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Since 1868

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LUGGAGE
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Datsun 280-ZX.
Slip into something comfortable: a multi-adjustable bucket seat you fine-tune to the perfect driving position.
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Malm
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March of Dimes
Girl & Boy Scouts of America
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Children's Hospital & Health Center/San Diego
Children's Hospital of Oakland
Children's Hospital/Stanford U.
Homes For Dependent Children—Orange County
Snelling Cottage (San Ramon)
Hillcrest Receiving Home (San Diego)
& Santa Clara County Children's Shelter (Santa Clara)
Martin Luther King Hospital Foundation
National Foundation of Wheelchair Tennis
Irvine Youth Athletic Association
Scripps Ranch Little League (San Diego)
Santa Clara Swim Club
Alameda Boys Club
Congress for Racial Equality (CORE)
United Way
Jr. Achievement of So. Calif.
University of California, Los Angeles (UCLA) School of Architecture & Urban Planning
Peace Officer's Association
(Santa Clara & Orange County)
Int'l. Assn. of Fire Fighters
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Girls' & Boys' Clubs of America
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And when you think of Russia, you think of Anton Chekov. But what you think of Russia and Chekov may be slightly changed after you see the Royal Shakespeare Company's version of "The Three Sisters" directed by Trevor Nunn, the director you think of when you think of "Nicholas Nickleby."
From Chekov's sisters to "Charley's Aunt" with Eric Sykes, a play were once in love with.
And from the London of "Charley's Aunt" to the Italy of Carlo Lizzani's "Fontamara," an award winning movie based on Ignazio Silone's anti-fascist novel of the same name.
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GIL MAN KRAFT, President

THE AMERICAN CONSERVATORY THEATRE

presents

ANOTHER PART OF THE FOREST

(1946)

by LILLIAN HELLMAN

Regina Hubbard: BARBARA DRICKSON
John Bagtry: JOHN HUTTON
Lavinia Hubbard: ANNE LAWDER
Coralee: JOHANNA JACKSON
Marcus Hubbard: RAY REINHARDT
Benjamin Hubbard: BRUCE WILLIAMS
Jacob (Jake): GARLAND J. SIMPSON
Simon Isban: DAKIN MATTHEWS
Oscar Hubbard: MARK MURPHY
Birdie Bagtry: JULIA FLETCHER
Harold Penniman: NICHOLAS KALEDDIN
Gilbert Jagger: JOHN C. FLETCHER
Laurette Stinnet: WENDI RADFORD

Directed by: ALLEN FLETCHER

Scenery by: RALPH FUNICELLO
Costumes by: MICHAEL OLICH
Lighting by: JAMES SALE
Music by: RICHARD HINDMAN
Hairstyles by: RICK ECHOLS

Act I: A Sunday morning in June 1880, the Alabama town of Bowden, the side portico of the Hubbard house
Act II: The next evening
Act III: Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES

Regina—Stacy Ray; John—Lawrence Hecht; Lavinia—Mimi Carr; Coralee—Gina Ferrall; Marcus—Sydney Wilker; Benjamin—D. Paul Veller; Jake—Isiah Whitlock, Jr.; Isban—Joseph Bird; Oscar—Thomas Oglesby; Birdie—Stacy Ray; Penniman—Frank Ottwell; Jagger—Greg Patterson; Laurette—Deborah Stose

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Jessica McClintock

A GRAVEYARD AFFECTION FOR DIAMONDBACKS
by Cather MacCallum

Marcus Hubbard (Roy Benthari) is the patriarch of the ruthless Hubbard clan.

"Foxx is melodrama," Lillian Hellman told a reporter shortly after The Little Foxes opened in 1920, with Tallahah Bankhead in the role of Regina. "If you believe, as the Greeks did, that man is at the mercy of the gods he might offend, then you write tragedly. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody's mercy, then you will probably write melodrama."

It was less a defense of her biting drama detailing the ruthless power struggles of the Hubbard clan than a clarification of her intent. Exquisitely crafted, tight and economical as an Iveson drama, The Little Foxes was tough and uncompromising as a gambler's game. She drew her Hubbards as cold, hard schemers, larger than life, at no one's mercy but each other's and cunning enough to outwit the gods, had they admitted to any higher power than their own. What surprised Hellman was the audience's reaction. She had not intended her audience to think of Regina, Ben and Oscar as villains to whom they had no connection.

"There are hundreds of Hubbards sitting in rooms like this throughout the country," she has Ben say at the end of The Little Foxes. "All their names aren't Hubbard but they are still Hubbards and they will own the country some day."

Pentimento, one of her three books of memoirs, Hellman writes that she had meant to half mock her own "youthful high class innocence" in her delineation of Regina's young daughter. "To my great surprise, the ending of the play was taken to be a statement of faith in Alexandra...I had never meant it that way. I had meant people to smile at, and to sympathize with, the sad weak Birdie. Certainly, I had not meant them to cry. I had meant the audience to recognize some part of themselves in the money dominated Hubbards."

When she found that audiences seemed to derive what she termed a hypocritical feeling of moral superiority from her foxes, her own "graveyard affection" for them increased. She told one interviewer she cherished them "as one would cherish a nest of particularly vicious diamondback rattlesnakes and it seemed worthwhile to look into their family background and find out what it was that made them the nasty people they were."

continued
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FOR DIAMONDBACKS
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"Foxy is melodrama," Lilian Hellman told a reporter shortly after "The Little Foxes" opened in 1939, with Tallulah Bankhead in the role of Regina. "If you believe, as the Greeks did, that man is at the mercy of the gods he might offend, then you write tragedy. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody's mercy, then you will probably write melodrama." It was less a defense of her biting drama detailing the ruthless power struggles of the Hubbard clan than a clarification of her intent. Exquisitely crafted, tight and economical as an Ibsen drama, "The Little Foxes" was tough and uncompromising as a gambler's game. She drew her Hubbards as cold, hard schemers, larger than life, at no one's mercy but each other's, and cunning enough to outwit the gods, had they admitted to any higher power than their own. What surprised Hellman was the audience's reaction. She had not intended her audience to think of Regina, Ben and Oscar as villains to whom they had no connection.

"There are hundreds of Hubbards sitting in rooms like this throughout the country," she has Ben say at the end of "The Little Foxes." "All their names aren't Hubbard but they are still Hubbards and they will own the country some day."

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When she found that audiences seemed to derive what she termed a hypocritical feeling of moral superiority from her foxes, her own "graveyard affection" for them increased. She told one interviewer she cherished them as "avenging Foxes..." With the dashing of the sanctimonious, it seemed worthwhile to look into their family background and find out what it was that made them the nasty people they were," continued.
Seven years and two plays later, Hellman took the Hubbards back in time 20 years to 1880 when the father and mother were still alive in a small Alabama town still reeling in the aftermath of the Civil War.

The Hubbards are not aristocrats, "a distinction that was made for us," says Miss Hellman in The Little Foxes, "and perhaps an important distinction." Aristocrats are too high toned to hold on to what they are. The aristocrats rode off to war leaving their cotton and their women to rot. The Hubbards, on the other hand, learned the new ways and learned how to make them pay, and married the poor aristocratic Birdies to get the cotton. In Another Part of the Forest when Birdie comes to beg a loan from the old patriarch, Marcus Hubbard, part of his pleasure lies in the fact that his mother has never spoken to him and that no Bagby has ever designed to call on him before. To Marcus, the Bagbys deserved to lose their war and their world, a backward world that was getting in the way of history.

Marcus' "new way" had been war profiteering, or as one character puts it, "blooding the whole state of Alabama with money tricks." He keeps his sons on a short leash, in low paying, menial jobs in the family mercantile store, taking perverse pleasure in their smoldering resentment at the small daily humiliations. "Think of what I must have gained in sons," he tells them. "Then think of what I got—one unsuccessful trump card, one proud illiterate." The handsome, headstrong Regina, at age 20, is his pride, but must scheme to get her own way, playing offfather and sons against each other. "You should have figured out a long time ago that Papa's going to do whatever you tell him to do—so, unless I tell you to do it, too," she tells them. Then in one of the many cat and mouse swipes in the game that leave the victor uneasy, waiting for the loser's next move, Marcus provides his children with expert tutoring in treachery, bitterness and greed. His treatment of the sad, half crazy Lavina will serve as a model for Oscar's nastiness to Birdie in The Little Foxes. From the wisdom of her dream world, Lavina knows that none of her children ever needed a mama.

In taking the Hubbards back in time, Hellman believed she could now demonstrate that she had meant The Little Foxes not as a study in evil, but as a kind of satire—an "angry" comedy mixed with drama. "But what I thought funny or outrageous the critics thought the straight stuff; what I thought bitter, they thought sad, touching or melodramatic. Perhaps, as one critic said, I follow a stage to pieces without knowing it.

The "straight stuff" was provided by childhood memories. On her mother's side, Hellman belonged to a storekeeping, banking family from Alabama, who served as models on which the Hubbards were loosely based. She remembers Sunday dinners, attended by three generations, which she describes as a kind of corporation meeting, presided over by her grandmother and her great aunt Jackie, both of whom were given "to breaking the spirit of people for the pleasure of the exercise."

In her memoirs, she recalls that there was much talk of the wasted time and laughter from the older people of whom she and I had done with whom, what good nursery had consented to thirty percent interest on his cotton crop and what bad nursery had made a timid protest, what new white partner had been outwitted, what benefits the year had brought from the Southern business interests they had left behind for Northern profits they had sense enough to move toward. She was fascinated by the wit and wordliness of her uncle, who "saw his financial machinations as natural not only to look but to the country's benefit, and saw that as comic.

Her mother's generation would sit white faced, sometimes tearful, appalled at what was happening, "envious of the vigor of their parents, half knowing they were broken spirits who wished the world were nicer, but who were still too anxious to inherit the money that they made no protest." Her mother, whom she describes as a "sweet eccentric," would serve as a model for Birdie and to an extent, Lavina.

Hellman was made of stern stuff, and was known to react to disturbances like the Sunday rituals. In what she calls one of her "greatest periods," when she had yammered across the expanse of table cloth to a great aunt that she had a "sputulate face made to dig in the mud for money," and added a "may God forgive you" for emphasis.

But in her teens, Hellman says she began to be fascinated with the intrigues of the Newhouses, and recognized that "the greed and cheating that is in usual companion were comic as well as evil and I began to like the family dinners with the talk of who did what to whom."

Out of these richly textured childhood memories, Hellman has fashioned two remarkable documentaries on the rise of a new breed in the South. We may be grateful for her graveyards and affections for diamondbacks that allows her to lead evil with sardonic humor. And lest we think ourselves a vice peculiar to the South, we have her stern reminder that the Hubbards could inherit the earth.
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In her memoirs, she recalls that there was her father’s insistent talk and laughter from the older people of who did what to whom, what good nigger had consented to thirty percent interest on his cotton crop and what good nigger had made a trial protest, what new white partner had been outrighted, what benefits the year had brought from the Southern business interests they had left behind for Northern profits they had since enough to move toward. She was fascinated by the wit and worldliness of her uncle, who “saw his financial machinations as natural not only to man but to the country’s benefit, and saw that as comic.”

