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Kisses and Laughter
A CHRISTMAS CAROL Cast
A Note on A CHRISTMAS CAROL
THE ADMIRABLE CRICHTON Cast
An Island Romance
THE THREE SISTERS Cast
Birth Pangs of a Classic
I REMEMBER MAMA Cast
Mama’s Literary Child
RICHARD II Cast
The King Who Fell From Grace
Listen Up
Elegant Euphoria
VOLPONE Replaced in Repertory
A.C.T. Wins Again
A.C.T. Sets Fundraising Goal
To the Audience
National Contributors
Who’s Who
The A.C.T. Company

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Cover: Lawrence Hacht in A CHRISTMAS CAROL
Design: Renata Schiembba
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KISSES AND
LAUGHTER

An Interview With William Hamilton
By Jeffrey Hirsch

William Hamilton is a very tall man. He is also a successful cartoonist whose work frequently appears in The New Yorker, and is syndicated in newspapers across the country under the titles The New Society. Hamilton’s Ways of Knowing Up and has been collected in four books: William Hamilton’s Anti-Social Register; Terribly Nice People Hubris; Wise and Love-Together; and Money Should Be Fun.

In recent years Hamilton has increasingly turned his attention to writing. His first two plays, Scene Grand Central and Plymouth Rock Isn’t Pink, received their world premieres at the California Actors Theatre in 1976. He wrote them on the beach. Hamilton claims they were based on his own experiences. He is particularly proud of his play about the life of a cartoonist. A cartoonist is a special kind of artist, Hamilton says, and he should be treated with respect.

ACT. The fact may not have reached The New York Times, but your hometown of St. Helena in the Napa Valley was recently named the safest town in Northern California.

HAMILTON: When I was a kid there was a man in the Post Office. Mr. — I won’t mention his name — stole all the money for Father Knowley’s Boys Home. He was the only criminal and we all knew him. The poor guy was thrown out of the postal service, but the town got together and raised a fund to keep him alive. We used to watch him walking the streets and think, ‘That’s crime!’

ACT. You’re a fourth-generation Californian. Are there famous East Coast Hamiltons in your bloodline?

HAMILTON: Yes. Their names were William Hamilton, Alexander Hamilton, John Hamilton and James Hamilton. You get one of those names if you’re in my family. In that order, too. My older brother is called Alexander and my father was called Alexander: my grandfather was William. My great-grandfather was Alexander and my great-great-grandfather was William. My great-great-great-grandfather was Alexander and my daughter is Alexandra.

ACT. Your first New Yorker cartoon appeared in 1956. Ten years later in his book, Here At the New Yorker, Brendan Gill included you in a list of New Yorker artists he is most often asked about. He also says that the tradition at The New Yorker has been to call cartoonists artists. Here you a preference?

HAMILTON: What I do I will call art, but certainly I don’t mind being a cartoonist. That’s what I put on my passport. ‘Playwright’ with a C-H-T in it is the most heavy thing I’ve ever heard anyone called. And ‘writer’ sounds like you’re living off somebody else. ‘Cartoonist’ sounds like a specific form of earning money without working. I’ve always liked it better than ‘artist’ or ‘writer’ or ‘humanoid’ or whatever.

ACT: What is the essence of the cartoonist’s craft?

HAMILTON: There are two things: one is drawing and the other is writing. If you think about it, you can almost put anything under it. If you have a really good idea for a caption, it doesn’t matter how bad the drawing is. I’m not as passionate about drawing as I once was. It’s a real toll for me to sit down and draw. I do it because that’s where my dough comes from. It’s not the great pleasure it was when I was a kid trying to see what on earth was going to happen if I dipped my pen in the ink. I’ve become a hack, I think, as a cartoonist. At least I hope I have. I did a cartoon once where a man is opening a letter and saying to his wife: ‘At last, I’m a commercial hack!’

ACT: With the opening of Happy Landings at A.C.T. in January, all three of your produced plays will have had their world premieres in California. Is that a coincidence?

HAMILTON: Isn’t that strange? It’s pure coincidence and it is amazing. And my newest play, Isn’t It Beautiful, may open next year in Los Angeles. There we are again, California, my dear old state.

ACT. Your first play, Scene Grand Central, was read at the Squaw Valley Writer’s Conference. Is that where you met Ed Hastings who went on to direct the show at the California Actors Theatre?

HAMILTON: Yes. Ed, more than anyone else in the theatre, has taken me seriously and paid attention to me. He’s been a huge help and enormously encouraging. He has been my mentor. I feel in debt to him and there is no one else in the theatre that I could say that about.

ACT. Happy Landings was produced last year in the A.C.T.’s Plays-In-Progress series. Did you see that production?

HAMILTON: Yes. I did. I thought it was terrific and I thought I was in business with the play. I guess Bill Hall liked it when he saw it, too.

ACT. When did you write Happy Landings?

HAMILTON: This last year. I’d had a bad experience trying to do a show on Broadway so I thought, ‘I’ve had enough of these drama people. I’ll write a novel.’
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William Hamilton is a very tall man. He is also a successful cartoonist whose work frequently appears in The New Yorker is syndicated in newspapers across the country under the titles The New Society, Hamilton's World and Keep Up and has been collected in four books: William Hamilton: Anti-Social Register; Terribly Nice People; Husband, Wife and Live Together; and Money Should Be Fun.

In recent years Hamilton has increasingly turned his attention to writing. His first two plays, Save Grand Central and Plymouth Rock Isn't Pink, received their world premieres at the California Actors Theatre in 1978 and were to be produced in New York and Chicago, respectively. His first novel, The Love of Rich Women, was published by Houghton Mifflin in September.

"Kisses and laughter, life is a matter of not making the necessary mistakes," Hamilton writes in his novel. Interviewed by phone at his New York apartment, he gave the impression of being generous and wittily smart, the kind of person who does not make necessary mistakes.

ACT: The news may not have reached The New York Times, but your hometown of St. Helena in the Napa Valley was recently named the safest town in Northern California.

HAMILTON: When was a kid the town was the hamlet in the Post Office. Mr. — I won't mention his name — sold all the money for Father Forney's Boys Home. He was our only criminal and we all knew him. The poor guy was thrown out of the position, but the town got together a little fund to keep him alive. We used to watch him walking the streets and think, That's crime!

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burned out my novel. The Last Of Rich Women, mainly because War Stories, as it was then called, wasn’t getting any where. Then Ed Hastings read the play and liked it and helped me bring it off.

ACT: Your working title for Happy Landings was War Stories?

HAMILTON: Yes, names change. War Stories doesn’t sound enough like a com-edy, so Bill Ball asked me to change it. But I always think of that play as being War Stories.

ACT: Was Happy Landings always set in San Francisco?

HAMILTON: Yes, it’s the first play I’ve ever written about San Francisco. I think it takes a while to catch up with where you are. I had been in San Francisco for four or five years and by the time I wrote Happy Landings I was there, so to speak. So I wrote about it. Before that I had been writing about New York where I really wasn’t. It takes a while for a place to become the place where you’re living.

ACT: In Happy Landings the character of Topping Treadwell says, “If you’re not rich, you have to be an artist.” Is that your philosophy?

HAMILTON: Yes, I’ll tell you something about that play that I think is funny. I hated that damned topping and tried to wipe him out every time he walked in. But he just makes the whole play move. He was dead. And he did it to me. Too. When you write or draw stuff it’s hard for people to believe — because you did it — that it’s just as removed from you as it is any body else. You do it, but you don’t really have

THE WORLD ACCORDING TO WILLIAM HAMILTON

Scrooby always seems to run eastward.

In California, they love the east — in the east they love England.

Babies rage with the most perfect indigna-
tion about any affront to their persons, ap-
petites, or expectations. In time, doub-
ter, sin, and guilt take the certainty out of such displays of emotion.

Money is what money is for — money is life’s report card.

Have you ever noticed how many lawyers there are? Law Schools are like fish that release millions of eggs of potential attor-
neys which, because there are no predators, all turn into lawyers.

A man with a rich wife is never con-
sidered sincere.

A shower is a wonderful place to meditate. The mantra of falling water brings the washing one to undistracted solitude.

Everybody divorced sells real estate.

I love to talk. It’s no rational, no civilized. Nobody ever got in trouble talking. The trouble starts when you stop talking.

Unexpected money surprises only for a moment. We all, after all, deserve at least as much as comes our way.

Pregnancy is the ultimate birth control.

The mind of an architect is not a mind. It’s like the inside of a radio. It is not to think with. It is only to power a lot of noise.

Sitting alone feeling sad is its own reward.

No creature is more vain and smug than a forty-five-year-old man who has had enough things go his way to possess bet-
ter toys, more hair, and less fat than his colleagues.

Meditation, marijuana, acupuncture and deficit financing are all against my nature.

What the hell are they anyway — psychiatrists? People you pay to let you hate your parents.

The great secret ingredient of marriage is inertia.

Why should we eat all? Why don’t we have conversations like Jean Paul Sartre and Simone de Beauvoir — conversations of such import and richness that we are fed by them? I think too many people now seem to have lifestyles instead of children.

It takes only a moment to adjust to enor-
mos improvements in circumstances and bitter years to adjust to even slight
decline. When it was better before, per-
son refer to it as the rest of their lives. Like Russian dukas driving taxis. When things were worse before, the past disap-
pears with wonderful rapidity.

Arrangement is not progressing, you’re not great — it’s progressing others are not.

I love the gutter and the penthouse and I lust for everything in between.
continued...

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It takes only a moment to adjust to enormous improvements in circumstances and bitter years to adjust to even slight declines. When it was better before, people refer to the rest of their lives, like Russian dukes driving taxis. When things were worse before, the past disappears with wonderful rapidity.

Arrangement is not prearranging you're great — it's prearranging others are not.

I love the gutter and the penthouse and I loathe everything in between.
continued...

any control over it. It just happens. And Topping—I guess I knew I was in business because I just couldn’t get rid of him. I hated him and every time I tried to insult him, I just stole the scene!

ACT: You’ll be present during the rehearsals of Happy Landings. How will you be involved in the rehearsal process?

HAMILTON: I’ll be there to see how it goes. I’ll help where I can. If there’s a problem with the dialogue, I’ll rewrite it.

ACT: Do you enjoy the process of playmaking?

HAMILTON: I love it. It beats cartooning and writing novels because it is collaborative and you don’t have to be alone. That’s nice. Other people’s talent surprises you; it’s terribly exciting. I really don’t think that anybody who has written plays will ever be quite as happy with anything else because everything else is so damned passive. You write it, you mail it out; they like it or they don’t; they buy it or they don’t. But you don’t participate in people’s apprehension of the work in the way you do with a play. It’s just incredible. It’s the best.

ACT: Do you get tired of critics saying that your plays are like your cartoons sprung to life?

HAMILTON: I sure do. I don’t think it’s true. I don’t think they have anything to do with each other.

ACT: Marriages—and usually troubled ones—are frequently the subject of your writing and cartoons. What’s your feeling about marriage?

HAMILTON: I had a troubled marriage and most of my friends’ marriages disappear so fast that it’s hard to keep track of them.

ACT: Have you no hope for the institution?

HAMILTON: Oh I do. I might even do it again myself. I think it should be—and could be—a nice thing. It’s pregnant with possibilities for cartoons and plays. Marriage is perfectly possible and imperfectly probable.

ACT: You were celebrating preppy life and style long before there was a Preppy Handbook codifying it. What is preppy style?

HAMILTON: I’m in the Preppy Handbook. I’ve always thought that what preppy amounts to is something that goes on when nothing else is going on. It’s always there and if there is no fashion or no style, everything goes preppy for a while. When something picks up again, like miniskirts or whatever, then people forget it. It’s just there, intact, for periods when nothing is happening such as this one. The classical, dependable real wool and cotton life is always there if there’s nothing better to do.

ACT: You do a good deal of traveling both inside and outside of the country. What is it about traveling that appeals to you?

HAMILTON: I was once seeing a woman to whom I was attached under some guise. I was absolutely destroyed when the affair ended and I said, “I’m going to Rome.” These people I was with said, “You can’t run away from things like that. You have to stay and face it.” So I stayed and to this day I know that if I had gone to Rome I would have been better off. Running away from your problems and escaping are both not only possible, but very good solutions. This business of facing things is ridiculous. It makes everybody miserable.

ACT: During the years you lived in San Francisco, your name frequently appeared in the society pages as that of an inebriate party goer. What is it you like about parties?

HAMILTON: I like two breeds of people in the world very much. One is artists and the other is socialites. I love artists for obvious reasons and I love socialites because they try—I mean if they’re really hard— to make their lives something kind of ornamental. It’s fun to be around them. Their dinner parties aren’t just to feed you. That’s their life. It’s kind of wonderful I think. People that devoted to clothes and food and the way a room looks. I like socialites and artists.

ACT: The cartoon, the plays and now the novel. What’s next?

HAMILTON: I’m trying to make up my mind what to do next. There’s a movie I sort of like the idea of; there’s a novel I sort of like the idea of and there’s a play I sort of like the idea of. None of which I’m doing right now. I think I’ll just drink myself silly and see what happens.
continued...

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HAPPY LANDINGS by William Hamilton joins the A.C.T. repertory on January 12 and runs through April. Previews are January 6, 7, 9, and 11. WORLD PREMIERE.
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THE AMERICAN CONSERVATORY THEATRE presents
A CHRISTMAS CAROL

by Charles Dickens

Dennis Powers and Laird Williamson

DIRECTED BY LAIRD WILLIAMSON

ASSISTANT DIRECTOR - EUGENIE BARCONE

PRODUCTION MANAGEMENT - ROBERT BLACKMAN

LIGHTING DESIGN - MARK PETERSON

SCENIC DESIGN - ANNE FEINSTEIN

ASSISTED BY - STUART MORRIS

CAST:

A Christmas Carol by Charles Dickens

RICHARD KOSSI - Scrooge
GARLAND J. SIMPSON - Marley
THOMAS HARRISON - Fezziwig
ROBERT BLACKMAN - Ghost of Christmas Past
ROBERT BLACKMAN - Ghost of Christmas Present
WILLIAM MCGARVAN - Bob Cratchit
ROBERT BLACKMAN - Mrs. Cratchit
ROBERT BLACKMAN - Mr. Fezziwig
ROBERT BLACKMAN - Young Scrooge
ROBERT BLACKMAN - Ghost of Christmas Future
JOHN MURPHY - Tiny Tim
JEFF BERTONE - Peter Cratchit
JEFF BERTONE - Joseph Cruncher
JEFF BERTONE, CHRISTY BURKE, LEIGH HANSON, TAMI HANSON, KEN NAIFEY - Company

Directed by Laird Williamson

A Christmas Carol will be performed without interval.

