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AMERICAN CONSERVATORY THEATRE
THE GEARY THEATRE
MARCH 1982

CONTENTS

CAT AMONG THE PIGEONS  Cast  6
A Fine Madness  8
MOURNING BECOMES ELECTRA  Cast  14
Electra Redux  16
BLACK COMEDY & THE BROWNING VERSION  Cast  19
Notes on the Browning Version  20
Notes on Black Comedy  22
HAPPY LANDINGS  Cast  24
Kisses and Laughter  27

DEPARTMENTS
FUNDRAISING TEAM UPDATE  32
A.C.T. 1981–82 CALENDAR  35
SUMMER TRAINING CONGRESS  56
GO TO LONDON WITH A.C.T.  57
WHO’S WHO: DIRECTORS  40
WHO’S WHO: THE ACTING COMPANY  43
WHO’S WHO: DESIGNERS  54
TO THE AUDIENCE  56
A.C.T. PROLOGUES  57
CARNIVAL!  57
THE NATIONAL CONTRIBUTORS  58
THE A.C.T. COMPANY, STAFF & ADMINISTRATION  62

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HAPPY LANDINGS Cast
Kisses and Laughter

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A.C.T. 1981-82 CALENDAR 35
SUMMER TRAINING CONGRESS 56
GO TO LONDON WITH A.C.T. 57
WHO'S WHO: DIRECTORS 40
WHO'S WHO: THE ACTING COMPANY 43
WHO'S WHO: DESIGNERS 54
TO THE AUDIENCE 56
A.C.T. PROLOGUES 57
CARNIVAL! 57
THE NATIONAL CONTRIBUTORS 58
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4
THE AMERICAN CONSERVATORY THEATRE
presents
CAT AMONG THE PIGEONS
(1934)
by GEORGES FEYDEAU
translated by John Mortimer

Marceline
Firmin
Contran De Chenessviet
Nina Galant
Fernand Bois d’Enghien
Ignace de Fontanet
Baroness Duverger
Camille Rouzin
General Irrigau
Antonio, the interpreter
Violetain
Fraulein Fitzsvenful
Antoinette, maid to the Baroness
Lantery, a solicitor
Jean, a valet
Flower Boy
Mam, a wedding guest
Woman, a wedding guest
Bride
Concierge

Directed by
NAGLE JACKSON
Associate Director
JANICE GARCIA-HUTCHINS
Scenery by
RICHARD SEGER
Costumes by
MICHAEL CASEY
Lighting by
DERRICK EPPEL
Hair styles by
RICK EKERS

Act I: Lanter’s Drawing Room
Act II: Baroness Duverger’s Bedroom
Act III: Bois d’Enghien’s Apartment

There will be two twelve-minute intermissions

UNDERSTUDIES
Marceline—Joanah Jackson, Firmin—Frank Orrell; Lucien—Wendy Radford; De Chenessviet—John Huston;
Nina Galant—Stacy Ray; Bois d’Enghien—Mark Murphy; De Fontanet—Randy Richard; Baroness—Anne Lawder;
Boulin—D. Paul Hefi; General—Richard Key; Amintia—Garfield; Irminy—Julia Fincher;
Flower Boy—Alex Nifley; Man—Nicholas Kafedlin; Woman—Barbara Drickson; Concierge—William Ball.

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Mar.'81.


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THE AMERICAN CONSERVATORY THEATRE presents

CAT AMONG THE PIGEONS

(1904)

by GEORGES FEYDEAU
translated by John Mortimer

Marceline
  GINA FERRALL
  JOHN NOAH HERTZLER
  NELA SMYTHE

Firmin
  SYDNEY WALKER
  JANE JONES
  RAYE BIRK

Gay剧烈
  WILLIAM MCKEIGHAN
  RAY REINHARDT
  ISAIAH WHITLOCK, JR.
  JILL HILL

Constance
  MIMI CARR
  C. DIANNE MANNING
  GARLAND J. SIMPSON
  WILLIAM PATerson
  GREG PATTerson
  THOMAS HARRISON
  CATHERINE TELFORD
  LAURA ANN WORTHEN

Walter
  D. PAUL YEURRE

Directed by
  NAGLE JACKSON

Associate Director
  JANICE GARCIA-HUTCHINS

Scenery by
  RICHARD SIGER

Costumes by
  MICHAEL CASEY

Lighting by
  DERK EPPERSON

Hair and Makeup
  RICK EKERS

Act I: "Fermin's Drawing Room"
Act II: "Constance Duverger's Bedroom"
Act III: "Bois d'Englins Apartment"


Benson & Hedges
Because the pleasure lasts longer.

Benson & Hedges Lights
A FINE MADNESS
by Jeffrey Hirsch

To be in Paris at the turn of the century was to live in the best of all possible worlds. La belle époque had arrived, bringing with it a promise of prosperity and many new inventions to be enjoyed at one’s leisure: electricity, the cinema, radio, photography, the motor car and the airplane. The painfully fought Franco-Prussian war was quietly fading from memory and it seemed that peace would remain forever fixed. The Universal Exhibition of 1890 attracted the curious of every nation to Paris, nearly doubling the city’s population and affirming its position as the cultural and intellectual center of the world.

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

Don’t take things too seriously!
— Franz Kafka

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

Indolence remained a weakness and charm of Feydeau’s throughout his life. One day while seated in a café he was pressed by a friend to look at a magnificent woman. “Where is she?” asked the playwright. “Behind you,” was the reply. “Oh, then describe her to me,” said Feydeau languidly reaching for the glass of wine before him.

Young Georges’ early efforts at playwriting were confided to short scenes and monologues. His first success, a form of light comedy popular in 19th century France and unrelated to the later American variety entertainment, was produced in 1883. Despite the popularity of Amour et Piano (Love and Piano), Feydeau might have thrown over his future as a playwright for the life of an actor had it not been for a well-timed coincidence. A director, having seen Feydeau perform in amateur theatricals, arranged a meeting for the purpose of contracting him as a player. On the appointed day Feydeau grew impatient of waiting for the tardy director and departed the meeting place, leaving behind all ambition to act. “That day,” he later said, “I learned the advantages of not being punctual. I swore then to be late all the rest of my life. To this day, I have kept my word.”

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Playwright, Georges Feydeau

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here at Salignac, there’s romance in the making.
A FINE MADNESS
by Jeffrey Hirsch

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

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Feydeau's first important success, in a career that was eventually to comprise a 30-play oeuvre, was Tailleur Pour Dames (A Gown for His Mistress, 1886). He was unable to repeat his initial triumph until six years and seven plays later, when Monsieur Chaste (The Happy Hunter) and Champignol Multiple Lust (Champignol in Spite of Himself) opened within weeks of one another for runs that exceeded one thousand performances.

The appearance of each new play thereafter added to Feydeau's reputation as France's leading farceur. Every year came another play, often with two or three being given in Paris simultaneously. Knowledge of the playwright's talent to amuse spread throughout the countryside, across the Continent and even to America through extensive provincial tours and foreign productions of such plays as L'Hôtel du Libraire (Hotel Paradies, 1894), La Dame de Chez Maxim (The Lady from Maxim's, 1899), and La Piece à Diriger (A Piece Her Ear, 1907). Francisque Sarcey, the leading theatre critic of the day, wrote in a review typical of those that announced the arrival of a new Feydeau play: "I shall not attempt to describe the audience. It was extended, dead from laughter—it could laugh no more. Toward the end of the play, the wild laughter which ceased and shook the whole theatre was so thunderous that the actors could no longer be heard. The play had to be finished in pantomime."