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THE AMERICAN CONSERVATORY THEATRE

CAT AMONG THE PIGEONS

(1904)
by GEORGES FEYDEAU
translated by John Mortimer

Marceline  GINA FERRALL
Firmine  JOHN NOAH HERTZLER
Lucette Gautier  SALLY SMYTH
Gontran De Chenneviere  SYDNEY WALKER
Nini Galant  JANE JONES
Fernand Bois d'Engbien  RAYE BIRK
Ignace de Fontanet  BRUCE WILLIAMS
Baroness Duverger  MARRIANN WALTERS
Camille Bouzin  WILLIAM MCKEIRGHAN
General Irguas  RAY REINHARDT
Antonio, the interpreter  ISIAH WHITLOCK, JR.
Vieilanne  JILL HILL
Francois Fitzaptingel  MIMI CARR
Antoinette, maid to the Baroness  C. DIANNE MANNING
Lantery, a solicitor  GARLAND J. SIMPSON
Jean, a valet  WILLIAM PATTERSON
Flower Boy  GREG PATTERSON
Man, a wedding guest  THOMAS HARRISON
Woman, a wedding guest  CATHERINE TELFORD
Bride  LAURA ANN WORTHEN
Groom  GERALD MCGONIGLE
Father of Bride  PAUL COOLBRETH
Conierge  D. PAUL YEUELL
Policeman  KEVIN SCHWARTZ

Directed by  NAGLE JACKSON
Associate Director  JANICE GARCIA-HUTCHINS
Scenery by  RICHARD SIGER
Costumes by  MICHAEL CASEY
Lighting by  DIRK EPPERSON
Hairstyles by  RICK ECHOLS

Act I: Lucette’s Drawing Room
Act II: Baroness Duverger’s Bedroom
Act III: Bois d’Engbien’s Apartment

There will be four twenty-minute intermissions.

UNDERSTUDIES
Marceline—Johanna Jackson; Firmine—Frank Orswell; Lucette—Wendy Radford; De Chenneviere—John Huston; Nini Galant—Stacy Ray; Bois d’Engbien—Mark Murphy; De Fontanet—Randy Richard; Baroness—Alaine Lawler; Bouzin—D, Paul Yeuell; General—Richard Koon; Antonio—Garland J. Simpson; Vieilanne—Julia Fleischer; Francois—Janice Garcia-Hutchins; Lantery—William Paterson; Jean—Thomas Harrison; Flower Boy—Alex Nihiley; Man—Nicholas Kaledin; Woman—Baliara Dierickx; Conierge—William Ball.

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Gontran De Chenneviere  SYDNEY WALKER
Nini Galant  JANE JONES
Fernand Bois d'Engleben  RAYE BIRK
Ignace de Fontenet  BRUCE WILLIAMS
Baroness Duverger  MARRIAN WALTERS
Camille Boazin  WILLIAM MCKEREIGHAN
General Irigrous  RAY REINHARDT
Antonio, the interpreter  ISAIA WHITLOCK, JR.
Viviane  JILL HILL
Francois Fitzenganged  MIMI CARR
Antoinette, maid to the Baroness  C. DIANNE MANNING
Launery, a solicitor  GARLAND J. SIMPSON
Jean, a valet  MARTIN PATTERSON
Flower Boy  GREG PATTERTON
Man, a wedding guest  THOMAS HARRESON
Woman, a wedding guest  CATHERINE TELFORD
Bride  LAURA ANN WORTTHEN
Groom  GERALD MCGONIGLE
Father of Bride  PAUL COOLBRITH
Concierge  D. PAUL YEUELL
Policeman  KEVIN SCHWARTZ

Directed by  NAGLE JACKSON
Associate Director  JANICE GARCIA-HUTCHINS
Scenery by  RICHARD SIEG
Costumes by  MICHAEL CASEY
Lighting by  DIRK EPPERSON
Hairstyles by  RICK ECHOLS

Act I: Lucette’s Drawing Room
Act II: Baroness Duverger’s Bedroom
Act III: Bois d’Engleben’s Apartment

There will be two twelve-minute intermissions

UNDERSTUDIES
Marceline—Johanna Jackson; Firmin—Frank Overell; Lucette—Wendy Radford; De Chenneviere—John Hutton; Nini Galant—Stacy Ray; Bois d’Engleben—Mark Murphy; De Fontenet—Randy Richard; Baroness—Alene Lawler; Bouain—D. Paul Yeuell; General—Richard Koss; Antonio—Garland J. Simpson; Vivianne—Julia Fletcher; Francois—Janice Garcia-Hutchins; Launery—William Paterson; Jean—Thomas Harrison; Flower Boy—Alex Nikonov; Man—Nicholas Kaledin; Woman—Rutha Dickenson; Concierge—William Ball

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Kishi.
Scriabin String Quartet.
Beaux Arts Trio.
Misho and Cipa Dichter.
Bartok String Quartet.

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Notes on CAT AMONG THE PIGEONS

A FINE MADNESS

To be in Paris at the turn of the century was to live in the best of all possible worlds. La belle epoch had arrived, bringing with it a promise of prosperity and many new inventions to be enjoyed at one's leisure: electricity, the cinema, radio, photography, the motor car and the airplane. The painfully fought Franco-Prussian war was quietly fading from memory and it seemed that peace would remain forever fixed. The Universal Exposition of 1900 attracted the curious of every nation to Paris, nearly doubling the city's population and affirming its position as the cultural and intellectual center of the world.

On Paris' right bank, from his table amidst the Art Nouveau splendor of Maxim's, Georges Feydeau viewed the poets, princes and merrymakers of the demi-monde. "Through his cigar smoke he observed mankind," wrote a contemporary, "with a kind of attentive distraction. He was haunted by life and that is why he hardly ever smiled. He enjoyed being a living, charming, paradox. He was infinitely cordial but with a bit of detachment, extremely sensitive beneath apparent indifference, ambitious but modest, nonchalantly hard-working, at once humored and sad."

Georges Feydeau was born in Paris on December 8, 1862 and is reported to have been a good mannered child. His only shortcoming seems to have been a lack of industry to which he admits in his description of how he came, at the tender age, to be a playwright. "How did I become a writer of comedies? Purely by laziness. I was a child of six or seven when I was first taken, one evening, to the theatre. I have forgotten what was being given, but I remember my enthusiasm. The fever had gripped me. I did not sleep all night, but the next day I set to work. My father found me, hair tousled, scribbling furiously in my notebook. When he asked me what I was doing, I replied that I was writing a play. Some hours later, my governess (a nice girl, but how boring!) arrived to collect me. 'Come along, Master Georges, time for lessons!' My father told her to leave me alone. 'He has worked quite hard enough this morning,' he said. 'He has written a play.' Instantly, I beheld the road to salvation. From that blessed day on, whenever I had not done my homework (which, believe me, happened often) I rushed to my notebook and my petrified governess left me in peace. She did not understand the williness of the dramatist."
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Sequena String Quartet.
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Mishu and Opa Dichter
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continued
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THE AMERICAN CONSERVATORY THEATRE
presents
In tribute to the memory of Lee Strasberg

MOURNING BECOMES ELECTRA
(1931)
A Trilogy
by EUGENE O’NEILL

Brigadier-General Ezra Mannon
Christine, his wife
ALLENE LAWRENCE
Lavinia, her daughter
Julia FLETCHER
Otis, their son
Thomas O’GOLDSBY
Captain Adam Brant,
of the clipper “Flying Traders”
JOHN HUTTON
Captain Peter Nile, U.S. Artillery
NICHOLAS KALEDIN
Hazel Nile, his sister
WENDI RADFORD
Catherine, his wife
RICHARD KNOBLER
Amos Ames
ROBERT WORTHAM-KRUMMER
Amos Ames, her husband
JANNA JACKSON
Amos Ames, their son
STACY RAY
Amos Ames, their daughter
D. PAUL YEUEL
Johannah Borden,
manager of the shipping company
JOHANNA JACkson
Emma, his wife
GARLAND J. SIMPSON
of the First Congregational Church
His Wife
STACY RAY
Doctor Joseph Blake
JOSEPH BIRD
The Chantyman
RANDALL RICHARD
Ira Mackel
D. PAUL YEUEL
Abner Small
GARLAND J. SIMPSON
Directed By
ALLEN FLETCHER
Associate Director
ALEX NIBLEY
Scenery by
RALPH FUNICELLO
Costume by
ROBERT BLACKMAN
Lighting by
JOSPEH APPLEBY
Music by
LARRY DELINGER
Hairstyles by
RICK ECHOLS
Dialect Coach
ALAN SHATERIAN

HOME COMING
Act II: The central room in the house—immediately follows Act I.
Act III: The same as Act I—exterior of the house—a night a week later.
Act IV: A bedroom in the house—later the same night.

THE HUNTED
Act I: Exterior of the Mannon house—a year later—nine months after the murder of Ezra Mannon.
Act II: Sitting-room in the house—immediately follows Act I.
Act III: Ezra Mannon’s study—immediately follows Act II.
Act IV: The center of the clipper ship “Flying Traders,” on a wharf in East Boston—a night two days later.
Act V: Same as Act I—exterior of the Mannon house the night of the following day.

THE HAUNTED
Act I: Scene 1: Exterior of the Mannon house—an evening in the summer of 1866.
Act II: Scene 2: Sitting-room in the house—immediately follows Scene 1.
Act III: The study—an evening a month later.
Act IV: The sitting-room—immediately follows Act II.
Act V: Same as Act I, Scene 3—exterior of the Mannon house—a late afternoon three days later.

There will be a twenty-minute intermission at the conclusion of Homcoming. There will be a ten-minute intermission at the conclusion of The Hunted.