Not-to-appear in poster.
THE GREAT WALL BY DAY.
THE GOOD LIFE BY NIGHT.

The People's Republic of China. It's the world's most exciting new travel adventure. And starting in May, 1982, you can visit it aboard a remarkable new cruise ship.

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And we'll show you all the wonders of Asia. Scandinavian style.

THE AMERICAN CONSERVATORY THEATRE presents

A CHRISTMAS CAROL

*A Ghost story of Christmas

by CHARLES DICKENS

Dennis Powers and Laird Williamson

Casey Peterson

DICK WILKINS

MRS. FRICKING

The Precious Cargo

Rory Drayson

Kane Hutton

The Christmas Gentleman

Charles Dickens

A貧ermark-Krimer

MRS. CRICKET

D. PAUL YERELL

MOCHA CRICKET

LILLIAN FLETCHER

JULIA B. HORTON

EMMA MACKINZE

PARK O'TOOLE

RICHARD SELKHOFF

GARLAND J. SIMPSON

RESCUE ETCETERA

ANITA ERWIN

ADAM BLAIR

MARK MISKO

JAY URRICHESTER

GABRIELLE SCHRAM

CASEY PETTSON

JANICE GARCIACUJIN

LYSIA KANIBADE

THOMAS HARRISON

GREG PETERSON

LYDIA GARRISON

MRS. DICKING

UNDERWATER'S BOY

JERRY WILDE

Directed by LAIRD WILLIAMSON

Assist. Director: EUGENE BARBOSSA

Scene by ROBERT BLACKMAN

Lighting by ROBERT ALBAN

Music by DICK EPPLEFF

Costume Design by AMELIE FERRAS

A Christmas Carol will be performed without interval.

*Actress performance.

UNDERSTUDIES:

Casey - Rory Drayson, Ned, Schoolboy - Sebastian Fry, Boy Scrounger - William Patterson; Dickens - Ghost of Christmas Present - William Marquardt; Bell Cutler - Jack Murphy; Ghost of Christmas Past - Lawrence Marshall; Ghost of Christmas Future - John Noah Hulbert; Woman in the Street - Leslie Bird; Guard - Mary Sally Jayne; Bagpiper - Little Ron; Boy Dancer - Sally Czerczak; Babt Rackstaff - Karen subject of Child's Memory; Woodcutter - Old Joe; Hellrout - Reginald Hill; Scrooge's Ghosts - Frank Schuler; Ghost of Christmas Past - Jack Remick; Ghost of Christmas Present - Thomas Ogilby; Wife of Christmas Carol - Martha Craig; Crystal Kneel - June Craig; Mrs. Cratchit - Barbara; Jopp - Jerry Bannerman; Belle Cratchit - Linda Craig; Mrs. Christmas Past - June Craig; Christmas Past - Rory Drayson; Christmas Future - Richard Ross; Mrs. Christmas Present - Mary Bannerman; Undertaker's Boy - Jerry Banneman; Tally-Ho - Guy Wilson; Minstrel - Michael Wilson, Mrs. Christmas Future - Jilly Hall, Perry Crutcher; Feeding Game - Dan Mayes; Tilly the Minstrel; By Claus; Scrooge - Dore Lynd, Miss Krinker; Scrooge - Dore Lynd, Miss Krinker; Scrooge - Dore Lynd, Miss Krinker; Scrooge - Dore Lynd, Miss Krinker; Scrooge - Dore Lynd.
A Note on
A CHRISTMAS CAROL

Had Charles Dickens written no father work but A Christmas Carol, his immortality would be assured. Published in 1843, the story of Ebenezer Scrooge is the best loved of all Christmas legends. All misers are Scrooge. All plum puddings are redolent of the modest one doused by the hungry Cratchits. By the time of his death in 1870, Dickens had secured a place in the mythology of the holiday that a little shopgirl in Drury Lane, on hearing of his funeral, cried: “Oh, Dickens dead! Then will Father Christmas die, too?”

Few modern readers realize that A Christmas Carol was written during a decline of the old Christmas traditions. In England the twelve days of Christmas had been a time of great celebration and revelry during medieval and Elizabethan times, and continuing through the reigns of the Stuarts. But the coming of Cromwell and the Puritans changed that. The old traditions were condemned as pagan superstition and popish hypocrisy. In 1652, an order of Parliament proclaimed that “no observance shall be held of the five and twentieth day of December, commonly called Christmas Day.” Father Christmas became an outcast.

The Restoration of the Monarchy failed to reanimate fully the splendors of Christmas Past and many old customs languished in obscurity. By Dickens’ day.

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Janice Garcia-Hatchen, Raye Berk and Thomas Harrison in A CHRISTMAS CAROL
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continued...

the pleasures of the Yule were discouraged so much else frivolity. Old Father Christmas should not be condemned too roundly for his reluctance to give Bob Cratchit a day away from the Counting House to enjoy his plum pudding and a game of Blindman’s Buff.

Few workers were given time off to celebrate the season’s joys. Nor was it usual for children to be left alone at school during Christmas, as young Scrooge was. Christmas was hardly a universal holiday.

As for Christmas trees, they were unheard of. Victoria had come to the throne in 1837 with her beloved Albert, an obscure German prince. They were both 21, and very much in love. That year, the young queen indulged her homesick husband by sending to Germany for a few ornaments for the first Christmas tree in England.

It may seem strange that the observance of Christmas nearly slipped into the oblivion of a quaint ancient custom, but such is the case. Dickens has been credited with almost single-handedly reviving the annual celebration. In what he called “The Carol Philosophy,” he went beyond merely venerating the day for its “sacred name and origin” to acknowledging its basic humanism as “a good time; a kind, forgiving, charitable, pleasant time; the only time I know of in the long calendar of the year, when men and women seem by one consent to open their shut up hearts freely and to think of other people below them as if they were fellow passengers to the grave, and not a race of creatures born on other journeys.”

When Dickens wrote the slim volume in time for the Christmas season of 1843, he saw A Christmas Carol as an indictment of the social inequalities brought about by the Industrial Revolution and the human Poor Laws passed by Parliament in 1843, which condemned the destitute to a hopeless existence in the Union workhouses. There was grinding poverty in the London slums. Mere children labored under appalling conditions and twelve and fourteen hour work days were not uncommon. When the portly gentlemen who solicit Scrooge for charitable contributions on Christmas Eve tell him that “many thousands are in want of common necessaries, and hundreds of thousands in want of common comforts,” they were stating the prevailing conditions of the vast London slums. “Mankind was my business,” cries the anguished Ghost of Jacob Marley, who in life never let his spirit move beyond the narrow limits of the Counting House. The common welfare was my business; charity, mercy, forbearance, and benevolence were all, my business.”

Dickens firm intent in writing the story continued...
For the love of Alana, a great Amaretto was born...

Amaretto di Alana


Plum Pudding

To make 4 puddings

- 1/2 cups currants, dried
- 1/2 cups sultanas
- 3/4 cup finely chopped candied mixed fruit peel
- 3/4 cup finely chopped candied cherries
- 1 cup blanched slivered almonds
- 1 medium-sized tart cooking apple, peeled, quartered, cored and coarsely chopped
- 2 small carrots, scraped and coarsely chopped
- 3 tablespoons finely grated orange peel
- 2 teaspoons finely grated lemon peel
- 1/2 pound finely chopped beef suet
- 2 cups all purpose flour
- 4 cups fresh soft crumbs, made from homemade-type white bread, pulsed in a blender or shredded with a fork
- 1 cup dark brown sugar
- 1 teaspoon ground allspice
- 1 teaspoon salt
- 6 eggs
- 1 cup brandy
- 1/2 cup fresh orange juice
- 1/4 cup fresh lemon juice
- 1/2 cup brandy, for flamming

Combine the currants, sultanas, candied fruit peel, cherries, almonds, apple, orange and lemon peel, and beef suet, tossing them about with a spoon or your hands until well mixed. Stir in the flour, bread crumbs, brown sugar, allspice and salt.

In other bowl, beat the eggs until frothy. Stir in the 1 cup of brandy, the orange and lemon juice, and pour this mixture over the fruit mixture. Knead vigorously with both hands, then heat with a wooden spoon until all the ingredients are blended. Drop a dampened kitchen towel over the bowl and refrigerate for at least 12 hours.

Spoon mixture into four 1-quart English pudding basins or plain molds, filling them to within 2 inches of their tops. Cover each mold with a strip of buttered foil, turning the edges down, the pressing the foil tightly around the sides to secure it. Drop a dampened kitchen towel over each mold and tie it in place around the sides with a long piece of kitchen cord. Bring two opposite corners of the towel up to the top and knot them in the center of the mold, then bring up the remaining two corners and knot them similarly.

Place the molds in a large pot and pour in enough boiling water to come about three-fourths of the way up their sides. Bring the water to a boil over high heat, cover the pot tightly, reduce the heat to its lowest point and steam the puddings for 8 hours. Add water in the steamer boils away, replenish it with additional boiling water. When the puddings are done, remove from the water and let them cool to room temperature. Then remove the towels and foil and re-cover the molds tightly with fresh foil. Refrigerate the puddings for at least 3 weeks before serving. Plum puddings may be kept up to a year in the refrigerator or other cool place; traditionally, they were often made 6 months in advance.

To serve, place the molds in a pot and pour in enough boiling water to come about three-fourths of the way up the sides of the mold. Bring to a boil over high heat, cover the pot, reduce the heat to low and steam for 2 hours. Run a knife around the edges of the mold and place an inverted serving plate over it. Grasping the mold and plate firmly together, turn them over. The pudding should slide out easily. If you would like to set the pudding afloat before you serve it, warm the brandy in a small saucepan over low heat, ignite it with a match and pour it flaming over the pudding.

Brandy Butter

To make about 3/4 cup

- 4 tablespoons unsalted butter
- 1/2 cup superfine sugar
- 3 tablespoons brandy
- 1 teaspoon vanilla extract

Combine butter, sugar, brandy and vanilla in a bowl, and beat with an electric mixer until the mixture is smooth and well blended. Refrigerate at least 4 hours, or until firm. Brandy butter is traditionally served with plum puddings.
For the love of Alana, a great Amaretto was born...

Plum Pudding
To make 4 puddings

- 1/2 cups currants, dried
- 2 cups seeded raisins
- 2 cups white raisins
- 3/4 cup finely chopped candied mixed fruit peel
- 3/4 cup finely chopped candied cherries
- 1 cup blanched slivered almonds
- 1 medium-sized tart
- 1/2 cup apple, peeled, quartered, cored and coarsely chopped
- 2 small carrots, scraped and coarsely chopped
- 3 tablespoons finely grated orange peel
- 2 teaspoons finely grated lemon peel
- 1/2 pound finely chopped beef suet
- 2 cups all-purpose flour
- 4 cups fresh soft crumbs, made from homemade white bread, powdered in a blender or shredded with a fork
- 1 cup dark brown sugar
- 1 teaspoon ground allspice
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- 6 eggs
- 1 cup brandy
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Place the molds in a large pot and pour in enough boiling water to come about three fourths of the way up their sides. Bring the water to a boil over high heat, cover the pot tightly, reduce the heat to its lowest point and steam the puddings for 8 hours. As water in the steamer boils away, replenish it with additional boiling water. When the puddings are done, remove from the water and let them cool to room temperature. Then remove the towels and foils and re-cover the molds tightly with fresh foil. Refrigerate the puddings for at least 3 weeks before serving. Plum puddings may be kept up to a year in the refrigerator or other cool place; traditionally, they were often made 6 months in advance.

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Amaretto di Alana
THE AMERICAN CONSERVATORY THEATRE

presents

THE ADMIRABLE CRICHTON

by JAMES M. BARRIE

Upstairs:
Henry Learoyd, Lord Learoyd
Lady Mary
his daughters:
Lady Catherine
Lady Agatha
Hon. Ernest Wootley, his nephew
Ree, John Trevor
The Countess of Brocklehurst
Lord Brocklehurst, her son

Downstairs:
Crichton, the butler
Mrs. Perkins, the housekeeper
M. Peary, the chef
Rolleston, His Lordship's valet
Tomsett, the coachman
Miss Fisher, Lady Mary's maid
Miss Simmons, Lady Catherine's valet
Mlle. Jeanne, Lady Agatha's maid
John, another footman
Jane, the upstairs maid
Gladys, the downstairs maid
Eliza, the 'tweeny'
The Stablesboy
The Kitchen Welsh
The Page Boy
A Naval Officer

WILLIAM PATTERSON
SALLY SMYTH
JILL HILL
JANCIE GARCIA-HUTCHINS
THOMAS OGDEN
THOMAS HARRISON
MARRIEN WATKINS
MARK MURPHY

JOHN NOAH HERTZLER
MIMI CARR
RICHARD RUSS
FRANK SAVINO
ROBERT WORTHAM-KRIMMER
WENDI RAPPARD
LYDIA HANNAH
JULIA FLETCHER
D. PAUL YEUELL
JOHN HUTON
STACY RAY
SHARON NEWMAN
JANE JONES
RANDALL RICHARD
GINA FERRALL
GREG PATTERSON
JOHN HUTON

MICHAEL WINTERS

Directed by

Associate Director
Scenery by
Costumes by
Lighting by
Hairstyles by

There will be one twelve-minute intermission.

UNDERSTUDIES
Crichton—D. Paul Yeuell; Lady Mary—Julia Fletcher; Lady Catherine—Stacy Ray; Lady Agatha—Lydia Hannah; Tweeny—Deborah Sussen; Earl of Learoyd—Dakin Matthews; Tomsett—Lawrence Hecht; Brocklehurst—Nicholas Kolden; Countess of Brocklehurst—Deborah Mears; Ernest—Robert Wortham-Krimer; Mlle. Jeanne—Sharon Newman; Gladys—Kitchen Mormon—Johanna Jackson; Page—Thomas John, Stablesboy—Alex Kelley.

