Fortunately, Mumm's the word in Cognac, too.

An elegant cognac created in the same tradition as Mumm Champagne. How fortunate for some of us. Mumm Cognac, imported from France.
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THE AMERICAN CONSERVATORY THEATRE

present

THE TRAGEDY OF
KING RICHARD THE SECOND

(1597)

by WILLIAM SHAKESPEARE

King Richard the Second

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

Directed by
ELIZABETH HUDELE

Associate Director
JANICE GARCIA-HUTCHINS

Scenery by
RICHARD SIEGER

Costumes by
BOB OLLERSON

Lighting by
DIRK EPPERSON

Music by
LARRY DELINGER

Text Consultant
DAVIN MATHEWS

Combat Choreography by
J. STEVEN WHITE

There will be one twelve-minute intermission.

UNDERSTUDIES
Richard—Thomas Olesby; Bolingbroke—Nicholas Kaledin; John of Gaunt—Dakin Matthews; York—Richard Kouk; Northumberland—William McCorvey; Aumerle—Greg Patterson; Bussy, Keeper—Nicholas Kaledin; 2nd Herald, Salisbury—Randall Richard; Green, Mowbray—John C. Fletcher; Bussy, Bagot, Exton, Groom—Garland J. Simpson; Queen—Lydia Hannibal; Lady—Jane Jones.

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Richard—Thomas Ogleby; Bolingbroke—Nicholas Kaledin; John of Gaunt—Dakin Matthews; York—Richard Ross; Northumberland—William McConachy; Aumerle—Greg Patterson; Rose, Keeper—Nicholas Kaledin; 2nd Herald, Salisbury—Randall Richard; Green, Mowbray—John C. Fletcher; Basby, Bagot, Exton, Groom—Garland J. Simpson; Queen—Lydia Hamilton; Lady—Jane Jones.
The King Who Fell from Grace

by Jeffrey Hirsch

"And he that is today a king, tomorrow shall die." — Ecclesiastes

The King from THE DANCE OF DEATH by Hans Holbein the Younger (1538)

G ood citizens of Elizabethan England enlightened Renaissance men and women all—had an unusually keen sense of the historical events shaping the times in which they lived. Perhaps their curiosity about the past stemmed from the commonly held 16th century conviction that history displays patterns reflecting God's providential guidance of human affairs. Or it may have been the immediacy with which a monarch's actions could affect his subjects that kept them interested in political trends. A war waged by the king today in some far-off land could mean the imposition of heavy new taxes tomorrow and the average fellow's inability to sustain his Tudor lifestyle next week. Or maybe the fascination with the topical events of the times can be explained simply by the fact that the English—then as now—could not resist a good story.

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

The message of Shakespeare's histories is clear: being a medieval English king was a very tricky business. One was never certain where to seek counsel; there were always more flatterers than honest men at Court. To secure and consolidate one's power, one often had to murder, first one's enemies, and before long, one's former allies. Possible usurpers, successors and pretenders to the crown were everywhere—they too had to be killed. But one could not execute all of one's subjects.

Inevitably, from banishment would come some son or brother to defend the violated laws of God and Man, and avenge his relation's death. The old king would fall and a new prince ascend the throne to begin the cycle again.

The last 150 years of Plantagenet rule in England describe just such cycles. Beginning with Edward III, seventh of the Plantagenet kings, the fall of the House can be projected forth to Richard III's death at Bosworth and the ascension in 1485 of Henry VII, the first Tudor king. Richard II was one of seven grandsons of the prolific Edward III. Richard's father, Edward the Black Prince (so called because of his black armor), was proper heir to the throne but predeceased King Edward. Thus it came to pass that Richard, aged 10, succeeded Edward III as King of England in 1377. Richard's coronation ceremony was the most splendid England had ever seen; its pomp and excess were to become a hallmark of his 22-year reign.

Young Richard's rule was, for the most part, even-handed. John of Gaunt, Duke of Lancaster, Richard's uncle and guardian, served him faithfully as chief advisor. But before he reached the age of majority, Richard bypassed his uncle's council and lent his ear to several courtiers of dubious character. The king's fickleness led parliament to mistrust him and increase his youngest uncle, Thomas of Woodstock, Duke of Gloucester. An anti-royalist faction led by Gloucester saw further evidence of Richard's infirmity in his marriage to the King of France's seven-year-old daughter.
Richard II

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A fully illustrated color catalogue is being published on the occasion of this exhibition and is available for $15 postpaid from the gallery.

HARCOURTS GALLERY
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SAN FRANCISCO, CA 94108 (415) 421-3428

Writing entirely in verse, Shakespeare shaped Richard II’s primary historical source, Holinshed’s Chronicles of England, Scotland and Ireland, into some of his most lively and memorable speeches. Richard’s eloquence on the death of kings has been called “the most perfect thing Shakespeare ever wrote,” and Gaunt’s eulogy of England before he dies so masterfully evokes British patriotism that it was often broadcast by the BBC during World War II.

The complete text of Richard II was not published until 1608, five years after the death of Queen Elizabeth I. Prior to that time, in deference to the queen, the play had appeared without the scene in which Richard is deposed.

Elizabeth’s concern was in parallel: she saw between herself and Richard. Like the late Plantagenet, she had no progeny to succeed her; she was accused of unjust taxation and surrounded herself with a circle of favorites. One sycophant, the Earl of Essex, plotted against Elizabeth. On the day before the planned insurrection, Essex engaged Shakespeare’s company to perform Richard II, complete with its inflammatory deposition scene, in an attempt to incite the citizenry. Essex’s attempted rebellion failed and he was executed for treason. Seeing Essex as her Bollingbrooke, Elizabeth bequeathed her ministers, “I am Richard II. know ye not that?”

Richard II is a study of the nature of kingship. The play demonstrates the necessity of competence in a ruler and obedience in a subject. It is a king’s divine right to govern but if he lacks the authority, majesty or wisdom to do so, someone better equipped may come forward to seize the sceptre.

Richard II II in Shakespeare’s first tragic hero in a line that eventually leads to Hamlet and Lear. A man of conflicting intentions, Richard is often referred to as the “poor king” for his introspection and passion in defeat and the “actor-king” for his self-conscious assumption of the role of the fallen monarch after his return from Ireland. In fact, he is nothing more or less than a man who would — but could not — be king. Not so much insecure as ineffective, not so much careless as restless, Richard is not a very bad man, just a very bad king. He gains knowledge through experience and strength through adversity but all too late. Self realization comes only as he faces death: “I wasted time and now doth time waste me,” cries the deposed Richard.

At last, the King’s fall became the Country’s. As Richard II plunged into the abyss of death, England sank into a dark period of nearly 100 years in which havoc was loosed and anarchy reigned.

All work and no play is certainly not the idea behind our new Concierge Level.

That’s why we have recently devoted two complete floors of our Downtown Chicago Marriott Hotel to the tender loving care of our business travelers. They comprise the Concierge Level and it is very special in many ways. The whole experience begins with a private elevator to your personal concierge, who checks you in intently and tends to your every need. Your individual room is sumptuous and comfortable. No detail is overlooked.

The two-story lounge area shown above provides a club-like atmosphere with quiet elegance and style. Other amenities include an honor bar, complimentary breakfast and full access to our health clubs, steam rooms, pool and our six fine Hotel lounges and restaurants, including JW’s with gourmet French Cuisine.

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When hostility between his chieft and senior nobles raged out of control, Richard responded by having Gloucester arrested. Some historians view the action as retaliatory and irresponsible, but others argue defensively that, as God's anointed representative on earth, a medieval monarch's power was absolute and inviolate. King Richard was above the law and tradition, while Gloucester's seditionous conduct was tantamount to treason against God and Country. "The breath of worldly men," declaims the eponymous sovereign, "cannot depose the deputy elected by the Lord."

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

The Tragedy of Richard II was written in 1597 as an author approached his 30th birthday. An epidemic of plague had closed London's theatres for the two preceding years during which Shakespeare composed the poems, Venus and Adonis and The Rape of Lucrece and began writing sonnets. It was during this period of tyrannical that Richard II, Romeo and Juliet and A Midsummer Night's Dream were set down.

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THE AMERICAN CONSERVATORY THEATRE
presents
I REMEMBER MAMA
1944
by JOHN VAN DRUTEN
Adapted from Kathryn Forbes' book Mama's Bank Account

Katrín  JULIA FLETCHER
Mama    ANNE LAWDER
Papa    RICHARD KUSS
Dagmar  JENNIFER ROGERS
Christine JANE JONES
Mr. Hyde WILLIAM MCKEREGHAN
Nels    NICHOLAS KALEIDIN
Aunt Trina MIMI CARB
Aunt Sigrid DEBORAH SUSSEL
Aunt Jenny MARIAN WALTERS
Uncle Chris DAKEN MATTHEWS
A Woman DAWN MEARNS
Mr. Thorhelson THOMAS OGLESBY
Dr. Johnson GARLAND J. SIMPSON
Arne    BETT BERGMARK
A Nurse LYDIA HANNIBAL
Another Nurse JANICE COLE
Interns ANTHONY BURDICK
Antony Burdick

Directed by ALLEN FLETCHER

Associate Director SARAH REAM
Scenery by RALPH FUNICELLO
Costumes by MICHAEL CASEY
Musical Direction by RICHARD HINDMAN
Lighting by MARK BORSCH
Dialect Coach ALAN SHAHRIAN

The action takes place in San Francisco several years ago and in Katrín's memory.
There will be one twelve-minute interval.

