croydon's vast theatrical experience also includes appearances at most major U.S. resident theaters, among them the Arena Stage and the O'Neill Theatre. Most recently she appeared in Tartuffe as the Reversionary Author of St. Louis. This season she can also be seen on the Geary stage in The Three Sisters.

**HELEN BURNS** (Guest Director) began her theater training at Lon- don’s Royal Academy of Dramatic Art. She has appeared with the Royal Shakespeare Company, the National Theatre of Great Britain, the Bristol Old Vic and the Young Vic and with husband Michael Langham became an active participant in Canada's Stratford Shakespearean Festival. In 1980 Miss Burns won an award as best actress for TV in Canada as well as several nominations for her New York performance in The Merchant of Venice. For her role in the film "The Changeling" with George C. Scott. Her directing experience includes student productions at the Central School in London, at the Goodman School in New York and the National Theatre School in Canada. She has directed in Sheffield, England, and at the Lincoln Center Institute. She wrote and directed a rock musical performed in the streets of Boston as part of the “Summertime Festival” of that city.

**KAREN BURROWS** (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving her bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Eliza Rabb and Francis Ford Coppola. Mr. Burrows has directed the Play-in-Program work and on television his televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol.

**EUGENE BURROWS** (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving her bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Eliza Rabb and Francis Ford Coppola. Mr. Burrows has directed the Play-in-Program work and on television his televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol.

**GILES CRAWFORD** (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving her bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Eliza Rabb and Francis Ford Coppola. Mr. Burrows has directed the Play-in-Program work and on television his televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol.

**HENRY CRAWFORD** (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving her bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Eliza Rabb and Francis Ford Coppola. Mr. Burrows has directed the Play-in-Program work and on television his televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol.
GEORGE DELOV makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career nine years ago. His extensive and dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as James Lockhart in The Robber Bridegroom, played Cleante in The Imaginary Invalid at the Cincinnati Playhouse in the Park, and appeared as Orlando in As You Like It, the inaugural production of San Diego’s Old Globe Theatre. Mr. Delov is seen currently as Frank Rosetti in ABC’s comedy series, Star of the Family. You can catch him this season in Lost.

BARBARA DRAIKSON (*) has been with A.C.T. for 11 years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the University of Portland and the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss DRAIKSON has appeared in 25 productions on the Geary stage and has toured with us to Hawaii and the U.S. R. Other acting credits include Shay with Sada Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Elijah Abbath at San Diego’s Old Globe Theatre. A.C.T. PRODUCTIONS: 28 total, including: Cyrano de Bergerac; The Matchmaker (US S.R. tour); Poor Grettel; A Month in the Country; The Circle; May Fever; Buried Child; Another Part of the Forest; The Three Sisters. OTHER RESIDENT THEATRES: Shay; Sorrows of Stephen; The Importance of Being Earnest. TELEVISION: Lou Grant; Incident at Crestridge.

PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada’s Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Elijah Abbath’s A.C.T. company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years. A.C.T. PRODUCTIONS: 44 total, including: Tartuffe; Under Milkwood; The Importance of Being Earnest; Madame Bovary; Six Characters In Search of an Author; Cyrano de Bergerac; A Doll’s House; The Cherry Orchard; Equus; The Tempest; The Master Builder; A Month in the Country; The Little Foxes; The Three Sisters. BROADWAY: The First Gentleman; The Country Wife (with Julie Harren); The Chinese Prime Minister (with Margaret Leighton); The Entertainer (with Laurence Olivier). There’s One in Every Marriage. FILMS: Godfather III; The Hindenburg; A Different Story; F.I.S.T.; Highpoint; All Washed Up; China Syndrome.

JAMES EDMONDSON is an active new-comer to A.C.T. He joined the company in 1981 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory’s Advanced Training Program. Mr. EDMONDSON, a native of Montrose, Colorado, holds a bachelor’s degree in drama from Colorado State College and a master’s degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespearean Festival. Mr. EDMONDSON will be seen in Uncle Vanya and A Christmas Carol. A.C.T. PRODUCTIONS: Lizzie Borden; In the Late Afternoon; An American Fairy Tale; Director: The Brounngton Verst; Black Comedy; Dear Diary; Gin Gamo. OTHER RESIDENT THEATRES: Death of a Salesman; Richard III; Of Mice and Men; Dance Of Death; Merchant of Venice; Time of Your Life; Dr. Faustus.

LAWRENCE HECHT (*) is in his ninth season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Xerxes Performing Company, the Marin Shakespeare Festival and the Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, Mr. HECHT has directed numerous productions for the Plays-in-Progress series, as well as A.T.P. student projects. He continues to serve as an acting instructor and project director for the Conservatory. A.C.T. PRODUCTIONS: The National Health; A Christmas Carol; The Visit; Buried Child; The Girl of the Golden West; Hay Fever; Much Ado About Nothing; Night and Day; Richard III; The Three Sisters; Happy Landings; Director: The Barretts of Wimpole Street; The Fifth of July; Strictly A Formality. OTHER RESIDENT THEATRES: Director: Equus; Harvey; The Crucible.

NANCY HOUSER (*) returns to A.C.T. for her second season teaching vocal production through the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She is the official voice coach for the company, and has performed in the Plays-in-Progress script reading series as well as numerous student projects. A graduate of Stanford University, she has appeared with such resident theatres as the Alaska Repertory Theatre, the Empty Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss HOUSER played the female lead in the Berkeley Shakespeare Festival’s production of Antony and Cleopatra. A.C.T. PRODUCTIONS: Julius Caesar; Ten Minutes for Twenty-Five Cents; Mammon and Fizz. OTHER RESIDENT THEATRES: Cabaret; A Little Night Music; A Midsummer Night’s Dream; The Miser; Happy Birthday; Wanda Jump; Greater; Hoofer; Rosalind Vokes; My Fox; Antony and Cleopatra.
GEORGE DELOV makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career nine years ago. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in The Robber Bridegroom, played Cleante in The Imaginary Invalid at the Cincinnati Playhouse in the Park, and appeared as Orlando in As You Like It, the inaugural production of San Diego’s Old Globe Theatre. Mr. Delov is seen currently as Frank Bosetti in ABC’s comedy series, Star of the Family. You can catch him in this season in Lost.

BROADWAY: The Robber Bridegroom, El Grande de Coca Cola. OTHER RESIDENT THEATRES: The Imaginary Invalid; Kiss Me, Kate; ViVa! ViVa! Regina!; Man of La Mancha, The Trespassers, Opera, What the Butler Saw, The Trial of the Cattonsville Vine.

TELEVISION: One Night Stand, Quincy, M.E.; Eddie Cagney; The Seekers, R.J., and the Bear, Hart to Hart. Galacticus ’80, Star of the Family.

BARBARA DRICKSON (*) has been with A.C.T. for 11 years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the University of Portland and the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the company, she has appeared in 26 productions on the Geary stage and has toured with us to Hawaii and the U.S.R. Other acting credits include Shay, with Sada Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Elisa Rail at San Diego’s Old Globe Theatre.