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THE AMERICAN CONSERVATORY THEATRE
presents
THE ADMIRABLE CRICHTON
by JAMES M. BARRIE

Upstairs:
Henry Lawford, Lord Loam
Lady Mary
his daughters:
Lady Catherine
Lady Agatha
Hon. Ernest Wooley, his nephew
Rev. John Treherne
The Countess of Brocklehurst
Lord Brocklehurst, her son

Downstairs:
Crichton, the butler
Mrs. Perkins, the housekeeper
M. Pearly, the chef
Rolleston, His Lordship's valet
Timpsett, the coachman
Miss Fisher, Lady Mary's maid
Miss Simmons, Lady Catherine's valet
Mlle. Jeanne, Lady Agatha's maid
John, a footman
Jane, the upstairs maid
Gladys, the downstairs maid
Elsie, the "Tweeny"
The Staliboy
The Kitchen Wench
The Page Boy
A Naval Officer

Directed by:
MICHAEL WINTERS
Associate Director:
JOHN C. FLETCHER
Scenery by:
RICHARD HAY
Costumes by:
MARSHA BURKE
Lighting by:
DIRK EPPS
Hairstyles by:
RICK ECHOLS

Understudy:
Crichton—D. Paul Yeuell; Lady Mary—Julie Fletcher; Lady Catherine—Stacy Ray;
Lady Agatha—Lydia Hannibal; Tweeny—Deborah Sussel; Earl of Loam—Dakin Matthews;
Treherne—Lawrence Hecht; Brocklehurst—Nicholas Kalder; Countess of Brocklehurst—Debora Meurs;
Ernest—Robert Wortham-Krimmer; Timpsett—Frank Ottwell; Naval Officer—Joseph Bird;
Fisher—Gina Ferralli; Simmons—Sharon Newman; Gladys, Kitchen Wench—Johanna Jackson;
Page—Thomas John; Staliboy—Alex Welke;

Will there be an intermission.

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The Admirable Crichton...A Fantasy

by Jeffrey Hirsch

James Matthew Barrie was born in Kirriemuir, a Lowland Scottish village, on May 9, 1860. He was the ninth of 10 children. His father, David Barrie, was a handloom weaver, and his mother, Margaret Ogilvy, retained her maiden name in accordance with the Scots custom.

James' early years were uneventful until 1867 when his older brother, David, was killed in a skating accident. David was his mother's pride; it was her hope that he would one day become a Minister. David's death on the eve of his 14th birthday overwhelmed Margaret with grief. Barrie later wrote: She lived 29 years after his death but in those nine and twenty years he was not removed one day further from her.

To Margaret, Barrie remained fixed in time, a boy of 13 forever, and her obsession with her lost boy haunted James into adulthood, providing him with the inspiration for his best known play, Peter Pan.

By 1887, Barrie had received a M.A. degree from Edinburgh University, moved to London and become a widely published journalist. His higher literary ambitions began to be realized the following year when A Window in Thrums was published to critical acclaim.

Barrie's third novel set in Thrums, The Little Minister (1891), secured his position as a writer of merit. His boyhood hero, Robert Louis Stevenson, wrote him: I am proud to think you are a Scotchman. I am a capable artist, but it begins to look as if you are a man of genius.

More adept with words than feelings, Barrie was always bashful and uneasy with women, what Victorians called mother's darling. His marriage in 1894 to Mary Ansell, an actress, was an unhappy one and ended 15 years later in divorce.

Although domestic contentment eluded him, an 1897 stage adaptation of The Little Minister, starring Maude Adams, broke all Broadway records and brought Barrie wealth and fame. His celebrity spread on both sides of the Atlantic with the 1902 premiers of The Admirable Crichton and Quality Street.

"To be born is to be wrecked on an island." J. M. Barrie wrote in his 1913 Preface to The Coral Island. The romance of "wrecked islands" always held a special appeal for him, figuring prominently in Peter Pan, Mary Rose, Dear Brutus and, of course, as the cause and solution of The Admirable Crichton.

Arthur Conan Doyle, with whom Barrie had once collaborated on an opera libretto, claimed credit for the idea behind Crichton. He remarked to Barrie while they were out strolling one day that "if a King and an able statesman were wrecked together on a desert island for the rest of their lives, the sailor would end as King and the monarch as his subject."

Another source of the play shows up in Barrie's notebook of 1899, where an entry describes a scene in which servants are entertained in the drawing room of their master and mistress "a la the Carlisle family." This reference is to Rosalind. Countess of Carlisle, a contemporary of Barrie's who shocked members of every class with her radical ideas of social democracy.

These seeds, planted in the soil of Barrie's imagination — already rich with the influence of The Swiss Family Robinson, Treasure Island and Robinson Crusoe — grew to become The Admirable Crichton.

Barrie wrote Crichton in 1901 in one burst of creativity. The work-in-progress was first called The Island and later The Case is Altered, and the third act was written before the others, indicating Barrie's primary concern in developing the comic situation of the play.

The Admirable Crichton opened in London on November 4, 1902. A last minute strike by stagehands threatened to postpone the premiere, but the producer's appeal to other theatres turned up enough men to shift the scenery. The show went on but with seemingly endless intervals.

The opening night audience was undaunted, staying until after midnight to applaud the new hit play. Their repeated cries of "author" went unanswered, however, Barrie, having lost patience with the scene changes after the second act, spent most of the evening out in the street.

The critics adored Crichton, too. The play was called "the greatest English drama of modern times," "as delightful a play as the English stage has produced in our generation," and by Max Beerbohm, "the best thing that has happened in my time, to the British stage."

Crichton also created a bit of an unexpected sensation. Some critics felt certain that the play's comic vein bred an attack on the existing system of government.

Barrie accepted no responsibility for having created a social satire. He had expressed his attitude toward the play's polemic value when he submitted it: "a fantasy. The fun, as Crichton himself expresses it, is playing the game."

Crichton opened in New York on November 17, 1903, with most of the London cast intact but for H. B. Irving who was replaced by William Gillette in the title role, shocking members of the theatrical community by giving up Hamlet to play Barrie's Butler. Crowds of people were reported to have left the theatre upon seeing a star of Gillette's stature portraying so diminutive a character as a servant.

At 79 years of age, The Admirable Crichton still performs in the service of world drama. With perfect understanding of its proper place in the repertoire, the play is the very model of a sentimental comedy. But imagine a repertory company wreathed on an island with only scripts of The Admirable Crichton and King Lear to perform. In the state of Nature, would the servant or the sovereign prove supreme? ★
An Island Romance

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THE AMERICAN CONSERVATORY THEATRE presents

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Prozorov
IRINA Sergeyevna Prozorov
Ivan Nikolayevich Prozorov
Baron Nikolay Vasilevich TUSENBAKH, an army lieutenant
Ioan Romanovich CHEBUTKYIN, an army doctor
Vasily Vasilyevich SOKOLOV, an army captain
ALEXANDER, the nurse
FERAFON'T, a porter from the County Council
LEFANOV, a steward
SERGEY, the doctor
ANTONTSEV, the doctor
GENERALS, army personnel
NEREIKHOL, the doctor
Mar'ya (MASHA) Sergeyevna Prozorov
Yaroslav Romanovich CHEBUTKYIN
Vasily Vasilevich SOKOLOV
ALEXANDER, the nurse
SECRETARIES, office workers
SERGEY, the doctor
PRIVATE, army personnel
BUFFETTEUR, a waiter
DIRECTED BY TOM MOORE
ASSOCIATE DIRECTOR LARRY RUSSELL
SCENICOGRAPHY RICHARD SEGER
COSTUMES MICHAEL OLCICH
LIGHTING DUANE SCHULER
HAIR RICK EICHOLS

The action takes place in a provincial town at the turn of the century.

ACT I: The drawing room and dining room. Spring.
ACT II: The same, twenty months later. Winter.

There will be one twelve-minute intermission.

ACT III: A bedroom, eighteen months later. Summer.

ACT IV: The garden, the same year. Autumn.

*Unless the audience is otherwise notified, the part of VERSHININ will be played by LAWRENCE HECIT.

UNDERSTUDIES:
THE AMERICAN CONSERVATORY THEATRE
presents

THE THREE SISTERS
(1901)

by ANTON CHEKHOV

Translated by Randall Jarrell

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IRINA Sergeyevna Prozorov
Masha (MASHA) Sergeyevna Prozorov
Baron Nikolai Lovovich TUSENBOCH, an army lieutenant
Ivan Romanovich CHIRIBUTKIN, an army doctor
Vassily Vasilyevich SOLOVYOV, an army captain
ANTIPA, the nurse
FERAPONT, porter from the County Council
Lieutenant-Colonel Alexander Ignatievich VERSHININ, Battery Commander
ANDRII Sergeyevich Prozorov
Pyotr Illich KUZGIN, a high-school teacher
Natasha (NATASHA) Ivanovna, Andrei's fiancée, later his wife
Alexei Petrovich PELOTIK, an army second-lieutenant
Vladimir Karlovich RODE, an army second-lieutenant
KRIMENSKOV, a soldier

Directed by TOM MOORE
Associate Director LARRY RUSSELL
Scenery by RICHARD SEGER
Costumes by MICHAEL OLLICH
Lighting by DUANE SCHULER
Hairstyles by RICK ECHOLS

DeANN MEARS
STACY RAY
ELIZABETH HUDLE
RAYE BIRR
RAY REINDHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD

LAWRENCE HECHT/PETER DONAT*
Dakin Matthews
William McKereghan
Sally Smythe
Nicholas Kaledin
Isaa Whitlock, Jr.
Robert Wortham, Krimmer

ANNETTE Bening, Christy Botkin,
Michael Boyle, Paul Coolbrith,
Charlotte Fleck, Richard Garner,
James Leaming, Susan Luck

MIC MURPHY, JERRY ROBERTS,
Anthony Warren, John Woebrle

The action takes place in a provincial town at the turn of the century.
The Prozorov house.

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Chiributkin—William Paterson; Solovyov—Greg Patterson; Antipa—Joanna Jackson; Ferapont—Frank Savico;
Vershinin—John Hutton; Andrei—Mark Murphy; Kuzgin—Robert Wortham; Krimer—Natasha—Jill Hill;
Fedotik—John Noah Hertzler; Rode—Garland J. Simpson

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Birth Pangs of a Classic

The Three Sisters

The Three Sisters seems so perfect in conception and construction that it is difficult to believe Chekhov wrote it in fits and starts over a nine-month period. "Quite possibly, what I am getting at is not a play at all, but some Cretan hodgepodge...a hash with four heroines," he complained at one point to Olga Knipper who was to play the role of Masha in the Moscow Art Theatre production.

A letter dated two days later read, "I have cooled off toward the beginning of the play; it has all grown cheap in my eyes...and now I don’t know what to do. A play ought to be written without taking a breath."

By the summer of 1909, the 40-year-old playwright had been banished to Crimea by his doctors, who had diagnosed tuberculosis in the advanced stage; complicated with emphysema. Whereas he had formerly dashed off a short humorous story or a one-act farce in an afternoon, now it sometimes took a day to write half a page. A genial host, he was constantly interrupted by a steady stream of friends and young writers come to worship at the shrine. In addition, he was also immersed in building a library for his native town of Taganrog, for which he personally selected over 3,000 volumes. There was no solitude to get on with his writing, which he felt never went well in Yalta. Like his three sisters, he chafed in exile and longed for Moscow.

In late October he delivered a completed draft to Stanislavski who was to both direct the play and act Vershinin. After a first read-through, he felt the theatre white-faced with anger. The actors were muttering that it wasn’t a play, that there were no acting rules. He remained in Moscow another few weeks, making extensive revisions and complaining that Stanislavski was directing early rehearsals with too heavy a hand, making cry-babies of his characters. What he had written was a comedy.

When cold weather drove him first southward and then to France, Chekhov continued sending revisions and additional dialogue all through the rehearsal period as well as detailed letters to Stanislavski and the actors. He advised Knipper that she must not look sad in Masha. People who have been unhappy, and grown used to it, don’t get beyond whining and are often wrapped up in their thoughts.

When The Three Sisters opened January 31, 1913, Knipper, whom he married that spring, wrote glowingly of the play’s triumph, although the production was not nearly as successful as The Cherry Orchard which the Moscow Art Theatre produced three years later, shortly before his death. Chekhov never saw his "Cretan hodgepodge" played. It was, he said, the most difficult play he ever wrote.

Eighty years later, The Three Sisters is considered his masterpiece — an unmatched prose poem that catches no other modern drama the light nuances of heartbreak and faded dreams, the sadness and laughter and beauty of the passing moment in a human comedy that is at once as complex and simple as life itself.

- The Three Sisters -

Ray Reinhardt in THE THREE SISTERS
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From Nice, he begged for news of the play's progress, but seldom liked what he heard. Why so much noise in the fire scene? "There should be noise only at a distance, a confused hollow noise. On stage, everyone is exhausted, almost asleep. If you spoil the third act, the play is done for, and I shall be hissed off the stage in my old age. Also, it was not necessary to have Natasha wandering about the stage and looking under the furniture for burglars in that act. She should cross the stage quickly in a straight line, without a glance at anyone or anything, as Lady Macbeth, carrying a candle — it would be quicker and more frightening."

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I REMEMBER MAMA

by JOHN VAN DRUTEN

Adapted from Kathryn Forbes' book Mama's Bank Account

Katrin JUNIA FLETCHER
Mama ANNE LAWDER
Papa RICHARD KUSS
Dagmar JENNIFER ROGERS
Christine JANE JONES
Mr. Hyde WILLIAM MCKEEREghAN
Nels NICHOLAS KALEDIN
Aunt Tina MIMI CARI
Aunt Sigrid DEBORAH SUSKEL
Aunt Jenny MARILYN WALTERS
Uncle Chris DAKIN MATTHEWS
A Woman DANN MEARS
Mr. Thorholson THOMAS OGLESBY
Dr. Johnson GARLAND J. SIMPSON
Arne REY BERGMARK
A Nurse LYDIA HANNIBAL
Another Nurse JANICE COLE
Interns ANTHONY BURDICK, GERALD MCGONIGLE
JOHN WOERHLE
Scrubwoman BRIGIT MARKUSFELD
Soda Clerk GERALD MCGONIGLE
Madeline GINA FERRALL
Dorothy Schiller JILL HILL
Florence Dana Moorehead JOANNA JACKSON
Bell Boy ANTHONY BURDICK

Directed by ALLEN FLETCHER

Associate Director SARAH REAM
Scenery by RALPH FUNKCUNO
Costumes by MICHAEL CASEY
Musical Direction by RICHARD HINDMAN
Lighting by MARK BOSCH
Dialect Coach ALAN SHATERIAN

Understudies: Katrin-Stacy Ray; Mama—Gina Ferrall; Papa—Rever Bark; Dagmar—Rebecca Chenitz; Christine—Janice Garcia-Hutchins; Mr. Hyde—Bruce Williams; Nels—Thomas Harrison; Aunt Tina—Sally Smythe; Aunt Sigrid—Johanna Jackson; Aunt Jenny—Weidie Roydor; Uncle Chris—D. Paul Youell; A Woman—Elizabeth Huddle; Mr. Thorholm—Frank Swinny; Dr. Johnson—Mark Murphy; Arne—Toby Brenner; A Nurse—another Nurse; Madeline—Dorothy Schiller—Sharon Newman; Florence Dana Moorehead—Lydia Hannibal

The action takes place in San Francisco several years ago and in Katrin's memory.