UNDERSTUDIES
Amos Ames, Joshua Borden, Ira Mackel—John C. Fletcher, Louise, Emma—Jill Hill, Motie, Mrs. Hills—Sharon Newman
Everett Hills, Abner Small—Shelah Whitkin, Dr. Blake—Ray Berlincourt, The Chantyman—Bruce Williams

m a c y s

MACY'S EASTER FLOWER SHOW UNFOLDS
Our 36th Annual Easter Flower Show opens April 4 and continues in full blossom through April 10, in floral tribute to the famous and familiar faces of San Francisco. Ruth Asawa, whose delightful sculptures enhance our city, has created large-than-life-size masks of the images of San Francisco's own Herb Caen, Joan Baez, Dianne Feinstein, Willie Brown, Carol Channing, O.J. Simpson and more. Twelve in all will appear in Macy's Windows. And Ruth herself will appear at Macy's to demonstrate her mask-making techniques. All weekend long, Bay Area artists and craftpeople will show their handwork. For the children—a special visit from the Easter bunny; for everyone—the breathtaking beauty of the flowers. Macy's Easter Flower Show is a 36-year tradition. Each year, on Palm Sunday, nearly 5000000000 flowers and plants, plus thousands of cut flowers and ferns, appear overnight as a bountiful bouquet for the people of San Francisco. Easter Sunday marks the end of this, and the beginning of the next, Easter Flower Show. When trucks return the plants to Gomes Nursery, each of the thousands of blossoms is picked off and a new cycle of growth and preparation begins. Alfredo Gomes, patriarch of family and flowers, supervises each step: pruning, pinching, cooling, warming and placing each plant to peak bloom. Timing is crucial, for each plant must be ready at the moment the show opens. Finally, on the eve of Palm Sunday, crews from Pestco Bedcovers begin Macy's transformation. A transformation that requires hundreds of hands working all night to produce the spectacular event that is Macy's Easter Flower Show.
THE AMERICAN CONSERVATORY THEATRE

presents

in tribute to the memory of Lee Strasberg

MOURNING BECOMES ELECTRA

(1951)

A Trilogy

by EUGENE O'NEILL

Brigadier-General Ezra Mannon
Christine, his wife
Lavinia, their daughter
Orin, their son
Captain Adam Brant, of the clipper "Flying Traders"
Captain Peter Niles, U.S. Artillery
Hazel Niles, his sister
Seth Beckwith, her fiancé
Amos Ames, her husband
Minnie, her cousin
Joshua Bordem, manager of the shipping company
Emma, his wife
Everett Hills, D.D.
of the First Congregational Church
His Wife
Doctor Joseph Blake
The Chantymen
Ira Mackel
Ahner Small
Directed By
ALLEN FLETCHER
Associate Director
ALEX NILEY
Scenery by
RALPH FUNECELLO
Costumes by
ROBERT BLACKMAN
Lighting by
JOSEPH APPLEY
Music by
LARRY DELINGER
Hairstyles by
RICK ECHOLS
Dialect Coach
ALAN SHATERIAN

HOMEComING

Act II: Ezra Mannon's study in the house—immediately follows Act I.
Act III: The same as Act I—exterior of the house—a night a week later.
Act IV: A bedroom in the house—later the same night.

THE HuntED

Act I: Exterior of the Mannon house—a moonlight night two days after the murder of Ezra Mannon.
Act II: Sitting-room in the house—immediately follows Act I.
Act III: Ezra Mannon's study—immediately follows Act II.
Act IV: The stern of the clipper ship "Flying Traders," at a wharf in East Boston—a night two days later.
Act V: Same as Act I—Exterior of the Mannon house the night of the following day.

THE HAunted

Act I: Scene 1: Exterior of the Mannon house—an evening in the summer of 1866.
Act II: Scene 2: Sitting-room in the house—immediately follows Scene 1.
Act III: The study—an evening a month later.
Act IV: The sitting-room—immediately follows Act II.
Act V: Same as Act I, Scene 1—Exterior of the Mannon house—a late afternoon three days later.

There will be a twenty-minute interval at the conclusion of Homecoming.
There will be a ten-minute interval at the conclusion of The Hunted.

UNDERSTUDIES

Ezra Mannon—Sydney Walker, Christine—Mimi Curt, Lavinia—Jane Jones, Orin—Robert Wortsman-Kellner,
Adam Brant—Garland J. Simpson, Peter Niles—William Hamilton, Hazel Niles—Vivian Halbrooke, Seth Beckwith—Kaye Berk,
Amos Ames—Joshua Bordem, Ira Mackel—John C. Fletcher, Lavinia—Emma—Jill Hill, Minnie—Sharon Newman,

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The drama must seek to make us recognize the things that, since Greek days, we have forgotten—the eternal identity of you and me with the vast and unmanagable forces which have played through every atom of life since the beginning.

—Kenneth Macgowan, 
THEATRE OF TOMORROW (1921)

Only a couple of generations ago prevailing critical opinion held Eugene O'Neill's Mourning Becomes Electra to be the finest English language tragedy written to date in the 20th century.

To be sure, O'Neill's play has glorious ancestry. The Greek legend of Electra is older than the hills, or at least as old as Mount Olympus, in whose shadow stood the curious House of Areus, progenitor of O'Neill's House of Mannix. Electra herself has been told by Sophocles, Euripides, Aeschylus and in modern times by Hugo von Hofmannscha, Robinson Jeffers and Jean Giraudoux. O'Neill's fascination with "the most interesting of all women in drama" is reflected in a play based on the Orestia trilogy by Aeschylus, but set in America and informed by everything that has been learned about the life of the mind since antiquity. "Is it possible," O'Neill asked in his diary of 1926 as he embarked on the project, "to get modern psychological approximation of Greek sense of fate into such a play; which an intelligent audience of today possession of no belief in gods or supernatural retribution, could accept and be moved by?"

The fascinating record of O'Neill's attempt at reinventing the Electra myth in modern terms is contained in the notebook he kept while writing Mourning Becomes Electra. There can be found, in the playwright's nearly indecipherable handwriting, an expression of many of the choices he made in writing his trilogy a parable of domestic crime and punishment. On the updating of Aeschylus' Temenide of Orestes and the Civil War times O'Neill wrote: "No matter in what period of American history the play is laid, there must remain a modern psychological drama—nothing to do with period except to use it as a mask. What war?—Revolution too far out and too cloaked in people's minds with romantic grammar-school history and associations. World War too near and recognizable—needs distance and perspective—period not to distort for audience to associate itself with, yet possessing sufficient mask of time and space so that audiences will unconsciously grasp at once, it is primarily

Christine Manion (Annie Lusader) composes her song (Tamas Gilliberti / Eugene O'Neill's masterpiece. Mourning Becomes Electra.

Mourning Becomes Electra's "small New England town," like the "large-small town in Connecticut" in which Ab, Wilderness, O'Neill's only full-length comedy takes place, is a reconstruc- tion of the playwright's boyhood summer home in New London, Connecticut. "New England background best possible dramatically for Greek plot of crime and retribution, chain of fate—Puritan conviction of man born to sin and punishment..."

The decision to use characteristic names with some similarity to Greek ones resulted in the selection of Eden Mannion for Agamemnon, Christine for Clytemnestra, Orrin for Orestes and Adam for Agamemnon. After considering Eleanor, Ellen and Eula as possible sub- stitutions for Electra, the playwright opted to call her heroine Lavinia, after Landezca, Electra's Homeric equivalent. The play's title was fashioned, O'Neill later explicated, to "convey that mourning Electra, it becomes Electra to mourn, is her fate, black is becoming to her and it is the color that becomes her destiny."

O'Neill further extended his development of classical motifs with the introduction of a "choir" of townspeople who appear at the beginning of each play in the trilogy "representing the town as a human background for the drama of the Mannions." The family homestead, "a large building of the Greek temple style that was the vogue in the first half of the nineteenth century," "holds a visual neoclassical reference and serves, the playwright said, as "a grotesque perversion of everything Greek temple expressed of meaning of life."

Enlarging on the "undramatic married banality" in which he felt the Orestia left Electra, O'Neill departed from the Aeschylean plot in the last play of his trilogy. Instead of sustaining the traditional moral and religious female revolving around Orestes, The Haunted is given over to Electra/Lavinia, the last of the Mannions. "Electra adores father, devoted to brother (who resembles father), hates mother.—" O'Neill noted in his schematic plan "Orestes adores mother, devoted to sister (who resembles mother), so hates his father—Clytemnestra, frustrated in love for Clytemnestra, hates and is jealous of his son Orestes." Describing what he sought to achieve in The Haunted, O'Neill wrote: "I have tried to give my Yankee Electra an end tragically worthy of herself. The end to me is the most inevitable thing in the trilogy. She is broken and not broken. By her way of yielding to the Mannion fate she overcomes it."

By far O'Neill's greatest innovation in updating the Orestes is the substitution of psychological imperatives for the belief in the gods, divine intervention and retribution that informed his Aeschy-lean source. The characters in Mourning Becomes Electra are not victims of fate like their Greek counterparts, but of their own psyches. The ancient avenging Furies are transfigured, through O'Neill's modernist sensibili- ties, into torturing consciences that subject him to self- bilitating feelings of guilt. The playwright remained himself in his work diary to develop the passions of his characters "always remembering fate from within the family is one psychological approximation of the Greek conception of fate from without, from the supernatural."

The Mannions are trapped by their pasts and haunted by avendal demons, not terrible gods. "A hell of a problem, a modern tragic interpretation of classic fate without the benefit of gods—the playwright admitted.

O'Neill's brilliant solution to the problem of making the Orestes anew was to create his own myth, firmly but pro- mptically placing control of his charac- ter's destiny in their own mortal hands.

"ASHLEY: My first time was on the 'red-eye' from LA to New York.
INTERVIEWER: I had no idea you could get Campani on airplanes.
ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.
INTERVIEWER: Well, what is it like?
ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.
INTERVIEWER: Really? Tell me the whole story.

CAMPARI, THE FIRST TIME IS NEVER THE BEST.
"The drama must seek to make us recognize the things that, since Greek days, we have forgotten—the eternal identity of you and me with the vast and unmanageable forces which have played through every atom of life since the beginning."
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drama of hidden forces—fate behind lives of characters. Civil War is only possibility—fits into picture—Civil War as background for drama of murderous family love and hate."


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The Mannons play trapped by their pasts and haunted by eternal demons, not terrible gods: "A hell of a problem, a modern tragic interpretation of classic fate without the benefit of gods—" the playwright admitted.

O'Neill's brilliant solution to the problem of making the Orestia anew was to create his own myth, firmly but pessimistically placing control of his characters' destiny in their own mortal hands.

Christine Mannion (Anne Lardner) com portment on Orrin (Thomas Guglielmo) as Eugene O'Neill's masterwork, Mourning Becomes Electra.

J.H.

ASHELY: My first time was on the 'red-eye' from LA to New York.
INTERVIEWER: I had no idea you could get on a plane.
ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.
INTERVIEWER: Well, what was it like?
ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bitterness is the only way to describe it.
INTERVIEWER: Really? Tell me the whole story.

Elizabeth Ashley talks about her 'first time.'

You know, he was absolutely right. The second time was wonderful. And now I just love it. There are so many interesting ways to enjoy Campani.

INTERVIEWER: Yes, I'm sure. By the way, whatever happened to the man on the plane?
ASHLEY: That's my one regret. I just wish my second time could have been with him. I feel I owe him that much.

INTERVIEWER: You certainly have a memory for detail. Then what?
ASHLEY: I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER: What did you say?
ASHLEY: "This is it? Is this all that all my friends are raving about?"

INTERVIEWER: Was he offended?
ASHLEY: Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better.

CAMPARI, THE FIRST TIME IS NEVER THE BEST.
THE AMERICAN CONSERVATORY THEATRE
presents
An Evening of two one act plays:

BLACK COMEDY
(1965)
by PETER SHAFFER
The Cast (in order of appearance)

Brindley Miller THOMAS HARRISON
Carol Mellett JANICE GARCIA-HUTCHINS
Miss Furnival MIMI CARR
Colonel Mellett SYDNEY WALKER
Harold Gorrige BRUCE WILLIAMS
Schapunzagh WILLIAM MCKEREGHAN
Cleo JANE JONES
George Bamberger DAKIN MATTHEWS

There will be one 15 minute intermission.

THE BROWNING VERSION
(1948)
by TERENCE RATTIGAN
The Cast (in order of appearance)

John Taplow GREG PATTISON
Frank Hunter MARK MURPHIE
Millie Crocker-Harris DACANN MERS
Andrew Crocker-Harris RAYE BIRK
Dr. Froelicher SYDNEY WALKER
Peter Gilbert ISIAH WHITLOCK, JR.
Mrs. Gilbert LYDIA HANNIBAL

Directed by JAMES EDMONDSON

Associate Director EUGENE BARCONE
Scenery by RALPH FUNICELLO
Costumes by MARTHA BURKE
Lighting by MARK BOSCH
Hair and Makeup by RICK ECHOLS

This performance will last approximately three hours and five minutes.