OTHER RESIDENT THEATRES: Shay, Sorrows of Stephen, The Importance of Being Earnest.

TELEVISION: Lou Grant, Incident at Crestridge.

PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada’s Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Eliza’s Company A.P.A. company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years. A.C.T. PRODUCTIONS: 41 total, including: Tartuffe, Uncle Minkowski, The Importance of Being Earnest, St. James VII, Six Characters In Search of an Author, Cyrano de Bergerac, A Doll’s House, A Cherry Orchard, Equus, Mind and Supermariner, The Master Builder, A Month in the Country, The Little Foxes, The Three Sisters. BROADWAY: The First Gentleman, The Country Wife (with Julie Harris), The Chinese Prime Minister (with Margaret Leighton), The Entertainer (with Lawrence Olivier). There’s One in Every Marriage. FILMS: Godfather II, The Hindenburg, A Different Story, F.I.S.T., Highpoint, All Washed Up, China Syndrome.

JAMES EDMONDSON is an active newcomer to A.C.T. He joined the company in 1981 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory’s Advanced Training Program. Mr. Edmondson, a native of Montrose, Colorado, holds a bachelor’s degree in drama from Colorado State College and a master’s degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespearean Festival. Mr. Edmondson will be seen in Uncle Vanya and A Christmas Carol. A.C.T. PRODUCTIONS: Lizzie Borden. In the Late Afternoon, An American Fairy Tale, Director: The Bountiful Vers, Black Comedy, Comedy, Dear Liar, Sin Gaunt.

OTHER RESIDENT THEATRES: Death of a Salesman, Richard III, Of Mice and Men, Dance of Death, Merchant of Venice, Time of Your Life, Dr. Faustus.

LAWRENCE HECHT (*) is in his ninth season with the company. He has played a variety of roles, including the title role in Hamlet and the title role in Shakespeare in Love. He has performed and directed with the Summer Repertory Theatre of Santa Rosa, the Xerox Performing Company, the Marin Shakespeare Festival and the Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series, as well as A.T.P. student projects. He continues to serve as an acting instructor and project director for the Conservatory. A.C.T. PRODUCTIONS: The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West, Hay Fever, Much Ado About Nothing, Night and Day, Richard II, The Three Sisters, Happy Landings, Director: The Barber’s of Wakefield, Street, The Fifth of July, Strictly A Formality.


NANCY HOUFEK (*) returns to A.C.T. for her second season teaching vocal production through the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She is the official coach for the company, and has performed in the Plays-in-Progress script reading series as well as numerous student projects. A graduate of Stanford University, she has appeared with such resident theatres as the Alaska Repertory Theatre, The Emery Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss Houfek played the female lead in the Berkeley Shakespeare Festival production of Antony and Cleopatra.

A.C.T. PRODUCTIONS: Julius Caesar, Ten Minutes for Twenty-Five Pints, Mammon and Fists.


JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner.

In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon's Chapter Two at the Sunnyside Repertory Company.

A.C.T. PRODUCTIONS: Equus; The Winter's Tale; Ab, Wilderness; Valen- tina and Valentina; Merry Wives of Windsor, Hay Fever; The Boys from Syracuse; The New Guy; Black Comedy. Director: Eileen jóhansen in the late afternoon.

OTHER RESIDENT THEATRE: Director: Chapter Two; TELEVISION: A Christmas Carol (ABC-A.C.T. production).

ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Ac- tor's Workshop, she was graduated from Stanford University. In New York she studied movement with Karen Dchalova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, ap- peared with the Seattle Repertory and was a resident artist at the Santa Maria Solvang Theatrefest. Last summer, she appeared with the Pacific Conserva- tory of the Performing Arts in the title role of Mame. This season she appears in Morning at Seven.

A.C.T. PRODUCTIONS: 20 total, including: A Doll's House; Tonight at 8:30; Pillars of the Community; Peer Gynt; Man and Superman; The Master Builder; All the Way Home; Ab, Wil- derness; Heartbreak House; History of the American Film: Ghosts; Another Part of the Forest; I Remember Mama, Mourning Becomes Electra.

OTHER RESIDENT THEATRES: Ab, Wilderness; Shroudact; A Christmas Without Snow; The Music School.

DAKIN MATTHEWS came to A.C.T. in 1981. He is a direc- tor, actor, playwright, dranamanage and Associate Profes- sor of English at California State University, Hay- ward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year, and is an avid home computer program- mmer. Watch for his performances this season in Dear Earl, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three States; I Remember Mama; A Christmas Carol. Mourning Becomes Electra; Dear Earl; Black Comedy. Another Part of the Forest.

OTHER RESIDENT THEATRES: Enrico IV and V; The Odd Couple; Henry IV; Part I, Part II; A Midsummer Night's Dream; Fimenti's Rainbow; The Caucasian Chalk Cir- cle; Judas Caesar; Twelfth Night; Merchant of Venice.

TELEVISION: New Actors for the Classics: Farewell to Manzanar; Streets of San Francisco.

DEBORAH MAY (* returns to the Geary stage after an absences of four years. A graduate of Indiana Universi- ty, she attended A.C.T.'s Conserva- tory before joining the company for six years. She has appeared in numerous pro- ductions on and off-Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Per- forming Arts. Most recently, Miss May played Rosalind in As You Like It, the inaugural production at San Diego's newly rebuilt Old Globe Theatre.

A.C.T. PRODUCTIONS: 15 total, includ- ing: The Circle, General Gouverneur; Travesies; Cithello, Cynudo de Berger- se; Three Penny Opera; The Match- maker (U.S.B. tour); The Taming of the Shrew.

BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATRES: 15 to- tal, including: Macbeth, Gold Dust; Hedda Gabler; The Unsuitable Molly Brown; The King and I; A Midsummer Night's Dream; The Mikado; The Music Man; As You Like It.

TELEVISION: Rape of Angels; The Guiding Light; Mom, The Wolfman and Me; The Taming of the Shrew (PBS-A.C.T. production).
CELEBRATION
85
APRIL 16  8:00 PM
FEATURING GUEST ARTIST
CYNTHIA HARVEY
Courtesy of American Ballet Theatre
MARIN CENTER AUDITORIUM
TICKETS: $10, $8, $6
Benefit Seating: $100, $50, $25
MARIN CENTER BOX OFFICE 472-3500

ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor’s Workshop, she was graduated from Stanford University in New York where she studied with Natasha Delova and with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria Solvang Theatrefest. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Madame. This season she appears in Morning at Seven.

A.C.T. PRODUCTIONS: 20 total, including: A Doll’s House, Tonight at 8:30; Psalm of the Community, Peer Gynt, Man and Superman, The Master Builder, All the Way Home, Ah, Wilderness!, Mourning Becomes Electra; Other Resident Theatres: A Christmas Carol, The Music School.

JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon’s Chapter Two at the Sun Valley Repertory Company.

A.C.T. PRODUCTIONS: Equus, The Winter’s Tale, Ah, Wilderness!, Valen- tino and Valentino, Merry Wives of Windsor, Hay Fever; The Bells; The Little Foxes, The Admirable Crichton, A Christmas Carol, Black Comedy; Director: Lizzie Horden in the Late Afternoon.

ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor’s Workshop, she was graduated from Stanford University in New York where she studied with Natasha Delova and with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria Solvang Theatrefest. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Madame. This season she appears in Morning at Seven.

A.C.T. PRODUCTIONS: 20 total, including: A Doll’s House, Tonight at 8:30; Psalm of the Community, Peer Gynt, Man and Superman, The Master Builder, All the Way Home, Ah, Wilderness!, Mourning Becomes Electra; Other Resident Theatres: A Christmas Carol, The Music School.

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory’s Summer Training Congress this year, and is an avid home computer programmer. Watch for his performances this season in Dear Earl, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters, I Remember Mama, A Christmas Carol, Mourning Becomes Electra, Dear Earl, Black Comedy; Another Part of the Forest.


TELEVISION: New Actors for the Classics, Farewell to Manzanar, Streets of San Francisco.

DEBORAH MAY (*) returns to the Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.’s Conservatory before joining the company for six years. She has appeared in numerous productions on and off-Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Performing Arts. Most recently, Miss May played Rosalind in As You Like It, the inaugural production at San Diego’s newly rebuilt Old Globe Theatre.

A.C.T. PRODUCTIONS: 15 total, including: The Circle, General Gouverneur, Travesties, Cymbeline, Cynara de Bergerac, Three Penny Opera, The Matchmaker (E.S.R. tour), The Taming of the Shrew


ANNE McNAUGHTON joins A.C.T. this season with a theatrical career that has spanned 15 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John Houseman’s Actors Company. She has acted and directed with numerous companies, including the California Actors Theatre, the Pacific Conservatory for the Performing Arts, Berkeley Stage Company, San Jose Repertory Company and Berkeley Shakespeare Festival. Miss McNaughton has an extensive teaching career, a brother who is a ballet star, and, with husband Dakin Matthews, four children.

RESIDENT THEATRES: 16 total, including: The Winter’s Tale, The Machinist, Adventures of Chico and the Caucasian Choir Circle; Ring Round the Moon; The Music Man; The School for Scandal; The Importance of Being Earnest; Much Ado About Nothing, The Cherry Orchard; The Mauds, Letters Home, Dear Liar; Miss Julie; The Taming of the Shrew; U.S.A.; Who’s Afraid of Virginia Woolf? TELEVISION: New Actors for the Classics.

DEANN MEEARS is a charter member of A.C.T. She studied theatre in New York City with Uni Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour of And Miss Reardon Drinks a Little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination for best performance at the Los Angeles Theatre Critics Awards. Miss Meears teaches acting through the Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 23 total, including: Twelve Night, Death of a Salesman, Six Characters in Search of an Author: Antigone, Tiny Alice, Under Milkwood, Tartuffe, A Month in the Country; The Circle; Night and Day; The Three Sisters; The Bremmington Version, Dear Liar.

BROADWAY: Tiny Alice; Abeer and Heliodore; Box True to the Good; Never Live Over a Prestige Factory.

OTHER RESIDENT THEATRES: 9 total, including: The Learned Ladies; The Cherry Orchard.

TELEVISION: The Loneliest Runner; Barretta, Testimony of Two Men, Mcloud, Beacon Hill, Naked City, Under Milkwood, A Mother for Janek.

FILMS: Justine, Petula.

DELORES MITCHELL (*) joined A.C.T. in 1976. Since then, she has performed with the company in numerous roles and has taught voice, acting and speech training through the Summer Training Conference and Evening Extension programs. She has toured with us to both Hawaii and Japan. The New Orleans native holds a bachelor’s degree in speech and drama from A & M University in Florida, and has appeared at the Oregon Shakespearean Festival at Ashland. Miss Mitchell is a performing lyric soprano and studies Spanish classical and Flamenco dance in her spare time. This season she will be appearing in A Christmas Carol and The Chalk Garden.


OTHER RESIDENT THEATRES: The Little Foxes, Henry IV, Part II; TELEVISION: A Christmas Carol.

SHARON NEWMAN is at A.C.T. for her second season as Director of the Young Conservatory. She holds a B.F.A. degree from the University of Miami and an M.F.A. from the University of Utah in young people’s theatre. She has taught children’s theatre and puppetry in an inter-related program designed to bring the arts to schools in Salt Lake City. Miss Newman also has worked as a children’s librarian, a nursery school teacher and has written and performed extensively for children’s television and films. Miss Newman acted as an understudy in a number of A.C.T. productions last season, in addition to teaching classes in acting techniques and creative drama. Young Conservatory students are taught the same variety of disciplines offered in the Conservatory’s regular adult training program.


TELEVISION: Arthur and Company; Rumpelstiltskin.

FILMS: Do Not Touch.

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ANNE MCAUGHTON joins A.C.T. this season with a theatrical career that has spanned 15 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John Houseman’s Acting Company. She has acted and directed with numerous companies, including the California Actors Theatre, the Pacific Conservatory for the Performing Arts, Berkeley Stage Company, San Jose Repertory Company and Berkeley Shakespeare Festival. Miss McNaughton has an extensive teaching career, a brother who is a ballet star, and, with husband Dakin Matthews, four children.

RESIDENT THEATRE: 16 total, including:
- The Winter’s Tale, The Shrew
- A Midsummer Night’s Dream
- The Caucasian Chalk Circle
- Ring Round the Moon
- The Music Man
- The School for Scandal

TELEVISION: New Actors for the Classics
DEANN MORTARIS is a charter member of A.C.T. She studied theatre in New York City with Elia Kazan, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour of And Miss Reardon Drinks a Little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination for best performance at the Los Angeles Theatre Critics Awards. Miss Mortaris teaches acting through the Advanced Training Program and Summer Training Congress. A.C.T. PRODUCTIONS: 23 total, including:
- Twelve Night, Death of a Salesman,
- Six Characters in Search of an Author, Antigone, Tiny Alice, Under Milkwood, Tartuffe, A Month in the Country; The Circle; Night and Day; The Three Sisters; The Bremington, Dear Mr. BROADWAY: Tiny Alice; Absalom and Achmed; No exit to the good; Never Live Over a Pretzel Factory

OTHER RESIDENT THEATRES: 9 total, including:
- The Learned Ladies, The Cherry Orchard, TELEVISION: The Loneliest Runner; Barretta, Testimony of Two Men, McCloud, Beacon Hill, Naked City, Under Milkwood, A Mother for Janek

FILMS: Justine, Petulia.