There will be one twelve-minute intermission.

THE AMERICAN CONSERVATORY THEATRE

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FROM THE TOUCH OF EDEN COSMEDICAL CENTERS

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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

I REMEMBER MAMA

By JOHN VAN DRUTEN

Adapted from Kathryn Forbes’ book Mama’s Bank Account

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Billy Boy ANTHONY BURDICK

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I Remember Mama

Mama's Literary Child

Leif Ericson discovered North America in the year 1000. During the next millennium the Viking explorer was followed to the New World by a mass Norwegian migration. At its peak in the 19th century, over half a million Norwegians sailed to America, settling in the East, upper Midwest and as far west as Seattle and San Francisco. The settlers found the new land hospitable and the American concepts of liberty, human rights and self-determination in fulfillment of their old Nordic ideals. The melting pot process of acculturation began and soon immigrants of peasant stock gave birth to the first generation of Norwegian Americans, children who grew up to realize their parents' American dreams.

Kathryn Forbes was one such dream child who became a writer. Reminiscences of her San Francisco childhood centering around the figure of a loving and understanding mother — a composite drawn from the author's mother and grandmother — first appeared in magazines in 1941 and two years later, a collection of 17 nostalgic episodes was published as Mama's Bank Account. Response to the book was instantaneous and enthusiastic. Forbes' account of every mother's struggles and triumphs became a bestseller and was translated into French, German, Belgian, Japanese, Korean, Danish, Swedish and, of course, Norwegian. The War Department ordered 50,000 copies of the book and dispatched them to servicemen overseas as reminders of the families that awaited their return to the motherland.

continued...

Julie Fletcher, Jane Jones and Dakin Matthews in I Remember Mama.

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I Remember Mama

Mama's Literary Child

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continued...

Julia Fletcher, Jean Jones and Debbie Matthews in I Remember Mama.
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- **Pavlova Celebration**
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CONTINUED

1 Remember Mama, under Van Druten's direction, opened on October 19, 1944 at the Music Box, just up the block from the theatre where the playwright's long running light romantic comedy, The Voice of the Turtle, was playing. The highly favorable critical reception with which Mama was received caused one observer to remark: "It is not strictly fair to say the American theatre consists of John van Druten. No one can reasonably deny, however, that Mr. van Druten is doing as well as may be expected of an author who can only be in two places at once."

The New York production of Mama featured Gladys Christian as Mama, Oscar Homolka as Uncle Charlie and marked the professional acting debut of Marlon Brando in the role of Nels. The show ran 714 performances making Katharyn Forbes a very proud Mama, indeed: "I claim the unique distinction of being an author who was very happy with the adaptation, interpretation and presentation of her literary child," said she.

From Broadway 1 Remember Mama moved into the hearts and minds of a national touring company starring Charlotte Greenwood and Kurt Katch. The show played San Francisco's Curran Theatre in 1947 at the same time as its BSO Studio Film company was in the city filming location footage for George Stevens' movie version of the play. After finishing a day's filming at the Ferry Building, the movie's cast, which included Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Edgar Bergen, Ellen Corby, Cedric Hardwicke and Ruby Vallee saw their counterparts performing Mama on stage at the Geary Theatre.

1 Remember Mama -- the book, the play and the movie next became Mama -- the TV show. Running on CBS from 1949 through 1957, Mama was a landmark series in the history of television. Featuring Peggy Wood as Mama and Dick Van Patten as Nels, the show was a prototype of all the family series that followed in: Ozzie and Harriet, Father Knows Best and more recently The Waltons with John Boy, a sensitive writer/narrator looking back on his domestic heritage, are all direct descendants of Mama.

Through its many incarnations John van Druten's 1 Remember Mama has achieved immortality. Along with such plays as You Can't Take It With You and Life with Father it is representative of the great comedies of family life. In common with Hogan's Goat, The Teahouse of the August Moon and A Raisin in the Sun, 1 Remember Mama celebrates America's ethnic diversity. Reflecting the conflict between tradition and progress and the theme of growing up, the play brings to light all that is valid and good in the American family. Idealized through the prism of memory, Katharyn Forbes' Norwegian immigrant Mama will always be remembered.

--JH

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presents

THE TRAGEDY OF

KING RICHARD THE SECOND

(1597)

by WILLIAM SHAKESPEARE

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William Paterson
Sydney Walker
Lawrence Hecht

Mark Murphy
Bruce Williams
John Hutton
Robert Wortham-Krimmer
Isiah Whitlock, Jr.
Thomas Harrison
Raye Birke
Greg Patterson
D. Paul Yeurell
Frances Savino
Frank Ottwell
Frank Savino

Lord Rolleston
Lord Salisbury
Earl of Nottingham
Henry Percy
John Heddron

Lord Willoughby
Bishop of Carlisle
Abbot of Westminster
Lord Marshhal
Sir Perce of Exton
Captain of a band of Wedeham
Queen to King Richard
A Gardener
Another Gardener
A Groom
A Keeper

Directed by ELIZABETH HUDDLE
Associate Director JANCIE GARCIA-HUTCHINS
Scenery by RICHARD SEGERS
Costumes by ROBERT MORGAN
Lighting by DIRK EPPERSON
Music by LARRY DELINGER
Text Consultant DAKIN MATHIESON
Combat Choreography by J. STEVEN WHITE

There will be one twelve-minute intermission.

UNDERSTUDIES

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THE AMERICAN CONSERVATORY THEATRE
presents

THE TRAGEDY OF
KING RICHARD THE SECOND
(1597)
by WILLIAM SHAKESPEARE

King Richard the Second
Uncles of the King: John of Gaunt, Duke of Lancaster
Edmund of Langley, Duke of York
Henry Bolingbroke, Duke of Hereford
(also called King Henry IV)
Duke of Aumerle, son to the Duke of York
Thomas Mowbray, Duke of Norfolk
Earl of Salisbury
Servants to King Richard: Sir John Busby
Sir John Bagot
Sir Henry Greene
Earl of Northumberland
Henry Percy-surnamed Hotspur-his son
Lord Ross
Lord Willoughby
Bishop of Carlisle
Abbot of Westminster
Lord Marshal
Sir Percy of Essex
Captain of a band of Welshmen
Queen to King Richard
A Gardener
Another Gardener
A Groom
A Keeper
Guards, Soldiers, Servants, Attendants

Directed by ELIZABETH HUDDE
Associate Director JANICE GARCIA-HUTCHINS
Scenery by RICHARD SEGER
Costumes by ROBERT MORGAN
Lighting by DIRK EPPERSON
Music by LARRY DELINGER
Text Consultant DAKIN MATTHEWS
Combat Choreography by J. STEVEN WHITE

UNDERSTUDIES
Richard—Thomass Oglesby, Ralston B.—Nicholas Kaledin; John of Gaunt—Dakin Matthews; York—Richard Kass;
Northumberland—William Mckeregham; Aumerle—Greg Patterson; Ross—Keeper—Nicholas Kaledin;
2nd Herald, Salisbury—Randall Richard; Green, Mowbray—John C. Fletcher; Busby, Bagot, Exton;
Groom—Gail Andrus; Queen—Lydia Harrison; Lady—Jane Jones.

John Noah Hertzler
William Paterson
Sydney Walker
Lawrence Hecht
Mark Murphey
Bruce Williams
John Hutton
Robert Worthing-Krimer
Isaiah White, Jr.
Thomas Harrison
Raye Birx
Greg Patterson
D. Paul Yeurel
Frank Savio
Frank Ottwell
Frank Savio
Joseph Bird
Robert Worthing-Krimer
Randall Richard
Stacy Ray
Joseph Bird
Isaiah White, Jr.
D. Paul Yeurel
Stevan Arbona, Madaline Flurin
Richard Garner, Robert Jacobs,
James Leaming, Mic Murphy,
Joseph Oliveri, Kevin Schwartz,
Harold Suratta

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Richard II

The King Who Fell from Grace

by Jeffrey Hirsch

Tales of England's past were being retold in the chronicle-plays of Sidney, Spenser, Lyly and Marlowe when the young actor William Shakespeare decided to try his hand as a dramatist. His earliest plays, the three parts of Henry VI and Richard III, form half of a double tetralogy on the Plantagenet line of kings that was completed some years later with Richard II and the two parts of Henry IV and Henry V. Together, the plays document the struggle for the English crown that went on from the close of the 14th to the end of the 15th century.

The message of Shakespeare's histories is clear: being a medieval English king was a very tricky business. One was never certain where to seek council; there were always more faithless than honest men at Court. To secure and consolidate one's power, one often had to murder, first, one's enemies, and before long, one's former allies. Possible usurpers, successors and pretenders to the crown were everywhere—they too had to be killed.

Richard II was one of seven grandsons of the prolific Edward III. Richard's father, Edward the Black Prince (so called because of his black armor, was proper heir to the throne but preceeded King Edward. Thus it came to pass that Rich- ard, aged 10, succeeded Edward III as King of England in 1377. Richard's coronation ceremony was the most splendid England had ever seen; its pomp and ex- cess were to become a hallmark of his 22-year reign.

Young Richard's rule was, for the most part, eventless. John of Gaunt, Duke of Lancaster, Richard's uncle and guar- dian, served him faithfully as chief ad- visor. But before he reached the age of majority, Richard forsook his uncle's council and lent his ear to several courtiers of dubious character. The king's fickleness led parliament to mistrust him and incensed his youngest uncle, Thomas of Woodstock, Duke of Gloucester. An anti-royalist faction led by Gloucester saw further evidence of Richard's unfil- lies to rule his marriage to the King of France's seven-year-old daughter.

When hostilities between his clique and senior nobles raged out of control, Rich- ard responded by having Gloucester ar- rested. Some historians view the action as retaliatory and irresponsible, but others argue defensively that, as God's anointed representative on earth, a medieval monarch's power was absolute and inviolate. King Richard was above the law and tradition, while Gloucester's audacious conduct was tantamount to treason against God and Country. "The breach of worldly men," decries the eponymous sovereign, "caused death to the deputy elected by the Lord."

Shakespeare's recounting of Richard's fall from grace begins in 1398, just after Gloucester's arrest and murder. The play raises the question of the king's complicity in the crime but does not answer it directly. Whether or not Richard starts the play with blood on his hands, he is irredeemably souls his fate by illegally seizing Gaunt's land thereby depriving Bolingbroke of his rightful inheritance.

...continued
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Shakespeare's recounting of Richard's fall from grace begins in 1398, just after Gloucester's arrest and murder. The play raises the question of the king's complicity in the crime but does not answer it directly. Whether or not Richard starts the play with blood on his hands, he is undoubtedly souls his fate by illegally seizing Gaunt's land thereby depriving Bolingbroke of his rightful inheritance. The pageant continues in the 1590s as an allegory of the English nation. Richard's fall from grace was seen as the result of a scheme to deprive him of his rights, and his murder was interpreted as a political act of violence. The play ends with Bolingbroke (or Bolingbroke's) accession to the throne, symbolizing the restoration of order and the end of the conflict.

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Ocean Beach, a small community just south of San Francisco, has long been a popular destination for locals and tourists alike. With its picturesque coastline and sandy beaches, it's no wonder why people flock to the area every year to enjoy the beautiful weather and stunning views.

However, as the city has grown and developed, the area has faced challenges in maintaining its unique character and preserving its natural beauty. In recent years, there have been efforts to renovate and improve Ocean Beach, including the development of new infrastructure and public services. These efforts have been met with mixed success, and there is still much work to be done to ensure that the area remains a vibrant and attractive destination for residents and visitors alike.

For more information on Ocean Beach, please visit the Ocean Beach Visitors Bureau website at www.oceanbeach.org. You can also follow us on social media for updates on events and attractions in the area.

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Ocean Beach is a vibrant neighborhood located in the southwest corner of San Francisco, on the southernmost part of the city. The area is known for its scenic views of the Pacific Ocean and the Golden Gate Bridge, as well as its laid-back atmosphere and diverse community.

Ocean Beach offers a range of attractions and activities for visitors of all ages. Visitors can enjoy a leisurely stroll along the beach, take a dip in the Pacific Ocean, or visit one of the many restaurants and cafes in the area. The neighborhood also hosts a variety of events throughout the year, including musical performances, arts and culture events, and community gatherings.

Ocean Beach is easily accessible by car, bus, or public transportation, and is just a short drive from downtown San Francisco and other popular destinations.

For more information on visiting Ocean Beach, please visit the Ocean Beach Visitors Bureau website at www.oceanbeach.org. You can also follow us on social media for updates on events and attractions in the area.
Director
Elizabeth Huddle Discusses
RICHARD II

In order to capture the magnificence and scope of Shakespeare's Richard II, a concept - skeletal frame - evolved to give our contemporary audience the quintessence of the Elizabethan playgoers' experience, but in a complete and total contemporary idiom. The Elizabethan Richard II of 1595 created a world and a history with which spectators were familiar. The 2888 production endeavors to parallel that Elizabethan period with theatrical recreations of the past that find meaning with audiences of the present. Thus, the play's heart must may truly come into focus.

Rather than costing in Elizabethan dress per Shakespeare's time, or Medie-
val dress per Richard's time, the col-
laborative efforts of director Elizabeth Huddle, and the designer Robert Mor-
gon, focused on a contemporary cos-
tume over which period pieces could be added according to scene requirements. Inspired by the Book of Hours, the cos-
tumes find their color palette in the en-
tire spectrum. King Richard's color sug-
gests a rising sun's brilliance at the outset and progresses to shades of evening and ultimate death, while Bolingbroke's ini-
tial color suggests the evening end, and he slowly gains control, strength, and power, so do his colors in the rising sun palette. These men are at opposite ends of the spectrum in every sense, and color supports and clarifies this theme.