UNDERSTUDIES:
Black Comedy: Brindley Miller—John Hunton, Carol Mellett—Julia Fletcher.
Miss Furnival—Johanna Jackson, Mcllrett—Dr. Paul Vuelli, Clea—Sally Smythe.
Schapunzagh—Lawrence Hecht, Rumberger—Frank Omigliui, Harold—Thomas Oglesby.
The Browning Version: Taplow—Randall Richard, Hunter—Dr. Noah Hertzler,
Millie Crocker-Harris—Wesal Radford, Andrew Crocker-Harris—Dakin Matthews,
Froelicher—Frank Savino, Mr. Gilbert—John C. Fletcher, Mrs. Gilbert—Jill Hill.

SPRAY PERFUME. SPRAY COLOGNE.

CHANEL N°5

I. MAGNIN
THE AMERICAN CONSERVATORY THEATRE

presents

An Evening of two one act plays:

BLACK COMEDY
(1965)

by PETER SHAFFER

The Cast (in order of appearance)

Brindley Miller THOMAS HARRISON
Carol Mellett JANICE GARCIA-HUTCHINS
Miss Farnival MIMI CARR
Colonel Mellett SYDNEY WALKER
Harold Gorringe BRUCE WILLIAMS
Schuppanzigh WILLIAM MCKEREGHAN
Cleo JANE JONES
George Bamberger DAKIN MATTHEWS

There will be one 1/2 minute intermission.

THE BROWNING VERSION
(1948)

by TERENCE RATTIGAN

The Cast (in order of appearance)

John Taplow GREG PATTISON
Frank Hunter MARK MURPHY
Millie Crocker-Harris DACI N MERS
Andrew Crocker-Harris RAYE BIRK
Dr. Frohisher SYDNEY WALKER
Peter Gilbert ISIAH WHITLOCK, JR.
Mrs. Gilbert LYDIA HANNIBAL

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Associate Director EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by MARSHA BURKE

Lighting by MARK BOSCH

Hairstyles by RICK ECHOLS

This performance will last approximately three hours and five minutes.

UNDERSTUDIES

Black Comedy: Brindley Miller—John Hunter, Carol Mellett—Julia Fletcher;
Miss Farnival—Johanna Jackson, Mellett—D. Paul Weele; Clea—Sally Smythe.
Schuppanzigh—Lawrence Hecht, Bamberger—Frank O'Neil; Harold—Thomas Oglesby.
The Browning Version: Taplow—Randall Recht, Hunter—John Noah Hertzler;
Millie Crocker-Harris—Wesly Radford, Andrew Crocker-Harris—Dakin Matthews;
Frohisher—Frank Savino, Mr. Gilbert—John C. Fletcher, Mrs. Gilbert—Jill Hill.

SPRAY PERFUME. SPRAY COLOGNE.

CHANEL N°5

I. MAGNIN
Notes on THE BROWNING VERSION

The Browning Version, Terence Rattigan's study of faded idealism and frustrated ambition, was written in 1946 when the playwright was at the zenith of his success. Set in an English boys' school like the one in James Hillon's Goodbye, Mr Chips, the play was drawn from his author's own Harrow School experience. Rattigan has said that as a schoolboy his favorite play was the Agamemnon and that his desire to become a playwright owes a good deal to having read the play at the urging of his Greek master, Coke Norris.

Norris had had a lifetime in his profession only to suffer, through his own shortcomings and life's misdeeds, humiliation and defeat. Upon his retirement young Rattigan presented the pedagogue with a gift to which he responded with the incredulity of one who has never before been treated with decency. When it came time to write The Browning Version, Rattigan modeled Crocker-Harris on Norris. Tapping on himself and used the gift giving episode as the central incident of the play.

The character of Crocker-Harris was written for John Gielgud, who had long been a hero of Rattigan's. Following their 1935 collaboration on an adaptation of Dickens' A Tale of Two Cities, the playwright longed to have the actor appear in one of his plays. Eleven years later Gielgud turned down the leading role in The Winslow Boy but encouraged Rattigan to go ahead with plans to write a bill of one-acts in which he might appear. Gielgud's response to the completed The Browning Version wounded Rattigan to the heart. "They've seen me to so much fine rare stuff," the actor remarked, "do you think they will like me in second class stuff?" It was not until 1955 in a CBS television broadcast directed by John Frankenheimer that Gielgud at last played Andrew Crocker-Harris.

On September 8, 1948 The Browning Version opened in London's West End. Presented on a double bill with Rattigan's Hatred, a backstage farce, the evening was entitled Playbill. It was a runaway success and earned the playwright the Elliot Terry award for best new play for the second year running. When the show opened in New York the following year it was less enthusiastically received, prompting Rattigan to write an article for the New York Times on the difficulties of transferring English plays to the American stage.

The 1951 film adaptation of The Browning Version, directed by Anthony Asquith and featuring Michael Redgrave, is a classic of the British cinema. Rattigan adapted his play for the screen, lengthening it and opening it out by adding new scenes, characters and locales. As is often the case with adaptations, the film is overly literal and explicit and loses the play's poignancy. This is particularly apparent in the film's final moments where the contrived denouement has been substituted for the play's inconclusive ending.

Terence Rattigan always regarded The Browning Version as his most accomplished work and held it as especially dear among his plays. One day while he was writing the play the play's valet entered his study to find tears running down his cheeks. Many years later Rattigan said, "If today I had to justify my choice of career before a heavenly jury. The Browning Version is the play I would want to represent me."
Living well is the best revenge.

Band B. A blend of Benedictine and fine Cognac.

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Notes on BLACK COMEDY

Black Comedy, Peter Shaffer's one act farce, was commissioned by Britain's National Theatre for its 1965 summer season at Chichester. When it played there and in subsequent productions in London the next fall and New York two years later, the playbill carried this note from the author: "In one of the most celebrated scenes in the repertoire of the Chinese Classical Theatre, ..."
two swordsmen fight a duel in a completely darkened room. The scene is performed with the stage fully lit.

By wedding Chinese classical theatre to traditional European farce, Peter Shaffer created his own 'Faust de force' in Black Comedy. The happy result of this union is an ingenious play that allows the audience to know everything that is going on while keeping the actors in the dark.

Peter Levin Shaffer and his twin brother, Anthony, were born into an orthodox Jewish family in Liverpool, England on May 15, 1926. Peter and Anthony's formal education was interrupted at age 18 when they were conscripted for duty in the coal mines of Kent and Yorkshire. All of England's miners had been recruited into the army leaving the nation with only a three-man supply of coal, so a cabinet minister Ernest Bevin enacted a law under which the Empire's young men could be drafted into service to replace the coal miners. Of his days as a "Bevan Boy" Shaffer has said, "Any illusions I had held about the nobility of manual work vanished during the three years I spent in the mines. It's wicked work."

Following his unorthodox service, Shaffer attended Cambridge and was graduated in 1950. The next year he journeyed across the Atlantic to New York where he stayed for two years and wrote his first play, The Salt Land, a classically structured tragedy set in modern Israel, that was released by the BBC in 1955.

Black Comedy appeared in 1967 first coupled with Strindberg's Miss Julie and later with a Shaffer curtain raiser, The White Lion. Shaffer's only unsuccessful work, The Battle of Shrewsbury, a neo-Shavian play of ideas, opened and closed in 1970, within weeks of his brother Anthony's hit Sleuth. Four years later Equus took Broadway by storm earning a Tony Award for Best Play and creating an appetite for Shaffer's work that was fed this past season by Amadeus, his latest play and second Tony Award winner.

Peter Shaffer believes a play should be so eloquently written "you ought to be able to quote six lines when you leave the theatre." Of his work he has said, "All art is autobiographical inasmuch as it refers to personal experience. The torment of adolescence is in my plays, as is the essential pessimism in the face of certain death. These tensions and obsessions are autobiographical. But of course they are dressed up as stories, myths. That is theatre."
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THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS

(1982)

by WILLIAM HAMILTON

Constance Treadwell Madison
Nicholas Madison
Carl Von Eltz
Dede Von Eltz
Topping Treadwell
Klaus Von Eltz
Red
Bartender
Other Drinker
Aunt Hopey

Directed by EDWARD HASTINGS

Associate Director SARAH REAM
Assistant Director MICHAEL PULIZZANO
Scenery by RICHARD SEGER
Costumes by MICHAEL CASEY
Lighting by MARK BOSCH
Hairstyles by BUCK ECHOLS

San Francisco: an apartment in Pacific Heights and a bar in the Tenderloin.

There will be one twelve-minute intermission.

UNDERSTUDIES

Constance—Wendi Radford, Nicholas—Sebastian Frey, Carl—Steve Rubens
Dede—Jude Jones, Topping—Sydney Walker, Klaus—John Huston
Red—Isiah Whitlock, Jr., Bartender—Richard Kuss, Other Drinker—Robert Wortham-Krimmer, Aunt Hopey—DeAnn Mears
THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS

(1962)

by WILLIAM HAMILTON

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Nicholas Madison
Carl Von Eitz
Dede Von Eitz
Topping Treadwell
Klaus Von Eitz
Red
Bartender
Other Drinker
Aunt Hopey

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Scenery by RICHARD SIEGER
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Lighting by MARK BOSCH
Hair Styling by RICK ICHOLS

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UNDERSTUDIES
Constance—Wendi Radford, Nicholas—Sebastian Frey, Carl—Steve Rubens
Dede—Jane Jones, Topping—Sydney Walker, Klaus—John Hatton;
Red—Isiah Whitlock, Jr., Bartender—Richard Kuss, Other Drinker—
Robert Wortham-Krimmer, Aunt Hopey—DeAnn Mears

J&B. It whispers.

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KING VICTORIA
KING EDWARD VII
KING GEORGE V
KING GEORGE VI
KING EDWARD VIII
KING GEORGE VI
KING EDWARD VIII
KING EDWARD VII
KING GEORGE VI
KING EDWARD VIII
KISSES AND LAUGHTER
An Interview with William Hamilton

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.

In recent years Hamilton has increasingly turned his attention to writing. His first two plays, Savoy Grand Central and Plymouth Rock Inn’s Pink, received their world premieres at the California Actors Theatre in 1978 and went on 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 dreary mistakes," Hamilton writes in his novel. Interviewed by phone at his New York apartment, he gave the impression of being generous and awfully smart; the kind of person who decidedly does not make dreary mistakes.

A.C.T.: 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 I was a kid there the man in the Post Office, Mr. - I won't mention his name — stole all the money for Father Feeley's Boys Home. He was our only criminal and we all knew him. The poor guy was thrown out of the postal service, 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!

A.C.T.: 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 takes the whole play away. 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 anybody else. You do it, but you don't really have 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, he just stole the scene!

A.C.T.: 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.

A.C.T.: 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 very good solutions. This business of facing things is ridiculous. It makes everybody miserable.

Perfume is a body melody...
W. Rochas.