UNDERSTUDIES
Katrín—Stacy Ray; Mama—Gina Ferrall; Papa—Ray Birk; Dagmar—Rebecca Chestnut;
Christine—Janice Garcia-Hutchins; Mr. Hyde—Bruce Williams; Nels—Thomas Harrison;
Aunt Trina—Sally Smythe; Aunt Sigrid—Johanna Jackson; Aunt Jenny—Wendi Radford;
Uncle Chris—D. Paul Viselli; A Woman—Elizabeth Huddleston;
Mr. Thorhelson—Frank Savino; Dr. Johnson—Mark Murray; Arne—Ray Bittenbender;
A Nurse—Another Nurse; Madeleine, Dorothy Schiller—Sharon Newman;
Florence Dana Moorhead—Lydia Hannibal

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ONLY THE TASTE IS MAGIC!
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Mr. Thorakson  THOMAS OGLESBY
Dr. Johnson  GARLAND J. SIMPSON
Arne    BETT BERGMARK
A Nurse  LYDIA HANNIBAL
Another Nurse  JANICE COLE
Interns  ANTHONY BURDICK, GERALD MCDONIGLE
Soda Clerk  JOHN WOHRLE
Scrubwoman  BRITT MARKUSGOOD
Maidleine  GINA FERRALL
Dorothy Schiller  JILL HILL
Florence Dana Moorehead  JOHANNA JACKSON
Bell Boy  ANTHONY BURDICK

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Mr. Thorakson—Frank Blevins; Dr. Johnson—Mark Murphy; Arne—Ricky Bremner; A Nurse—Another Nurse; Madeline;
Dorothy Schiller—Sharon Newman; Florence Dana Moorehead—Lydia Hannibal.
Mammas Literary Child

Jeffrey Hirsch

I Remember Mama — the book, the play and the movie next became known as the TV show. Running on CBS from 1949 through 1957, Mama was a landmark series in the history of television. Featuring Peggy Wood as Mama and Dick Van Patten as Neb, the show was a prototype of the “family” series that followed it. Ozil and Harriet, Father Knows Best and more recently The Waltons with John Boy and his sensitive, unspoiled, somewhat naive back on his domestic heritage, are all direct descendants of Mama. Because the show was telecast live, unlike other series of the period that were filmed, memories are all that remain of TV's Mama.

With skills acquired as a screen writer in the years before, including the portrayal of Forbes’ stories, maintaining their delicate quality (by employing the services of a narrator to unify the vignettes. This technique had been used to good effect by Thornton Wilder six years earlier in Our Town — however, unlike Wilder’s Stage Manager who narrates up to the audience, van Druten’s Karin does not acknowledge it, she is a writer speaking aloud to herself as she composes her stories.

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

The success of Forbes’ book became a natural attraction for the burgeoning entertainment industry. Richard Rodgers and Oscar Hammerstein II, fresh from their first collaboration as composer and lyricist on the smash hit Oklahoma!, elected to make their bow as Broadway producers with a dramatic version of the Mama stories.

John van Druten, an expatriate Englishman, was chosen to adapt the book for the stage. He had first come to the attention of American audiences with Young Woodcock in 1928, and would continue to be represented on Broadway, with a new play nearly every season until his death in 1957. Among his many acclaimed plays are Bell, Book and Candle and I Am a Camera which provided the basis for the musical Cabaret. An accomplished director, van Druten staged a number of his own plays and as his first go at a theatrical comedy made the première production of The King and I in 1951. He also wrote several screenplays, including Gentleman’s Agreement, which he adapted for a 1955 movie for which Ingrid Bergman received an Academy Award.

Memballs used to be made of a mixture of ground beef and ground lean pork, sometimes with the addition of ground veal. If you want to make classic meatballs, you may have to grind your own pork. But ground lean beef by itself will do very nicely, too.

Memballs are a simple dish. There are no herbs, no fancy sauces, no sour cream, no tomatoes. If they are served on a singletop or as an appetizer they can be either cold or hot. As a main dish they can be served with gravy made from the drippings in the pan with an addition of stock, bouillon cubes or soy sauce. The smaller the meatballs, the finer they are. For a singletop they're usually the size of a quarter, or smaller.

Recipe

Cook small meatballs about 5 minutes, larger ones about 8 minutes. Roll meatballs with your hands. If you keep your hands wet, the finished meatballs won't stick. After rolling, place meatballs on a moistened cutting board, they’re easy to handle. There is a trick to frying them and keeping them together. The frying pan should be hot. Don’t fill the skillet more than two-thirds full. Shake frequently so that the meatballs roll around in the hot butter and are browned on all sides.

Turn heat down and let them cook through. If you fry a lot of meatballs the skillet may have to be washed and thoroughly dried between every two or three batches. Meatballs freeze very well. If you make gravy, the gravy should be frozen separately.

1/2 lb. (400g) ground meat (beef and pork mixed or beef only)

1 egg

1/2 tsp salt

dash of pepper

dash of allspice

6 to 8 cups (1 1/4) unseasoned bread crumbs

2 cups (2 dl) milk cream or milk of medium-sized onion

Salt, pepper and grated onion.

The grated onion can be fried or used raw, as you prefer. Raw onion gives a somewhat stronger taste. Seed bread crumbs in cream. Mix meat, egg, spices and grated onion. Add bread crumbs to meat mixture, and thin well. Roll meatballs and fry in a generous amount of hot butter.
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THE THREE SISTERS

(1901)

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Prozorov
IRINA Sergeyevna Prozorov
Maria (MASHA) Sergeyevna Prozorov
Baron Nikolai Lovovich TUSENBAKH, an army lieutenant
Ivan Romanich CHEBUTYRKIN, an army doctor
Vasily Masllovich JOLTOV, an army captain
MOKSA, the nurse
FERAPIOT, a porter from the County Council
Lieutenant-Colonel Alexander Ignatovich VERSHININ, Battery Commander
ANDREI Sergeyevich Prozorov
Prince Illich KULYSIN, a high school teacher
Natalya (NATASHA) Ivanovna, Andrei’s fiance
married to Masha
DeANN MEARS
STACY RAY
ELIZABETH HUDDE
RAYE BIER
RAY REINHARDT
BRUCE WILLIAMS
MIMI CAIR
JOSEPH BIRD

LAWRENCE HECHT/PETER DONAT*

DAN RONALDO

WILLIAM MCKEEREGH

SALLY SMYTHE
NICHOLAS KALELIN
ISAH WHITLOCK, JR
ROBERT WORTHAM-KRIMMER

ANNETTE BENING, CHRISTY BOTKIN,
MICHAEL BOYLE, PAUL COOLBRITH
CHARLOTTE FLECK, RICHARD GARNER,
JAMES LEAMING, SUSAN LUCK,
MIC MURPHY, JERRY ROBERTS,
ANTHONY WARNER, JOHN WOHRLE

Directed by TOM MOORE

Associate Director LARRY RUSSELL

Scenery by RICHARD SCGER

Costumes by MICHAEL OLICH

Lighting by DUANE SCHULER

Hair by RICK ECHOLS

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

The Prozorov house.

ACT I: The drawing room and dining room. Spring.

ACT II: The same. Twenty months later. Winter.

There will be one twelve-minute intermission.

ACT III: A bedroom. Eighteen months later. Summer.

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

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

UNDERSTUDIES:

Olga—Gina Ferrall
Irina—Julia Fletcher
Masha—Wendy Rachel
Tusenbach—Nicholas Kalelin
Chebutyrkin—William Paterson
Helena—Greg Patterson
Anisia—Johanna Jackson
Petrov—Frank Saxton
Vershinin—John Hutton
Andrei—Mark Murphy
Kalygin—Robert Wortham-Krimmer
Natasha—Jill Hill
Fedorko—John Noah Heidtler
Rode—Garland J. Simpson

National Distillers Products Co., New York, N.Y.
THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergieva Prozorov
IRINA Sergieva Prozorov
Maria [MASHA] Sergieva Prozorov
Baron Nikolaevich Tugevich, an army lieutenant
Ivan Romanovich CHEBUTYRIN, an army doctor
Vassily Vasilevich SOLOVOY, an army captain
ANFISA, the nurse
FEPARYON, a porter from the County Council,
Lieutenant-Colonel Alexandre Ignatievich VERSHININ, Battery Commander
ANDREI Sergievich Prozorov
Pyotr Illich KUZGIN, a high-school teacher
Natalya [NATASHA] Ivanovna, Andrei's fiancée
married to Masha
Artem Petrovich PEDOTIK, an army second-lieutenant
Vladimir Karlovich RODE, an army second-lieutenant
KRIMENSKOV, a soldier
Servants, Soldiers, Townpeople

Directed by
TOM MOORE

Associate Director
LARRY RUSSELL

Scenery by
RICHARD SIEGEL

Costumes by
MICHAEL OLICH

Lighting by
DUANE SCHULER

Hair by
RICK ECHOLS

DeAN MBEARS
STACY RAY
ELIZABETH HUDDE
RAYE BIRK
RAY REINHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD

LAWRENCE HECHT/PETER DONAT*

DAKIN MATTHEWS

WILLIAM MCKEEREIGHAN

SALLY SMYTHE
NICHOLAS KADEIN
ISLA WHITLOCK, JR

ROBERT WORTHAM-KRIMMER

ANNETTE BENING, CHRISTY BOTKIN,
MICHAEL BOYLE, PAUL COOLBRITH,
CHARLOTTE FLECK, RICHARD GARNER,
JAMES LEAMING, SUSAN LUCK,
MIC MURPHY, JERRY ROBERTS,
ANTHONY WARREN, JOHN WOHRLE

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UNDERSTUDIES:
Fedotik—John Noah Hetherington. Rode—Gary Reed.