Long after the laughter subsided, Georges Feydeau could be found dining at Maxim's or sipping wine at the Napoleon café just up the block from Café Weber where Marcel Proust took his midnightsky repasts. Passing by Feydeau's table an actor asked if the playwright had seen his performance that evening. "But of course I did my friend," came the reply, "and I hope you'll forgive me."

Along with the frequent bon mots came an occasional poignant remark—"Life is short, but we get bored all the same"—reveling the grimace beneath Feydeau's mask of gaiety and sophistication. Unhappy in marriage, he divorced in 1906. "So many husbands and wives are separated by nothing but marriage," he wrote in one of the cycle of short plays bitterly depicting domestic life that he was woking on at the time. No degree of final success seemed able to satisfy the debts he incurred in failed stock market speculation, and he was forced, finally, to sell his large collection of impressionist paintings. They told me that I have earned millions," the playwright said near the end of his life. "I have never seen even fifty thousand francs."

The English speaking world has been slow to receive the good news of Feydeau's post-war popularity because only a few of the plays have been satisfactorily translated. Princess and the Queen Mother had a look at a French touring production of Les Dames d'Elfen in 1959 and "rolled with laughter at what one critic called the saucier show ever staged before British royalties." England's National Theatre has subsequently led the way in assimilating Feydeau into the English tradition of modern farce that begins with Charley's Aunt and The Magistrate and develops through The Importance of Being Earnest to the comedies of Ben Travers and Joe Orton. No less an Englishman than Noel Coward himself adapted Occupied Bid' d'Amour in London After Luu, and the English playwright and adapter of television's Brideshead Revisited, John Mortimer, has translated La Piece à Diriger and Un Fil de la Paille (Cat Among the Pigeons, 1984) for National Theatre productions.

The title of Feydeau's masterpiece, Un Fil de la Paille, cannot be literally translated into English. The French trope refers to the manner in which the play's hero is tied to his mistress—like a dog with a rope attached to one of its paws—continued
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Ethel Hamilton at the piano.

The title of Feydeau's masterpiece, Un Fil à la Pattte, cannot be literally translated into English. The French trope refers to the manner in which the play's hero is tied to his mistress—like a dog with a rope attached to one of its paws.
The play was first presented in the United States at The Lady from Lobsden Square in 1980. In 1986 the Comédie-Française presented its attendance-record-breaking revival during a New York engagement. The production featured Alain Feydeau, the playwright’s grandson, in the role of Fontanet, and demonstrated the case with which comedy can break through the language barrier. John Martin’s translation received its American premiere in a 1971 staging by Nagle Jackson at the Milwaukee Repertory Theatre Company. The play has also been translated as Not by Bed Alone by Norman Shapiro.

**Un Fils à la Patte** provides a perfect door through which to enter the naughty world of Georges Feydeau. Its structure conforms to Feydeau’s basic tenet of playwriting: “When two characters must meet, I bring them together as soon as I can.” The play’s plot incorporates the classic comic device of quid pro quo or mistaken identity, through which the innocent clerk Bouzin becomes a victim of circumstances beyond his control, and the technique of repeating an incident to the point of absurdity, as with the ubiquitous issue of Le Figaro in Act I. What’s more, **Un Fils à la Patte** features three chases and a man literally caught with his pants down not once, but twice.

Adding further to **Un Fils à la Patte’s** exemplary quality are characters representative of types that appear throughout Feydeau’s plays. There is Lucette, the coquette of relaxed virtue; Bob D’Englique, the deceitful hero who finds himself caught in a web of his own lies; and General Irriga, the foreigner out at sea in a country that does not speak his language. Francais-Pesquart is also a foreigner, but of shifting national allegiance: in the French text her name is Miss Betting and she is a proper Englishwoman. It is through the ingenuity of the translator that she becomes a German Frankfurt, thereby sustaining the author’s intended comic relationship between governance and pupa.

Long after the work of Sardou, Beuque, Courtois and the belle époque dramatists has gone flat, Georges Feydeau’s plays retain their effervescence. Like fine champagnes, Feydeau’s farces range in flavor from droll and sentimental to brash and sharp-edged. **Un Fils à la Patte** falls nearly into the middle ground and is a play of vintage quality, the supreme achievement of a man who professed to hate working. “No, I am not one of those who enjoy giving birth,” he wrote. “While I am arranging all the madness that unleashes the spectators glee I am not amused by it. When the work is done, what a relief!”

**WANT TO KILL A CONVERSATION? JUST MENTION COLON AND RECTUM CANCER.**

**TELL ME WHEN YOU’RE FINISHED.**

**SEE EVEN THOUGH IT’S ONE OF THE MOST TREATABLE Kinds OF CANCER.**

**I DON’T WANT TO TALK ABOUT…”**

**WELL THEN, AT LEAST READ ABOUT IT.”**

**ABOUT A SIMPLE TEST AND TREATMENT CAN SAVE LIVES.”**

**AMAZING.”**

**BUT WHY DON’T WE TALK ABOUT THIS BEFORE?”**

**LET’S TALK.”**

The space contributed as a public service.

**American Cancer Society**

When Hércules Poirot arrived on Daphne’s Glamorous Island Resort, he found Murder, Mystery and Evil Under The Sun.
The play was first presented in the United States as The Lady from Lobster Square in 1910. In 1966 the Comédie-Française presented its attendance-record-breaking revival during a New York engagement. The production featured Alain Fryeaud, the playwright’s grandson, in the role of Fontanet, and demonstrated the case with which comedy can break through the language barrier. John Martinie’s translation received its American premiere in a 1971 staging by Nigel Jackson at the Milwaukee Repertory Theatre Company. The play has also been translated as Not By Bed Alone by Norman Shapiro.

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Adding further to Un Fil à la Patte’s ex-temporary quality are characters representative of types that appear throughout Feydeau’s plays. There is Lucette, the coquette of relaxed virtue; Bôls D’Englen, the deceitful hero who finds himself caught in a web of his own lies; and General Irigusa, the foreigner out at sea in a country that does not speak his language. Franklin Fizzenkispalig is also a foreigner, but of shifting national allegiance: in the French text his name is Mos Betting and she is a proper Englishwoman. It is through the ingenuity of the translator that she becomes a German Frankie, thereby sustaining the author’s intended comic relation of governance, and it sustains the author’s intended comic relation of governance and pupils.

Long after the work of Sardou, Becque, Couzinet and other belle époque dramatists has gone flat, Georges Feydeau’s plays retain their effervescence. Like fine champagnes, Feydeau’s farces range in flavor from doux and sentimental to brut and sharp-edged. Un Fil à la Patte falls neatly into the middle ground and is a play of vintage quality, the supreme achievement of a man who donated to the work all of a man who professed to hate working. “No, I am not one of those who enjoy giving birth,” he swore. “While I am arranging all the madness that unleashes the spectators glee. I am not amused by it. When the work is done, what a relief!”

Want to kill a conversation? Just mention colon and rectum cancer. Tell me when you’re finished. See even though it’s one of the most treatable forms of cancer. I don’t want to talk about it. Well then, at least read about it. About a simple testing procedure about how early detection and treatment can save lives.