Set designer Richard Seger created plat-
form staging that was not in essence a literal Elizabethan stage, but incor-
porated the areas of an Elizabethan stage and added more. The set affords tremen-
dous diagonal mobility. The properties are limited and selective, as in Shake-
speare's time, and needed only as guides for the imagination to follow the story's progression.

Consequently, there is no attempt to create a literal space. The mere sugges-
tion of place is present and ready to be populated by actors as characters, char-
acters who will be perceived by the audi-
ence in a variety and multitude of scenes and circumstances. The actual characters may remain on stage watching the action so that the audience is ever mindful that they are witnessing a presentational piece of theatre.
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Director
Elizabeth Huddles
DICHARI

In order to capture the magnificence and scope of Shakespeare's Richard II, a concept — skeletal frame — evolved to give our contemporary audience the quintessence of the Elizabethan playgoers' experience, but in a complete and total contemporary idiom. The Elizabethan Richard II of 1595 created a world and a history with which spectators were familiar. The 1981 production endeavors to parallel that Elizabethan period with theatrical concern for the past that find meaning with audiences of the present. Thus, the play's heart matter may truly come into focus.

Rather than costuming in Elizabethan dress per Shakespeare's time, or Medieval dress per Richard's time, the collaborative efforts of director Elizabeth Huddles, and the designer Robert Morgon, focused on a contemporary costume over which period pieces could be added according to scene requirements. Inspired by the Book of Hours, the costumes find their color palette in the entire spectrum: King Richard's color suggests a rising sun's brilliance at the outset and progresses to shades of evening and ultimate death, while Bolingbroke's initial color suggests the evening end, as he slowly gains control, strength, and power, so do his colors in the rising sun palette. These men are at opposite ends of the spectrum in every sense, and color supports and clarifies this theme.

Set designer Richard Seger created platform staging that was not in essence a literal Elizabethan stage, but incorporated the areas of an Elizabethan stage and added more. The set adds tremendous diagonal nobility. The properties are limited and selective, as in Shakespeare's time, and needed only as guides for the imagination to follow the story's progression.

Consequently, there is no attempt to create a literal space. The mere suggestion of place is present and ready to be populated by actors as characters, characters who will be perceived by the audience in a variety and multitude of scenes and circumstances. The Elizabethan characters may remain on stage watching the action so that the audience is ever mindful that they are witnessing a presentation piece of theatre.

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The PROLOGUE series features directors, actors and noted scholars in lively talks, discussions and commentary about the new productions in the 1981-82 A.C.T. Repertory. Enhance your theatre-going this season by attending the PROLOGUES!

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Monday, Jan. 11 • 5:30-6:30pm
Geary Theatre
Edward Hastings, Executive Director of A.C.T., and Sage Director for the World Premiere production will speak about William Hamilton’s comedy.

BLACK COMEDY
and
THE BROWNING VERSION
Monday, Feb. 13 • 5:30-6:30pm
Geary Theatre

MOURNING BECOMES ELECTRA
Thursday, Feb. 25 • 12:00-1:00pm
A.P. Giannini Auditorium, Bank of America Center at 555 California St.

MOURNING BECOMES ELECTRA
Saturday, Feb. 27 • 11:30am-12:30pm
Geary Theatre
Martin Elinoff, noted critic, author, and Professor of Drama at Stanford University will speak about O’Neill’s masterpiece.

CAT AMONG THE PIGEONS
Monday, March 7 • 5:30-6:30pm
Geary Theatre

Doors at the Geary Theatre open one-half hour before the PROLOGUE starts. Seating for the PROLOGUES is unreserved and first come, first served.

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1981-82 Prologues

HAPPY LANDINGS
Monday, June 12 • 8:30-10:30pm
Geary Theatre
Edward Hastings, Executive Director of A.C.T., and Stage Director for the World Premiere production will speak about William Hamilton's comedy.

BLACK COMEDY
and
THE BROWNING VERSION
Monday, Feb. 1 • 8:30-10:30pm
Geary Theatre

MOURNING BECOMES ELECTRA
Thursday, Feb. 25 • 8:30-10:00pm
A.P. Giannini Auditorium, Bank of America Center • 555 California St.

MOURNING BECOMES ELECTRA
Saturday, Feb. 20, 11:30 am-12:30 pm
Geary Theatre
Martin Eskin, noted critic, author, and Professor of Drama at Stanford University will speak about O'Neill's masterpiece.

CAT AMONG THE PIGEONS
Monday, March 27 • 8:30-10:30pm
Geary Theatre

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LISTEN UP

Making Theatre Understandable to the Hard-of-Hearing

Has someone you love stopped going to the theatre with you because of loss of hearing? Hearing loss is a tragic reality in these days of high decibel living.

During the San Francisco engagement of Children of a Lesser God at A.C.T.'s Geary Theatre, hearing-impaired audiences were able to enjoy the entire performance through a new, technological miracle: the Seminheiser System.

Sennheiser Electronics of West Germany has introduced a system which uses infrared light emitters to transmit sound with optimum fidelity to cordless receivers, similar to airplane headsets.

The System is in use in a number of American theatres, and after the response A.C.T. received from those that used it here, a search has been launched for the $25,770 it will take to install the Seminheiser Infrared Sound System permanently in the Geary Theatre.

We are listening to our audience, so they may better hear to, and enjoy to.

An astounding advance for the hard-of-hearing. The first play I have ever heard completely in my whole life! I can't recommend it in use strongly enough, and it is a pleasure to have a unit without wires dangling from it.

—John Callender, M.D.

Although I can hear to some extent without the Infrared System, it made a tremendous difference in my enjoyment of the play. I was able to hear everything without any effort or straining. I would definitely come to more plays if I knew it was available. So I do hope you install the system permanently.

—Cecilia MacAuliffe

I sincerely hope this device will soon be available for other theatre productions, and will look forward to being able to enjoy theatre again.

—Mrs. William K. Hodge

If you, or someone you know is willing to help in this search to make a contribution, please contact Mr. Joseph Sand, A.C.T., 450 Geary Street, San Francisco, CA 94102; (415) 771-3800.

The American Conservatory Theatre is proud to announce that this 5-play series is interpreted for American Sign Language.

All performances at 8 p.m.

Theatre: Geary Theatre

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| Left Orchestra seating AA is reserved for the hearing impaired. | Controlled Seating |

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GET AWAY WITH NO BOX OFFICE FEES

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Escape artists will receive all their series tickets in the mail by 23rd, 1983.

If they can't make one of the escapes, tickets may be exchanged for the same play on an alternate date at least 24 hours prior to the regularly scheduled performance.

*Orders received after December 31, 1982 will be held at the Box Office for pick up on or after January 1, 1983.

*Refunds accepted until December 24, 1982 at the box office.
ELEGANT EUPHORIA

World renowned designers and celebrities will transform the Trade Show Center into a theatrical fairyland of grandeur and opulence. There will be more than 85 trees, table settings, and room vignettes offering more Christmas ideas than even before under one roof at the sixth annual Elegant Celebration of Christmas.

The Elegant Celebration of Christmas opens on November 30 in its new home, the handsome Trade Show Center 4th and Brannan Street. This major civic fundraising event benefits the American Conservatory Theatre.

This year the Elegant Celebration is sponsored by the Ferriman's Fund Insurance Company Foundation. For the first time, the event will honor an individual, San Francisco's towering benefactor, Cyril Maginn, C.E.A., with Mortimer Fleisher, helped bring A.C.T. to San Francisco and sustain it through the years. Mr. Maginn's work has helped A.C.T. become the leading repertory theatre in America.

Christmas at the American Conservatory Theatre will be portrayed with illusion and turn-of-the-century elegance with designer Richard Seger's table from "The Little Foxes" — an opulent and jolly setting for the Giddens' holidays.

Actress Ali McGraw offers an appealing suggestion for a very late Christmas Eve. There will also be a chocolate fantasy room and a picnic set in an enchanted forest, a Royal breakfast inspired by Princess Diana's sapphire and diamond wedding ring and a jeweled table setting valued at $2 million.

This year's Elegant Celebration features more stars than ever before including Liza Minnelli, Luciano Pavarotti, Mary Martin, Liza Minnelli, Laura Linney, Loretta Young, Jane Fonda, James Garner, Bad Cott, Harvey Fierstein, and Marilyn McCoo.

A broad-based community effort lies behind the Elegant Celebration of Christmas. Volunteers from the Mental Health Association of San Mateo County, Ferriman's Fund Insurance Company Foundation, and the San Francisco Fire Department will be selling delicious pastries, candies, jams and jellies, and other holiday foodstuffs. The trees that will transform the Trade Show Center into a fantasy forest are supplied by the San Francisco Fire Department.

Another community highlight will be the San Francisco Firefighters Toy Program's big tent, created by Architect Borece, noted designer and child psychologist. The huge tent will be filled with toys for the Firefighters' program, and visitors to the Elegant Celebration are encouraged to bring more toys to place under the tree.

The Elegant Celebration will open with a gala on November 30, 6:30 p.m., a delightful kick-off to this festive season. Guests will be greeted by a brass band atop an antique fire engine as they enter the building. Once inside, the entertainment will include the San Francisco Boys Choir, the Salvation Army Band, the Chinese Marching Band, young actors from A.C.T.'s Conservatory, and award-winning designer Sherman Nobleman and his daughter who will spend the evening tap dancing in the setting he has created for Liza Minnelli.

Another new and irresistible festivity will be December 11, when Mary's sponsors a party featuring the Bill Blass designer line of chocolates. indulge in this world of chocolate, champagne, music and dancing and other fantasies. The door prize is the winner's weight in chocolates...[ladies' weights will be kept strictly confidential!]

The Elegant Celebration of Christmas takes place Nov. 30 through Dec. 13. Daily hours are from 10 a.m. to 4 p.m., extended to 8 p.m. every Thursday. Tickets are $16 for adults. Tickets for children under 12, senior citizens, and per person for groups of ten or more are $5. Lunches and cocktails are available daily.

The opening night gala on Nov. 30 is $50 per person, including wine, hors' d'oeuvres, and entertainment. The Chocolate Fantasy Party on Dec. 11 is $15 per person.

The Trade Show Center is located south of Market Street at 4th and Brannan Streets. There is plenty of adjacent parking available, or you can take public transportation right to the door.

For reservations and information, please call (415) 398-7625.
Oakland Ballet's Nutcracker
December 18-27 with the Oakland Ballet Orchestra at the magnificent PARAMOUNT THEATRE
Meet the Sugar Plum Fairy, the Rose Queen, and their court at the SWEET DREAMS parties following every 2:00 PM matinee performance—in the Lower Lounge of the Paramount Refreshments and a very special sweet treat. $3.00 per person. Don't disappoint your "young at heart"! We were sold out last year! Sponsored by Sweet Dreams, Berkeley and the Mirabeau Restaurant, Oakland.
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Sweet Dreams tickets at Paramount Theatre only. Box Office at the 9-Street Station— one block from theatre. Parking across the street from the Paramount.

The New Guidebook to Northern California Theatres

American Conservatory Theatre Repertory for the 1981-82 Season
William Shakespeare's Richard II
Opening February 9
John van Druten's I Remember Mama
Directed by Anton Chekhov
*The Three Sisters Closing March 1
James M. Barrie's The Admirable Crichton
Opening December 8 Closing December 26
Charles Dickens' A Christmas Carol Opening December 8 Closing December 26
William Hamilton's Happy Days
(World Premiere) Opening January 12 Closing April 6
Peter Shaffer's Black Comedy
and
Terence Rattigan's The Browning Version
Opening February 2 Closing May 20
Eugene O'Neill's Mourning Becomes Electra
Opening March 23 Closing May 27
Georges Feydeau's Cat Among the Pigeons
Opening March 23 Closing May 29
Lillian Hellman's Another Part of the Forest
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By William Shakespeare

The chronicle of the post-philosopher king who believed in the divine right of monarchy. Staged in San Francisco for the first time. An exciting and entertaining production.

BLACK COMEDY
By Peter Shaffer

When the lights come on at a social climbing, British upper-crust party, one man goes up stage, revealing mixed-up love, lies, emotions and motivations. Fast, bright and original.

I REMEMBER MAMA
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A beautifully thought-provoking story of a Norwegian immigrant family's struggle to make a good life in San Francisco. What Mama lacks in the new language, she makes up for in old-world wisdom—ultimately sentimental as an old-fashioned vaudeville.

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Sally Smythe, Janice Garcia-Hatch, John Nolte, Henry St. Hill, The A Christmas Carol

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The chronicle of the post-philosopher king who believed in the divine right of monarchy. Directed by John Cullum. Starring Frank Langella and Thomas Kail. This new, bold production has been critically acclaimed for its powerful performances.

I REMEMBER MAMA
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A lovingly heartwarming story of a Norwegian immigrant family’s struggle to make a go of life in San Francisco. This is a story of hope and perseverance.

THE ADIRONDACK CRITICON
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Both dramatic and simple, this is a perfect end to the A Christmas Carol. It’s a heartwarming tale of a man who learns the true meaning of Christmas.

AND REMEMBER IT DOESN’T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION!

BLACK COMEDY
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When the lights go up at a social gathering, British aristocrats start to reveal their true personalities. This black comedy is both funny and thought-provoking.

THE BROWNING VERSION
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Anne West, a schoolgirl, is about to go on stage. She is aware of her father’s infidelity. This is a classic that explores the moral and ethical dilemmas of Shakespeare’s time.

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ACT WINS AGAIN

ACT ran for the roses and won at the October 24 Acor Day at the races, held at the Bay Meadows Race Course.

Mr. Renn Zaphiropolous, a member of the ACT Fundraising Team, escorted Conservatory students Ann Ward (left) and Anne Childs who were awarded $200 for the Michael O'Sullivan Memorial Scholarship Fund.

The annual event, sponsored by the English Speaking Union, includes a costume and hat contest, and for the second year in a row, ACT took honors.

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A.C.T. ran for the roses and won at the October 24 A.C.T. Day at the races, held at the Bay Meadows Race Course.

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SPECIAL PEOPLE SPECIAL OCCASIONS

Make a gift in their honor. Let us help you remember your loved ones. Anniversaries, birthdays and other important events. A special acknowledgement from A.C.T. will be sent to the honoree. Your gift is tax deductible. For additional information call 398-7623.
The Fundraising Team of the American Conservatory Theatre must raise $800,000 by March 15, 1982. We need your support to continue to present America's greatest seasons of repertory theatre.