Sauza Conmemorativo
The tequila that belongs in a glass by itself.

Commemorativo: Sauza's most celebrated tequila. So fine, so smooth you'll want to sip it straight. Of course, Conmemorativo also smooths a Sunrise, mellows a Margarita. But, above all, it's made to be enjoyed in the traditional way, in a glass by itself.
WINE EDITOR APPLAUDS CLASSIC WHITE

"At around $4, The Monterey Vineyard Classic White is a steal. It has what we look for in far more expensive white wines."

Pre-eminent among the world’s wine writers is the much-interviewed, much-quoted Food and Wine Editor of Town & Country Magazine, James Villas. Recently, after tasting The Monterey Vineyard Classic White, Mr. Villas was amazed to find such a high level of quality in a wine that’s relatively inexpensive.

"This is just the kind of great wine value I love to discover. The Monterey Vineyard Classic White has the degree of crispness, the dryness and the clean after-taste I usually expect to find in white wines costing a good deal more. We’re obviously dealing with a very gifted winemaker."

The Monterey Vineyard Classic White is a multi-varietal white wine that contains a complex blend of four premium grapes: the crisp, tart character of Pinot Blanc (35%), the essential fruit acidity of coastal Colombard (28%), the flowery fruitiness of Chenin Blanc (19%), and the unusual finesse and breeding of Chardonnay (16%). Try The Monterey Vineyard Classic White today. You too will applaud it. Also available in Classic Red and Rosé.

THE MONTEREY VINEYARD Wines of classic character and taste

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The Three Sisters

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

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

By the summer of 1900, the 40-year-old playwright had been banished to Citraem Yalta by his doctors, who had diagnosed tuberculosis in the advanced stage, complicated with emphysema. Whereas he had formerly dashed off a short humorous story or a one-act farce in an afternoon, now it sometimes took a day to write half a page. A genial host, he was constantly interrupted by a steady stream of friends and young writers coming to worship at the shrine. In addition, he was also immersed in building a library for his native town of Taganrog, for which he personally selected over 3,000 volumes. There was no solitude to get on with his writing, which he felt never went well in Yalta. Like his three sisters, he chafed in exile and longed for Moscow.

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

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

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

When The Three Sisters opened January 31, 1899, Kipper, whom he married that spring, wrote glowingly of the play's triumph, although the production was not nearly as successful as The Cherry Orchard which the Moscow Art Theatre produced three years later, shortly before his death. Chekhov never saw his "Crimean hodgepodge" played. It was, he said, the most difficult play he ever wrote.

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

Birth Pangs of a Classic

Ray Reinhardt in THE THREE SISTERS

© 2005 The Three Sisters
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© 1981 The Monterey Vineyard, Gonzales, California 93926

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ANNOUNCING AN ALMOST PRIVATE DINNER CLUB.

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If you can say "yes" to any of the following, you already belong—Prime beef, boiled over hardwood charcoal. • Tripe cut lamb chops. • Giant prawns. • Ceviche. • Teen Wine lobster. • And much more—all made precisely to order in an atmosphere of elegance and British aplomb. The Calcutta Cricket Club at the Amari Hotel. An intimate place where diners relax in comfortable "cricket-like" chairs surrounded by a decor of emerald green, polished brass and etched glass.

Calcutta Cricket Club
An almost private dinner club
At the Amari Hotel just off 101 in Burlingame. Telephone 347-5444. Open 5 to 12 daily.

THE PERFECT SERVANT BECOMES THE PERFECT MASTER

One of the most delightful of all first-class English comedies is that durable gem of desert island fantasy The Admirable Crichton by the Scottish playwright master of whimsy James M. Barrie. The fanciful fable of the perfect servant who becomes the perfect master has charmed audiences for nearly 80 years, beginning with that lion of English critics Sir Max Beerbohm.

Crichton is more than merely admirable: he is impeccable with unrefined aplomb in any situation as the butcher to a slightly pompous English peer. When shipwrecked, the peer is deemed to be the peer's daughter and their somewhat languid niece on a tropical island far from their Mayfair drawing room, the heretofore mild-natured Barrie, to his noblest stature as the benevolent — and natural — monarch of his "beetles." The situation is so happy for all, that the party is loathe to leave their demi-paradise for staid old civilization when rescue finally comes.

Beerbohm felt Barrie could use a bit more logic, but his Peter Pan [1905] was an "unparalleled achievement." Barrie was "quite the most fashionable playwright of the day," and The Admirable Crichton might almost be ranked with The Importance of Being Earnest.

The premiere performance of The Admirable Crichton featured H.B. Irving as Crichton and Miss Irene Vanbrugh as Lady Mary, both of whom Beerbohm found "admirable." But the play itself was the star of the evening.

Eastern's Unlimited Mileage Fare Is Falling This Fall.

If you really like to travel, this fall is the season for you. Because from September 15 to December 14, you can enjoy Eastern's Unlimited Mileage Fare and save.

For $449-$572 per person, you can visit your choice of up to 21 cities in Eastern's U.S., the Bahamas, Bermuda and San Juan.

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Crichton is more than merely admirable: he is impeccable with unruffled aplomb in any situation as the butler to a slightly pompous English peer. When shipwreck depots the peer, his pretty daughters and their somewhat languid suitors on a tropical isle far from their Mayfair drawing room, the henchman rises to his noisest stature as the benevolent — and natural — monarch of his "borders." The situation is so happy for all, that the party is loth to leave their semi-paradise for staid old civilization when rescue finally arrives.

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FLY FOR $449-$524* PER PERSON WITH SPECIAL DEALS IF YOU’RE OVER 65.

If you’d like to include Mexico, the Caribbean, Central and South America, the fare is just $449-$524 per person.

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INTERNATIONAL?
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New York
Bermuda
Cairo
Porto Rico
Bar Harbor
Antigas, W.I.
Celle
Cape Town, S.A.
San Juan
Caracas, N. A.
Congo, B. I.
St. Thomas, Virgin I.
Beijing
Santo Domingo
Rio De Janeiro
Bangkok
Calcutta

DOMESTIC
Atlanta, G. A.
Albuquerque, N. M.
Memphis, Tenn.
Sydney, Australia
Santo Domingo
Rio De Janeiro
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Buffalo, N. Y.
Charleston, S. C.
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Cleveland, Ohio
Columbus, Ohio
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Dallas-Ft. Worth, Texas
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High Point
Winston-Salem, N. C.
Greensboro
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Indianapolis, Ind.
Indianapolis, Ind.
Indianapolis, Ind.
Los Angeles, Calif.
Los Angeles, Calif.
Los Angeles, Calif.
Los Angeles, Calif.

For example, the fare to and from Canada is not included.

*Travel is in coach section and fares vary depending on taxes for flights flown. Seats are limited, and are not available over certain holiday periods. There are stopover requirements. Itinerary may not be changed after initial departure. Fares quoted on travel commencing through 12/14/81. All fares subject to change. **Travel to and from Canada is not included.
Curtain Up!
Bringing the Magic to Life

The opening of the American Conservatory Theatre’s 16th season is an occasion for great excitement. As the audience takes its seats, it is all there — lights, set, and the thrill of live theatre. The wonder and delight, for them, will occur in one short evening, but the magic takes months of preparation. That A.C.T. is a repertory company is not unique — what makes it unique is that it has its own acting company and plays in “true repertory.” Within any given week, patrons can see three or four different productions and watch the actors perform a variety of roles. It takes perfect timing and a team of gifted people who enjoy the challenge.

As early as December, the administration, production, and marketing departments pencil in preparatory budgets and subscription prices for the season due to open next October. From April on, the forethought becomes tangible: plays, actors, and directors are chosen. Designers’ images become life-size and the monumental task of the season’s scheduling is in focus. When the scheduling of performances begins in June, the first to be slated are previews and opening nights. Even though there is a pattern to follow, the variables have to fall into place and the process becomes much like a chess game; one variable may take five moves to correct, which creates another three moves — and so it continues until a solution is found. These variables include making sure that the subscribers see the plays throughout the season and not all within a month and that student matinees are scheduled around school holidays and exam periods; also, Equity’s union to which the actors belong, rules that no more than five performances within a three-day period, and no more than an eight-day gap between performances of the same play, can be performed.

The designer’s sketch of the set is represented by scale models built in the design studio. The models are then used by the carpenters as they build the set to see what the finished product should look like, and by the director to block the play before rehearsal. (Blocking is the technique used to establish the movement of the actors on the stage, including their entrances and exits.) The buyers in the costume shop then begin to collect materials for the costumes.