Topping Treadwell (William Paterson) and Aunt Hoop (Marrian Walters) hitting it up at the Pastrime Lounge.
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— J.H.

Perfume is a body melody.

M. Rochas.

Suzanne Farrell New York City Ballet
Dear Fans of A.C.T.,

Congratulations to all of A.C.T.'s Fundraising Team, our actors and staff for your heroic efforts during our 1981-82 $800,000 Bay Area fundraising drive.

Your last minute efforts, during the first two weeks of March, resulted in gifts of $150,000. Overall, you raised a total of $450,000, 56% of the goal, in eight and a half months!

We are very encouraged at the response, and are particularly delighted because over 25% of our existing contributors increased their gifts; we attracted more than 750 new individual and corporate contributors; many of our corporate and foundation contributors were interested and generous enough to adjust their contribution timetable to our new campaign year; and the money was raised in eight and a half months, four and a half less than the previous year.

All this was accomplished concurrent with the initiation of a three-year program designed to restructure completely our volunteer fundraising organization and development department.

The new Fundraising Team concept attracted 55 Bay Area leaders to A.C.T. for the first time. The development staff, including a new director of development, was brought under the A.C.T. organizational umbrella. This is resulting in a leaner, more cost-effective operation and is expected to eliminate in excess of $20,000 in overhead.

We adjusted our fundraising year to conclude on March 19th, in order to give us the realistic time to make cogent and reasonable plans for the next season, and to contract players, directors, designers and the rights for scripts. This scheduling gives us the necessary time to plan correctly.

From now on, we shall have no more fundraising crises. On March 19th, we realized the natural flow of subsidy from the Bay Area community to our company, for this year. This amount serves as an indicator by which we can plan the budgets for the following year. We have immediately begun evaluating the results of our fundraising efforts in order to create the budgets for next year. Our success will determine the financial parameters for the new season.

Our continuing objective is to establish our budgets based on forward funding. This policy frees us from the bottleneck of having to meet our fundraising deadline, complete our season, conclude our training program, sign contracts for the future season and plan our summer tour, all at the same time.

For the past 16 years, A.C.T. has presented San Francisco with the finest theatre in the nation. Our program of repertory and theatre training has earned us the international reputation as the flagship of American theatre.

We have beautiful audiences – the finest in the world. Our audiences are liberated, intelligent, generous, humane, advanced-in-thought, loving, carefree and light-hearted.

San Francisco is the crown of Western civilization. It is our home and I believe it will continue to support us in the future as it has for the past 16 years.

Congratulations on a job well done . . . we are proud to have you on our Team!

Sincerely,
William Ball
General Director
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Sincerely,
William Ball
General Director
WIN A TRIP TO CHINA at A.C.T.'s Annual Benefit Drawing

American Airlines and Pan American have provided the grand prize of a China Explorer cruise for A.C.T.'s 2nd Annual Benefit Drawing.

Pan American Airlines and Pan American have provided the grand prize of a China Explorer cruise for A.C.T.'s 2nd Annual Benefit Drawing.

Two weeks cruising through the exotic waters around China on the Pearl of Scandinavia and round-trip airfare from San Francisco on Pan American Airlines (total value of $12,600) can be yours for only a $100 chance at the 2nd Annual A.C.T. Benefit Drawing.

The winning, occupying an outside deluxe cabin, will board the ocean liner in Hong Kong and sail to exciting ports-of-call including Shanghai, Qingdao, Hsianping, and Kobe. Pan Am will get the winners home from Kobe, Japan.

There are 300 other prizes in this year's drawing with an approximate total value of $15,000, including a nine-day Mexican cruise of the Royal Viking Line, a ride for two people in the KGIO traffic helicopter during an afternoon broad-cast, cases of vintage wine, accommodations at luxurious hotels, meals at world-renowned restaurants and much more.

The drawing will be held on July 5 in the Geary Theatre, home of the American Conservatory Theatre. Tickets may be obtained by calling (415) 771-3880, ext. 269. A tax-deductible donation of one dollar buys one ticket, $5 for a book of six tickets, $30 for two books (12 tickets), or $15 for three books (18 tickets). Last year's drawing raised $70,000 for A.C.T., the nation's largest and most active repertory theatre.

Winner need not be present. Tickets are available to anyone over 18 upon request. No consideration necessary to participate.

Gift Ideas from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $12.50 each and the aprons are $20.00 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

HAPPY LANDINGs by William Hamilton
After a young dancer seeking the good life in San Francisco learns a whole new bag of tricks from her charming castmate, she sets out to a chic waterfront bar and a seductive cabaret called the Fashion Lounge. Her free-wheeling abandon exposes some secret sins of both generations. World Premiere.

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CAT AMONG THE PIGEONS
by Georges Feydeau
When frantic lawyer lands her boozed back on the eve of the engagement to another, it's a case of double-entendres and mistaken identities. Feydeau's madcap romantic comedy is a classic masterpiece of the French comic theatre tradition.

MOURNING BECOMES ELECTRA
by Eugene O'Neill
It is opportunity to experience O'Neill's magnificent trilogy of the House of Munros, set against the brooding New England background on the turn of the 19th Century. The House of Munros, The Hawk and The Man of the House probe the dark mysteries of the soul - a great American classic, by the first great American playwright.

BLACK COMEDY
by Peter Shaffer
When the lights from out a social gathering, British actress's cocktail party, come up for stage, the guests, other than the guests, including two notorious and hooligans: Fun, failure and agony.

THE BROWNING VERSION
by Terence Rattigan
A one-act play about a schoolmaster forced to resignations, departures from his love,without the foundations he has cultivated at the hands of his peers, students, headmaster and wife. The powerful, surprising ending leaves you cheering.

ANOTHER PART OF THE FOREST
by Lillian Hellman
In her second play about the ruthless rubber barons, Hellman takes the characters of The Little Foxes back to its twenty years in 1880 when their parents are still alive, revealing the roots of their greed and fascinations on a compelling drama with scenes of laughter, love, and tension.

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WIN A TRIP TO CHINA
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Two weeks cruising through the exotic waters around China on the Pearl of Scandinavia and round-trip airfare from San Francisco on Pan American Airlines (total value of $13,604) can be yours for only a $1.00 chance at the 2nd Annual A.C.T. Benefit Drawing.

The drawing will be held on July 5 in the Geary Theatre, home of the American Conservatory Theatre. Tickets may be obtained by calling (415) 771-8800, ext. 269. A tax deductible donation of one dollar buys one ticket. $5 for a book of six tickets, $30 for two books (12 tickets); or $15 for three books (18 tickets). Last year's drawing raised $70,000 for A.C.T., the nation's largest and most active repertory theatre.

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GIFT IDEAS
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A HOME COOKED MEAL
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This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please... if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Merlefish or Emilya at the Conservatory office (771-3880).

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

And remember... it doesn't take a great gift to make a great contribution!
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Thank you, one and all. But please remember, we give our finest performances at dinner.
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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:
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Thank You!
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known variety entertainment Off-Broadway production that won the Obie and Venezia 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, San Diego's American Shakespeare Theatre, as well as staging several opéras for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Ammunzio 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, Natalia Petruswa, with composer Lee Holiday, based on A Month in the Country in 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to re-create his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Beckett: Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Casuar and Cleopatra, The Confrontation, Cyrano de Bergerac, The Crucible, The Saming of the Shrew, The Cherry Orchard, King Richard III, Jumppers, Iguana, The Bourgeois Gentil-manner and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Tempest and The Saming 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 Antonine 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, C.A.T.) celebrates his 15th 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. He has produced several repertory tours in Hawaii and the western United States. He is also Executive Producer of the Windows Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Play-ers 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, seasonal and winter theatres including Royal Poinciana Playhouse in 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; Mercury 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 Independent League Theatre 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 F.E.D.A.P. and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. 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 Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays in Program tour devoted to the production of new writing. Mr. Hastings has served for three summers as resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Hatredness of Margery Kempe, Eulogium for George Dillon and directed the national touring company of Olivet. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot L Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre and Seattle Repertory Theatre.

JAMES EDMONDS (Guest Director) makes his A.C.T. directing debut with the productions of The Browning Version and Black Comedy. This past season, he directed Henry IV, Part One at the Oregon Shakespearean Festival. Mr. Edmonds' previous directing credits with the Ashland festival include Ring Round the Morn, Taste of Honey, Romeo and Juliet, and Much Ado About Nothing. He has served as both an actor and director with The Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival. As an actor, Mr. Edmonds' roles with the Oregon Shakespearean Festival include Willy Lo- win in Death of a Salesman, the title role in Richard II, George in Of Mice and Men, Shelby in The Merchant of Venice, and Joe in The Time of Your Life. Mr. Edmonds' other activities at A.C.T. this season include teaching in the Conservatory and supervising the plays in the Plays-in-Program series.

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Fidji de Guy Laroche.
De la Haute Couture à la Haute Parfumerie
THE ACTING COMPANY

RAYE BBK came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He has studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. 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, a solo in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Mr. BBK’s many roles at A.C.T. include Martin Dysart in Equus, Henry Crawford in Testament, Cassius in Julius Caesar, Roderrick in Othello, Boniface in Hotel Paradiso, the Lark in The Visit, Dr. Shippey in A Month in the Country, the leading role in Pantagleize, Emmett in Ghosts, Eisenbach in The Three Sisters and Scrooge in A Christmas Carol.

MIMI CARR is in her second season at A.C.T. She was last year as Mrs. Diller in A Christmas Carol and Adela in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Vo- lumina in Coriolanus, Mrs. Malaprop in The Rivals, Juno in Juno and the Paycock, and Lady Macbeth in Macbeth for Houston’s Alley Theatre. She played Maria in Twelfth Night, Illy May in A Country Road and Nurse in The Taming of the Shrew. Miss Carr received her M.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilberry Repertory Theatre.

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CIVIC CENTER STATION: Orpheum Theatre, Opera House, Performing Arts Center, Powell STREET STATION: Curran Theatre, A.C.T. Theatre, Golden Gate Theatre, Fatherius’ Wharf, Civic Center and Montgomery Station; University of San Francisco andwit; AT&T PARK: Pac Bell Park, Parc Theatre, Oakland City Center, Jack London Square; ROSEBUD STATION: Renaissance and Grand; OAKLAND CENTER: Omaha Center; COLLOMB: Sports Arena, Berkeley; WALTZ CREEK: City and University Plaza, Theatre, Walnut Creek Station; Civic Arts Theatre.
ALLEN FLETCHER (Conservatory Director) spent four years as the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed and/or is directed by the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.F.A., the Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Othello, Macbeth, VII. The Late Héctor, As You Like It, and the Musical, A Matter of the Heart, a musical comedy, Key- stone. Mr. Jackson served as the Artistic Director of the Milwaukee Repertory Theatre for six seasons, and has returned to A.C.T. to direct Cat Among the Pigeons. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the English, returning in 1972 to direct The Mystery Cycle, which he originated in Milwaukee. He also staged the recent productions of 社会 at the Street Theater, and The National Health at the University of Wisconsin. He directed the 1975 production of the Musical, and was seen in Dr. Campbell on the CBS serial Love in a Many Splendored Thing.