Let’s Talk. For a free booklet on colon & rectum cancer, contact your local ACS office.
THE AMERICAN CONSERVATORY THEATRE
presents
in tribute to the memory of Lee Strasberg

MOURNING BECOMES ELECTRA
(1947)
A Trilogy
by EUGENE O’NEILL

Brigadier-General Ezra Mannon
Christina, his wife
Lovina, their daughter
Orrin, their son
Captain Adam Bevan, of the clipper “Flying Trades”
Captain Peter Niles, U.S. Artillery
Hezil Niles, his sister
Sebb Beckwith
Amos Ames
Lois, his wife
Minnie, her cousin
Josiah Borden, manager of the shipping company
Emma, his wife
Everett Hilly, D.D.
of the First Congregational Church

His Wife
Doctor Joseph Blake
The Chantyman
Ira Mackel
Abner Small

Directed By
ALLEN FLETCHER

Associate Director
ALEX NIBLEY
Ralph Funschello

Scenery by
ROBERT BLACKMAN

Costumes by
JOSHUA APPLEGIT

Lighting by
TERRY DEWER

Music by
ALAN SHATERIAN

HairStyles by
RICK ECKELS

HOMECOMING

Act I: Exterior of the Mannon house in New England—April, 1865
Act II: Ezra Mannon’s study in the house—immediately follows Act I.
Act III: The same as Act I — exterior of the house—a night a week later.
Act IV: A bedroom in the house—a day the same night.

THE HUNTED

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

THE HAUNTED

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

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

UNDERSTUDIES
Ezra Mannon—Sandra Walker
Christina—Mincee Carr
Lovina—Jane Jones
Orrin—Robert Wortham-Kimmel
Adam Bevan—Garrett J. Simpson
Bevan Niles—Peter Niles
Ira Mackel—Josiah Borden
Amos Ames—Joshua Applegin
Abner Small—Sebb Beckwith
Minnie—Ruth Astley
Josiah Borden—Gerald Riker
Emma—Jill Flesher
Doctor Joseph Blake
The Chantyman—Bruce Williams

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Lotus, his wife
Minnie, her cousin
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RALPH FUNCIELLO

Costumes by
ROBERT BLACKMAN

Lighting by
JOSEPH APPEL

Music by
LARRY DELINGER

Dialect Coach
ALAN SHATERIAN

Hairstyles by
RICK EICKOLS

HOMECOMING

Act I:  Exterior of the Mannon house in New England—April, 1865
Act II:  Ezra Mannon's study in the house—immediately follows Act I.
Act III:  The same as Act I—exterior of the house—a night a week later.
Act IV:  A bedroom in the house—latter the same night

THE HUNTED

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

THE HAUNTED

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

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

UNDERSTUDIES
Ezra Mannon—Amanda Walker
Christine—Marta Cary
Lavinia—Jane Jones
Orin—Robert Westham-Kimmerer
Adam Brant—Garland Symonds
Toledo—at this time with the ship, "Flying Trades"—in Boston—Hezekiah
Lotus—Hezekiah
Minnie—Janie Jones
Josiah Borden—Hezekiah
Emma—Ann Hajas
Everett Hills—Sharon Newman
Ira Mackel—Alejandro Hernandez
Abner Small

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ELECTRA REDUX
By Jeffrey Hirsch

"The drama must seek to make us recognize the things that, since Greek days, we have forgotten—the eternal identity of you and me with the vast and unmanageable forces which have played through every atom of life since the beginning."—Kenneth Macgowan, THEATRE OF TOMORROW (1921)

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

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

The fascinating record of O'Neill's attempts to reinvigorate the Electra myth in modern terms is contained in the notebook he kept while writing Mourning Becomes Electra. There can be found, in the playwright's nearly indecipherable handwriting, an explication of many of the choices he made in writing his trir胎te story of domestic crime and punishment. On the updating of Aeschylus' Trojan War setting to Civil War times, O'Neill wrote: "No matter what period of American history the play is laid, there must remain a modern psychological drama—nothing to do with period except to use it as a mask—What war?—Revolution too far off and too cluttered in people's minds with Roman grammar-school history associations. World War too near and recognizable. Need distance and perspective—period not so distant for audience to associate itself with, yet possessing sufficient mask of time and space so that audiences will unconsciously grasp at once, it is primarily drama of hidden forces—fate—behind lives of characters. Civil War is only possibility—fits into picture—Civil War as background for drama of murderous family love and hate."

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

The decision to "use characteristic names with some similarity to Greek ones" resulted in the selection of Ezra Mannon for Agamemnon; Christine for Clytemnestra; Orin for Orestes and Adam for Agamemnon. After considering Eleanor, Ellen and Elsa as possible substitutions for Electra, the playwright opted to call her heroine Lavinia, after Laodicea, Electra's Homeric equivalent. The play's title was fashioned. O'Neill later explained, "to convey that mourning befell Electra, Electra to mourn; it is her fate; black is becoming to her and it is the color that becomes her destiny.

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

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

By far O'Neill's greatest innovation in updating the Orestia is the substitution of psychological imperatives for the belief in the gods, divine intervention and retribution that informed his Aeschylean source. The characters in Mourning Becomes Electra are not victims of fate like their Greek counterparts, but of their own psyches. The ancient avenging Furies are transfigured through O'Neill's modernist sensibilities, into torturing conceptions and debilitating feelings of guilt. The playwright noted himself in his work diary to develop the passions of his characters "always remembering fate from within the family is modern psychological approximation of the Greek conception of fate from without, from the supernatural. The Mannons are trapped by their pasts and haunted by internal demons, not terrible gods. "A hell of a problem, a modern ironic interpretation of classic fate without the benefit of gods—" the playwright admitted.

O'Neill's brilliant solution to the problem of making the Orestia anew was to create his own myth, firmly but poetically placing control of his characters' destiny in their own mortal hands.
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Christine Mannon (Anna Ladd) comports herself as Ornis (Thomas Ogilby) in Eugene O'Neill's masterpiece, Mourning Becomes Electra.

The drama of hidden forces—fate—behind lives of characters. Civil War is only possibility—fits into picture—Civil War as background for drama of murderous family love and hate.

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There are times when only the best will do.

Canadian Club
"The Best In The House"

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"The Best In The House"

The American Conservatory Theatre
presents

An Evening of two one act plays:

BLACK COMEDY
(1955)
by PETER SHAFFER
The Cast (In order of appearance)
Brindley Miller THOMAS HARRISON
Carol Mellett JANICE GARCIA-HUTCHINS
Miss Furnival MIMI CARR
Colonel Mellett SYDNEY WALKER
Harold Gorringe BRUCE WILLIAMS
Schuppanzigh WILLIAM MCKEREGHAN
Cleo JANE JONES
George Bamberger DAKIN MATTHEWS

There will be one 13 minute intermission

THE BROWNING VERSION
(1948)
by TERENCE RATTIGAN
The Cast (In order of appearance)
John Taplow GREG PATTERSON
Frank Hunter MARK MURPHY
Mille Crocker-Harris DEANN MEARS
Andrew Crocker-Harris RAYE BIRK
Dr. Frohisher SYDNEY WALKER
Peter Gilbert ISIAH WHITLOCK, JR.
Mrs. Gilbert LYDIA HANNIBAL

Directed by JAMES EDMONDSON

Associate Director EUGENE BARCONE
Scenery by RALPH FUNKEELLO
Costumes by MARTHA BURKE
Lighting by MARK BOSCH
Hairstyles by RICK ECHOLS

This performance will last approximately three hours and five minutes.

UNDERSTUDIES

Black Comedy: Brindley Miller—John Hutton; Carol Mellett—Julia Fletcher; Miss Furnival—Johanna Jackson; Mellett—D. Paul Yeutel; Cleo—Sally Smythe; Schuppanzigh—Lawrence Dech; Bamberger—Frank Orewell; Harold—Thomas Oglesby.