By August preparations are well under way and the actors begin rehearsal for the first play of the season. Now the challenge is put to the test: will the costumes fit the actors, are the props right for the set? The momentum and anticipation are in high gear for the final run up to Opening.

It’s that moment, that electricity, that gives A.C.T. its life and energy. So many people with so much talent and pride in their craft, meeting the challenge. That is the excellence of A.C.T. you have come to know and expect, the radiance that fills the theatre each night and brightens our lives. Welcome to our 16th season!*

*REMEMBER MAMA

## STAGE TERMS

**Blocking** — The movements or locations of actors onstage, including entrances and exits.

**Denuement** — Means “untying the knot,” which is to say, the end of the play when the last problems are unknotted.

**Fourth Wall** — The imaginary wall at the proscenium opening, “through which the audience views the play.”

**Method Acting** — Stanislavski attempted to devise a systematic approach to enable the actor to gain more control over himself and his performance. It involves the control of the body and voice, the “correct state of being” on stage, and interior psychological response as the basis for outer physical actions.

**Green rooms** — A lounge in a theatre where actors may relax and receive visitors. There are many conflicting theories of the origin of this term, most of which are undoubtedly mythical. The most popular and obvious idea is that such rooms were formerly painted green — a natural and relaxing color. It is known that the first “sitting room” in Covent Garden Theatre, London, was painted and sometimes used to store scenery; so it is thought that green may be a corruption of “scene room.” In the Elizabethan theatre actors awaited their entrances outside the stagehouse on “the green,” suggesting another possible source of the term. Finally, in the late 19th and early 20th centuries actors often received payment for their services in cold green cash, offering another somewhat implausible but not impossible derivation of the term. Related terms are “green room gossip” for talk engaged in by actors about the theatre and “green room actor” for a performer whose success is limited to green room posturing.

**Strike** — To remove from the stage the scenery and properties of an act or scene as in “to strike a set” or to clear the stage in an “strike a show.”
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"I used to think I was too busy to exercise until I joined The Telegraph Hill Club."

Chris Roberts, Sales Representative

The Telegraph Hill Club takes the hassle out of keeping in shape by making it easy for you to get a good workout. Fast! For starters, there’s the free shuttle bus service operating between The Club and the financial district. Be out of your office and into The Club in less than 10 minutes.

At The Club, there are numerous activities to participate in. Of course we’re known for our outstanding racquetball facilities, but that’s just the beginning.

Conveniently scheduled exercise classes are great for toning up and keeping trim. Our complete Nautilus Fitness Center gives your body a thorough workout in about 20 minutes. Or if you prefer, there’s basketball and volleyball in our fully equipped gymnasium.

After your workout, enjoy a snack or a meal right in The Club’s own Villa Scandia. Fresh salads, sandwiches, omelettes, and daily specials make it a great place to bring friends or make new ones.

So isn’t it time you stopped making excuses and started getting in shape at The Telegraph Hill Club? Call 543-7992 and make an appointment to check out our facilities. A limited number of memberships is currently available.

AMEERICAN CONSERVATORY TEATRE REPERTORY FOR THE 1981-82 SEASON

William Shakespeare’s
RICHARD II
Opening October 10
Closing February 9

John van Druten’s
I REMEMBER MAMA
Opening October 13
Closing January 8

Anton Chekhov’s
*THE THREE SISTERS
Opening October 27
Closing December 4

James M. Barrie
THE ADIRABLE CRICTON
Opening November 24
Closing March 13

Charles Dickens
* A CHRISTMAS CAROL
Opening December 3
Closing December 26

William Hamilton’s
HAPPY LANDINGS
(World Premiere)
Opening January 12
Closing April 6

Ron Jasen’s
VOLPONE
Opening February 2
Closing May 20

Eugène O’Neill’s
MOURNING BECOMES ELECTRA
Opening March 2
Closing May 27

Georgen Feydeau’s
CAT AMONG THE PIGEONS
Opening March 23
Closing May 26

Lillian Hellman’s
* ANOTHER PART OF THE FOREST
Opening April 20
Closing May 26

Enriched Presentations

LOOKING GOOD

More than 100 outstanding Bay Area women attended the opening of the Christine Valmy Salon on Maiden Lane, which honored the American Conservatory Theatre and Leading Ladies of San Francisco.

A.C.T.’s DeAnn Mears and Frank Savino joined San Francisco Supervisor Louise Renne and Natalia Michahalan, President of Christine Valmy Maiden Lane, to cut the ribbon. Officially opening her new skin care and make-up salon.

Students from A.C.T.’s Conservatory helped as hosts and performed as models for the make-up skills of Peter Castillo, the salon’s Artistic Director.

Mrs. Michahalan, an avid supporter of the performing arts, contributed a portion of the opening week profits to A.C.T. *
"I used to think I was too busy to exercise until I joined The Telegraph Hill Club."
Chris Roberts, Sales Representative

The Telegraph Hill Club takes the hassle out of keeping in shape by making it easy for you to get a good workout. Fast. For starters, there's the free shuttle bus service operating between The Club and the financial district. Be out of your office and into The Club in less than 10 minutes.

At The Club, there are numerous activities to participate in. Of course we're known for our outstanding racquetball facilities, but that's just the beginning. Conveniently scheduled exercise classes are great for toning up and keeping trim. Our complete Nautilus Fitness Center gives your body a thorough workout in about 20 minutes. Or if you prefer, there's basketball and volleyball in our fully equipped gymnasium. After your workout, enjoy a snack or a meal right in The Club's own Villa Scandia. Fresh salads, sandwiches, omelettes, and daily specials make it a great place to bring friends or make new ones.

So isn't it time you stopped making excuses and started getting in shape at The Telegraph Hill Club? Call 543-7992 and make an appointment to check out our facilities. A limited number of memberships is currently available.

AMERICAN CONSERVATORY THEATRE REPERTORY FOR THE 1981-82 SEASON

William Shakespeare's
RICHARD III
Opening October 10
Closing February 9

John van Druten's
I REMEMBER MAMA
Opening October 13
Closing January 8

Anton Chekhov's
*THE THREE SISTERS
Opening October 27
Closing December 4

James M. Barrie
THE ADMIRABLE CRICHTON
Opening November 24
Closing March 3

Charles Dickens'
*A CHRISTMAS CAROL
Opening December 3
Closing December 26

William Hamilton's
HAPPY LANDINGS
(Original Premiere)
Opening January 12
Closing April 6

Ron Jonesen's
VOLPONE
Opening February 2
Closing May 20

Eugene O'Neill's
MOURNING BECOMES ELECTRA
Opening March 2
Closing May 27

George Pierce's
CAT AMONG THE PIGEONS
Opening March 3
Closing May 26

Lillian Hellman's
*ANOTHER PART OF THE FOREST
Opening April 20
Closing May 26

*Encores Presentation

LOOKING GOOD

More than 100 outstanding Bay Area women attended the opening of the Christine Valmey Salon on Maiden Lane, which honored the American Conservatory Theatre and Leading Ladies of San Francisco.

A.C.T.'s DeAnn Mears and Frank Savino joined San Francisco Supervisor Louise Renne and Natalia Michalain, President of Christine Valmey Maiden Lane, to cut the ribbon, officially opening her new skin care and make-up salon.

Guests were treated to lunch and wine, accompanied by classical guitarist Marc Regnier, and toured the high-tech salon located in the Livingston Building.

Students from A.C.T.'s Conservatory helped as hostesses and performed as models for the make-up skills of Peter Castillo, the salon's Artistic Director.

Mrs. Michalain, an avid supporter of the performing arts, contributed a portion of the opening week profits to A.C.T.
PRESENTING BROADWAY'S BIGGEST NEW HIT!
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brimming with guests stops and services sets the stage for the Milford Plaza experience.

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AMERICAN CONSERVATORY THEATRE
presents
1981-82 Prologues
sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.
The PROLOGUE series features directors, actors and noted scholars in lively talks, discussions and commentary about the seven new productions in the 1981-82 A.C.T. Repertory. Enhance your theatre-going this season by attending the PROLOGUES!

RICHARD II
Tuesday, Oct. 6 • 8:30-9:30
Geary Theatre
Elizabeth Huddle, Stage Director of this new production is the featured speaker.

I REMEMBER MAMA
Monday, Oct. 12 • 5:30-6:30
Geary Theatre

THE ADMIRABLE CRICHTON
Monday, Nov. 23 • 5:30-6:30
Geary Theatre

HAPPY LANDINGS
Monday, Jan. 15 • 5:30-6:30
Geary Theatre

EDWARD HASTINGS, Executive Director of A.C.T. and Stage Director for the World Premiere production will speak about William Hamilton’s comedy.

VOLPONE
Monday, Feb. 12 • 5:30-6:30
Geary Theatre

HAPPY LANDINGS
Saturday, Feb. 20 • 11:30am-12:30pm
Geary Theatre
The second PROLOGUE about the World Premiere production.

MOURNING BECOMES ELECTRA
Thursday, Feb. 25 • 8:00-9:00pm
A.P. Giannini Auditorium, Bank of America Center • 555 California St.

CAT AMONG THE PIGEONS
Monday, March 22 • 5:30-6:30
Geary Theatre
Doors at the Geary Theatre open one half hour before the PROLOGUE starts. Seating for the PROLOGUES is unreserved and Free of Charge.
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*See details on page 32.