DELORES MITCHELL (*) joined A.C.T. in 1976. Since then, she has performed with the company in numerous roles and has taught voice, acting and speech training through the Summer Training Congress and Evening Extension programs. She has toured with us to both Hawaii and Japan. The New Orleans native holds a bachelor’s degree in speech and drama from A & M University in Florida, and has appeared at the Oregon Shakespearean Festival at Ashland. Miss Mitchell is a performing lyrical soprano and studies Spanish classical and Flamenco dance in her spare time. This season she will be appearing in A Christmas Carol and The Chalk Garden.

A.C.T. PRODUCTIONS: 13 total, including:

OTHER RESIDENT THEATRES: The Little Foxes, King Henry IV, Part II

TELEVISION: A Christmas Carol

SHARON NEWMAN is at A.C.T. for her second season as Director of the Young Conservatory. She holds a B.A. degree in English Literature from the University of Miami and an M.F.A. from the University of Utah in young people’s theatre. She has taught children’s theatre and puppetry in an inter-related program designed to bring the arts to schools in Salt Lake City. Miss Newman also has worked as a children’s librarian, a nursery school teacher and has written and performed extensively for children’s television and films. Miss Newman acted as an understudy in a number of A.C.T. productions last season, in addition to teaching classes in acting techniques and creative dramatic. Young Conservatory students are taught the same variety of disciplines offered in the Conservatory’s regular adult training program.

A.C.T. PRODUCTIONS: The Adirondack Crichton; I Remember Mama, Mourn ing Bencosio, Electra, Mammam and Fiddler.

TELEVISION: Arthur and Company; Pompey Room

FILMS: Do Not Touch!

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FRANK O'DIELT has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied in the Canadian Art Theatre in Montréal, his hometown, and the Vera Soloforwa Studio of Acting in New York before training to teach at the American Center for the Alexander Technique in New York City. He will be seen this season in A Christmas Carol. A.C.T. PRODUCTIONS: 11 total, including: The Three Sisters (Broadway tour); Matchmaker (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour). BROADWAY: The Three Sisters. TELEVISION: Cyrano de Bergerac (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Glory. Halftone (PBS/A.C.T. production).

WILLIAM PATTERSON marks 37 years in the acting profession in 1982—15 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Paterson launched his theatrical career at Worcester, Massachusetts, later spending 20 years at the Cleveland Play House as an actor, director and administrator. In 1967 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Paterson has written and performed two one-man shows based on the lives of Benjamin Franklin and Justice Oliver Wendell Holmes. He is presently serving as a member of the San Francisco Art Commission. A.C.T. PRODUCTIONS: Including: You Can't Take It With You; The Time of Your Life; The Three Sisters (New York tour); Tuning of the Shrew; Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japan tour); Hay Fever; Burned Child; The Admirable Crichton; Happy Landings.

RANDALL RICHARD is a graduate of the Conservatory's Advanced Training Program, where he studied after receiving his B.A. in drama from Delta University in Massachusetts. He has appeared off-Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program. He will be seen this season in A Christmas Carol. A.C.T. PRODUCTIONS: Much Ado About Nothing; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25 year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Hostage; The Rose Tattoo; Saint Joan; You Can't Take It with You; Hot L Baltimore; The Miser; Cyrano de Bergerac; Desire Under the Elms (U.S.S.R. tour); Another Part of the Forest; Cat Among the Pigeons. BROADWAY: Tiny Alice; OTHER RESIDENT THEATRES: 30 total, including: The Wall, Uncle Vanya; The Caucasian Chalk Circle; The Three Penny Opera; Otello; The Tuning of the Shrew: TELEVISION: Hawaii Five-O; Gunsmoke; Under Milkwood (PBS/A.C.T.). FILMS: Time after Time; Cardinal Arrest; Chi Chi and the Phony Flash.

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FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Solotow School of Acting. In New York, before returning to teach at the American Center for the Alexander Technique in New York City, he was seen this season in A Christmas Carol at A.C.T. PRODUCTIONS: 11 total, including: The Three Sisters (Broadway tour); Matchmaker (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour); BROADWAY: The Three Sisters. TELEVISION: Cyrano de Bergerac (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Glory! (Halfling) (PBS/A.C.T. production).

RANDALL RICHARD (*) is a graduate of the Conservatory’s Advanced Training Program, where he studied after receiving his B.A. in drama from Delta University in Massachusetts. He has appeared off-Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richardson teaches acting and movement improvisation in the Advanced Training Program. He will be seen this season in A Christmas Carol. A.C.T. PRODUCTIONS: Much Ado About Nothing; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

WILLIAM PATERSON marks 37 years in the acting profession in 1982—15 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Patterson launched his theatrical career at Worcester, Massachusetts, later spending 20 years at the Cleveland Play House as an actor, director and administrator. In 1967 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Patterson has written and performed two one-man shows based on the lives of Benjamin Franklin and Justice Oliver Wendell Holmes. He is presently serving as a member of the San Francisco Art Commission.

A.C.T. PRODUCTIONS: Including: You Can’t Take It With You; The Time of Your Life; The Three Sisters (New York tour); Taming of the Shrew; Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japan tour); One Man, Two Guvnors. TELEVISION: An Unsuitable Candidate; The Admirable Crichton; Happy Landings.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Pancratius Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhart was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us both in Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Heiress; The Rose Tattoo; Saint Joan; You Can’t Take It With You; Hot L Baltimore; The Mister; Cyrano de Bergerac; Desire Under the Elms (U.S.S.R. tour); Another Port of the Forest; Cats Among the Pigeons. BROADWAY: Tiny Alice. OTHER RESIDENT THEATRES: 10 total, including: The Wall, Uncle Vanya; The Caucasian Chalk Circle; The Three-Penny Opera; The Turn of the Shrew. TELEVISION: Hawaii Five-O; Gunsmoke; Under Milkwood (PBS/A.C.T.) FILMS: Time After Time; Cardiac Arrest; Chis Chi and the Puffy Fish.


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JEREMY ROBERTS (*) joins the A.C.T. company this sea- 
son as a third year student in the Ad-
vanced Training Program. In addi-
tion to student roles in King Lear and The Seagull, he has appeared 
on the Geary stage in Richard 
II, as well as in productions at the Pa-
cific Conservatory for the Performing 
Arts and Los Angeles Valley College. A 
portrait artist and an expert juggler, 
mime and clown, Mr. Roberts can be 
seen this season in A Christmas Carol 
and Uncle Vanya.

A.C.T. PRODUCTIONS: The Three 
Stooges.

OTHER RESIDENT THEATRE: Taming 
of the Street; The Dumbwaiter; 
The Misanthrope; Oedipus Select;
Billy Budd; Terra Nova; School for 
Scandal.

FRANK SAVINO is a 30-year veteran of 
the theatre in his third season with 
A.C.T. He obtained his B.F.A. from 
The University of Chi-
cago and has 
M.F.A. from the 
Goodman School of 
Drama before performing with 
many resident 
thearies in the U.S. and Canada. He has 
amassed a long list of Broadway 
credits, as well as roles for television and 
film, and has directed over 30 
plays in East Coast summer stock. Mr. 
Savino teaches acting through the 
Conservatory's Summer Training 
Congress and Extension Programs.