THE ACTING COMPANY

RAVE BIRR came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist 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, Shylock in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Mr. Birr’s many roles at A.C.T. include Martin Dysart in Tartuffe, Hay Fever in Trevor’s Cactus in Jules César, Roderigo in Othello, Boniface in Hotel Paradiso, and the title role in Macbeth. His directorial credits include Miss Julie, A Month in the Country, the leading role in Pinter’s Circle, and Uncle Vanya in The Three Sisters and Sforcio in A Christmas Carol.

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PETER DONAT has appeared at A.C.T. for 15 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theater World Award, best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American 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, Esquire, The Little Foxes and The Crucible of Blood. His film includes Godfather II. The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and upcoming Highpoint and All Washed Up. This summer he performed at the Mark Taper Forum in A Lesson from Alice, 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 in the Parks as Bianca in The Taming of the Shrew. At the Santa Rosa Summer Repertory Theatre her roles included Miss Frank in The Diary of Anne Frank and Dominica 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, The Gentlemen of Verona and Leo’s Lady’s Last and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

JOHN C. FLETCHER rejoins the A.C.T. acting company for his third season. He serves as Assistant Conservatory Director and Associate Director for the acting company, and an instructor of acting for the advanced training program. He has directed first and second year student projects of The Royal Family, Our Town, The Heiress, Henry VI, Part III, Richard III, Two Gentlemen of Veron, Romeo and and The Three Sisters. His associate directing responsibilities have included Heartbreak House, Ab, Wilderness!, Romeo and Juliet, and The Rituals. He has studied acting at Juilliard and film at New York University and the San Francisco Art Institute.

JULIA FLETCHER (*) has appeared in Romeo and Juliet, Much Ado About Nothing, Hay Fever, and Another Part of the Forest. She worked as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays in-Progress series for one year. In 1981, she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher’s production of Hamlet with Daniel Davis as and Isabella in King John and The Moon under the direction of Larry Williaume.

JANICE GARCIA-HUTCHINS begins her sixth season as an A.C.T. actress and associate director. She is a graduate of U.C. Berkeley and six years in the Bay Area before coming to A.C.T. She was seen in the touring productions of the Shakesfpear Institute as an understudy and has appeared as a member of the Actors’ Ensemble in the San Francisco Bay Area and throughout the United States. She is currently performing in the national tour of The Glass Menagerie as Laura.

LYDIA HANNIBAL (*) joins the A.C.T. acting company this season. She has appeared on the Geary stage in Romeo and Juliet and Ab, Wilderness! and while a student, was seen 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 Paviot, Showboat, One Flew Over the Cuckoo’s Nest, Raisin in the Sun and The King and I.

THOMAS HARRISON (*) joined the A.C.T. acting company last year. His productions include Romeo and Juliet, Ab, Wilderness!, Pantagruel, Much Ado About Nothing, A Christmas Carol, and The Rituals. His student productions include Eliot in Private Lives and Trelo in The Seagull. Last season he played Davies in The Caretaker and appeared in The Redhead project. He studied ballet with Eugene Stalin and Igor Youskevich and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Gods in a Blanket. Other roles include Stephen Ryder in When They 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 HECHT (*) is now in his eleventh season in A.C.T. He is currently in his eighth season with the company. He has performed or directed with the summer Repertory Theatre in Santa Rosa, Koregen Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. 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 A.C.T. in A Christmas Carol, The Visit, Bury the Child, The Girl of the Golden West, Hay Fever, Much Ado About Nothing and Night and Day.

JOHN NOAH HERTZLER comes to A.C.T. having most recently performed at Macbeth at the Guthrie Theatre. Other productions include a Caretaker at the Hartman Theatre, The Improv at the Kennedy Center, Hamlet, Richard III and A Midsummer Night’s Dream at the Old Globe Theatre. On Broadway he played Pen- them in the Duke in the Circle in the Square. Mr. Hertzler’s film credits include Hair, Airport 79 and Ft. Apache. The Bronze and for TV, he has appeared on One on Life to Live, Movin’ On and White Shadows.

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PETER DONAT has appeared at A.C.T. for 15 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theater World Award, best featured actor). Mr. Donat spent six sea- sons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include Husbands, 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, Esquers, The Little Foxes and The Crucifer of Blood. His film includes Godfather II, The Hinh- denburg, A Different Story, F.I.S.T., The China Syndrome, and upcoming Highpoint and All Washed Up. This summer he performed at the Mark Ta- per Forum in A Lesson from Aloes, 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 in the Parks as Bianca in The Taming of the Shrew. At the Santa Rosa Summer Repertory Theatre her roles included Mrs. Frank in The Diary of Anne Frank and Donna 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 Labo- r's Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

JOHN C. FLETCHER rejoins the A.C.T. acting company for his third season. He serves as Assistant Conservatory Director, and Associate Director for the acting company, and an in- structor of acting for the advanced training program. He has directed first and second year student projects on The Royal Family, Our Town, The Heiress, Henry V, Part III, Richard III, Two Gentlemen of Verona, and The Three Sisters. His associ- ate directing responsibilities have in- cluded Heartbreak House, A Christmas Carol, and The Rituals. His student productions include Othello in Private Lives and Tre- plos in The Seagull. Last season he played Davies in The Curate and directed a performance of The Merry Wives of Windsor with Eugene Mavis and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Days in a Blanket. Other roles include Stephen Ryder in When You Comin’ Back Red Ryder?, Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love is profes- sional landscaping and gardening.

LAWRENCE HECHT (*) is now in his eighth season with the company. He has performed or di- rected with the Sum- mer Repertory The- atre in Santa Rosa, Koregol Performing Company, the Marin Shakespeare Festival, the Grand Com- medy Festival and the Company Theatre of Berkeley. An Associate Director with the company, Mr. Hecht continues to serve as an operating instructor and project director for the Conservatory. He has been seen at A.C.T. in A Christmas Carol, The Visit, Bury My Heart, The Golden West, Hay Fever, Much Ado About Not- thing and Night and Day.

JOHN NOAH HERTZLER comes to A.C.T. having most recently performed at Mac- beth at the Guthrie Theatre. Other pro- ductions include Men in the Morning at the Folger Theatre. On Broadway he played Pen- them in The Bacchae at the Circle in the Round. Mr. Hertzler’s film credits in- clude Hair, Airport ’70 and Ft. Apache. The Bronze, and Fox he has appeared on One Life to Live, Melvin On and White Shadows.

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JILL HILL (*) returns to A.C.T. for her second season. She was seen last season in Regina in Ghett, Helen in The Trojan War Will Not Take Place, and Lydia in The Reality. Miss Hill received her B.F.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacGowan from R.A.D.A. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot I, Baltimore, Fiddler on the Roof and at the Western Stage, Salinas, The Naming of the Shrew and School for Scandal.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grisela in The Caucasian Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Duenna in Cyrano de Bergerac, Suzie in The Hot I, Baltimore, Mrs. Maurit in Street Scene, Dolly in The Matchmaker, The Countess in This Is (An Entertainment), Joan in Knock Knock, Marcell 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 Miss Julie. She also directed the P.P. Production of Jack Gillooly's Aftershow in New York. Her first feature film, Pilgrims, Farewell was invited to the Venice Film Festival last summer.

JOYCE LORD (*) returns to A.C.T. for her second season. She was seen last season in Much Ado About Nothing, A Christmas Carol and Another Part of the Forest. Conservatory productions include Vershinin in The Three Sisters and Dobryeo Dueo in The Royal Family. Mr. Hutton has also appeared in The Bear at the Oregon Repertory Theatre in Eugene.

CATHERINE HARRIS (*J) 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 Rafting 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 Pountaglet.

JANE JONES (*) joins the A.C.T. acting company this season. She appeared last season on the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Love's Labours Lost, The Bewitched, and Bus Stop. She has been seen in numerous productions of the Oregon Repertory Theatre including Our Town, A Midsummer Night's Dream and Under Milkwood. Miss Jones has also appeared at the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts.

NICHOLAS KALEDIN (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He was seen last year in Much Ado About Nothing, Hay Fever, A Christmas Carol and The Three Sisters. Mr. Kaledin has also performed at The Theatre at Montmouth in Montmouth, Maine, at the Utah Shakespearean Festival, A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.F.A. thesis on the role of Claudius in Much Ado About Nothing.

RICHARD KUSI last played the Geary Theatre in December 1980 with the road company of Archibald MacLeish's J.B. He has performed at the Portland Shakespeare Festival, Long Wharf and Lincoln Center Theatre in Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Bacchae and John Gabriel Borkman with E.G. Marshall. His other Broadway credits include Golda, The Shadow Box, Sweet Bird of Youth and Wait Until Dark. Mr. Kiss' recent
JILL HILL (*) returns to A.C.T. for her second season. She was seen last season in Regina in Giotto, Helen in The Trojan War, Not Just Place, and Lydia in The Rituals. Miss Hill received her B.F.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacGowan from R.A.D.A. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot I, Baltimore and Fiddler on the Roof and at the Western Stage, Salinas, The Taming of the Shrew and School for Scandal.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Griselda 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 Hit I, Baltimore; Mrs. Mairant in Street Scene, Dolly in The Matchmaker, The Countess in This Is (an Entertainment), Joan in Knock Knock, Marcell 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 Miss Julie. She also directed the P.P. production of Jack Gilhooley's Afternoon's in 1980. Her feature film, Pilgrims, 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 Vershinin in The Three Sisters and Robert Dean in The Royal Family. Mr. Hutton has also appeared in The Bead 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, Shroud and most recently Death of a Salesman, The Journey and Rachel in the Sun. She was seen last season in A Christmas Carol and as Caroloke in Another Part of the Forest and the season before in Punglasyez.

JANE JONES (*) joins the A.C.T. acting company this season. She appeared last season on the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Love's Labours Lost, The Bewitched, and Run Stop. She has been seen in numerous productions of the Oregon Repertory Theatre including One In A Million, A Midsummer Night's Dream and Under Milkwood. Miss Jones has also appeared at the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts.

NICHOLAS KALEDIN (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He was seen last year in Much Ado About Nothing, Hay Fever, A Christmas Carol and The Three Sisters. Mr. Kaledin has also performed at The Theatre at Monmouth in Monmouth, Maine, at the Utah Shakespearean Festival. A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.F.A. thesis on the role of Claudia in Much Ado About Nothing.

RICHARD KUSS last played the Geary Theatre in December 1990 with the road company of Archibald MacLeish's J.B. He has performed at The American Shakespeare Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Bacchae and John Gabriel Borkman with E.G. Marshall. His other Broadway credits include Golda, The Shadow Box, Sweet Bird of Youth and Wait Until Dark. Mr. Kuss's recent...
films have been The Deer Hunter and, on TV, Africa. For ten years, Mr. Kaus was the Artistic Director of The American Theatre Company staging American plays, Pontiac by Major Robert Rogers, Mudlark Guard Rail by Ned Herrmann and Rocket to the Moon by Oden. As an actor he most prefers roles in Socrates, Philoctetes, and Joe Benjamin in God’s Favorite.