The Browning Version: Taplow—Randall Richard; Hunter—John Noah Hertzler; Millie Crocker-Harris—Wendy Radford; Andrew Crocker-Harris—Dakin Matthews; Frohisher—Frank Savino; Mr. Gilbert—John C. Fletcher; Mrs. Gilbert—Jill Hill.
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BORING AND COMPANY

Notes on THE BROWNING VERSION

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

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

The character of Crocker-Harris was written for John Gielgud, who had long been a hero of Rattigan’s. Following their 1935 collaboration and collaboration on an adaptation of Dickens’ Tale of Two Cities, the playwright always thought that the actor appear in one of his plays. Eleven years later Gielgud turned down the leading role in The Window Boy, but encouraged Rattigan to go ahead with plans to write a bill of one-acts in which he might appear. Gielgud’s response to the completed The Browning Version wounded Rattigan to the heart. “I’ve seen me in so much fine rate stuff,” the actor remarked. “You think they will not like me in second class stuff?” It was not until 1959 in a CBS television broadcast directed by John Frankenheimer that Gielgud at last played Andrew Crocker-Harris.

On September 3, 1948, The Browning Version opened in London’s West End. Presented on a double bill with Rattigan’s Hat, a butterfly, the evening was entitled Playbill. It was a runaway success and earned the playwright the Ellen Terry Award for best new play for the second year running. When the show opened in New York the following year it was less enthusiast.

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With the music of Charles Strouse (“Annie”, “Applause”) and the music of Richard Strauss (“Burleske for Piano and Orchestra in D Minor” and Don Juan, Opus 20”)

With the “Loves of Napoleon”, starring Ian Holm and a movie about the love of “Napoleon”, the 4½ hour epic that took America by storm.

And Fellini conducting “Orchestra Rehearsal”, Karl Boehm conducting Anton Dvořák’s “New World Symphony” and Norman Lear conducting the Quiz Kids.

With the Kirov Ballet and some fine New York cabaret, top dancers like May O’Donnell as well as tap dancers, The Kraft Music Hall and a look by the likes of Arthur Schwartz at the art and craft of his music.

With a Mixed Bag that covers every subject from moms to movies, and Signature, a unique interview show that uncovers subjects like Milos Forman, Norman Cousins and Jack Lemmon.

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two swordsmen fight a duel in a completely darkened room. The scene is performed with the stage fully lit."

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

Peter Levin Shaffer and his twin brother, Anthony, were born into an orthodox Jewish family in Liverpool, England on May 15, 1926. Peter and Anthony's formal education was interrupted at age 16 when they were conscripted for duty in the coal mines of Kent and Yorkshire. All of England's miners had been recruited into the army leaving the nation with only a three day supply of coal, so cabinet minister Ernest Bevin enacted a law under which the Empire's young men could be drafted into service to replace the coal miners. Of his days in a "Bevan Boy" Shaffer has said: "I had illusions I had held about the nobility of manual work vanishing during the three years I spent in the mines. It's wicked work."

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

*Black Comedy* appeared in 1967 first coupled with Schniberg's *Miss Julie* and later with a Shaffer curtain raiser, *The White Liars*.

Shaffer's only unsuccessful work, *The Battle of Shrewsbury*, a neo-Shavian play of ideas, opened and closed in 1970, within weeks of his brother Anthony's hit *Shallab*. Four years later *Esma* took Broadway by storm earning a Tony Award for Best Play and creating an appetite for Shaffer's work that was fed this past season by *Amadeus*, his latest play and second Tony Award winner.

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

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The restaurant is now open for supper after the opera.

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Nob Hill San Francisco

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Notes on BLACK COMEDY

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

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THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS

(1982)

by WILLIAM HAMILTON

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

Directed by EDWARD HASTINGS

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

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

There will be one twelve-minute intermission.

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

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BAILEYS. TASTE THE MAGIC.
THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS
(1992)

by WILLIAM HAMILTON

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

Directed by EDWARD HASTINGS

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

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

There will be one twelve-minute intermission.

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BAILEYS. TASTE THE MAGIC.
Kisses and Laughter
An Interview with William Hamilton

William Hamilton is a very tall man. He is also a successful cartoonist whose work frequently appears in The New Yorker, and is syndicated in newspapers across the country.

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

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

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

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

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

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

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

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

A.C.T.: Your first play, Save Grand Central, was read at the Squaw Valley Writer’s Conference. Is that where you met Ed Hastings who went on to direct the show at the California Actors Theatre?

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

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

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

continued
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A.C.T. In Happy Landings the character of Topping (Tressell) says, "If you're not rich, you have to be an artist." Is that your philosophy?

HAMILTON: Yes, I'll tell you something about that play that I think is funny. I hated that damned Topping and tried to wipe him out every time he walked in. But he just takes the whole play away. And he did to me, too. When you write or draw stuff it's hard for people to believe — because you did it — that it's just as removed from you as it is anybody else. You do it, but you don't really have any control over it. It just happens. And Topping — I guess I knew I was in business because I just couldn't get rid of him. I hated him and every time I tried to insult him, he just stole the scene!

A.C.T. Do you enjoy the process of playmaking?

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

A.C.T. Do you get tired of critics saying that your plays are like your cartoons sprung to life?

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

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

HAMILTON: I was once seeing a woman to whom I was attached under some guise. I was absolutely destroyed when the affair ended and I said, "I'm going to Rome." These people I was with said, "You can't run away from things like that. You have to stay and face it." So I stayed and to this day I know that if I had gone to Rome I would have been better off. Running away from your problems and escaping are both not only possible, but very very good solutions. This business of facing things is ridiculous. It makes everybody miserable. — J.H.
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California Theatre Annual: 1981
Barbara Isenberg, Editor

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Call 771-3880 ext. 245 to charge your donation to AMEX, Visa or MC, or send your check to:

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San Francisco, CA 94102

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Thank You!
**FUNDRAISING DEADLINE: MARCH 15TH**

"We are leaving no stone unturned," says A.C.T. General Director William Ball. Every effort is being made for everyone in the Bay Area to be aware of our need for funds. The programming of our coming season will be determined by the degree of success we have in meeting our March 15th deadline.

The Fundraising Team has raised $300,000 of the $800,000 needed from Bay Area individuals, corporations and foundations.

An additional amount of $900,000 has already been received from donors outside of Northern California.

The Fundraising Team has pulled out all the stops in an effort to reach its $800,000 Bay Area goal by March 15th.

The campaign year was changed to conclude in mid-March, rather than May 31, to avoid an annual spring fundraising crisis.

On February 10th, 40 members of the Northern California Young President's Organization and their spouses spent the entire day at A.C.T., visiting Conservatory classes, attending a matinee performance of The Admirable Crichton, and touring the Geary Theatre backstage and workshops.

The final Day at A.C.T. concluded with an especially-staged "A.C.T. Wrap-up."

All 90 members of the resident acting company, including those still in costume from their Crichton performance, and the company's full staff gave the Bay Area leaders a rapid-fire summary of the company: its history, productions, Conservatory, awards and financial status. The mini-performance concluded with a choreo of "Love Wrought These Wonders" from Taming of the Shrew. By the end of the day, most of the Young Presidents expressed an interest in helping A.C.T. and several have already joined the Fundraising Team.

A telephone blitz takes place on March 2, 3 and 4, with Team members calling all past individual, corporate and foundation contributors that have not been heard from to date.