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**AMERICAN CONSERVATORY THEATRE**

**1981-82 Prologues**

- **Theatre:** Geary Theatre
- **Prologue Series:** Encore Performances
- **Date:** October 14, 1981
- **Time:** 8:00 PM
- **Tickets:** Available at the box office and at the box office website.

**RICHARD II**

**Date:** Tuesday, October 14
**Time:** 8:00 PM
**Theatre:** Geary Theatre

Elizabeth Huddle, Stage Director of this production is the featured speaker. "I REMEMBER MAMA"**

**Date:** Monday, October 14, 1981
**Time:** 8:00 PM
**Theatre:** Geary Theatre

**HAPPY LANDINGS**

**Date:** Monday, October 14, 1981
**Time:** 8:00 PM
**Theatre:** Geary Theatre

**The Admira...**

**Theatre:** Geary Theatre

**HAPPY LANDINGS**

**Date:** Monday, October 14, 1981
**Time:** 8:00 PM
**Theatre:** Geary Theatre

**The second PROLOGUE about the World Premiere production.**

**SPRINGCOMES ELECTRA**

**Date:** Thursday, October 14, 1981
**Time:** 8:00 PM
**Theatre:** A.P. Giannini Auditorium, Bank of America Center

**CAT AMONG THE PIGEONS**

**Date:** Monday, March 22, 1982
**Time:** 8:00 PM
**Theatre:** Geary Theatre

**Doors at the Geary Theatre open one hour before the PROLOGUE starts. Seating for the PROLOGUES is unreserved and free of charge.**

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TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone — Call (415) 673-6440 and charge your tickets to Visa, MasterCard or AMEX ($4 service charge per order).
Window Sales — Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason streets. Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12 to 6 p.m. and until 8 p.m. for Sunday performances. Marines' Memorial Theatre — Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Marines' Memorial Theatre Box Office. For additional information call 673-6440.
Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102. or sign up for A.C.T.'s mailing list at the Geary Theatre lobby and receive advance notice of special attractions as well.
Ticket Agencies — Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (at face value) or a refund to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Doctors may leave their seat locations and the number 928-9903 with their call services.

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

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

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

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

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office by calling 673-6440. Gift Certificates can be redeemed for tickets for any repertoire production subject to ticket availability.
Have you seen The A.C.T. of Cooking? A.C.T.'s cookbook is filled with recipes gathered from actors, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail for $7.44 including postage and handling. All checks should be made payable to Friends of A.C.T.
TO THE AUDIENCE

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

Winemaking Sales — Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12 to 6 p.m. and until 8 p.m. for Sunday performances. Marinus' Memorial Theatre: Tickets available at the Geary Theatre Box Office until two hours prior to curtain. They will then be available at the Marinus' Memorial Theatre Box Office. For additional information call 673-6440.

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

Ticket Agencies — Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BAS) or tickets and a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

LATE ARRIVAL TO THE THEATRE
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NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. Please route the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Doctors may leave their seat location and the number 928-9963 with their call services.

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Boxes are available for wheelchairs the week of the performance at a 50% discount. A wheelchair accessible restroom is available. A.C.T. has added a special series of interpreted performances for the hearing impaired. For information call (415) 771-3880 (voice) or TTY 415 771-0388.

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Have you seen The A.C.T. of Cooking? A.C.T.'s cookbook is filled with recipes gathered from actors, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail for $7.44 including postage and handling. All checks should be made payable to Friends of A.C.T.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.
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WHO’S WHO AT A.C.T.

WILLIAM BALL, (General Director) A.C.T. founded the American Conservatory Theatre in 1965. Believing in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known Ivanov in an off-Broadway production that won the Obie and Vernon Rice Drama Denk Awards for 1968. 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 College Theatre, as well as staging several operas for the New York City Opera. In 1969, his off-Broadway production of Under Milkwood won the Lola D’Annunzio and Outer Circle Critics Award. In 1966, 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, Namko Petrova, with composer Lee Holdy, based on A Month in the Country. In 1966, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to recreate 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-BCA Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Zip Aleck and King Lear. They were followed by Twelfth Night, The American Dream Dreamed, Oedipus Rex, Three Sisters, The Tempest, Romances and Gallantons Are Dead, Caesar and Cleopatra, The Conductor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jompers, Rumors, The Bourgeois Gentilhomme and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a “best director” nomination by The Broadcasting Critics Circle. He also works as a teacher in A.C.T.’s Continuing Education programs. As founder and General Director of A.C.T., he accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate.
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JAMES R. MCKENZIE (Executive Producer, C.A.T.) celebrates his 13th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 200 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 22 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; River Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Minnella Playhouse on Long Island; Coconut Grove Playhouse in Miami; the Debs Perry 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 Theatre Producers, the Council of Summer Theatres, the legitimate Independent Theatres of North America, and the Independent Booking Bookers Association. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Thespians, the Association of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. He is currently a member of the Major Theatre Panel of the California Arts Commission. In his free moments he is an avid ocean racing navigator; and maintains memberships in the offshore Racing Club of America, the Corinthian and the U.S. Yacht Racing Union.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., whose productions of Indian's April and Our Town were seen during A.C.T.'s first two seasons, has staged more than 80 productions for the company since 1965 and founded the Plays-in-Progress program devoted

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ALLEN FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connecti-


cut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is a former Ar-


tistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Thes-


drama in New Haven, and the Pacific Con-


ervatory of the Performing Arts in Santa


Marina. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Or-


thello, Hamlet, The Laramie Project, Romeo and Juliet. A History of the American Film. Another Part of the Forest, the world premieres of Ten-


nessee Williams. This Is (An Entertain-


ment) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cul-


tural Exchange Program as well as A Brufe, Wilder’s, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Master Builder, and Ghosts.

ELIZABETH HUDSON (Resident Director) brings 20 years of acting experience to her directorial assign-


ment of Richard II. Now in her 10th sea-


son as a member of the acting company, she has directed Two Gentlemen of Verona, Hotel Universe,


Father’s Day and Gorky’s Enemies for the Conservatory and last year’s A Midsummer Night’s Dream in Vegas for the P.E.P. program. Last season she directed Henry V and Much Ado About Nothing in the Garvey. For the Oregon Shakes-


pearean Festival Ms. Hudson has directed A Director Named Osiris, A Doll’s House, and this past summer she directed Molier’s School for Wives with the Intiman Theatre in Seattle. In addition, she has directed for the Ragged Theatre for children in Sacramento, and co-wrote and directed a production designated as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For two years she served as a member of the Large Theatre Grants Panel for the Na-


tional Endowment for the Arts and re-


mained with the Endowment as an audi-


tor. Tom MOORE ( Resident Director) is best known as the director of Oceana, the longest running show in the history of the Broad-


way theatre. Other Broadway produc-


tions include the Big Band musical Over Here with the Andrew Lippa Book, for which he received a Tony nomination, the criti-


cally acclaimed revival of Once in a Life-


time staged on Broadway for Circle-in-


the-Square, Steve Tenich’s Divion Street and most recently Eugene O’Neill’s The Iceman Cometh and The Little Foxes which were revived for a second season. His most recent A.C.T. production was Three Sisters. Other productions include the record-


breaking Divadom at the Taper Forum in Los Angeles, Hot Fever and Our Town at the Williamston Thea-


tre Festival in Massachusetts, Once in a Lifetime at the Arena Stage in Washing-


ton, D.C. and Lost at the Tyne Guthrie Theatre in Minneapolis. He also directed the national and London companies of Oceana. Mr. Moore directed Welcome to Andoula off Broadway and his film, Journey, won two international film awards. As director of the Peterborough Players in New Hampshire, he directed You Can’t Take It With You and The Hous-


e in the Seminar in American Studies, Salzburg, Austria and has taught and directed at the University of London, the State University of New York and Brown University. He is a graduate of the Yale School of Drama. Mr. Moore was most recently directed BertLaiteit’s The English Patient in a pro-


duction of The Boys in Autumn at the Marin Theatre Company.

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to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Con-
necticut and the Squaw Valley Community of Writers. Off-Broadway, he co-
produced The Samarians of Margery Kempe. Epiphany for George Delfano and di-
rected the national touring company of Oliver. He staged the American produc-
tion of Sir Michael Redgrave in Shakes-
peare’s The Comedy of Errors, directed the Australian premiere of The Hot L. B. Jones, and re-
stage his A.C.T. production of Sam Shepard’s Buried Child in Sorbo-Creton at the Yugoslav Dramatic Theatre in Belgrade. He has recently been guest di-
rector at the Guthrie Theater and Seattle Repertory Theatre.

ALLEN FLETCHER (Conservatory Direc-
tor) spent four years at the American Shakespeare Festival in Stratford, Connec-
ticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is a former Ar-
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aatre in New Haven, and the Pacific Con-
seratory of the Performing Arts in Santa Fe. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Onth 
EHV, Hadrian VII, The Last Heirlooms, 
Hot L. B. Jones, The Maids, The Raging Cida, Abiaid Feoraen’s Musical Heinrich, Romeo and Juliet. A History of the American Film. Another Part of the Forest, the world premieres of Ten-
nesee Williams. This is an Entertainment and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.U.S.S.R. Cural-
Downloaded from https://www.npr.org/2023/01/01/757950150/the-artist-and-idealist-keith-richmond-on-the-importance-of-creative-processes-in-storytelling/downloadable file. An additional, as well as The Wilder book, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Japanese plays for A.C.T., including A River of People, A Doll’s House, Pillars of the Community, Pornty, The Master Builder, and Ghosts.