A.C.T. PRODUCTIONS: The Rivals;
Richard II; The Admirable Crichton; 
Happy Landings; 
BROADWAY: Daughter of Silence (with 
Rip Torn); Mother Courage and her 
Children (with Anne Bancroft); Room 
Service.

OTHER RESIDENT THEATRE: 17 to-
tal, including A View from the Bridge; 
Antigone; After the Fall; A Midsum-
mer Night's Dream; The Inspector 
General; Darkness at Noon; Tiger at 
the Gates; The Go-between (with 
David Jamieson); Desire Under the Elms; The 
Rainmaker.

TELEVISION: Kaz; Barettta; Jake and 
the Kid. A Man Born to be King, Louis 
Reed.

FILMS: Three Days of the Condor.

SALLY SMYTHE returns to A.C.T. for 
her third season, also having ap-
peared with the Berkeley Reper-
tory Theatre, the Oregon Shake-
spearean Festival, the Pacific 
Conservatory for the Performing 
Arts, and the California 
Academy Theatre and the San Jose Reper-
tory among others. A graduate of San 
Francisco State University, she studied 
in Paris at the Centre Americaine 
and with Paul Richards in Palo Alto. She 
appeared in the United States premiere of 
Thornton Wilder's play, The Acker-
field, and created the role of Constance 
Treadwell-Madsen in A.C.T.'s 1982 
premiere of William Hamilton's Happy 
Landings. Miss Smythe taught acting at 
this year's Summer Training Congress, 
and will be seen this season in A 
Christmas Carol and Lost.

A.C.T. PRODUCTIONS: The Three 
Sisters; The Admirable Crichton; Happy 
Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRE: The 
Winter's Tale; The Ackerfield; As You 
Like It; Coriolanus; Ring Round the 
Moon, Arms and the Man, Private 
Lives; Happy End; Chekhov in Yalta.

HAROLD SARRATT (*) comes to A.C.T. 
for his first pro-
fessional season as 
a third-year stu-
dent in the Ad-
anced Training 
Program. A grad-
uate of San Diego 
State University, 
he has had roles 
ford the Conserva-

y in student 
projects as Abent

Friends: Of Alice and Men and King 
Lear, as well as appearing on the Geary 
stage in Richard II and in A.C.T.'s Plays-
in-Progress program. Mr. Sarratt has 
performed with the Old Globe The-
atre's educational tour, and at the Pa-
cific Conservatory for the Performing 
Arts. Originally from Little Rock, 
Arkansas, he particularly enjoys all 
forms of dance and will be seen this 
season in A Christmas Carol and Lost.

A.C.T. PRODUCTIONS: Richard II; Ten 
Minutes for Twenty-Five Cents.

OTHER RESIDENT THEATRE: Death of 
a Salesman, School for Scandal, 
Finian's Rainbow; Mame.

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JEREMY ROBERTS (*) joins the A.C.T. company this season as a third year student in the Advanced Training Program. In addition to student roles in King Lear and The Seagull, he has appeared on the Geary stage in Richard II, as well as in productions at the Pacific Conservatory for the Performing Arts and Los Angeles Valley College. A portrait artist and an expert juggler, mime and clown, Mr. Roberts can be seen this season in A Christmas Carol and Uncle Vanya.


OTHER RESIDENT THEATRES: Taming of the Shrew; The Duchess of Malfi; Much Ado About Nothing; Billy Budd; Terra Nova; School for Scandal.

FRANK SAVINO is a 30-year veteran of the theatre in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theatres in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 50 plays in East Coast summer stock. Mr. Savino teaches acting through the Conservatory's Summer Training Congress and Evening Extension Programs.

A.C.T. PRODUCTIONS: The Rivals; Richard II; The Adorable Crichton; Happy Landings.

BROADWAY: Daughter of Silence (with Rip Torn), Mother Courage and Her Children (with Anne Bancroft), Room Service.

OTHER RESIDENT THEATRES: 17 total, including: A View of the Bridge; Antigone; After the Fall; A Midsummer Night's Dream; The Inspector General; Darkness at Noon; Tiger at the Gates; The Goosebe (David James); Desire Under the Elms; The Rainmaker.

TELEVISION: Kay; Barretta; Jake and the Kid; A Man Born to Be King; Louis Riel.

FILMS: Three Days of the Condor.

SALLY SMYTHE returns to A.C.T. for her third season, also having appeared with the Berkeley Repertory Theatre, the Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, the California Actors Theatre and the San Jose Repertory among others. A graduate of San Francisco State University, she studied in Paris at the Centre Americain and with Paul Richards in Palo Alto. She appeared in the United States premiere of Thornton Wilder's play, The Alcatailed, and created the role of Constance Treadwell-Madison in A.C.T.'s 1982 premiere of William Hamilton's Happy Landings. Miss Smythe taught acting this year at the Summer Training Congress, and will be seen this season in A Christmas Carol and Lust.

A.C.T. PRODUCTIONS: The Three Sisters; The Adorable Crichton; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Winter's Tale; The Alcatailed; As You Like It; Coriolanus; Ring Round the Moon, Arms and the Man, PRIVATE LIVES; Happy End; Chekhov in Yalta.

HAROLD SULLIVAN (*) comes to A.C.T. for his first professional season as a third year student in the Advanced Training Program. A graduate of San Diego State University, he has had roles in such student projects as Absent Friends, Of Mice and Men and King Lear, as well as appearing on the Geary stage in Richard II and in A.C.T.'s Plays-in-Progress program. Mr. Sullivan has performed with the Old Globe Theatre's educational tour, and at the Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance and will be seen this season in A Christmas Carol and Lust.


OTHER RESIDENT THEATRES: Death of a Salesman, School for Scandal, Finish's Rainbow, Mme.
DEBORAH SUSSEL returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie Mellon University where, as a Fulbright scholar, she studied with William Ball, Allen Fletcher and Edith Skinner. She has appeared on Broadway, in films, at the Theatre of the Living Arts, at the Berkeley Stage Company and other resident theatres. Ms. Susssel has taught voice and speech at U.C. Berkeley and Mills College in addition to her on-going work at A.C.T., where she offers courses in speech, dialect, scansion and text, A.C.T. PRODUCTIONS: Tartuffe; The Importance of Being Earnest; Oh Dad, Poor Dad; . . . Casanova and Cleopatra; Private Lives; Hay Fever; I Remember Mama.

BROADWAY: A Flea in Her Ear (with Gower Champion).

TELEVISION: Under Milkwood.

FRANCINE TACKER (*), returns to A.C.T. after a five-year absence, during which time she has been seen in a variety of television roles. After receiving her bachelor’s degree in speech and theatre from Emerson College, Miss Tacker attended the Conservatory’s Advanced Training Program before going on to do postgraduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. Her television roles include The Paper Chase and Good Times Girls series, as well as numerous guest star appearances.