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.

It doesn't take a great gift to make a great contribution!

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:
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450 Geary Street
San Francisco, CA 94102

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Thank You!
Join the Team!

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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

or, drop your check in the contribution box in the lobby.

Thank You!

A.C.T.
Fundraising Team
Sets $800,000 Goal

A.C.T.'s General Director, William A. Ball, announced an $800,000 goal for the repertory theatre's 1981-1982 public fundraising campaign in San Francisco.

Mr. Ball, who last August was elected President of the California Association for A.C.T. (C.A.A.C.T.), further revealed that A.C.T. has changed its fundraising year and will conclude the campaign on March 15, 1982, two and a half months earlier than in the past.

The deadline was adjusted to avoid an annual springtime funding crisis and to alleviate cash flow problems resulting from the simultaneous conclusion of the repertory season and the close of the Conservatory's academic year. The earlier date will also assist in the planning of the next season.

"We are pleased to announce this change in our fundraising year," said Mr. Ball, "and are confident that our contributors will support us in this action. We have a record number of subscribers this year and hope to receive the same kind of enthusiasm from our donors."

The $800,000 goal represents the amount to be raised from private Bay Area supporters, and is part of the total $881,425 goal of $2.2 million required to make up A.C.T.'s operating deficit. Seventy-two percent of the company's budget comes from earned income, one of the highest percentages of earned income by performing arts institutions in the country.

Additionally, A.C.T. is creating a new approach to fundraising by establishing a Fundraising Team, consisting of current Association Board Members, leaders in the community and A.C.T. (op management. New fundraising volunteers are being recruited for the Team, headed by Mr. Ball, and anyone interested in participating should call the A.C.T. Development office.

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Tickets by Telephone — Call 415-673-6440 and charge your tickets to Visa, MasterCard or AMEX (1% service charge per order).

Window Sales — Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets, Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12 to 6 p.m. and until 9 p.m. for Sunday performances. Marin's Memorial Theatre: Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Marin's Memorial Theatre Box Office. For additional information call 673-6440.

Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby and receive advance notice of special attractions as well.

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 [RASS or Ticketron] or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Doctors may leave their seat location and the number 298-9903 with their call services.

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances for the hearing-impaired. For information call 415-771-3880 (voice) or TTY # 415-771-0338.

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

SPECIAL DISCOUNT RATES
Available to groups and theatre parties attending A.C.T. in groups of 25 or more at both the Geary and Marin's Memorial Theatres. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

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Edward Bennett, Larry Merkle and Ron Scherl for A.C.T. photography; special thanks to Herbert Beaudin and staff of Herb's Furs Inc. for fur storage and services; and Tom Johnson and staff of Johnson Optical Co. for optical services.

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About the Author

Robert Fingan is a San Francisco newspaper columnist, restaurant critic, and author of "Robert Fingan's Guide to Discriminating Dining in San Francisco." He has been writing about the San Francisco restaurant scene for over 30 years and is widely regarded as one of the city's preeminent food critics. Fingan's Guide to Discriminating Dining in San Francisco is a comprehensive guide to the best dining experiences in the city, featuring reviews of restaurants across a wide range of price points and cuisines.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theater 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 Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, and San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1955 off-Broadway production of Under Milkwood won the Lola D'Amour and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalie Petrina, with composer Lee Holby, based on A Month in the Country in 1964. In 1968, he directed Tartuffe and Hamlet at Shakespeare in Lincoln Center. Then travelled to London to direct his staging of Six Characters in Search of an Author Under Milkwood. Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oidipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Casca and Cleopatra, The Conjuror, Cynara de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentlemen and The Waverly Inn. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer) of A.C.T. celebrates his 13th season with A.C.T. One of the country's most active theatrical producers, 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 produced nine repertory tours to Hawaii and the western United States. He is also Executive Producer of the Westport 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 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Players in Winter Park, Palm Beach, Florida; Paper Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Minersville Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions 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 Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the Legitimate Independent Theatres of North America and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors Equity Association. He is a consultant for P.E.D.A.P.T. and serves two terms as a member of the Theatre Advisory Board of the National Endowment for the Arts. He is currently a member of the Major Theatre Panel of the California Arts Commission. In his free moments he is an avid ocean racing navigator and maintains memberships in the Offshore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

EDWARD HASTINGS (Executive Director) a founding member of A.C.T. whose productions of Charlie's Aunt and Our Boys were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted...
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39 GROVE NEAR THE ORPHEUM AND THE OPERA HOUSE
442 GEARY NEAR THE CURRAN AND GEARY THEATRES
to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Con-
necticut and the Squaw Valley Commu-
nity of Writers. Off-Broadway, he co-
produced The Samistines of Margery Kempe. Epitaph for George Dillon and di-
rected the national touring company of Oliver. He staged the American produc-
tion of Sir Michael Bogdanove in Shake-
speare’s People, directed the American premiere of The Hot L Baltimore, and re-
 staged his A.C.T. production of Sam Shephard’s Buried Child in San-
 Francisco. He continues to be a guest di-
 rector at the Guthrie Theatre and Seattle Repertory Theatre.

ALLEN FLETCHER (Conservatory Direc-
tor) spent four years at the American Shakespeare Festival in Stratford, Con-
 necticut, and two years as Resident Di-
 rector and Director of the training program and as Artistic Director. He is former Ar-
tistic Director of the Seattle Repertory Theatre. Among the many companies for which he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf The-
atre in New Haven, and the Pacific Con-
 servatory 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 Cleopatra, Oth-
ello, Hamlet VII, The Lutine Havesustes,
The Hot L Baltimore, The Misuse of the Balancing Act, Absurd Person Singular, Houndbrach House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Ten-
nessee Williams’ This Is (An Entertainment) 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. Cul-
tural Exchange Program as well as Ah, Wilderness!, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T. including A Thumb of the People, A Doll’s House, Pillars of the Community, Peer Gint, The Master Builder, and Ghosts.

ELIZABETH HUDDE (Resident Direc-
tor) brings 20 years of acting experience to her directorial assign-
 ment of Richard II. Now in her 16th sea-
 son as a member of the company, she has directed Two Gentlemen of Verona, Hotel Universe,
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ELIZABETH HUDDE (Resident Direc-

tor) brings 20 years of acting experience to her directed assignment as di-

rector of Richard III. Now in her 10th sea-

son as a member of the acting company, she has directed two

of Shakespear's Plays in San Diego: the Old Globe in San Diego. For two

years, she served as a member of the Large Theatre Grants Panel for the Na-

tional Endowment for the Arts and re-

mains with the Endowment as an auditor.

FATHER'S DAY and Gorky's Enemies for the Conservatory and Jack Gillooly's Af-

ternoon in Vegas for the P.I.P. program. Last season she directed Night and Day in the Geary. For the Oregon Shakespearean Festival Ms. Huddle has directed A Streetcar Named Desire, Miss Julie, and this past summer she directed Molierre's School for Wives at the Intiman Theatre in Seattle. In addition, she has directed for the Rapal Theatre for children in Sacra-

mento, and co-ordinated and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For two

years, she served as a member of the Large Theatre Grants Panel for the Na-

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LAIRD WILLIAMSON (resident director), who staged and co-adapted A Christmas Carol at A.C.T., also directed The Midsummer Night's Dream at the New Globe Theatre in London in 1980. For A.C.T., he has also directed An Evening with Tennessee Williams, A Month in the Country, The Visit and Penelope. For the Oregon Shakespearean Festival he directed Two Gentlemen of Verona, Titus Andronicus, Henry V, Love's Labour's Lost, The Alchemist and Room Service as well as appearing in many of the plays. At the Pacific Conservatory of the Performing Arts he staged The Madwoman of Chaillot, Cabaret, Hotel Paradiso, A Midsummer Night's Dream, The Member of the Wedding, The Winter's Tale and Jesus Christ Superstar. Most recently, he created, along with composer Lenny Delinger, the musical odyssey The Journey, For a P.C.A., he has also played the title role in Pim-delicia's Don Quixote and created the role of Pontius Pilate in the world premiere production of Robert Parris's play Judas. He has performed Claudius in Allen Fletcher's production of Hamlet. He has directed Don Pasquale and The Portuguese Inn for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre. He has been seen at A.C.T. in such productions as The Healers and Amants Are Passing From Our Lives. This season he will be a guest director for the Brooklyn Academy of Music Theatre Company where he will stage Tanquaru's The Recruiting Officer. He will then direct Arthur Roylatt's Wings For the Denver Center.

MICHAEL WINTERS (guest director) makes his mainstage directing debut this season with The Admirable Crichton. His many Conservatory projects include, AE's Wall That Rides Well, Love's Labours Lost, The Hot L Baltimore, and Another Part of the Forest. Mr. Winters' directing credits at the Pacific Conservatory for the Performing Arts are: Under Milkwood, Thieves' Carnival. You Can't Take It With You, and Your Country Wife.

THE ACTING COMPANY

(*studied in A.C.T.'s Advanced Training Program prior to joining the Company)

JOSEPH BIRD, now in his 12th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the A.P.A. Phoenix Eastern University tour of The Misfits and the Broadway tour of The Shop Around The Corner. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is A Many Splendored Thing.

RAYE BIRK came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and the University of Minnesota, and taught at Northern Illinois University. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth, in Akron and York, in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Mr. Birk's many roles at A.C.T. include Martin Dippal in Equus, Henry Carr in Travesties, Claudius in Julius Caesar, Rodrigo in Otello, Boniface in Roundabout, the Schoolmaster in The Visit, Dr. Shipley in A Month in the Country, and the leading role in Tampico, Engrais in Ghosts, Tuenbach in The Three Sisters and Scrooge in A Christmas Carol.

MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Diller in A Christmas Carol and Astoria in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Volumnia in Coriolanus, Mrs. Malaprop in The Rivals, Joni in Juno and the Paycock, and Lady Macbeth in Macbeth. For Houston's Alley Theatre, she played Maria in Twelfth Night, Eliza Doolittle in Pygmalion and Polly in The Man Who Came to Dinner. Mr. Carr received an M.F.A. in Acting from...
Wayne State University in Detroit where she was a member of the company of the Hillery Repertory Theatre.


JULIA FLETCHER [*] has appeared in Romeo and Juliet, Much Ado About Noth- ing, Hamlet, and Another Part of the Forest. She worked as an A.C.T. stage mana- ger for three years on TV shows and as a play- reader for the Plays-in-Progress series for one year. In 1981, she appeared at the Pacific Conservatory in the Performing Arts in Santa Maria, as the Player Queen in All's Fletched's production of Hamlet with Daniel Devine and as Isabella in King Around the Moon under the direction of Laird Williamson.

JANICE GARCIA-HUTCHINS begins her sixth season as an A.C.T. actress and associate director, and this season will direct the Plays-in-Progress program. She toured in A.R. Wilder's The Bourgeois Gouverneur, The Merry Wives of Windsor, Equus, A Christmas Carol, Voltaire and Voltaire, The Winter's Tale, Ah, Wilderness!, The Rivals and The Little Foxes. She holds an M.A. in Theatre Arts from San Jose State University.

GINA FERRALL [*] was seen this past summer at Montana's Shakespeare in the Park as Bianca in The Taming of the Shrew. She is the Santa Rosa Sum- mer Repertory Theatre and her roles included Mrs. Frank in The Diary of Anne Frank and Domina in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love's Labours Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

PETER DONAT [*] has appeared at A.C.T. in 13 seasons. His Broad- way appearances include The Chinese Prime Minister, The Entertainer, and The First Gentleman (Theatre World Award, best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on Amer- ican TV. His A.C.T. appearances include Hadrian VII, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Equus, The Little Foxes and The Crucible of Blood. He has appeared in Off-Broadway, The Hindenburg, A Different Story, E.S.T., The Ohn Show, and Highpoint and has played in 65 productions. This summer he per- formed at the Mark Taper Forum in A Les- son from Aiken, and this fall he will be seen regularly in the TV series Flamingo Road.

JOHN C. FLETCHER rejoins the A.C.T. acting company for his third season. He serves as Assistant Conservatory Direc- tor, and Associate Director for the ac- ting company, and an assistant director for the advanced training program. He has directed first and second year stu- dent projects of The Royal Family, Our Town, The Beautified, Henry VI, Part III, Richard II, The Government of Verona, and The Three Sisters. His associate directing responsibilities have included Heart- break House, Ah, Wilderness!, Romeo and Juliet, and The Round. He has studied acting at Juillard, The Actors Studio at New York University and the San Francisco Art Institute.

THOMAS HARRISON [*] joined the A.C.T. acting company last year. His productions include Romeo and Juliet, Ah, Wilder- ness!, Pantagruel, Much Ado About Nothing, A Christmas Carol, and The Round. His student productions include Eliot in Private Lives and Triptych in The Seagull. Last season he played Davies in The Canteen, a special project. He studied ballet with Eugenie Savin and Igor Yagn- skovitch and he also served as a faculty consultant in ballet at the University of Bari. He appeared with Mickey Rooney in Three Goats in a Blanket. Other roles include Stephanie Ryder in Where's My Comin' Back Red Ryder? Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love is professional landscaping and gardening.

LAWRENCE HEIGHT [*] is now in his eighth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xerox Performing Art- Company, the Marin Shakes- speare Festival, the Grand Comedy Fes- tival and the Company Theatre of Berk- ley. An Associate Director with the company, Mr. Height continues to serve as an acting instructor and project direc- tor for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West, How Much Ado About Nothing and Night and Day.

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LAWRENCE HEIGHT [*] is now in his eighth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xerox Performing Art- Company, the Marin Shakes- speare Festival, the Grand Comedy Fes- tival and the Company Theatre of Berk- ley. An Associate Director with the company, Mr. Height continues to serve as an acting instructor and project direc- tor for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West, How Much Ado About Nothing and Night and Day.

JOHN NOAH HERTZLER comes to A.C.T. having most recently performed in Macbeth at the Guth- rie Theatre. His other productions include Carter at the Huntington Theatre and Ibsen's A Doll's House, Mr. Hertzler's film credits include Hair: The Movie, The Fury War Will Not Take Place, and Lynda in The Round. His latest role was on A Life to Live. Now and White Shadow.

JILL HILL [*] returns to A.C.T. for her second season. She was seen last season as Regina in Ghosts, Helen in: The Fury War Will Not Take Place, and Lynda in The Round. Miss Hill received her B.F.A in...
Wayne State University in Detroit where she was a member of the company of the Hillbilly Repertory Theatre.