A.C.T. has created a new approach to fundraising by establishing the Fundraising Team, consisting of current Association Board Members, community leaders and A.C.T. top management. New fundraising volunteers are being recruited for the Team, headed by Mr. Ball. Anyone interested in joining the Team, or making a donation to the American Conservatory Theatre, should contact A.C.T.'s Development Office, 440 Geary Street, San Francisco, California 94102, (415) 771-3800.

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**REPERTORY OPERATING EXPENSES AND INCOME FY 72-81**

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A clear and dramatic illustration of A.C.T.'s critical need for increased contributed support is formed when A.C.T.'s Operating Expenses (top line), the Company's Earned Income and the Cost of Living Index (center lines) are compared to the amount of subsidy (bottom line).

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(Does not include touring or non-repertory)

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REPERTORY FOR THE
1981–82 SEASON

William Shakespeare’s
RICHARD II

John van Druten’s
I REMEMBER MAMA

Anton Chekhov’s
*THE THREE SISTERS

James M. Barrie’s
THE ADMIRABLE CRICHTON

Charles Dickens’
*A CHRISTMAS CAROL

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

Peter Shaffer’s
BLACK COMEDY
and
Terence Rattigan’s
THE BROWNING VERSION
Closing May 29

Eugene O’Neill’s
MOURNING BECOMES ELECTRA
Closing May 27

George Bernard Shaw’s
CAT AMONG THE PIGEONS
Opening March 23
Closing May 29

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

*Encore Presentation

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SUMMER TRAINING CONGRESS

Each year 150 students from throughout the United States come to San Francisco to participate in the American Conservatory Theatre's Summer Training Congress. The applicants range from high school seniors to college students to actors planning to return to the profession. For ten weeks these students receive an intensive introduction to professional theatre study in acting, voice and speech, yoga, dance, fencing, tap, ballet as well as non-verbal communications and special seminars and workshops.

The Summer Training Congress runs from June 13 through August 20, and is modeled on the comprehensive training that is offered to the Advanced Training Program students during the nine-month school year. In addition to the Conservatory faculty, distinguished guest instructors are invited to augment the summer staff.

Minimum age requirement is 17 and both high school graduates and those entering their senior year of high school are invited to apply. Auditions are required for all California residents and those students seeking tuition scholarships from the limited amount of financial aid available.

Tuition is $1,250. In addition to the Congress application form, students should submit a current theatrical resume, a full-face photograph, two letters of recommendation and an official college transcript, if applicable. The application fee is $20.00. Those interested in applying are invited to call Emily Cachapero, Registrar for the Conservatory at (415) 771-3880 between 10:00 am.-12:00 pm and 2:00-6:00 pm.

GIFTS CREATED FOR A.C.T.

The A.C.T. of Cooking
The A.C.T. of Cooking is an eclectic collection of recipes illustrated with photographs from plays performed by the American Conservatory Theatre from 1967 to 1979. 5:00 pm Inc. tax.

A.C.T. tote bag
A.C.T. canvas tote bag is a convenient carry all and a way to show your enthusiasm for A.C.T. Durable white canvas with burgundy and pearl grey lettering. $15.00 inc. tax.

A.C.T. apron
New this season, our A.C.T. apron is designed with a sumptuous riot of words that describe the energy that A.C.T. Off-white canvas with burgundy and pearl grey lettering. $15.00 inc. tax.

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Theatreland tour highlighting the historical development of the theatre in London, including Covent Garden, a backstage tour of a famous London theatre, and a visit to the area once frequented by Charles Dickens and Ben Jonson are all part of the 6th Annual London tour for A.C.T. members sponsored by the American Conservatory Theatre in conjunction with the Friends of A.C.T. and the Fundraising Team.

Led by A.C.T.'s Executive Director, Edward Hastings, the sixteen-day theatre tour leaves San Francisco on April 25, and includes a day trip to Work, one of the finest and most well-preserved walled cities in Europe, and a day in Stratford Upon Avon, Shakespeare's birthplace, with an afternoon performance by the Royal Shakespeare Company.

The tour package provides round trip air transportation from San Francisco, all hotel accommodations, including 14 nights at London's Strand Hotel, continental breakfasts, local guides, gratuities, tax and portage. Single rates are also available.

A unique optional package is available to tour participants interested in opera. Highlights of this mini-tour include evening performances by the Royal Opera at Covent Garden of Cavalleria Rustica, cana and I Pagliacci, an evening performance at the Royal Ballet of Covent Garden, reception with members of Covent Garden at the Royal Opera House, a full day opera workshop and a private afternoon tour to Leeds Castle and Finchcokks in Kent. This package includes transportation, lodging and tickets for performances at a cost of $1,200.

Deadline for tour reservations is March 24th. All tour participants must be contributing members of A.C.T. Memberships begin at $40 and are available by writing Tour Arts, 450 Sutter Street, San Francisco, CA 94108, or by calling 354-4111.

“Is this what I call soul-warming, fun eating, and it should attract people for a long time to come.”

-James Beard

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March 12-April 4

BILL IRWIN

IN THE REGARD OF FLIGHT

Directed by Doug Skinner

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Deadline for tour reservations is March 24th. All tour participants must be contributing members of A.C.T. Memberships begin at $50 and are available by writing Tour Arts, 450 Sutter Street, San Francisco, CA 94108, or by calling 398-4111.
HAPPY LANDINGS
by William Hannah
A likable young director seeking the good life in San Francisco meets a whole new bag of tricks from her charming ex-music father, but in a dark city street Past and Present collide. The Christian Comedy spoons some savory sinus of both generations. World Premiere.

MOURNING BECOMES ELECTRA
by Eugene O'Neill
A rare opportunity to experience O'Neill's magnificent tragedy of the House of Mannon set against a brooding New England background at the closing of the Civil War. Homestanding. The Hamlet and The Banished prove the dark nightingale regime of the soul. A great American classic by the first great American playwright.

CAT AMONG THE PIGEONS
by Georges Feydrou
When lascivious Lauretta lands her lover back on the rue of his engagement in another, it's a sexy mixture of mounting madness, delicious derision and riotous enjoyment in the extravagant high style of Studio Calitini as the characters sport through Feydrou's most extravagant from bedroom linen to the raucous Paris of the 1920s. A classic masterpiece of the French comic theatre tradition.

ANOTHER PART OF THE FOREST
by Lillian Hellman
In her second play about the virile Hellman, Hellen takes the character of The Black Pusey back in time twenty years to 1920s when Sputniks still sail, retelling the tale of their great and fascinating ancestors in a compelling drama based on vivid and humorous insights A.C.E. major presentation.

Last performance May 5

THE ADMIRABLE CRIGHTON
by James R. Mearns
Both new and familiar, Criffins is a perfect vehicle, the improbable hero is a purpose English poor. When a shipwreck deposits the poor and his pretty daughter on a desert island far from their Mackerel charming, the latter rises in his master's shoes in the great man's place concluding in a compelling and wonderful romance.

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

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BLACK COMEDY
by Reba Guinsbey
A holiday in the French Alps takes a sharp turn in this sharp, stormy setting. In a cocktail party, one of the guests is murdered and the victim is found in a compromising lineman's jacket with carbonic insights A.C.E. major presentation.

THE BROWNING VERSION
by Terence Rattigan
A hard-bitten, world-weary American woman and ignominious京都 pictured from the inside is shown as aランドン negligé in the hands of his peers, readers, bookbuu and wife.