A.C.T. PRODUCTIONS: Equus; Peer Gynt; This Is An Entertaining; General Gourmet; Man And Superman; Valentin And Valerie; A Christmas Carol.

OTHER RESIDENT THEATRES: The Merchant of Venice; Two Gentlemen Of Verona; King Lear; The Winter’s Tale; Beans Strategem; The Cherry Orchard; Peer Gynt.

TELEVISION: The Paper Chase; Mrs. Columbo; The Associates; Angie; Good Time Girls; Dallas; Hollywood Squares.

CAROL TEITEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in Pittsburgh in 1965, she taught and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. Miss Teitel has played leading roles in all of the country’s major resident theatres. She is the winner of two Obies and a Vernon Rice Award, and returns for a 1982-83 season in Morning’s At Seven.

A.C.T. PRODUCTIONS: Death of a Salesman; Miss Julie; Montand: The Hostage; Under Milkwood; Six Characters in Search of an Author; Uncle Vanya; A Flea in Her Ear; Our Town. BROADWAY: All Over Town; A Flea in Her Ear; Crown Matrimonial; Marat/Sade; Hamlet (with Richard Burton); The Little Foxes (with Elizabeth Taylor and Maureen Stapleton); Every Good Boy Deserves Favour.

TELEVISION: Camera Three; Woman of Valor; The Little Moon of Alban; The Edge of Night; The Guiding Light.

SYDNEY WALKER is a 48-year veteran of stage, film and television work, having performed in some 200 productions since 1946. The Philadelphia native joined A.C.T. in 1975. He has worked in the distinguished company of Laurence Olivier and Anthony Quinn. A gardening devotee, he is active as a channel for Psychi-Spiritual Healing.

A.C.T. PRODUCTIONS: 35 total, including: Troy Alice, The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; Peer Gynt; Desire Under the Elms (U.S.S. tour); The Circle; Hotel Paradise; The National Health; Buried Child; Richard II; Black Comedy; Cat Among the Pigeons. BROADWAY: 12 total, including: Beckett; You Can’t Take It With You; The School For Scandal; War and Peace. REPERTORY CO. OF LINCOLN CENTER: 15 total, including: The Playboy of the Western World; An Enemy of the People; Antigone; Twelfth Night. TELEVISION: The Guiding Light; The Secret Storm; As The World Turns; Brio for Lovers; Skirts of Happiness. FILMS: Love Story; The Way We Were; Puzzle of a Downfall Child.
DEBORAH SUSSEL returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie-Mellon University where, as a Fulbright scholar, she studied with William Ball, Allen Fletcher and Edith Skinner. She has appeared on Broadway, in films, at the Theatre of the Living Arts at the Berkeley Stage Company and other resident theatres. Ms. Susssel has taught voice and speech at U.C. Berkeley and Mills College in addition to her on-going work at A.C.T., where she offers courses in speech, dialect, scansion and text.  

A.C.T. PRODUCTIONS: Tartuffe; The Importance of Being Earnest; Oh Dad, Poor Dad...; Caesar and Cleopatra; Private Lives; Hay Fever; I Remember Mama. 

BROADWAY: A Flea in Her Ear (with Gower Champion). 

TELEVISION: Under Milkwood. 

FRANCINE TACKER returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the Conservatory's Advanced Training Program before going on to do postgraduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. Her television roles include The Paper Chase and Good Times Girls series, as well as numerous guest star appearances. 

A.C.T. PRODUCTIONS: Equus; Peer Gynt; This Is An Entertainment; General Gourds, Main and Superman, Valentine and Valentine; A Christmas Carol. 

OTHER RESIDENT THEATRES: The Merchant of Venice; Two Gentlemen of Verona; King Lear; The Winter's Tale; Beau Stratagem; The Cherry Orchard; Peer Gynt. 

TELEVISION: The Paper Chase; Mrs. Columbo; The Associates; Angie; Good Times Girls; Dallas; Hollywood Squares. 

CAROL TEITEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in 1965, she returned and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. Miss Teitel has played leading roles in all of the country's major resident theatres. She is the winner of two "Ober" and a Vernon Rice award, and returns for A.C.T.'s 1982-83 season in Morning's At Seven. 

A.C.T. PRODUCTIONS: Death of a Salesman; Midsommer; Under Milkwood; Six Characters in Search of An Author; Uncle Vanya; A Flea in Her Ear; Our Town. 

BROADWAY: All Over Town; A Flea in Her Ear; Crown Maritmonial; Marat/Sade; Hamlet (with Richard Burton) The Little Foxes (with Elizabeth Taylor and Maureen Stapleton); Every Good Boy Deserves Favor. 

TELEVISION: Camera Three; Woman of Valor; The Little Moon of Alban; The Edge of Night; The Guiding Light. 

SYDNEY WALKER is a 38-year veteran of stage, film and television work, having performed in some 200 productions since 1946. The Philadelphia native joined A.C.T. in 1978. He has worked in the distinguished company of Laurence Olivier and Anthony Quinn. A gardening devotee, he is active as a channel for Psychi-Spiritual Healing. 

A.C.T. PRODUCTIONS: 35 total, including: Troy Alice; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; Peer Gynt; Desire Under the Elms (U.S.S.R. tour); The Circle; Hotel Paradise; The National Health; Buried Child; Richard II; Black Comedy; Cat Among the Pigeons. 

BROADWAY: 12 total, including: Beckery; You Can't Take It With You; The School for Scandal; WInd and Peace. 

REPERTORY CO. OF LINCOLN CENTER: 15 total, including: The Playboy of the Western World; An Enemy of the People; Antigone; Twelfth Night. 

TELEVISION: The Guiding Light; The Secret Storm; All The World Turns; Trio for Lovers; Skirts of Happy Chance. 

FILMS: Love Story; The Way We Were Now; Puzzle of a Downfall Child.

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MARIAN WATTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two nightclub Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Joffe robe shops in the city.

BAND 

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A.C.T. PRODUCTIONS: 25 total, including: Julius Caesar, The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 27 total, including: Bythe Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite. FILMS: Petula, Bullitt, Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1973 and performed 22 roles in five years. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 15 years ago. He has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and serves as the fencing master for the San Francisco Ballet. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: 22 total, including: Cyrano de Bergerac; Merchant of Venice; Taming of the Shrew; Hot L Baltimore; Matchmaker; (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour); Old Sheldrake; Valentins and Salomon; Peer Gynt; Julius Caesar; All The Way Home (Japan tour).

BRUCE WILLIAMS (* has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor-director Jan Jeniczek and has appeared at Arkansas' Oregon Shakespearean Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.'s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii. He can be seen this season in A Christmas Carol, Love and Morning's At Seven.

A.C.T. PRODUCTIONS: 17 total, including: Julius Caesar, The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Devil's Disciple; Henry IV, Part 1; Henry IV, Part II; Richard III; As You Like It; The Streetcar Named Desire; Samson Agonistes. TELEVISION A Christmas Carol (ABC/ A.C.T. production).