Peter Donat has appeared at ACT for 15 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer, and The First Gentleman (Theatre World Award, best featured actor). Mr. Donat also appeared in the Canadian Stratford Festival and has starred on American TV. His ACT appearances include Hadrian VII, The Merchant of Venice, An Enemy of the People, Man and Superman, Cymbeline de Bergere, The Master Builder, A Month in the Country, Heartburn, House, Equus, The Little Foxes, and The Crucible of Blood. His films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and Up and in Bout Yoll. This summer he performed at the Mark Taper Forum in A Lesson from Avern, and this fall he will be seen regularly in the TV series Flamingo Road.

Gina Ferrall (*) was seen this past summer at Montana's Shakespeare Festival in the Park as Bianca in The Taming of the Shrew, and in the Santa Rosa Summer Repertory Theatre in the title role in Mrs. Frank in The Diary of Anne Frank and Domina in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in ACT student production of Our Town, A Set of Paper, Two Gentlemen of Verona and Love's Labours Lost. She performed in the Oregon Shakespeare Festival in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

John C. Fletcher rejoins the ACT acting company for his third season. He serves as Assistant Conservatory Director, and Associate Director for the acting company, and an Associate Director for the advanced training program. He has directed first and second year student projects of The Royal Family, Our Town, The Beatrix, Henry VI, Part III, Richard II, Twelfth Night, and The Three Sisters. His associate-directing responsibilities have included Heartbreak House, Ah Wilderness!, Romeo and Juliet, and The Rivulet. He has studied acting at Julliard, the Juilliard School of Music, New York University and the San Francisco Art Institute.

Julia Fletcher (*) has appeared in Romeo and Juliet, Much Ado About Nothing, and Another Part of the Forest. She worked as an ACT stage manager for five years on 25 shows and as a play reader for the Plays-in-Progress series for one year. In 1981, she appeared at the Pacific Conservatory in the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of Hamlet with Daniel Davis and as Isabella in King Around the Moon under the direction of Lard Williamson.

Janice Garcia-Hutchins begins her sixth season as an A.C.T. actress, and associate director, and this season will direct the Plays-in-Progress program. She toured in Ah Wilderness! during ACT's tour of Hawaii and Japan, and has also been here in Resurrection. This summer she performed at the Mark Taper Forum in A Lesson from Avern, and this fall she will be seen regularly in the television series Flamingo Road.

Lydia Hannibal (*) joins the A.C.T. acting company this season. She has appeared on the Gentry stage in Romeo and Juliet and Ah Wilderness while a student, as Queen Elizabeth in Richard II and Masha in The Seagull. She has also appeared in numerous productions of the Pacific Conservatory of the Performing Arts, including Phèdre, Showboat, One Flew Over the Cuckoo's Nest, Rustin in the Sun and The King and I.

Thomas Harrison (*) joined the ACT acting company last year. His productions include Romeo and Juliet, Ah Wilderness!, Porgy and Bess, Much Ado About Nothing, A Christmas Carol, and The Rivulet. His student productions include Eliot in Private Lives and Trephine in The Seagull. Last season he played David in The Cucubak, a special project. He studied ballet with Eugene Savin and Igor Youneshvskn and he also served as a faculty consultant in ballet at the University of Basel. He appeared with Mickey Rooney in Three Goats in a Blanket. Other roles include Stephens Ryder in While You Were Comin, Back Red Ryder! Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love is professional landscape gardening and gardening.

Lawrence Hecht (*) is now in his eighth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xerox Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival, and the Company Theatre of Berkley. An Associate Director with the company, Mr. Hecht continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Buried Child, The Girl of the Golden West, and Much Ado About Nothing and Night and Day.

John Noah Hertzler comes to A.C.T. having most recently performed in Mackbet at the Guthrie Theatre. Other productions include Caesar at the Hartford Stage. In his new role, Mr. Hertzler will also perform in the Bay Area in the role of a young man in Richard III. Other productions include Caesar at the Hartford Stage. In his new role, Mr. Hertzler will also perform in the Bay Area in the role of a young man in Richard III.
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ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grusina in The Caucasian Chalk Circle. This is her tenth season at A.C.T., where her roles have included the Duenna in Cynara de Bergerac, Statue in The Hot L Baltimore, Mrs. Mouser in Street Scene, Daisy in The Matchmaker, The Countess in This Is An Entertainment, Joan in Knock Knock, Marcelle in Hotel Paradiso, Natalya in A Month in the Country, Claire Zachanassian in The Visit and Regina in The Little Foxes. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Mimi Julie. She also directed the P.L.P. production of Jack Gilkohey's Afternoons in Vegas. Her first feature film, Pilgrim, Farewell was invited to the Venice Film Festival last summer.

JOHN HUTTON (*) returns to A.C.T.'s Geary stage for his second season. He has been seen in Much Ado About Nothing, A Christmas Carol and Another Part of the Forest. Conservatory productions include Ver- shinin in The Three Sisters and Herbert Dean in The Royal Family. Mr. Hutton has also appeared in The Beard at the Oregon Repertory Theatre in Eugene.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also per- formed in Member of the Wedding, Showboat and most recently Death of a Salesman, The Journey and Raisin in the Sun. She was seen last season in A Christmas Carol and as Caro in Another Part of the Forest and the season before in Parnell.

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Elizabetl Huddle made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grushti in The Caucasian Chalk Circle. This is her tenth season at A.C.T., where her roles have included the Duenna in Cynara de Bergerac, Suzie in The Hot L Baltimore, Mrs. Berzelius in Street Scene, Delily in The Matchmaker, The Countess in This Is An Entertainment, Joan in Knock Knock, Marcelle in Hotel Paradiso, Natalya in A Month in the Country, Claire Zachanassian in The Visit and Regina in the Little Foxes. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Mimi Julie. She also directed the P.L.P. production of Jack Gil UCS's Afternoon in a Fog. Her first feature film, Pilgrim, for which she was invited to the Venice Film Festival last summer.

John Hutton (*) returns to A.C.T.'s Geary stage for his second season. He has been seen in Much Ado About Nothing, A Christmas Carol, and Another Part of the Forest. Conservatory productions include Vassilis in The Three Sisters and Herbert Dean in The Royal Family. Mr. Hutton has also appeared in The Beard at the Oregon Repertory Theatre in Eugene.

Johanna Jackson (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently Death of a Salesman, The Journey and Rain in the Sun. She was seen last season in A Christmas Carol and as Caroline in Another Part of the Forest and the season before in Pentagle.
All work and no play is certainly not the idea behind our new Concierge Level.

Deann Mears, a charter member of A.C.T., returned last season to playing the leading role in Night and Day, Cassandria in The Prague War Will Not Take Place, and Ophelia in The Three Sisters. Miss Means’s New York credits include: Abelard and Heloise, The Fast Be Good, One Flew Over the Cuckoo’s Nest, Dear Diary, and A.C.T.’s Time Alice co-starred with Julie Harris in the National Company of And Miss Reardon Drinks a Little. A guest artist at leading American regional theaters, Miss Meas starred with Michael Landon in the T.V. movie The Loneliest Runner.

Mark Murphy, now in his fifth season at A.C.T., is a graduate of Baylor University, Texas. Past A.C.T. productions include The National Health, Abraham, Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, 5th of July, The Visit, Punatiglia, The Girl of the Golden West, The Crucible of Blood, The Devil in Rome and Juliet and Simon in Fae Fever, and last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Juno and the Paycock and Last Meet and the Knights of the White Magnolia. In Seattle he was seen at the Iniman Theatre in Bagdad. The Importance of Being Earnest and Ghosts.

Sharon Newman joins A.C.T. this season as Director of the Young Conservatory. She received her M.F.A. in young people’s theatre from the University of Utah where she taught creative drama, puppetry, story theatre and also nursery school. Mr. Newman was involved as a children’s librarian in an inter-related arts program to bring the arts closer to the children and libraries, and has written, directed, and produced plays for young audiences. Also, Conservatory students are taught a bit of everything taught in the Conservatory training.

Alex Nibley is a product of the A.C.T. Advanced Training Program. He has appeared on the Geney stage in Julius Caesar and Hotel Paradiso. He has also been seen with the Pacific Conservatory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Other Glory of Montgomery Hall. As part of the Oregon Shakespearean Festival he appeared in Henry VI, Part II, Antony and Cleopatra, A Moon for the Misbegotten, and A Streetcar Named Desire. He has also performed with the Pacific Ballet in Peter Pan and Casablanca.


Frank Ottwell, has taught the Alexander Technique at A.C.T. since the Conservatory’s beginning in 1965 in Pittsburgh. Mr. Ottwell studied at the Canadian Art Theatre in Montreal, the Juilliard School, and the American Academy of Dramatic Arts, also studied in New York and taught to the American Center for the Alexander Technique in New York. In addition to "Alexandering" A.C.T.’s actors, he has appeared and acted in such productions as Oedipus Rex, The Merchant of Venice, Julius Caesar, A Christmas Carol, The Visit, The Girl of the Golden West and Another Part of the Forest.

William Patterson reached several notable milestones in 1981. In June he and his wife celebrated their 30th wedding anniversary. In July Mr. Patterson completed 30 years as a member of the A.C.T. company. On August 1 his 15th season with A.C.T. Most of his theatrical career has been devoted to children’s theatre, but he has also written and produced two one-man shows based on the lives of Justice Oliver Wendell Holmes and Benjamin Franklin and performed them in 32
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DEANNE MEARS, a charter member of A.C.T., returned last season to playing the leading role in Night and Day. Cassandra's in The Trojan War Will Not Take Place, and Ophelia in The Three Sisters. Miss Mears' New York credits include: Abolad in Helene, The Pit to be Good, One Flew Over the Cuckoo's Nest, Dear liar, and A.C.T.'s Time Above. She co-starred with Julie Harris in the National Company of And Music Boxer Drinks a Little. A guest artist at leading American regional theatres, Miss Mears starred with Michael Landon in the T.V. movie The Loneliest Runner.

MARK MURPHIE, now in his fifth season at A.C.T. is a graduate of Baylor University. Texas. Past A.C.T. productions include The National Health, A Midsummer Night's Dream, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winters Tale, 5th of July, The Visit, Funzletata, The Girl of the Golden West, The Crucible of Blood, Tybalt in Romeo and Juliet and Simon in Hat Fever, and last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Juan and the Popcock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Iniman Theatre in Ball Soup, The Importance of Being Earnest and Ghosts.

SHARON NIBBONAS joins A.C.T. this season as Director of the Young Conservatory. She received her M.F.A. in young people's theatre from the University of Utah where she taught creative drama, puppetry, story theatre and also nursery school. Ms. Newman was involved as a children's librarian in an inter-related arts program to bring the arts closer to the schools and libraries, and has written, directed, and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

ALEX NIBLEY is a product of the A.C.T. Advanced Training Program. He has appeared on the Geneva stage in Julius Caesar and Hotel Paradiso. He has also been seen with the Pacific Conservatory of the Performing Arts in Gypsies, The Ballad of the Sad Cafe, and The Other Glory of Montgomery Hall. As part of the Oregon Shakespearean Festival he appeared in Henry VI, Part III, Antony and Cleopatra, A Moon for the Misbegotten, and A Streetcar Named Desire. He has also performed with the Pacific Ballet in Peter Pan and Caninde.

THOMAS OGLEBSBY (*) joined the company four seasons ago. Some of his appearances include: A Month in the Country, The Little Foxes, The Crucible of Blood, A History of the American Film, and The Rivier. His Off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTOWELL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1965 in Pittsburgh. Mr. Ottowell studied at the Canadian Art Theatre in Montreal, the Vera Solomonov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alcoatering" A.C.T.'s actors, he has appeared as a principal in such productions as Oedipus Rex, The Merchant of Venice, Julius Caesar, A Christmas Carol, The Visit, The Girl of the Golden West and Another Part of the Forest.

WILLIAM PATTERSON reached several notable milestones in 1981. In June he and his wife celebrated their 30th wedding anniversary. In July he marked 30 years as a member of the act. Conservatory. In August he began his 15th season with A.C.T. Most of his theatrical career has been devoted to the American Theatre, but he has also written and produced two one-man shows based on the lives of Justice Oliver Wendell Holmes and Benjamin Franklin and performed them in 32
states and at the United States Embassy in London. Among the 55 roles he has played at A.C.T., his favorites include Kit Carson in The Time of Your Life, Grandpa Vanderhoof in You Can't Take It With You, George Moore in Jumpers, Scrooge in A Christmas Carol, and David in May Peter. He presently serves as the theatre member of the San Francisco Art Commission.

GREG PATTERSON (*) joins the A.C.T. acting company this season after appearing on the Geary stage last season in The Trojan War Will Not Take Place and The Rivals. His Conservatory roles include The Three Sisters and Two Gentlemen of Verona. Mr. Patterson received a B.A. from Saint Mary's College, and has appeared as Claudius in Much Ado About Nothing and David in The Rivals at the Montana Shakespeare in the Parks.

WENDY RADFORD (*) attended Caltech Polytechnic University prior to joining A.C.T. She has appeared in numerous productions at the Santa Rosa Summer Repertory Theatre, including The Miracle Worker and The Importance of Being Earnest. Her student productions at A.C.T. include The Three Sisters, Love's Labour's Lost and on the Geary stage she appeared in last season's The Trojan War Will Not Take Place. This past summer she performed at the Old Globe in The Country Wife, Measure for Measure and Much Ado About Nothing.

STACY RAY (*) joined the A.C.T. Acting Company last year and was in student productions as June Cavendish in The Royal Family, Queen Elizabeth in Richard III, Ines in The Three Sisters, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London's Royal Academy of Dramatic Art. After training intensively with the late Edith Headron, Miss Ray teaches Speech for Actors at U.C. Berkeley, and Voice in A.C.T.'s Advanced Training Program. This summer, she made her Equity debut as Birdie in A.C.T.'s extension of Another Part of the Forest.

RAV REINHARDT, who on A.C.T.'s memorable tour of Russia appeared as Esphair in Desire Under the Elms, is known to San Francisco as the lead in Coro de Bergara; The Misers, Stanley in A Streetcar Named Desire, Andrew Wyle in Sinclair, Marcus in Another Part of the Forest, and Anton Schill in The Visit. Mr. Reinhardt has appeared on Broadway as the lawyer in Tiny Alice, which he recreated with A.C.T. away from the Geary stage, he has performed King Lear, Daniel Deronda in The Good Soldier, and An Evening of Comedy at Souvirain Winery. His television credits include appearances with all major networks and in P.B.S.'s award-winning dramas. He has served as host with the San Francisco Opera Live broadcast, and appeared with the company in Arabia in Vaso. Mr. Reinhardt can be seen in H.G. Well's fantasy Time After Time.