BATH PLEASURES AT I. MAGNIN.
HAPPY LANDINGS
by William Hanrahan
A likable young director seeking the good life in San Francisco teams a whole new bag of tricks from her charming nose-wax father, set in a dark City Street bar and a Sun- down bar called the Pantomime Lounge, the free-wheeling Victorian comedy speeds some savored comic scenes of both generations. World Premiere.

MOURNING BECOMES ELECTRA
by Eugene O'Neill
A rare opportunity to experience O'Neill's magnificent 1947 tragedy of the House of M',//,age. Set against a brooding New England background at the close of the Civil War, Homeward Bound, The Spiral and The Spiral prove the dark, right-wing roots of the soul. A great American classic by the first great American playwright.

CAT AMONG THE PIGEONS
by Georges Feydrou
When lascivious Larsen lands her back on the face of his engagement to another, in a scene of tense mounting madness. Delicately rendered and richly imaginative in the crucible high style of French国产, the characters stand out as Feydrou's most extraordinary forms. A movie of the century. (The Continental's most outstanding film of the year.)

ANOTHER PART OF THE FOREST
by Lillian Hellman
In her second play about the setting of The Little Foxes, Hellman takes the character of The Little Foxes back to the same city in 1920s where she portrays the same role, but also, revealing the mood of their grand and fascinating moments in a compelling drama based on cardboard insights. A.C.E. union presentation.

Last performance Sept 5

THE ADMIRABLE CRIGHTON
by James R. Barrie
Both new marvels and pleasures. Crichton is a perfect piece of fun, the impossible butler is a purposeful comic poet. When a ship's cook departs the port and his pretty daughter sets sail from little Nantucket, the butler rises to his highest stature in the operating of the complicated and hilarious machinery. (A.R.T., 1933)

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

BLACK COMEDY
by Gore Vidal
A new comedy set in a small town, beginning at a cocktail party, then moving on to stage readings of the latest. Revue and cabaret and dance. Much, much fun. (Theatre Guild)

THE BROWNING VERSION
by Robert Barr
A new play about a school master and his students and their dangerous appetites from an institution in the hands of a headmaster. An honest treatment in the hands of his peers, students, headmaster and wife.

MARCH

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ABRASIVE CREAM
by Maria Teresa
An unusual play about a family and their problems and their backgrounds. A new play for a new theater. (Theatre Guild)

APRIL

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Tickets by Telephone (415) 673-6440

AMERICAN CONSERVATORY THEATRE
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Reaping success 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 Reunion in an off-Broadway production that won the Obie and Vernon Rice Drama Desk awards for 1958. The next few years found him directing at Hannon's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Anunzio and Outer Circle Critics' Awards. In 1962, production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Petrova, with composer Lee Holby, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to re-create his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-ABC Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Mudfish, Night, The American Dream, Hamlet, Oedipus Rex, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Tragedy of the Skrew, The Cherry Orchard, King Richard III, Leaping Jumppers, Equus, The Bougeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Tragedy of the Skrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer, C.A.A.) celebrates his 15th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented over 200 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 touring parties in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and six national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Pennsylvania Playhouse in Palm Beach, Florida; Papp Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Misdela Theatre on Long Island, Coconut Grove Playhouse in Miami, the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the Legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors Equity Association. He is a consultant of the TRAPP and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains memberships in the Offshore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T. whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1969 and founded the Plays-in-Progress program devoted 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 Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Saintliness of Margery Kempe, Epitaph for George Dillon and directed the national touring company of Othello. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot L Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in serotonin at the Yugoslavian Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre and Seattle Repertory Theatre.

JAMES EDMONDSON (Guest Director) makes his A.C.T. directing debut with the productions of The Bravington Version and Black Comedy. This past season, he directed Henry IV Part One at the Oregon Shakespearean Festival. Mr. Edmondson's previous directing credits with the Ashland festival include Ring Round the Moon, Taste of Honey, Romeo and Juliet, and Much Ado About Nothing. He has served as both an actor and director with The Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival. As an actor, Mr. Edmondson's roles with the Oregon Shakespearean Festival include Willy Loman in Death of a Salesman, the title role in Richard II, George In Of Mice and Men, Shylock In The Merchant of Venice, and Joe in The Time of Your Life. Mr. Edmondson's other activities at A.C.T. this season include teaching in the Conservatory and taking part in the Plays-in-Progress program.
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THE ACTING COMPANY

JOSEPH BIRD, now in his 12th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 major Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured in The Shaw Quiz with George Grizzard and Jesse Royce Landis and in the A.P.A. Pacific Repertory Theatre’s Western Canadian tour of The Minstrel and Exit the King. He appeared for three summers with San Diego/Old Globe Theatre and was seen as Doc Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and began acting in small roles in his hometown of Minneapolis. After four seasons at the Oregon Shakespearean Festival, he directed the Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth. He then joined the Milwaukee Repertory Theatre, playing a variety of roles, including Egeus in A Midsummer Night’s Dream, the title role in Richard III, and Falstaff in Henry IV, Part I.

MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Dilber in A Christmas Carol and Antonia in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a variety of roles, including Viola in Twelfth Night, Mrs. Malaprop in The Rivals, Jemima in The Rivals, and the title role in Pygmalion.

Michael Winters (Guest Director) makes his mainstay directing debut this season with The Admirable Crichton. His many Conservatory projects include: A Square That Ends Well, Love’s Labour’s Lost, The Hot L Baltimore, and Another Part of the Forest. Mr. Winters’ directing credits at the Pacific Conservatory for the Performing Arts are: Under Milkwood, The Glass Menagerie, You Can’t Take It with You, and The Country Wife. Mr. Winters, a graduate of Northwestern University in Illinois, joined the A.C.T. company as an actor in 1977 after four years at the Pacific Conservatory for the Performing Arts in Santa Maria. He has appeared in the A.C.T. productions of The Three Sisters and Juno and the Paycock, and The Three Sisters.

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THE ACTING COMPANY

ROBERT CARTER

RAPID FIRE

ALLEN FLETCHER (Conversatory Di-
rector) spent four years at the American Shakespeare Festival in Stratford, Con-
necticut, two of these as Resident Director and two as artistic Director. He is the former Artis-
tic 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 Op-
era, the A.F.A., The Long Wharf Theatre in New Haven, and the Pacific Conserva-
tory of the Performing Arts in Santa Ma-
ria. Mr. Fletcher has directed the A.C.T. and “The Devil’s Arrow,” Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Othello, Hadrian VII, The Later Hot-
tendese, The Hot List, Baltimore, The Mi-
er, The Rising Claus, Absurd Person Singular, Heartbreak House, and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of A. Williams, This Is An Entertainment) and Destiny Under the Elms, one of two plays which toured Hawaii and Japan. Mr.
Fletcher has also translated and directed numerous Israeli plays for A.C.T., includ-
ing An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Master Builder, and Ghosts.

ELIZABETH HUDSLLE (Resident Direc-
tor) brings 20 years of acting experience to her directorial assign-
ment of Richard II. Now in her 20th sea-
son as a member of the acting company, she has directed The Gentrymen of Verona, Hotel Universe, Fudger’s Day and Goethe’s Entemare for the Conservatory and Jack Gilhooley’s Afternoons in Vegas for the P.I.P. pro-
gram. Last season she directed Midnight and Day in the Geyse For the Oregon Shake-
spearean Festival. Ms. Hudsole has di-
rected A Streetcar Named Desire, Miss Julie, and this past summer she directed Molierie’s School for Wives at the Intiman Theatre in Seattle. In addition, she has directed for the Eagle Theatre for chil-
ren in Sacramento, and co-directed and directed a production designed as an intro-
duction 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 National Endowment for the Arts and remains with the Endow-
ment as an auditor.