LAURA ANN WORTHEN (* comes to A.C.T. for her first professional season while attending the Conservatory's three-year training program. She appeared on the Geery stage last year in Cat Among the Pigeons. Ms. Worthen received her B.A. in theatre arts from BYU and attended and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London's Tivoli Repertory Company, and is a recipient of the 1982 Peninsula Children's Theatre Scholarship. This season, Ms. Worthen will appear in A Christmas Carol and The Chalk Garden.

A.C.T. PRODUCTIONS: 3 total, including: Julius Caesar, The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Devil's Disciple; Henry IV, Part 1; Henry IV, Part II; Richard III; As You Like It; The Streetcar Named Desire; Samson Agonistes. TELEVISION A Christmas Carol (ABC/ A.C.T. production).

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A.C.T. PRODUCTIONS: 3 total, including: Julius Caesar, The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons.

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D. PAUL YEVEL (* returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yevel's training includes: Speech with the late Fifth Skinner and dance with Alvin Ailey. Other.

DESIGNERS

JOSEPH APPEL (Lighting Designer) came to A.C.T. from the Missouri Repertory Theatre where he was the Resident Lighting Designer since 1978. His numerous credits there include: A Perfect Gentleman, Medea, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, The Little Foxes, Julius Caesar, and The Glass Menagerie.

Mr. Appel has also served as lighting designer for the Kansas City Philharmonic Association, the Kansas City Ballet, the Chautauqua Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work Mr. Appel is an assistant professor of theatre at the University of Missouri in Kansas City.

MICHAEL CASEY (Costume Designer) recently designed Radio City Music Hall's golden anniversary production of Encores! and last season's productions of America and Manhattan Shoreboat. He has designed concert costumes for bothKenny Rogers and Carol Lawre

ence and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rockettes. A graduate of the University of the

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-James Beard

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MARIAN WATTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in all major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two San Francisco Bay Area Theatre Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, including: Pillars of the Community; Horatio: The Bulging Class; Peer Gynt; The Matchmaker (U.S.K. tour); The Merry Wives of Windsor; The Bourgeois Gentleman; The Circle; The Winter’s Tale; Hay Fever; Buried Child; The Admira-
ble Crichton; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 27 to-
total, including: Blythe Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Piazzzu; Suite.

J. STEVEN WHITE first joined A.C.T. in 1973 and performed 22 roles in five years. A native of Peoria, Illi-
nois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before be-
ginning his acting career 15 years ago. He since has performed and directed at the Oregon Shakespeare Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and serves as the fencing master for the San Francisco Ballet. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: 22 total, includ-
ing: Cyrano de Bergerac; Merchant of Venice; Taming of the Shrew; Hot L Baltimore; Matchmaker (U.S.K. tour); Desire Under the Elms (U.S.K. tour); Other Guys, Valentins and Valentins; Peer Gynt; Julius Caesar; Cat Among the Pigeons; and the 1982 Peninsula Children’s Theatre Scholarship.

LAURA ANN WORTHEN (*) comes to A.C.T. for her first professional ses-
son while attending the Conservatory’s three-year training program. She appeared on the Geery stage last year in Cat Among the Pi-
geons. Miss Worthen received her B.A. in theatre arts from Brandeis University and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London’s Twizzler Repertory Company, and is a recipient of a 1982 Peninsula Children’s Theatre Scholarship. This season, Miss Worthen will appear in A Christmas Carol and The Chalk Garden.

BRUCE WILLIAMS (*) has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor-director Jagienka Zych and has appeared at Shakespearean and other theatres. He was declared San Francisco’s “Best Supporting Actor” by A.C.T. reviewers for his performance in “A Christmas Carol.”

D. PAUL YEULET (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yeulet’s training includes a speech with the late Edwin Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre in San Fran-
cisco. An avid “whitewater” enthu-
asiast, he kayaks regularly and works off season as a river guide in the Sierras.

Mr. Yeulet has taught Shakespeare acting through the Extension Evening Program, and is an accomplished equestrian and balalaika player. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: The Rivals; The Three Sisters; Richard II; The Admira-
ble Crichton; A Christmas Carol; Moumout Becomes Electric; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 12 to-
total, including: The Tempest; King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Man of La Mancha; South Pacific; The Basic Training of Parris Island. FILMS: Hummeli.

LAURIE ANNE WORTHEN (*) comes to A.C.T. for her first professional ses-
son while attending the Conserva-

ory’s three-year training program. She appeared on the Geery stage last year in Cat Among the Pi-

geons. Miss Worthen received her B.A. in theatre arts from Brandeis University and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London’s Twizzler Repertory Company, and is a recipient of a 1982 Peninsula Children’s Theatre Scholarship. This season, Miss Worthen will appear in A Christmas Carol and The Chalk Garden.

A.C.T. PRODUCTIONS: 22 total, includ-
ing: Cyrano de Bergerac; Merchant of Venice; Taming of the Shrew; Hot L Baltimore; Matchmaker (U.S.K. tour); Desire Under the Elms (U.S.K. tour); Other Guys, Valentins and Valentins; Peer Gynt; Julius Caesar; Cat Among the Pigeons; and the 1982 Peninsula Children’s Theatre Scholarship.

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A.C.T. PRODUCTIONS: 22 total, includ-
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BRUCE WILLIAMS (*) has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor-director Jagienka Zych and has appeared at Shakespearean and other theatres. He was declared San Francisco’s “Best Supporting Actor” by A.C.T. reviewers for his performance in “A Christmas Carol.”

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OTHER RESIDENT THEATRES: 12 to-
total, including: The Tempest; King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Man of La Mancha; South Pacific; The Basic Training of Parris Island. FILMS: Hummeli.
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James Reynolds as Al/Willie/Johnny
Robert Goulet as Pat/Phil/Asa
Robert Foxworth as Wharton/Richard
Evelyn Lear as Maggie
Stanley Adams as Roy/Cap/Captain
Valerie Leonard as Ruby
Joseph Squier as Red
Bret Hollister as Don/Tony/Johnson
Joan Sotul as Betty
Tilman Abbey as Judge/Miller/Miller
David Broadway as Adam

Produced by American Conservatory Theatre

Directed by Hal Prince

Scenic Design: John Cacavas
Costume Design: Joyce Carlson
Lighting Design: Don MacTavish
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by Marsha Norman

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TO THE AUDIENCE

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Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason streets. Box Office Hours: 10 a.m. to 5 p.m. through the first intermission of the evening performance. For information call 673-5440.
Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.
Ticket Agencies—Most ticket agencies handle tickets for A.C.T. service charges vary. If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.
If, as an A.C.T. ticketholder, you are un- able to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be admitted until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments.
In respect for the health of our per- formers it is the policy of this company not to actually light cigarettes during the play.

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

WHEELCHAIR ACCESS
Boxes are available for wheelchairs for the week of the performance at $8 a ticket. A wheelchair accessible restroom is available on the main floor. A.S.L. AT A.C.T.
A.C.T. has a special series of plays inter- preted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0538 or 771-3880 (Voice).
Special thanks to Steven Fritzch Rudser for his hard work and excellent performance in the interpreting of each show.