RANDALL RICHARD (*)joins the A.C.T. Acting Company after appearing on the Geary stage last season in Much Ado About Nothing. His Conservatory roles include George in Our Town, Lawrence in Two Gentlemen of Verona and Tusembach in The Three Sisters. Mr. Richard received his B.A. in Drama from Tufts University in Massachusetts, and he appeared with the Cambridge Ensemble in the title role of an adaptation of Peter Handke's autobiographical novel A Scream Beyond Dreams. His New York credits include two off-Broadway productions, Gulliver's Travels and Tales of Chen

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Hep Torn in Daughter of Silence and has since

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Randy Radford (*) attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions at the Santa Rosa Summer Repertory Theatricals, including *The Miracle Worker* and *The Importance of Being Earnest.* Her student performances at A.C.T. include *The Three Sisters,* *Love’s Labour’s Lost* and on the Geary stage she appeared in last season’s *The Trojan War* and *The Way of Peace.* This past summer she performed at the Old Globe in *The Country Wife.* Measure for Measure and *Much Ado About Nothing.*

RAY REINHARDT, who on A.C.T’s unforgettable tour of Russia appeared as Edgar/Emile Under the Ems, is known to San Francisco as the lead in *Cyrano de Bergerac,* *The Misers,* Stanley in *A Streetcar Named Desire*, Andrew Wylie in *Slabs*, Marcus in *Another Part of the Forest,* and Anton Schlitt in *The Visit.* Mr. Reinhardt has appeared on Broadway as the Lawyer in *Tiny Alice,* which he recreated with A.C.T. from the Geary stage. He has also performed *King Lear.* Dan Bergmann in *The Cornerstone* and as *An Evening of Comedy* at Souvenir’s Winery. He has appeared on the San Francisco Opera broadcast and appeared with the company in Ariaad on *Navarre.* Mr. Reinhardt can be seen in *H.G. Wells’s Fantasy Time After Time.*

Randy Richardson (*) joined the A.C.T. Acting Company after appearing on the Geary stage last season in *Much Ado About Nothing.* His Conservatory roles include George in *Our Town,* Lawrence in *Two Gentlemen of Verona* and Tussendorf in *The Three Sisters.* Mr. Richardson received his B.A. in Drama from Tufts University in Massachusetts, and he appeared with the Cambridge Ensemble in the title role of the adaptation of Peter Handke’s autobiographical novel, *A Scream Beyond Dreams.* His New York credits include two off-Broadway productions, *Calder’s Travels* and *Tales of Chelm.*

Frank Savino obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Rob Torn in *Daughter of Silence* and has since

Training Program. This summer, she made her Equity debut as Birdie in A.C.T.’s extension of *Another Part of the Forest.*

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assumed a long list of Broadway and off-Broadway credits ranging from Harry Bisan in Room Service, Jason in Medea and Chief Bromden in One Flew Over the Cuckoo's Nest to name a few. His TV credits range from Soap Opera to carrier Ballets and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON [*] graduated from Grand Valley State College, Michigan prior to joining A.C.T. He has performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Geary stage he has been seen in The Girl of the Golden West, Pianist and Much Ado About Nothing. Night and Day, A Christmas Carol and Another Part of the Forest.

SALLY SMYTHE returns to A.C.T. after appearing in The Three Sisters last season. Last fall she played Louisa for C.A.T.'s production of Arms and the Man. Amanda in San Jose Repertory's production of Private Lives, and in her two years with the Oregon Shakespearean Festival she was seen as Celia in As You Like It, Diana in Ring Round the Moon and Virginia in Corduroy. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied in Paris at the Centre American and with Paul Richards.

DEBORAH SUSSEL returns to A.C.T. for her ninth season as an actress and teacher in speech and for the Conservatory and Company. Ms. Susel has been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including Tell Me a Riddle and June 19, 1963. She is presently on the staff of Mills College, U.C. Berkeley and is a voice and speech consultant in private practice in the Bay Area.

SYDNEY WALKER is a veteran of 37 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgeway Theatre of Moyle, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the A.P.A. and Lincoln Center Repertoires in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us (among others) The Ruling Class, Tiny Alice, The Matchmaker, Post-Boy, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter's Tale, The Visit, Pianist, The Girl of the Golden West, Much Ado About Nothing, The Rivals and The Trojan War Will Not Take Place.

MARIAN WALTERS, a native of Mississippi, is in her eighth season with A.C.T. and has been seen in The Circle, Ah! Ahu! Ahu! The Angel Glimpse and The Winter's Tale. Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot L. Baltimore and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yarn Tree at the On Broadway Theatre. Miss Walters has appeared in over 50 productions including Angel Street with Ray Milland in Chicago, The Tender Trap with Robert Preston on Broadway and Plaza Suite at the Drury Lane Playhouse. Her film credits include Pina Colada, Bullitt and Medium Cool. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Bebe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

ISAIAH WHITLOCK, JR. [*] returns to A.C.T. for his fourth season. He was seen last season in Moghreba in Night and Day, and last season as Westerly in West River, Summer and Delta. His other roles include Western Hurley in 5th of July, Vida in A History of the American...
amassed a long list of Broadway and off- 
Broadway credits ranging from Harry 
Benson in Room Service, Jason in Medea 
and Chief Bromden in One Flew Over the 
Crow’s Nest to name a few. His TV 
credits range from Soap Opera to Kat. 
Baretta and Tii and his last feature film 
was with Robert Redford in Three Days 
of the Condor. He has been a guest artist 
in the major regional theatres in the U.S. 
and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON [*] graduated from Grand Valley State College, Michi 
gan prior to joining A.C.T. He has per 
formed at the Oakland Ensemble Theatre in 
Les Blanc by Lorraine Hansberry. On the 
Geary stage he has been seen in The Girl 
of the Golden West, Passehigale, Much Ado 
About Nothing, Night and Day, A Christ 
mas Carol and Another Part of the Forest.

SALLY SMYTHE returns to A.C.T. after 
appearing in The 
Three Sisters last sea 
son. Last fall she 
played Louisa for C.A.T.‘s production of 
Arms and the Man, Amanda in San Jose 
Repertory’s production of Private Lives, and in her two years with the Oregon Shakespearean Festi 
val she was seen in As You Like It, Diana in Ring Round the Moon and Vir 
gilia in Cordovax. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A grad 
uate of San Francisco State University, 
Miss Smythe has also studied in Paris at the 
Centre American and with Paul 
Richards.

DEBORAH SUSSEL returns to A.C.T. 
for her ninth season as an actress and 
teacher in speech and 
scenics for the Con 
servatory and Com 
pa 
ny. Ms. SusSEL has 
been seen at the 
Berkeley Stage Com 
pa 
ny, the Theatre of Living Arts and the 
San Francisco Opera, and toured the 
East and West Coasts in various produc 
tions. She has been seen nationally in 
film and TV including Tell Me a Riddle and June 15, 1953. She presently is on the 
staff of Mills College, UC Berkeley, and 
is a voice and speech consultant in pri 
ivate practice in the Bay Area.

SYDNEY WALKER is a veteran of 37 
years of stage, film and 
television work. 
Rightly proud of Mr. 
Walker’s professional 
career has been spent 
with repertory com 
panies. Trained by Jas 
pere Dexter at the 
Hedgerow Theatre of Moylan, Pennsyl 
vania in the 1940s he has performed 
with the Playhouse Repertory Company 
and the National Repertory in the 1950s, 
the A.P.A. and Lincoln Center Reperto 
ries in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in (among others) The Ruining Class, Tiny 
Alice, The Matchmaker, Post-Grad, The 
loved, Knock, Knock, Priscilla, The Circle, 
Hotel Paradiso, The National Health, A 
Christmas Carol, The Winter’s Tale, The 
Visit, Passehigale, The Girl of the Golden 
West, Much Ado About Nothing, The Rivals 
and The Trojan War Will Not Take Place.

MARIAN WALTERS, a native of Mon 
a, is in her eighth season with A.C.T. and 
has been seen in The 
Circle, Abroad Person Singular and The Win 
er’s Tale. Winner of 
two Chicago Jeffer 
s Awards in 1973 for her 
work in The Hot L. Baltimore and Bus 
Stop, she was also seen in Private Lives at 
the Little Fox Theatre and in Under the 
Yarm Yam Tree at the On Broadway Thea 
tre. Miss Walters has appeared in over 
500 productions including Angel Street with Ray Milland in Chicago, The Tender 
Thug with Robert Preston on Broadway 
and Plaza Suite at the Drury Lane Play 
house. Her film credits include Pahuali, 
Balilt and Medium Cool. With her hus 
band, director Michael Ferrall and daugh 
ter Gina, she also designs and manufac 
tures the Josef Bebe and other exclusive 
designs available at their elegant shop at 
Pier 39 and their new shop opening soon 
on Polk near Sutter.

ISRAEL WHITLOCK, JR. [*] returns to 
A.C.T. for his fourth 
season. He was seen 
last season as Mag 
reba in Night and Day 
and in other roles in 
clude Weston Hurley in 
5th of July, Viola in 
A History of the Ameri 

Say Galliano instead of goodnight.
can Films, The Winter's Tale, and A Christmas Carol and The Visit. Mr. Whitlock's roles at the Pacific Conservatory of the Performing Arts include Pompey in Measure for Measure, Biff in Death of a Salesman, Gillioz in Parade, Walter Younger in A Raisin in the Sun, and Scaramouche in The Flies Over the Cuckoo's Nest. A South Bend, Indiana native, he holds a B.A. in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS [*] joined the company four seasons ago and has appeared in 13 A.C.T. productions, including A Christmas Carol, The National Health, Ah, Wilder- ness!, The Girl on the Golden West, Pante- lina, Much Ado About Nothing, The Three Sisters, and Another Part of the Forest. He appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.

ROBERT WORTHAM-KRIMMER [*] joins the A.C.T. acting company this season, and will be assisting in the Vocal Training Program. He has appeared at the Utah Shakespeare Festival and was most recently seen in Macbeth and A Midsummer Night's Dream at the Sherwood Shakespearean Festival. His student productions at A.C.T. include Verdi's In The Three Sisters and Marcus Hubbard's Another Part of the Forest, among others. On the Geary stage he was seen in last season's The Trojan War Will Not Take Place and The Three Sisters.

D. PAUL YUCELL [+] received his B.A. from Stanford University and attended the M.F.A. Theatre program at the University of North Carolina, Greensboro. He appeared in various productions at the North Carolina Shakespeare Festival including Much Ado About Nothing and A Man For All Seasons, and has performed at the Berkeley Shakespeare Festival and in several stock shows. His A.C.T. student productions included Our Town, The Cherry Orchard, Love's Labour's Lost and The Great Divide, and he appeared last season in The Three Sisters and The Rhine.

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DESIGNERS

ROBERT BLACKMAN (Set and Costume Designer), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eight seasons at A.C.T., Blackman’s designs have included scenery for A Christmas Carol, The Circle, Cronus de Bergevain, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can’t Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Month in the Country, Heartbreak House, The Visit, Hotel Paradiso, A Doll’s House, You Can’t Take It With You, You're More Than Just a Pretty Face, The Three-Penny Opera, and Peer Gynt.

MARK BOSCH (Lighting Design Associate) joins A.C.T. for his first season. He most recently was Lighting Designer at the M.G.M. Grand Hotel in Reno and played a large part in the success of Hello, Hollywood, Hello. His lighting design credits at Harrah’s include: the Divonne Warsaw Special, the Perry Como Special and Sammy and the Company. Mr. Bosch is a graduate of San Francisco State University and his work has been seen on television and in nightclubs.

MARSHA BURKE (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day, The Robe, Buried Child, 5th of July, Other credits include Romio and Juliet and H.M.S. Pinafore for San Francisco Opera Repertory Theatre. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award for The Lion in Winter.

MICHAEL CASEY (Costume Designer) recently designed Radio City Music Hall’s current production of America and last season’s production of Manhattan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rockettes. A graduate of the University of Texas, Mr. Casey designed for New York State Playwrights’ Theatre’s production of Reuben, Reuben. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award for The Lion in Winter.

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DORR EPSTEIN (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epstein designed lighting for the productions of Peer Gynt, Noel Coward's Private Lives: All the Way Home, The National Health, 5th of July, Hay Fever, The Crucible of Blood, Pantagruel and Baudelaire's Child. He has spent eight seasons with P.C.F.A. in Santa Maria and designed 23 productions for the Oregon Shakespeare Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center for the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for ten seasons, designing 21 productions including A Midsummer Night's Dream, Much Ado About Nothing, Macbeth, and The Three Kingdoms. He has also designed for the Denver Center for the Performing Arts, Breckenridge Festival of the Arts, and the San Diego Repertory Theatre. He has also designed for the Scottish Opera, the Royal Opera House, and the National Theatre of Scotland.

RICHARD HAY (Set Designer) is a resident designer at A.C.T. for five seasons and has designed for the Oregon Shakespeare Festival in Ashland where he has designed the entire season of Shakespeare's plays as well as the majority of their non-Shakespearean repertoire, including Ring Round the Moon, Swine Rustic, She Stoops to Conquer, and The Two Gentlemen. Last season he designed a scene for the University of California. He has also designed for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet.

ROBERT MORGAN (Costume Designer) returned for his fourth season at A.C.T. He has created costumes for 21 company productions. Most recently, he designed King Lear and the 1996 production of Macbeth. He also designed costumes for A Man for All Seasons at the Ahmanson Theatre. This season he is designing for the new San Francisco Opera, City Opera, and the Minnesota Opera Company. He has also designed for the San Francisco Opera, San Francisco Symphony, and San Francisco Ballet.

MATTI MORGAN (Costume Designer) is a current graduate of the University of California, Santa Cruz, where he designed the sets for The Three Sisters and The Three Sisters in the 1995-96 season. His design credits include Pacific Overtures, Macbeth, and The Three Sisters. He has also designed for the Alley Theatre and for three years was a resident designer and lecturer at the University of Santa Clara. A winner of the 1995 UTU/TE 23 design competition for his set and costume designs for the Alley Theatre.
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