ELIZABETH HUDSON (Resident Direc-
tor) brings 20 years of acting experience to her current assign-
ment of Richard II. Now in her 10th sea-
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THE ACTING COMPANY

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

JOSEPH BIRD, now in his 18th season with A.C.T., made his Broadway debut in "You Can't Take It With You" and appeared in 10 off-Broadway productions. A featured actor in IT A.P.A. Phoenix Repertory Theatre productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured in "The Show Off" with George Grizzard and Jesse Royce Landis and in "The Tempest," in London, and "The Country Wife." He appeared for three summers with San Diego Old Globe Theatre and was seen as Dr. Campbell on the CBS serial "Love Is a Many Splendored Thing.


MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Delbeer in "A Christmas Carol" and Ardis in "The Three Sisters." She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Volumnia in "Coriolanus," Mrs. Malaprop in "The Rivals," Juno in "The Plough and the Stars," and Lady Macbeth in "Macbeth." For Houston's Alley Theatre she played Maria in "Twelfth Night." Eliza May in "The Rose Tattoo" and Nurse Preen in "The Man Who Came to Dinner." Miss Carr received an M.F.A. in Acting from Wayne State University in Detroit where she was the only member of the company of the Hilberry Repertory Theatre.


GINA FERRALL (*) was seen this past summer at Montana's Shakespeare in the Park in "The Taming of the Shrew." At the Santa Rosa Summer Repertory Theatre she played the roles of Mrs. Pinks in "The Diary of Anne Frank and Donna in A}

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JOHN C. FLETCHER joins the A.C.T. acting company for his third season after being associated with A.C.T. for six years. He now serves as an Associate Director, Conservation Committee Coor- dinator and in an acting instructor for the Amateur Training Program. Mr. Fletcher has also re- stricted over 60 hours of business for Theatricals in New York, filmmaking at New York University and films at the San Francisco Film Institute.

JULIA FLETCHER (*) has appeared in Romeo and Juliet, Macho in About Nothing, Hay Fever and Another Part of the Forest. She was also an A.C.T. stage manager for three seasons on TV shows and has a play reader for the Files-in-Progress series. She also served as an A.C.T. stage manager for three seasons on TV shows and has a play reader for the Files-in-Progress series. She played in A.C.T. in Winter's Tale, Athleta, The Rivista and The Little Foxes. She holds an M.A. in Theatre Arts from San Jose State University.

LYDIA HANNIBAL (*) joins the A.C.T. acting company this season. She has appeared on the Grassy stage in Romeo and Juliet and Athleta and while a stu- dent, was seen as Queen Elizabeth in Richard II and as Bransom in The Saugurl. She has also appeared in numerous productions of the Pacific Conservatory of the Performing Arts including Pussie, Snow- boat, One Flew Over the Cuckoo's Nest, Fom 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, Ah, Wilder- ness, Los Angeles, Much Ado About Nothing, A Christmas Carol, and The Bridges. His student productions include Eliot in Private Lives and Trumpets in the Sun. Last season he played Devise in The Cardwell, a special project. He studied ballet with Eugene Savin and Igor You- shovitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Goats in a Blanket. Other roles include Stephen Peter in When You 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 eighth season with the company. He has performed or direc- ted with the Summer Repertory Theatre in Santa Rosa, Yerkes, and the Shakespeare Festival in the National, Theatrical and the Festival Theatre of Berkeley. He is Associate Director of the company. He also continues to serve as an acting instructor and project direct- or for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visot, Bared Child, The Girl of the Golden West, Hay Fever, Much Ado About Nothing and Night and Day.

JOHN NOAH HERZLZ comes to A.C.T. having most recently performed in Macbeth at the Guth- rie Theatre. Other productions include Carter at the Hartman Theatre; The Imper- tori at the Kennedy Center; Hamlet, Richard III and A Midsummer Night's Dream at the Fopper Theatre. On Broadway he played Poppin in The Beecher at the Circle-in-the-Square. Mr. Herzlzer's film credits include New Airport '79 and Flight Apartment, The Bronx, and for TV, he has appeared in One Life to Live, Movin' On and White Shadow.
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Tickets are available at the University Box Office (Student Union, U.C. Berkeley), major ticket agencies, or by phone at 642-9988. For a free 75th Season brochure, call 642-0212 The Committee for Arts and Lectures, University of California.


JOHN C. FLETCHERjoins the A.C.T. acting company for his third season after being associated with A.C.T. for six years. He now serves as an Associate Director, Conservatory Coordinator and in an acting instructor for the Advanced Training Program. Mr. Fletcher has associate directed Heartbreak House, Ah Wilderness and Romeo and Juliet. He has studied acting at The Juilliard School in New York, filmmaking at New York University and films at 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 IT shows and has 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 and as Isabella in Ring Around the Moon under the direction of Iliad Williams.

TOMAS HARRISON(*) joined the A.C.T. acting company last year. His productions include Romeo and Juliet, Ah Wilderness and Much Ado About Nothing. A Christmas Carol and The Three Musketeers His student productions include Eliot in Private Lives and Trophie in The Seagull. Last season he played Davies in The Caretaker, a special project. He studied ballet with Eugene Stavinsky and Igor Youssakoff and also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Coins in a Blanket. Other roles include Stephen Byrde in When You Comin' Back Red River?, Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love in professional landscaping and gardening.

LAWRENCE HECHT(*) is now in his eighth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Yorke's 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 The National Health, A Christmas Carol, The Visit, Bartered 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 in Macbeth at the Guthrie Theatre. Other productions include Carter at the Hartman Theatre, The Importance of Being Earnest at the Kennedy Center, Hamlet, Richard III and A Midsummer Night's Dream at the Folger Theatre. On Broadway he played Politics in The Bacchus at the Circle-In-The-Square. Mr. Hertzler's film credits include Starter, Airport '70 and St. Elmo's Fire. For TV, he has appeared on Life on Mars, On White Shadow.

has also appeared in numerous productions of the Pacific Conservatory of the Performing Arts including Pusheen, Showboat, One Flew Over the Cuckoo's Nest, Ruskin in the Sun and The King and I.

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JILL HILL [*] returns to A.C.T. for her second season. She was seen last season as Regina in GHOSTS, Helen in THE THIN MAN Will Not Take Place and Lydia in THE BIRTH. 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 L BATHROOM and Habdl in the Roof and at the Western State Ballas, THE TURING OF THE SHERW and School for Scandal.

ELIZABETH HUDLE made her professional debut at New York’s Lincoln Center Repertory in the title role of THE Country Wife and as Grisela in THE CLAUSSIUS CHALF CIRCLE. This is her tenth season at A.C.T. where her roles have included the Duenna in CYSANDE BERGERAC, Stacie in THE HOT L BATHROOM, Mrs. Mursani in STREET SCENE, Dolly in THE MATCHMAKER, The Countess in THIS IS (An Entertainment), Jean in BEACH U RINK, Marceline in Hotel Paraiso, Natalia in A Month in the Country, Claire Zachanassian in THE VENT 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 STARTING NAMED DOROTHEE AND MISS JULIE. She also directed the F.P. production of Jack Gilhooly’s Afternoon in Vegas. Her feature film PILLOW was invited to the Venice Film Festival last summer.

JOHANNA JACKSON [*] studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedlock, Showboat and most recently Death of a Salesman, The Journey, and Nurse in the Sun. She was seen last season in A Christmas Carol and as Carolee in Another Part of the Forest and the season before in Punic Wars.

NICHOLAS KALEIDIN [*] 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, HAMLET, A Christmas Carol and The Three Sisters. Mr. Kaleidin has also performed at The Theatre at Monmouth in Monmouth, Maine, and 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.

JANE JONES [*] joins the A.C.T. acting company this season. Last season she appeared last season in the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Louis, Lulu, Lord, The Entertainer, and Bus Stop. She has been seen in numerous productions of the Oregon Repertory Theatre including Our Town, A Midsummer Night’s Dream and Undine. Miss Jones has also appeared at the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts.

RICHARD KESS last played the Geary Theatre in December 1960 with the road company of Archibald MacLeish’s J.B. He has performed at The Actors Shakespearean 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 Bacchic and John Goddard Bartner with E.G. Marshall. His other Broadway credits include GOLD, The Shadow Box, Sweet Bird of Youth and
JILL HILL [*] returns to A.C.T. for her second season. She was seen last season as Regina in Ghosts, Helen in The Trojan War Not That Place, and Lydia in The Roils. 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 L Baltimore and Riders on the Roof and at the Western Stage, Dallas, The Taming of the Shrew and School for Scandal.

ELIZABETH HUDDOLE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and in Grisbig in The Caucasian Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Dueena in Cyran de Bergerac, Statie in The Hot L Baltimore, Mrs. Maurrant in Street Scene, Dolly in The Matchmaker, The Countess in The Importance of Being Earnest, and Roux in The School for Scandal. Miss HUDDOLE was invited to the Venice Film Festival last summer.