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

CREDITS
Larry Merkle and Dennis Anderson for A.C.T. photography; special thanks to Herbert Benard and staff of Herbert's Pubs Inc. for fur storage and services.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-5880.

GIFT IDEAS
Gifts available from A.C.T. - The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. New this year are the tote bags and apron screen- signed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $8 each and the aprons are $16.75 each; prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please ... if you would like to wel- come one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Merbeth or Emily at the Conservatory office (771-5880).

This is a new program sponsored by the Friends, that needs this advance preparation. You can help.

TOURS
THE NEIGHBORHOOD
350 GRAND AVENUE IN OAKLAND - 455-2771
The San Francisco Council On Entertainment Presents The 6th Annual San Francisco Gold Awards
Monday, March 7th Benbow's • 7:30 p.m.
1029 Columbus Avenue Tickets available through Box Ticket Outlets

ZUNI
Cafe & Grill
558 Market Street Between Franklin & Gough Sts
Open 7 nights until MIdNIGHT

PROLOGUES sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.

DESIGNED TO INFORM AND ENRICH THE EXPERIENCE OF EACH OF THE NEW PRODUCTIONS IN THE 1983-84 REP, THE PROLOGUE SERIES FEATURES DIRECTORS, ACTORS AND SCHOLARS IN LIVELY DISCUSSION AND COMMENTARY.

MORNINGS AT SEVEN
Monday, March 14, 1983.
Actors Ann Lawler, Deborah Hopp, Ray Reinhardt and Sydney Walker will discuss this heartwarming comedy of small-town American life.

THE HOLDUP
Monday, April 31, 1983.
Popular A.C.T. director Edward Hastings will discuss this exciting contemporary play, which he will also direct for television.

Prologues 5:30 to 6:30 at the Geary Theatre
Free of Charge.

FANAQUE'S & INTERIORS
European country antiques, interior accessories, furniture and gift items
THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director
ALLEN FLETCHER, C.A.A.
Conservatory Director
BENJAMIN MOORE
Managing Director
JAMES B. MCKENZIE, C.A.A.
Producer/Executive Producer

ACTORS AND DIRECTORS

Randall Richard
Second Year

Junior Bivens

Danya Lavender

DEBUT

Donna Kaye

Amy Lee Hand%

DANA GRAY

Erika McCloud

Ami McCarthy

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The American Conservatory Theatre

ACTORS
- Janice Hichens
-轨道
- Jesse Bresnahan
- Randall Richard

STAFF DIRECTORS
- William Ball
- Eugene Barcine
- Carolyn McCormick
- Michelle Minten
- Ricardo Negara
- Daniel Matthews
- David Mathias
- Trevor McVay
- Louise Mather
- John Netherton
- Lawrence Hecht
- Ray Benthard

CONSERVATORY
- Meredith reel
- Anne Linder
- Deborah May
- Dallas Matthew
- John Fauber
- Frank Orlow

PRODUCTION
- John Brown, Production Manager
- John Aselt, To the Prod. Mgr.
- Eric Shurt, Tech, Coord.
- Alice Smith, Prod. Coord.
- Roger Sherman, Ill., Shopper

DESKERS
- Eugene Barcine
- James L. Burke
- Paul Lockwood, Intern

COSTUMES AND WIGS
- Emily Capellan
- Sandra Capellan

SCENIC SHOP
- Ed Raymond, Shop Foreman
- William Burt, Shop Foreman
- Darin Hunt, Lead Scene Artist

LIGHTING
- David C. Moore, Sound
- Robert Peterson, Lighting
- David Schuler, Lighting
- Richard Seger, Settler

PROPERTY MANAGEMENT
- Linda Bertsch, Property
- Michael Burrows, Operations Mgr.
- Accounting Manager
- Candy Copic
- Mary Garrett, Admin. Coord.
- Betty Stoen, Exec. Asst. Mr. Ball
- Admin. Asst. Joelle

PRODUCTION MANAGER
- James Hare, Production Stage Manager

ADMINISTRATION
- Diane Prichard, Asst. to Managing Dir.
- Sandy Newell, Business Manager
- Michael Burrows, Operations Mgr.
- Accounting Manager
- Candy Copic
- Mary Garrett, Admin. Coord.
- Betty Stoen, Exec. Asst. Mr. Ball
- John D. Wilk, Dr.

BOX OFFICE
- William N. Kocher, Manager
- Patisa Cook, Asst. Mgr.
- Dee DuBois, Group Treasurer
- G. Dale Toop, Treasurer
- Robert Holloway, Treasurer

WILLIAM BALL
- General Director
- Allen Fletcher, C.A.A.
- Conductor Director
- Benjamin Moore
- Managing Director
- James B. McKenzie, C.A.A.
- Treasurer/Executive Producer

Second Year Pagans
- Second Year Page: Beth Ludwig
- Track Director: Beth Ludwig
- Production Manager: William Ball
- Prop Master: Edward Harris
- Stage Manager: Kaye Ryan
- Stage Manager: Leland Williamson
- Stage Manager: Doug Russell
- Stage Manager: Jerry Perlin
- Stage Manager: John Fauber

Cressida moves proudly into the Grand Touring Class.
If you smoke...

you should know that many smokers who are looking for a cigarette that offers smoking pleasure and ultra low tar have made today’s Carlton their No.1 choice.

In fact, Carlton is America’s most popular, best selling ultra low tar brand.

Latest U.S. Government Report—Carlton King, Menthol or Box 100’s—10 packs of Carlton have less tar than 1 pack of the following brands:

<table>
<thead>
<tr>
<th>Brand</th>
<th>Tar (mg)</th>
<th>Nic (mg)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carlton King</td>
<td>Less than 0.5</td>
<td>0.1</td>
</tr>
<tr>
<td>Carlton Menthol</td>
<td>Less than 0.5</td>
<td>0.1</td>
</tr>
<tr>
<td>Carlton Box 100’s</td>
<td>Less than 0.5</td>
<td>0.1</td>
</tr>
<tr>
<td>Benson &amp; Hedges 100’s</td>
<td>0.6</td>
<td>0.1</td>
</tr>
<tr>
<td>American Lights</td>
<td>0.7</td>
<td>0.1</td>
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<tr>
<td>Hugo 100’s</td>
<td>0.8</td>
<td>0.1</td>
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<tr>
<td>Old Gold</td>
<td>0.8</td>
<td>0.1</td>
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<td>Newport</td>
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</tbody>
</table>

100’s: 4 mg tar, 0.4 mg nic, 100’s Menthol: 3 mg tar, 0.3 mg nic.

Box King—lowest of all brands—less than 0.01 mg tar, 0.002 mg nic.

King, Menthol and Box 100’s: Less than 0.5 mg tar, 0.1 mg nic.

Carlton is lowest.