NAGLE JACKSON (Guest Director). Ar-
tistic Director of the McClaren Theatre in Princeton where this season he directed Alan Ayckbourn’s Just Between Ours-
elves and a new mu-
ically comical, Key-
stone. Mr. Jackson served as the Artistic Direc-
tor of the Milwaukee Repertory Theatre for six seasons, and has re-
turned to A.C.T. to direct Call Among the Pigeons. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service in and Little Malcolm and His Struggle
Against the Eurobucks, returning in 1972 to direct The Mystery Cyclis, which had
originated in Milwaukee. He also staged the recent productions of Hay Fever, Travesties and The National Health. An
other studyng drama in Paris as a Full-
bright fellow, Jackson joined the Circle-
in-the-Square Director’s Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1972, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with pro-
ductions of Volfone, Pericles and Richard II.

MICHAEL WINTERS (Guest Director) makes his mainstage directing debut this season with The Ad-
mirable Crichton. His many Conserva-
tory projects include, All’s Well That Ends Well, Love’s Labour’s Lost, The Hot List, Baltimore, and Another Part of the Forest. Mr. Winter’s directing credits at the Pacific Conservatory for the Performing Arts are, Under Milk-
wood, Thieves’ Carnival, You Can’t Take It With You, and The Country Wife. Mr. Winter, a graduate of Northwestern University in Illinois, joined the A.C.T. company as an actor in 1977 after four years at the Pacific Conservatory for the Performing Arts in Santa Maria. He has appeared in the A.C.T. produc-
tions of Hotel Paradiso, Travesties, Ah! Wilderness!, The Visit, The Little Foxes, and The Three Sisters.

JOSEPH BIRD, now in his 12th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 Mr. Bird’s Broadway produc-
tions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Mr Bird toured in The Shaw Quiz with George Grizzard and Jesse Royce Landis and the A.P.A Pacific United States tour of The Mikado and Exit the King. He ap-
peared for three summers with San Diego’s Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is A Many Splendred Thing.

RAYE BIRK came to A.C.T. eight sea-
sions ago from the Milwaukee Reper-
tory Theatre. He studied at North-
western and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakes-
spearean Festival he directed The Imag-
ary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth. Shylock in The Merchant of Venice and Thomas Moore in Am Man. For All Seasons. Mr. Birks many roles at A.C.T. include Martin Dyer-
hart in Equus, Henry Carr in Travesties, Castor in Julius Caesar, Roderigo in Othello, Bonaparte in Hotel Paradiso, the Schoolmaster in The Visit, Dr. Shipgley in A Month in the Country, the leading role in Pantalone. Eng-
glish in Ghosts, Rosenbach in The Three Sisters and Scrooge in A Christmas Car-
ol.

MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Dilber in A Christmas Carol and An-
na in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Vo-
limiria in Coriolanus, Mrs. Malaprop in The Rivals, Juno in Juno and the Pay-
cock, and Lady Macbeth in Macbeth. For Houston’s Alley Theatre, she played Maria in Bein’ Reel and Joy in Ru-
asco Road and Nurse Preen in The Man Who Came to Dinner. Miss Carr received a M.F.A. in Acting from Wayne State University in Detroit where she was a member of the com-
pany of the Hilbrey Repertory Theatre.

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Barbara Dirickson (*) joined A.C.T. 10 years ago and has appeared in Pyramus and Thisbe, The Cherry Orchard, Pil- lars of the Community, Jumprope, Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Equus, Major Barbara, and Lady Windermere’s Fan.

John C. Fletcher rejoins the A.C.T. acting company for his third season. He serves as Assistant Conservatory Director and Associate Director for the acting company, and an In- structor of acting for the advanced training program. He has directed the first and second year student projects of A.C.T. and Faculty, Our Town, The Beaux Arts, Henry VI, Part III, Rich- ard III, Two Gentlemen of Verona, and The Taming of the Shrew. His associate directing responsibilities have included Heartbreak House, A Midsummer Night’s Dream, Hamlet, and The Rivals. He has studied acting at Juilliard, and film at New York University and the San Francisco Art Institute.

Julia Fletcher (*) has appeared in Romeo and Juliet, Much Ado About Nothing, Hay Fever, and Another Part of the Forest. She was also a chorus member in the Shakespeare Festival. She has worked as an A.C.T. stage manager for several seasons of current and former productions. As a stage manager she has directed 17 shows and as a play reader for the Plays- in-Progress series for one year. In 1981, she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher’s production of Hamlet with Daniel Davis and as Isabella in King Around the Moon under the direction of Laird Wil- liamson.

Gina Ferrall (*) was seen this past summer at Montana’s Shakespeare in the Parks as Bianca in The Taming of the Shrew. At the Santa Rosa Summer Repertory Theatre her roles included Mrs. Frank in The Diary of Anne Frank and Dominia in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in a C.A.S.T. student production of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Lover’s Labor’s Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

Lydia Hannibal (*) joins the A.C.T. acting company this season. She has appeared on the Geary stage in Romeo and Juliet and A Midsummer Night’s Dream and as Hamlet. While a stu- dent, she was seen as Queen Elizabeth in Richard II and Masha in The Seagull. She has also appeared in numerous produc- tions of the Pacific Conservatory of the
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Peter Donat has appeared at A.C.T. for 15 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer, and The First Gentleman (Theatre World Award, best featured actor). Mr. Donat spent six seasons with Canadian Stratford Festival and has starred on American TV. His TV appearances include Hadrian VII, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergereus, The Master Builder, A Month in the Country, Heartbreak House, Equus, The Little Foxes, and The Crucible of Blood. His films include Godfather II, The Hindenburg, A Streetcar Named Desire, E.F.B. The China Syndrome, and upcoming Double Point and All Washed Up. This summer he performed as Mark Twain at the Mark Twain Forum in A Lesson from Aesop, and this fall he will be seen regularly on the TV series Flamingo Road.

Gina Ferrall (*) was seen this past summer at Montanas’s Shakespeare in the Parks as Blanche in The Taming of the Shrew. At the Santa Rosa Summer Repertory Theatre her roles included Mrs. Frank in The Diary of Anne Frank and Dominia in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love’s Labor’s Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

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

Julia Fletcher (*) has appeared in Romeo and Juliet, Much Ado About Nothing, Hay Fever, and Another Part of the Forest. She worked as an A.C.T. stage manager for 17 years and as a stage manager for the Plays-in-Progress series for one year. In 1981, she appeared as the Pacifica 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 King Around the Moon under the direction of Laid Back Williams.

Jacquie Garcia-Hutchins begins her 12th season as an A.C.T. actress, and as an A.C.T. actress, and as an A.C.T. actress, this season she will direct the Plays-in-Progress program. She toured in Ab, Wilderness! playing A.C.T. tour of Hawaii and Japan and has been here in The Merry Wives of Windsor, Equus, A Christmas Carol, Valadimir and Valadimir, The Winter’s Tale, Ab, Wilderness!, The Revivals 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 in Repertory Forum. Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love’s Labor’s Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

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THOMAS HARRISON (*) joined the A.C.T. acting company last year. His production includes Romeo and Juliet, Ab. Wilderwest, Pantagleizes, Much Ado About Nothing, A Christmas Carol, and The Revival. His student productions include Elisa in Private Lives and Tre ploy in The Seagull. Last season he played Davy in The Caretaker, a special project. He studied ballet with Eugene Slavon and Igor Youksieyeh 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 Ryder in When You Comin' Back Red Ryder? Lucky in Waiting for Godot, Malcolm in Macbeth and Ibsen 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 directed with the summer Repertory Theatre in Santa Rosa, Nogales Performing Company, the Marin Shakespeare Festival, the grand Com edy 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, Burial 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 Guerrieri Theatre. Other productions include Cassie at the Hartman Theatre, The Impe catoria at the Kennedy Center, Hamlet, Richard III and A Midsummer Night's Dream at the Folger Theatre. On Broadway he played Pentheus in The Bacchae at the Circle-in-the-Square. Mr. Hebert's film credits include Hair, Airport '79 and F. Apache. The Bronx, and he has appeared on One Life to Live, Moira, and White Shadow.