ANNE LAVDER, an original member of the actor’s Workshop, graduated from Stanford University. In New York she studied movement with Kayta Delakova and she made her speech with Alice Hirson. Miss Lavder sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria Solvang Theaterfest where she appeared in Ah, Wilderness! and Showboat in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her tenth season at A.C.T. she has performed in Doll’s House, The House of Bernarda Alba, Tonight at 8:10, You Can’t Take It With You, Pillars of the Community. This Is an Entertainment, Peer Gynt, Equus, Man and Superman, The Master Builder, All the Way Home, Ab, Wilderness!, Heartbreak House, A Month in the Country, Romeo and Juliet, A History of the American Film, Ghosts, and Another Part of the Forest. Miss Lavder’s film credits include John Korty’s award winning The Music School, and his new TV film A Christmas Without Snow airing in December.

WILLIAM MCKELEGHAN joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Christmas Carol, John Trelton in Midsummer, Sandor Tiral in The Play’s the Thing, the Marquis de Sade in Marat/Sade, and Willy Loman in Death of a Salesman. He spent five seasons at Baltimore’s Center Stage where he played major roles in Hamlet, The Birthday Party, Blasting Godot and The Country Wife. Mr. McKeleghan received his B.A. and M.A. in Theatre Arts from the University of Minnesota, and has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, King Lear, The National Health, A Christmas Carol, Produced in Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes, The Crucifer of Blood, The Seagull, The Trojan War Will Not Take Place, and Much Ado About Nothing.

DeANN MEARS, a charter member of A.C.T., returned last season playing the leading role in Night Must Fall. Day, Cassandra in The Trojan War Will Not Take Place, and Olyja in The Three Sisters. Miss Mears’ New York credits include: Ashfield and Hedda, Too True to Be Good, One Flew Over the Cuckoo’s Nest, Dead谅ue, and A.C.T.’s Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Riverland Drinks a Little. A guest artist at leading American regional theatres, Miss Mears starred with Michael Landon in the TV movie The Lone Ranger.

Dakin Matthews is in his second season at A.C.T. and was seen in The Three Sisters. He was a founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division. He was also Artistic Director of the California Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theater’s new plays program. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Martin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist at Bay Area colleges and universities. Mr. Matthews is also a dramaturg. Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

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ALEX NIBLEY (* ) a product of the A.C.T. Advanced Training Program, has appeared on the Geary stage in Julius Caesar and Hotel Paradiso. He has also been seen with the Pacific Conservatory of Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Cider House Rules by John Sayall. As part of the Oregon Shakespearean Festival he appeared in Henry IV, 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 Cymbeline.

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, Absurd Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, 5th of July, The Visit, Pantaglezes, The Gift of the Golden West, The Crucifer of Blood, Tybalt in Romeo and Juliet and Simon in Hef Fever, and last season he appeared as Benedict in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy has been a frequent Guest Artist in Bay Area colleges and universities. Mr. Matthews is also a dramaturg. Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

MRS. OTTIEWELL has taught the Alexander Technique at A.C.T. since the Conservatory’s beginning in 1965 in Pittsburgh. Mr. Ottiewell studied at the Centre Drama Theatre in Montreal, and the Vera Soboliov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexanderizing” A.C.T.’s ac-
ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied with Kitty Delakova and Agnes Moorehead. Miss Lawder sang with the N.Y. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria Solvay Theatrefest where she appeared in Ab, Wilderness and Showboat in the summer of 1975 and Ring Around the Moon and Hamlet in 1976. In her two seasons at A.C.T. she has performed in Doll's House, The House of Bernarda Alba, Portrait at 8:10, You Can't Take It With You, Pillars of the Community, This Is (An Entertainment), Peer Gynt, Equus, Man and Superman, The Master Builder, All the Way Home, Ab, Wilderness, Heartbreak House, A Month in the Country, Romeo and Juliet, A History of the American Film, Ghosts, and An Other Part of the Forest. Miss Lawder's film credits include John Korty's award winning The Music School, and his new TV film A Christmas Without Snow airing in December.

WILLIAM MCKEHEREGHAN joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tolstas in A Delicate Balance, John Trelarton in Midsummer, Sandor Tiral in The Play's the Thing, the Marquis de Sade in Marat/Sade, and Wylie Loman in Death of a Salesman. He spent five seasons at Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party, Blithedale Quarters and The Country Wife. Mr. McKereghan received his B.A. and M.A. in Theatre Arts from the University of Minnesota and has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, A Midsummer Night's Dream, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes, The Crucifer of Blood, The boils, The Trojan War Will Not Take Place, and Much Ado About Nothing.

DeANN MEARS, a charter member of A.C.T., returned last season to play the leading role in Night of the Day, Cassandra in The Trojan War Will Not Take Place, and Olivia in The Three Sisters. Miss Mears' New York credits include: Abdal and Hesiod, Too True to Be Good, One Flew Over the Cuckoo's Nest, Dear Lue, and A.C.T.'s Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Richmond Drinks a Little. A guest artist at leading American regional theatres, Miss Mears starred with Michael Landon in the TV movie The Lonesome Runner.

Dakin Matthews is in his second season at A.C.T. and was seen in The Three Sisters. He was a founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division. He was also Artistic Director of the California Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre's new plays program. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area colleges and universities. Mr. Matthews is also a dramaturg. Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

ALEX NIBLEY (*), a product of the A.C.T. Advanced Training Program, has appeared on the Geary stage in Julius Caesar and Hotel Paradiso. He has also been seen with the Pacific Conservatory of Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Cider House Rules of Say Hall. As part of the Oregon Shakespearean Festival he appeared in Henry V, 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 Cusidole.


FRANK O'TIERSWELL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1965 in Pittsburgh. Mr. O'tiernwell studied at the Carnegie Institute for Theater in Montreal, and the Varda Sohlovka Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "A.D.A.T.C., A.C.T.'s ac-
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Wendy Badger
(1111) attended Califomia Polytechnic University prior to joining a C.T. She has appeared in numbers of productions of the Santa Rosa Summer Repertory Theatre including The Miracle Worker and The Importance of Being Earnest. Her student productions in 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. Measures for Measure and Much Ado About Nothing.

Randall Richard
(1111) 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, Launces in Two Gentlemen of Verona and Benedick in The Three Sisters. Mr. Richard received his B.A. in Drama from Tufts University in Massachusetts, and he performed with the Cambridge Ensemble in the title role of an adaption of Peter Handke's novel, A Sense Beyond Dreams. His New York credits include two off-Broadway productions, a顾riller's Travels and Tales of Chelm.

Stacy Ray
(1111) joined the A.C.T. Acting Company last year and was seen in student productions as June Cavendish in The Royal Family, Queen Elizabeth in Richard III, Irena in The Three Sisters, and Romeo and Juliet. Before coming to San Francisco, this 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 Skinner, Miss Ray teaches speech on 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.

Ray Reinhardt, who on A.C.T.'s memorable tour of Russia appeared as Erlam in A Christmas Carol Under the Elms, is known to San Francisco as the lead in Cyano de Bergerac, The More, the Merrier in A Streetcar Named Desire, Andrew Wyeth in Sketches, 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 re-created with A.C.T. Away from the Geary stage, he has performed King Lear, Don Quixote in The Gatorville Nine, and An Evening of Comedy at Souvenir Winey. His television commercials 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 his own and Naass. Mr. Reinhardt can be seen in H. G. Wells' Fantasy After Time.

Frank Savino obtained his M.F.A. at the Goodman The- ater of Chicago where he then joined the acting company until moving to Tetro, where he worked at the C.B.C. and various theatres as acting and directing. Mr. Savino began his Broadway career as a standby for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Blinston in Room Service, Jason in Modine and Chief Boonmoon in One Flew Over The Cuckoo's Nest to name a few. His TV credits range from Soap Opera to Eat, Fast and Fat 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 Oak- land Ensemble Theatre in Harlequin and Lorraine Hansberry. On the Geary stage he has been seen in The Visit, an act of the Golden West, Pomona Misch A. About Nothing, Night and Day, A Christmas Carol and An- other Part of the Forest.

Sally Smythe returns to A.C.T. after appearing in The Three Sisters last sea- son. Last fall she played Louka for C.A.T.'s production of Arms and the Man, and Amisa in San Francisco Repertory's produc- tion of Private Lives. As well as two performances with the Oregon Shakespearean Festival, she has been seen as Celia in As You Like It, Diana in The Ring Round the Moon and Virginia in Cordura. Miss Smythe has also worked with the Pacific Con- servatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied at the Parisian Centre American and with Paul Richard.

Deborah Sussel returns to A.C.T. for her ninth season as an access and research speech and scanion for the Conservatory and Company. Mrs. Sussel has been seen with 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

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tors, he has appeared as an actor in such productions as Ondipous Rex, The Merchant of Venice, Julius Caesar, A Christmas Carol, The Gift of the Golden West and Another Part of the Forest.

WILLIAM PATTERSON reached several notable milestones in 1998. In June he and his wife celebrated their 50th wedding anniversary. In July he marked 55 years as a member of the acting profession and in August he began his 55th season with A.C.T. Most of his theatrical career has been devoted to resident 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 Vanderfor in You Can’t Take It With You, George Moore in Jumpers, Scrooge in A Christmas Carol, and David in A Fireman. He presently serves as the theatre manager of the San Francisco Art Commission.

GREG PATTERSON (*) joined 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 Revival. 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 also appeared as Claudius in Much Ado About Nothing and David in The Revival at the Montana Shakespeare in the Parks.

WENDY RADFORD (*) attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions of 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.

RANOLD RICHARD (*) 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, Ladies in the Two Gentlemen of Verona and Baskin in The Three Sisters. Mr. Richardson received his B.A. in Drama from Tufts University in Massachusetts, and he has performed with the Cambridge Ensemble in the title role of an adaptation of Peter Handke’s novel, A Serious Beethoven. His New York credits include two off-Broadway productions of Guillermó’s Travels and Tales of Chelm.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre School of Chicago where he then joined the acting company until moving to Yreka, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Rip Torn in Daughter of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Blinston in Room Service, Jason in Modus and Chief Becon in One Flew Over The Cuckoo’s Nest to name a few. His TV credits range from Soap Opera to Law and Order to 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.

RAY REINHARDT, who won A.C.T.’s memorable tour of Russia as Lapin in The Three Sisters in 1988, will join the company this season in Under the Elm’s, known to San Franciscans as the lead in Crovo de Bergerac, and in The White Man in A Streetcar Named Desire. Andrew Wyeth in Strokes, Marcus in Another Part of the Forest, and Anton Schill in The Visit. Mr. Reinhardt has appeared on Broadway as a Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Geary stage, he has performed King Lear, Van Bertin in The Cattonville Nine, and An Evening of Comedy at Sourcey Seniority. His television credits include appearances with all major networks and in PBS’s award-winning dramas. He has served as host with the San Francisco Opera live broadcast, and appeared with the company’s Madame and Nazos. Mr. Reinhardt can be seen in H.G. Wells Fantasy After Time.

SALLY SMYTHE returns to A.C.T. after appearing in The Three Sisters last season. Last fall she played Louka for C.T.A.D.’s production of Arms and the Man. "I am thrilled with the Repertory’s production of Private Lives, and it has been wonderful to rejoin the Oregon Shakespeare Festival; she was seen as Celia in As You Like It, Diana in Ring Round the Moon and Virginia in Caloiana. 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 at the Paris Centre American and with Paul Richards.