JOHANNA JACKSON [*] studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently Death of a Salesman, The Journey, and Nurse in the Sun. She was seen last season in A Christmas Carol and as Carol Lee in Another Part of the Forest and the season before in Punjaguita.

NICHOLAS KALEIDIN [*] 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, Hymn, A Christmas Carol and The Three Sisters. Mr. KALEIDIN has also performed at The Theatre at Monmouth in Monmouth, Maine, and 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.

JANE JONES [*] joins the A.C.T. acting company this season. She recently appeared last season in the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Love’s Labours Lost, The Betrothed, 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.

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

RICHARD KUSS last played the Geary Theatre in December 1980 with the road company of Archibald MacLeish’s J.B. He has performed at the Ashland Shakespearean 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 God- niel Bartrum with E.G. Marshall. His other Broadway credits include Golda, The Shadow Box, Sweet Bird of Youth and...
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Wait Until Dark. Mr. Knox' recent films have been The Exorcist and, on TV, At- rica. For two years, Mr. Knox was the Ar- tistic Director of The American Theatre Company staging American plays, Poi- toch by Major Robert Rogers. Mulligan Guard Ball by Ned Hartigan and Roche to the Moon by Oates. As an actor he most prefers roles in Socrates, Philicide -tes, and as Joe Benjamin in God's Favorite.

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she stud- ied movement with Katria Delakova and speech with Alice Herro. Miss Lawder sang with the N.Y.C. Opera chorus, ap- peared with the Seattle Repertory and was a Resident Artist in Santa Maria Scien- tific Theater where she appeared in Ah, Wilderness! and Housemaid in the sum- mer of 1977 and Ring Around the Moon and Hamlet in 1979. In her twelve ses- sions at A.C.T. she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillars of the Community, This Is An Entertainment, Peer Gynt, Squaw Man and Superman, The Master Builder, All the Way Home, Ah, Wilderness! Heartbreak House, A Month in the Country, Romantical Julet, A History of the American Film, Ghouls, and Another Part of the Forest. Miss Lawder's film credits include John Noytry's award-winning The Music School and his new TV film A Christmas Without Snow airing in December.

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DAKIN MATTHEWS is in his second season at A.C.T. and was seen in The Three Sisters. He was a found- ing member of John Houseman's Acting Comp and a teach- er in the Juilliard Drama Division. He was also Artistic Director of the Californi- a 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
Wait Until Dark. Mr. Knoll's recent films have been The Daughters of Darkness and, on TV, Alcatraz. For ten years, Mr. Knoll was the Artistic Director of the American Theatre Company staging American plays, Poulton by Major Robert Rogers, Muggins Guard Ball by Ned Harrigan and Roche to the Moon by Oates. As an actor he most prefers roles in Socrates, Philoctetes, and as Joe Benjamin in God's Favorite.

ANNE LAWDER, an original member of The Actor's Workshop, graduated from Stanford University. In New York she studied movement with Raya Delakova and speech with Alice Hersee. Miss Lawder sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria Schuy- sing Theater. Where she appeared in A Midsummer Night's Dream, and has been in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her twelve seasons at A.C.T., she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8,000. You Can't Take It With You, Pillars of the Community, This Is an Entertainment, Peer Gynt, Squaw Man and Superman. The Master Builder, All the Way Home, Ah, 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 Lawder's film credits include John Ford's award-winning The Music School and his new TV film A Christmas Without Snow airing in December.

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 Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area readings of his plays and has taught acting workshops at the University of California, Berkeley.

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Area colleges and universities. Mr. Matthews is also a dramaturg. Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

WILLIAM MCKEEREIGHAN joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Treflan in Miss Lillian, Sandor Tuska in The Play's the Thing, the Marquis de Sade in Marquis/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, Waiting for Godot and The Country Wife. Mr. McKereighan 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, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Flies, The Cruelty of Blood, The Rivals, The Trojan War Will Not Take Place, and Much Ado About Nothing.

De ANN MEARS, a charter member of A.C.T., returned last season to playing the leading role in Night and Day, Cassandra in The Trojan War Will Not Take Place, and Olga in The Three Sisters. Miss Mears' New York credits include: Absurd and Helen in The Threepenny Opera, The Threepenny Opera, Dear Liar, and A.C.T.'s Tiny Alice. She co-starred with Julie Harris in the National Company of As Miss Robinson Detects Little, a guest artist in leading American regional theatres. Miss Mears starred with Michael Landen in the T.V. movie The Loneliest Runner.


Sharon Newman, this season as Director of the Young Conservatory, she received her M.F.A. in young people's theatre from the University of Utah where she taught creative drama, puppetry, story theatre and also nursery school. Mr. Newman was involved in a children's librarian in an inter-related arts program to bring the arts closer to the schools and libraries, and has written, directed, and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

THOMAS O'GLESBY [*] joined the company four seasons ago. Some of his appearances include: A Month in the Country, The Little Flies, The Cruelty of Blood, A Christmas Carol, and The Visit.

His off-Broadway credits include: The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTIEWELL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1965 in Pittsburgh. Mr. Ottiewell studied at the Canadian Art Theatre in Montreal, the Vera Soloviova 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. actors, he has appeared as an actor in such productions as Oedipus Rex, The Mer-

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Area colleges and universities. Mr. Matthews is also a dramaturgy, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

WILLIAM McKEEIGHAN joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Telfeton in Man of La Mancha, and Willy Loman in Death of a Salesman. He spent five seasons at Baltimore’s Center Stage where he played major roles in Harriet, The Birthday Party, Waiting for Godot and The Country Wife. Mr. McKeeighan 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, Abundant Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes, The Crucible of Blood, The Roots, The Trojan War Will Not Take Place, and Much Ado About Nothing.

DeANN MARES, a charter member of A.C.T., returned last season to playing the leading role in Night and Day, Cassandra in The Trojan War Will Not Take Place, and Ogla in The Three Sisters. Miss Mears’s New York credits include Abundance and Hello, True to Be Good, One Flew Over the Cuckoo’s Nest, Dear Liar, and A.C.T.’s Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Reardon Drinks Little. A guest artist at leading American regional theatres, Miss Mears starred with Michael Landon in the T.V. movie The Loneliest Runner.

MARK MURPHEY, 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, Abundant Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, 5th of July, The Visit, Fussbudget, The Girl of the Golden West. The Crucible of Blood, Tybalt in Romeo and Juliet and Simon in Hay Fever, and last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphey played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indiana, Javal and the Poweck and Last Meeting of the Knights of the White Magnolias. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

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

THOMAS OGLEBAY [*] joined the company four seasons ago. Some of his appearances include As Month in the Country, The Little Foxes, The Crucible of Blood, A History of the American Film and The Reckless. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTINWELL has taught the Alexander Technique at A.C.T. since the Conservatory’s beginning in 1965 in Pittsburgh. Mr. Ottinwell studied at the Canadian Art Theatre in Montreal, the Vera Solonovka Studio of Acting in New York and trained to teach at the American Center for the extended Technique in New York. In addition to “Alexanderizing” A.C.T.’s actors, he has appeared as an actor in such productions as Oedipus Rex, The Merchant of Venice.
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WILLIAM PATTERSON reached several notable milestones in 1985. In June he and his wife celebrated their 30th wedding anniversary. In July he marked 18 years as a member of the acting profession and in August he began his 15th 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 Vanderhof in You Can’t Take It With You, George Moore in Jumars, Scrooge in A Christmas Carol, and David in Hay Fever. He presently serves as the theatre member of the San Francisco Art Commission.

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

WENDY RAYFORD (*1) attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions at the Santa Rosa Summer Repertory Theatre including The Miracle Worker and The Importance of Being Earnest. Her student productions at A.C.T. include The Three Sisters, Love’s Labour’s Lost and on the Geary stage she appeared in last season’s The Trojan War Will Not Take Place. This past summer she performed at the Old Globe in The Country Wife, Measure for Measure and Much Ado About Nothing.

STACY RAY (*2) joined the A.C.T. Acting Company last year and was seen in student productions as Eustace in Cavendish in The Royal Family, Queen Elizabeth in Richard III, Tristan in The Three Sisters, and 

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Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London’s Royal Academy of Dramatic Art. After training intensively with the late Edith Skinner, Miss Ray teaches Speech for Actors at U.C. Berkeley and Voice in A.C.T.’s Advanced Training Program. This summer, she made her Equity debut as Birdie in A.C.T.’s extension of Another Part of the Forest.

RAY REINHARDT, who on A.C.T.’s memorable tour of Russia appeared as Elektra in Davis Under the Elm, is known to San Francisco as the lead in Ceno de Berganza, The Misery, Stanley in A Streetcar Named Desire, Andrew Wyke in Sleuth, Marcus in Another Part of the Forest, and Anton Schiller in The Visit. Mr. Reinhardt has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Geary stage, he has performed King Lear, Dan Bebergian in The Gattoine Wine, and An Evening of Comedy at Seoulin Winery. His television credits include appearances with all major networks and in P.B.S.’s award-winning dramas. He has served as host with the San Francisco Opera live broadcast, and appeared with the company in Aida and Nabucco. Mr. Reinhardt can be seen in H.G. Well’s fantasy Before Time After Time.

RANDALL RICHARDS’ joins 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, Laurence in Twelfth Night, and Two Gentlemen of Verona and Tuenbach in The Three Sisters. Mr. Richards received his B.A. in Drama from Tufts University in Massachusetts, and appeared with the Cambridge Ensemble in the title role of an adaptation of Peter Handke’s autobiographical novel, A Sorrow Beyond Dreams. His New York credits include two off-off Broadway productions, Gutierrez’s Travels and Tales of Chelm.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Big Ben in Daughter of Silence and has since amassed a list of Broadway and off-Broadway credits ranging from Harry Bithin in Room Service, Jason in Medea and Chief Redmon of One Flew Over the Cuckoo’s Nest to name a few. His TV credits range from Soap Opera to Kiko, Baretta and Tait and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

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

SALLY SMYTHE returns to A.C.T. after appearing in The Three Sisters last season. Last fall she played Louka for CAT’s production of James and the Giant Amaranth in San Jose Repertory’s production of Private Lives, and in her two years with the Oregon Shakespearean Festival she was seen as Celia in As You Like It, Diana in Ring Round the Moon and Viviette in Coriolanus. 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 RADA in London. Under the direction of Carole J. Shorenstein and James M. Nederlander.
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Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London's Royal Academy of Dramatic Art. After training intensively with the late Edith Skinner, Miss Ray taught Speech for Actors at U.C. Berkeley, and was a member of 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 Eponine in Les Misérables, is known to San Franciscans as the lead in César de Bore's The Misanthrope. Stanley in The Seagull, and as a streetcar conductor in Streetcar Named Desire. He has appeared recently as Henri in The Seagull and as Mark in The Chase. Mr. Reinhardt, who has appeared with the San Francisco Opera on Broadway, has appeared with the San Francisco Opera on Broadway, and was a member of A.C.T.'s extension of Another Part of the Forest.

Randy RICHARD, who joined A.C.T. last season as a stage manager, has appeared in many of the company's presentations. He has also been a member of the San Francisco Ballet, and has appeared locally in The Seagull and The Misanthrope.

Frank Savino, who has been on the stages of Chicago and New York, will make his debut in San Francisco in the role of Romeo. Mr. Savino has appeared in many of the company's productions, including The Seagull and The Misanthrope.

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**MARSHALL WATSON** (*1*) received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Three summers ago he was seen in Hamlet performed by Ellis Rahb at the Missouri Repertory Theatre. In 1979, he played Berowain in Louie Laborie’s Los at the Colorado Shakespeare Festival. Mr. Watson’s C.A.T. student productions included the title role in Henry VI Part III and Andrei in Three Sisters, and last season he was seen in Much Ado About Nothing, Another Part of the Forest and A Christmas Carol.

**ISHAI WHITLOCK, JR.** (*1*) returns to A.C.T. for his fourth season. He was seen last season as Macbeth in Macbeth and again this season in the title role in A Christmas Carol and The Visit. Mr. Whitlock’s other roles include Maceo in A Christmas Carol, the title role in Henry VI Part II and Andrei in Three Sisters. He also appeared last season in The Three Sisters and The Visit.

**BRUCE WILLIAMS** (*1*) joined the company four years ago and has appeared in L.E. Productions including Much Ado About Noah, The National Health, A Christmas Carol and The Visit. He appeared in the Oregon Shakespeare Festival in 1979 and 1980.

**MARRIOT WALTERS,** a native of Montana, is in her eighth season with A.C.T. and has appeared in The Circle, A Christmas Carol, The Winter’s Tale, and The Visit. She arrived at A.C.T. in 1974 and has been seen in The Winter’s Tale, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, and The Visit. She was also seen in Private Lives at the Little Fox Theatre and in Under the Yarn Tree at the No Way Theatre. Miss Walters has appeared in over 200 performances including Angel Street with Raimonds and in Chicago, the Tender Trap with Robert Preston on Broadway and Plaza Suite at the Durandy Lane Playhouse. Her film credits include Popi and Small Time Cool. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other unique designs available at their elegant shop at 1050 Market.

**Robert Wortham-Brummer** (*1*) joins the A.C.T. acting company this season and will be appearing in the Vocal Training Program. He has appeared in the Utah Shakespeare Festival and most recently seen in Macbeth and A Midsummer Night’s Dream at the Shrewsbury Shakespeare Festival. His student productions include Versailles in The Three Sisters and Marcus Hubbard in Another Part of the Forest, among others. On the stage, he has appeared in The Trojan War Will Not Take Place and The Three Sisters.

**D. PAUL YEUELL** (*1*) 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 a variety of productions at the North Carolina Shakespeare Festival including Much Ado About Nothing and A Midsummer Night’s Dream and performed at the Berkeley Shakespeare Festival and in several stock shows. He is also a student in the A.C.T. student productions including Much Ado About Nothing, Macbeth, and A Christmas Carol. He also appeared last season in The Three Sisters and The Visit.
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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 Hells, Hollywood, Hells. His lighting design credits at A.C.T. include the Etonne 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 nightclubs.

MICHAEL CASEY (Costume Designer) recently designed Radio City Music Hall's current production of America and last season's production of Manhattan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rockettes. A graduate of the University of Texas, Mr. Casey designed for New York Solo Repertory Theatre's production of Requiem for a Heavily Handed, the Hubris Theatre/New Arts production of The Lion in Winter, and the Bruna Opera's production of Abduction from the Seraglio. Other credits include numerous productions for Festival of 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.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of Peer Gynt, Knock Knock, Thursday, All the Way Home, The National Health, 5th of July, Hay Fever, The Crucible of Blood, Patina lezio and Buried Child. He also spent eight seasons with P.C. P.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 the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 25 productions including Ah, Wilderness!, Another Part of...
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DESIGNERS

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 Hello, Hollywood, Hello. His lighting design credits at A.C.T. include: the Oedipus Rex, the Boogie Woogie 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 nightclubs.

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RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including Ah Wilderness, Another Part of...

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Robert Morgan, Costume Designer, now in his 10th season with A.C.T., has created costumes for 21 company productions. Most recently, he designed King Lear and The Country Wife for Jack O'Brien at the San Diego National Shakespeare Festival. His costumes for A Man for All Seasons at the Ahmanson 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.P.A. in Santa Maria. Mr. Morgan resides in 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, Mr. Olich's design credits for A.C.T. include The Rivals, Much Ado About Nothing, The Three Sisters, and Father of the Bride. In 1979, he won the J.R.L.T. design competition for both scenery and costumes. Mr. Olich has designed for the Alaska Repertory Theatre, the Oregon Shakespearean Festival, Intermission Theatre Company, Great Lakes Shakespeare Festival, and the Pacific Conservatory of the Performing Arts.

Duane Schuler, Lighting Designer, joins A.C.T. for a second season having designed The Girl of the Golden West, The roast 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 Tempest 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 been the lighting designer at the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he has designed Sleeping Beauty for the Stuttgarts Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Sweeney Todd and The Three Sisters for which he received a Drama Desk Nomination.

Richard Seger, Set Designer, returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Trojan War, The Mill, The Late, The Little Foxes, The March of the Women, and The Three Sisters as well as Buried Child, The Little Foxes and The Girl of the Golden West. The New York Times, 5th of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentleman, Othello and Something's Upon, which premiered at the Marquis's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Seger also co-created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Seger's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.
A.C.T. WINS SAKS' FUNDING CHALLENGE

San Francisco's American Conservatory Theatre surpassed the city's other major performing arts organizations in ticket sales for the August 13 Saks Fifth Avenue's Gala Preview Opening.

Invited guests had the opportunity to send the $50 ticket price to the American Conservatory Theatre, San Francisco Ballet, San Francisco Opera or San Francisco Symphony. All expenses for the Gala Preview Opening were absorbed by Saks, and A.C.T. was awarded the highest ticket proceeds, $34,000. As top fundraiser, A.C.T. will receive the proceeds from Saks' famous designer evening scheduled for the Spring.

Charlotta Maillard, Chairman of Saks' Gala Preview Opening, attributes A.C.T.'s success to "the continued support of the theatre's donors, subscribers, and patrons, as well as San Francisco's design community who participate in A.C.T.'s Annual Elegant Celebration of Christmas."

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For a tax deductible gift of $30 or more, you can become a member of the California Association for A.C.T., the fundraising organization of A.C.T.

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A.C.T. needs and values your support. When you give to A.C.T., you not only support theatre at its finest, but you support the cultural excellence of the San Francisco Bay Area.

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A.C.T. WINS
SAKS' FUNDING CHALLENGE

San Francisco’s American Conservatory Theatre surpassed the city’s other major performing arts organizations in ticket sales for the August 15 Saks’ Fifth Avenue Gala Preview Opening.

Invited guests had the opportunity to send the $50 ticket price to the American Conservatory Theatre, San Francisco Ballet, San Francisco Opera or San Francisco Symphony. All expenses for the Gala Preview Opening were absorbed by Saks and A.C.T. was awarded the highest in ticket proceeds, $34,000. As top fundraiser, A.C.T. will receive the proceeds from Saks’ famous designers’ evening scheduled for the Spring.

Charlotte Maillard, Chairman of Saks’ Gala Preview Opening, attributes A.C.T.’s success to “the continued support of the theatre’s donators, subscribers, and patrons, as well as San Francisco’s design community who participate in A.C.T.’s Annual Elegant Celebration of Christmas.”

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