DEBORAH SUSSEL returns to A.C.T. for her ninth season as an actress, producer, speech and scansion for the Conservatory and Company Ms. Susel has been seen with Cambridge Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has features, and a host of others.

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SYDNEY WALKER is a veteran of 57 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 Hudson Theatre of Moosel, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, and A.P.A. and Lincoln Center Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen in (among others) The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Traversets, The Glass Menagerie, Hotel Paradiso, The National Health, A Christmas Carol, The Winter's Tale, The Visit, Postcards, Elgin, The Girl of the Golden West, Much Ado About Nothing, The Rivals and The Trojan War Will Not Take Place.

MARRIANN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in The Circle, Absurd Person Singular and The Winter's Tale. Winner of two Chicago Jefferds Awards in 1975 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 500 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 Petula, Bullitt and Midsummer. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 59 and their new shop opening soon on Polk near Sutter.

ISAH WHITLOCK, JR. (*) returns to A.C.T. for his fourth season. He was seen last season as Mag. ech in Night and Day and his other roles include Western Hurley in Sib of July, Viola in A History of the American Film, The Winter's Tale, A Christmas Carol and The Visit. Mr. Whitlock's roles at the Pacific Conservatory of the Performing Arts include Pomp and Pye in Measure for Measure, Buff in Death of a Salesman, Gower in Part 1, Walter Young in Reunions in San, and Scano in One Flew 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, Ab. Wilderness!, The Girl of the Golden West, Postcards, 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 A.C.T. 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 Midsum- mer Night's Dreams at the Sherwood Shakespeare Festival. His student productions at A.C.T. include Vershinin in The Three Sisters and Maccabius Hubbard in 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 YUEL (*) 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 Macbeth and A Midsummer Night's Dream and A Man For All Seasons, and has performed at the Berkeley Shakespeare Festival and in several stock companies. As a C.A.T. student productions included Our Town, The Cherry Orchard, The Labour's Lost and The Great Divide, and he appeared last season in The Three Sisters and The Rivals.

DESIGNERS

JOSEPH APPEL (Lighting Designer) comes to A.C.T. from the Missouri Repertory Theatre where he has been the Resident Lighting Designer since 1975. His numerous credits there include A Perfect Gentleman, Medea, Twelfth Night, Hamlet, Rosenkranz and Guildedeen Are Dead, The Little Foxes, Julius Caesar, and The Glass Mone- netary. Mr. Appel has also served as lighting designer for the Kansas City Philharmonic Association, the Kansas City Ballet, the Chautauqua Opera Association and the Great Lakes Shake- spearean Festival. In addition to his design work Mr. Appel is an Assistant Profes- sor of Theatre at the University of Mis- souri at Kansas City.

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

MARTHA BURKE (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day, The Rivals, Buried Child, and Sib of July. Other credits include Romeo and Juliet and H.M.S. Pinafore for Santa Barbara Repertory Theatre. Ms. Burke holds a B.A. from Brooks Insti- tute 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 Manhat- tan Shubert. 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 Univer- sity of Texas, Mr. Casey designed for New York Solo Repertory Theatre's production of Requiem for a Heavyweight, the Hubris Theatre/New Arts production of The Lion in Winter and the Bronx Opera's production of Abduction from the Seraglio. Other credits include numerous productions for Summer Theatre Festivals in Austin and productions of A Midsummer Night's Dream, Billy Budd, Arms and the Man, Patience, and Of Thee I Sing for the Occidental Summer Theatre Festival in Los Angeles.

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MARRIAN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in The Cicle, Absurd Person Singular and The Winter's Tale. Winner of two Chicago Magazine's 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 Under the Yarn Towel at the On Broadway Theatre. Miss Walters has appeared in over 500 productions including Angels in America 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 Petula, Bullets and Me and Coumadin. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 59 and their new shop opening soon on Polk near Sutter.

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JOSH WHITLOCK, JR. (*) returns to A.C.T. for his fourth season. He was seen last season as Mag- eeba in Night and Day and his other roles include Western Harvey in Sih of July, Viola in A History of the American Film, The Winter's Tale, A Christmas Carol and The Visit. Mr. Whitlock's roles at the Pacific Conserva- tory of the Performing Arts include Parnassus in Measure for Measure, Buff in Death of a Salesman, Colome in Partie, Walter Yorick in Hamlet on the San Fransisco Bay, and Scalon in One Flew Over the Cock- peet's Nest. A South Bend, Indiana native, he holds a B.A in theatre from Southwest Minnesota State University.

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DERRICK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed with the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperon designed lighting for the productions of Peer Gynt, Knock Knock, Treasures, All the Way Home, The National Health, Still of July, Hay Fever, The Crucifer of Blood, Pinafore and Borrowed Child. He also spent eight seasons with P.C.A. in Santa Maria and designed 25 productions for the Oregon Shakespearean 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 of the Performing Arts and has been consulting from called Performing Arts Technology.

RALPH FUNCILO (Set Designer) has been a resident designer at A.C.T. for ten seasons, designing 21 productions including Ab Wildermere!, Another Part of the Forest, Peer Gynt, Pinafore and The Taming of the Shrew. Mr. Funcillo's work has been seen on Broadway as well as at many resident theatres including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for The Taming of the Shrew on PBS Television.

RICHARD L. HAY (Set Designer) is resident scenic designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Shakespearean repertoire including Ring Round the Moon, Stiver/Blonde is Dead, Suicide, Antipholus and Wild Oats. Last season he designed scenery for Camino Real and Billy Budd at P.C.A. TheatreWorks, Santa Maria/Sortway, Medea for the Missouri Repertory Theatre, Galileo for the Berkeley Repertory Theatre and Much Ado About Nothing and Day for A.C.T. Mr. Hay designed the three theatres at the Ashland festival, the outdoor festival stage for the San Diego Old Globe, and the auditorium and stage of their soon-to-open new Old Globe Theatre. He has also been an associate professor at Stanford University.

ROBERT MORGAN (Costume Designer) now in his 30th season with A.C.T. has created costumes for 21 company productions. Most recently, he designed King Lear and The Country Wife. A Journey Award and the Los Angeles Drama Critics Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.C.A. in Santa Maria. Mr. Morgan resides in Vernon's northeast kingdom with his attorney wife Wendy.

MICHAEL OLCH (Costume Designer) is currently Director of Design for Houston's Alley Theatre. An M.F.A. graduate of Carnegie Mellon University, his design credits for A.C.T. include: Peer Gynt, Pinafore and Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre for three years was scene designer and lecturer at the University of Santa Clara. A 1975 U.S. Design competition in both scenery and costumes, Mr. Olch has designed for the Alaska Repertory Theatre, the Oregon Shakespeare Festival, Intiman Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

DUANE SCHULER (Lighting Designer) joins A.C.T. for another season having designed lighting for The Country Girl, The Rivals and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions, most recently The Seagull and Don Juan. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has worked in many countries, on Lyric Opera of Chicago for the past five seasons and has designed for the Boston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Isaac Singer's Rebeccah and Her Demon for which he received a Drama Desk Nomination.

RICHARD SIEGERT (Set Designer) returns for a seventh season with A.C.T. He has designed sets for: A Christmas Carol, The Trojan War Will Not Take Place and The Three Sisters as well as: Child, The Little Foxes and The Girl of the Golden West, The Winter's Tale, Silk of the Fold, Julius Caesar, House of Paradox, The Matchmaker, The Bourgeois Gentleman, Orpheus and Somethings Afoot, which premiered at the Marines Memorial Theatre and went on to Broadway. A graduate of the School of Art Institute of Chicago, Mr. Seger also created sets for the Broadway productions of Butterflies Are Free and The Second Time Around. He now lives in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6410 and charge your tickets to AMEX, Visa, or MasterCard ($1.00 per order).
Window Service—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets, Box Office Hours: 9 a.m. through the first performance of any evening performance. For information call 673-5448.
Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list for the subscriber newsletter.

Ticket Agencies—Most ticket agencies will handle tickets for A.C.T. service charges vary. If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the theatre entrance 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 hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.

If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by returning your tickets to the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL TO THE THEATRE A.C.T. performances start on time. Certain times vary so please check your tickets! Latecomers will not be seated until intermission or a supervised exit at the discretion of the House Manager. For your safety. The lobby doors will be closed as the curtain goes up, and will remain closed for the intermission. The exit doors will remain open for the last one and one-half hours prior to the performance.

NOTICES
Please observe the smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from eating or drinking refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (under the order of the Mayor and city's Board of Supervisors). Doctors may leave their usual location and the number 928-9900 with their call services.

In respect for the health of our performers it is the policy of this company not to allow light cigarettes (etc.) during the play.

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible room is available on the main floor.

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Special thanks to Steven Fisch Rudner for his hard work and excellent performance in the interpreting of each show.

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

SPECIAL DISCOUNT RATES Group discounts are available to groups of 20 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

CREDITS
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DARK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed and directed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of Peer Gynt, Knock Knock, Treasure Island, The Whole Highway Home, The National Health, Still of the Night, The Misanthrope, The Crucifer of Blood, Production: Pongfletzge and Bushido Child. He also spent eight seasons with P.C.A. in Santa Maria and designed 25 productions for the Oregon Shakespearean Festival in Ashland as well as being the 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 of the Performing Arts and has been consulting from called Performing Arts Technology.

RALPH FUNCCELLO (Set Designer) has been a resident designer at A.C.T. for seven seasons, designing 21 productions including Ah Wilderness!, Another Part of the Forest, Peer Gynt, Pangalante and The Tuning of the Shrew. Mr. Funcello’s work has been seen on Broadway as well as at many resident theatres including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarley Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre, and he recently designed his designs for The Tuning of the Shrew on PBS television.

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ROBERT MORGAN (Costume Designer) now in his 39th season in A.C.T. has created costumes for 21 company productions. Most recently, he designed King Lear and The Country Wife: A Love Story for Jack O’Brien at the San Diego Natural Shakespeare Festival. His costume designs for A Man for All Seasons at the Minn Bauer Theatre were recently honored with a Los Angeles Drama Critics Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.C.A. in Santa Maria. Mr. Morgan resides avin Vermont’s northeast kingdom with his attorney wife Wendy.

MICHAEL OLICH (Costume Designer) is currently Director of Design for Houston’s Alley Theatre. An M.F.A. graduate of Carnegie Mellon University, his design credits for A.C.T. include Pangalante, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre and for three years was scene designer and lecturer at the University of Santa Clara. A 1975 U.S.S. Army Design competition in both scene and costume, Mr. Ollich has designed for the Alaska Repertory Theatre, the Oregon Shakespeare Festival, In narcissus Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

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  - **Executive Producer:** James B. McKenzie, C.A.A.  
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  - **Associate Director:** John Brown  
  - **Production Manager:** Jon Foster, Production Secretary

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  - **Executive Director:** Allen Fletcher  
  - **Dean:** James B. McKenzie, C.A.A.  
  - **General Director:** William Ball  
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- **Actor:** Staci Ray  
  - **Stage Manager:** Joe Kantner

**PROPERTIES**

- **Manager:** Eric Shriver  
  - **Assistant:** Michael Casper

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- **Actor:** John Keating  
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