JOHN HUTTON (*) returns to A.C.T. for his second season. He was seen last season as Reginald in Ghosts. He then in The Trojan War Will Not Take Place, and Lydia in The Rev eals. Miss Hill received her B.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael Macerewicz from RADA. A.C.T. and the English Speaking The atre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L Baltimore and Fiddler on the Roof and in the Western Stage, Salinas, The Taming of the Shrew and School for Scandal.

JILL HILL (*) returns to A.C.T. for her second season. She was last season as Regi nal in Ghosts. Helen in The Trojan War Will Not Take Place, and Lydia in The Rev eals. Miss Hill received her B.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael Macerewicz from RADA. A.C.T. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L Baltimore and Fiddler on the Roof and in the Western Stage, Salinas, The Tamming of the Shrew and School for Scandal.

ELIZABETH HUDSON made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grusha in The Caucasian Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Doctora in Quirino de Berardos, Suize in The Hot L Baltimore, Mrs. Muenster in Street Scene, Voity in The Matchmaker, The Countess in The White Man, Iris in A Review of the War, The Girl of the Golden West, Hay Fever, Much Ado About Nothing and Night and Day.

“United knows, if you’ve only seen Honolulu, you haven’t seen Hawaii.”

Hoaka Jensen
United Flight Attendant, photographed at Napiwi Ciffs, Island of Oahu
JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Shoeshine, and most recently Death of a Salesman, The Journey, and Raisin in the Sun. She was seen last season in A Christmas Carol and as Caroole in Another Part of the Forest and the season before in Pantagleize.

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

NICHOLAS 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, Hay Fever, A Christmas Carol and The Three Sisters. Mr. Kaleidin has also performed at The Theatre at Monmouth in Monmouth, Maine, an the Utah Shakespearean Festival at the Bowling College, Brunwick, Maine, he recently completed his M.F.A. thesis on the role of Claudius in Much Ado About Nothing.

RICHARD KUSS last played the Geary Theatre in December 1960 with the road company of Archibald MacLeish’s J.B. He has performed at The American Shakespeare Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Bacchae and John Gabriel Borkman with F. G. Marshall. His other Broadway credits include Golda, The Shadow Box, Sweet Bird of Youth and Wait Until Dark. Mr. Kuss’ recent films have been The Doorkeeper and, on TV, Afflita. For ten years, Mr. Kuss was the Artistic Director of The American Theatre Company staging American plays, Penumbra by Major Robert Rogers, Mollusks, Guarded by Ned Harrigan and Rocket to the Moon by Odets. As an actor he most prefers roles in Sophocles, Philectres, and as Joe Benjamin in God’s Favorite.

ANNE LAWDER, an original member of the company’s Work Shop, graduated from Stanford University in New York she studied movement with Kitty Delakova and speech with Alice Girmers. Miss Lawder sang with the N.Y.C. Opera chorus; appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/ Solvang Theatrefest where she appeared in Ab Wilderness! and Shoeshine 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 8:00 You Can’t Take It With You, Pillars of the Community, This Is An Entertainment!, Peer Gymn, Equus, Man and Superman, The Master Builder, All the Way Home, Ab, Wilderness!, Heartbreak House, A Month in the Country, Romeo and Juliet, A History of the American Film, Ghosts, and Another Part of the Forest. Miss Lawder’s film credits include John Korty’s award-winning The Music School, and his new TV film A Christmas Without Snow airing in December.

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

William Mckereghan 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 Tarleton in Long Day’s Journey,具or roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. Mr. Mckereghan received his B.A. and M.A. in Theatre Arts from the University of Minnesota, and has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month In the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes, The Crucifer of Blood, The Riots, The Trojan War Will Not Take Place, and Much Ado About Nothing.

DEANN MEARS, a charter member of A.C.T., last season returned to A.C.T. playing the leading role in Night of the Dormitory. In The Trojan War Will Not Take Place, Deana and Oega In The Three Sisters. Miss Mears’ New York credits include: Abigail and Helene, Too True to Be Good, One Flew Over the Cuckoo’s Nest, Dear Liar, and A.C.T. Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Borden Drinks a Little. A guest artist at leading American regional theatres, Miss Mears starred with M. Chiart Landoy in the TV movie The Lone-Lost Runner.

MARK MURPHY, now in his fifth season at A.C.T., is a graduate of Baylor University, Texas. Past A.C.T. productions include The National Health, Absurd Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, 5th of July, The Visit, Pantagleize, The Girl of the Golden West, The Crucifer of Blood, Tyth in Romeo and Juliet and Simon in Hay Fever; and last season she appeared as Blitchick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, Play Paz, Gentile di Roma and Nozze and appeared at the Alley Theatre, Houston, in Indiana, June and the Pay-

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JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Shoehoof and most recently Death of a Salesman, The Journey, and Ratline in the Sun. She was seen last season in A Christmas Carol and in Carolee in Another Part of the Forest and the season before in Pantolette.

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

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

RICHARD KUSS last played the Geary Theatre in December 1960 with the road company of Arthur Miller’s Death of a Salesman. He has performed at The American Shakespeare Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Bacchae and John Guare’s The House of Blue Leaves. His other Broadway credits include Godiva, The Shadow Box, Sweet Bird of Youth and Wait Until Dark. Mr. Kuss, recent films have been The Doberman and, on TV, Atlantic. For ten years Mr. Kuss was the Artistic Director of The American Theatre Company staging American plays, Ponsonby by Major Robert Rogers, Much Have I That Is Dear by Noel Harrigan and Rocket to the Moon by Odets. As an actor he most prefers roles in Socrates, Philoctetes, and as Joe Benjamin in God’s Favourite.

ANNE LAWDER, an original member of the Actor’s Workshop, graduated from Stanford University in New York she studied movement with Kathy Delakova and speech with Alice Cormier. Miss Lawder sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a resident Artist in Santa Maria/ Solvang Theaterfesst where she appeared in AB Wildermeister and Shoehoof in the summer of 1977 and Bing 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 8:30! You Can’t Take It With You, Pillars of the Community, This Is an Entertainment, Peer Gynt, Equus, Man and Superman, The Master Builder, All the Way Home, AB Wildermeister, 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 Korty’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 Julliard Drama Division. He was also Assistant Director of the Cali- fornia Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre’s new play program. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent guest artist in Bay Area colleges and universities. Mr. Matthews is also a dramaturg, Shakespearean scholar and Associate Professor of Eng- lish and Drama at California State University, Hayward.

WILLIAM MCKERVEGHAN joined the company four seasons ago after nine seasons at the Mil- waukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Mids- salliance, Sandor Turi in The Play’s the Thing, the Marquis de Sade in Marquis de Sade, and Willy Loman in Death of a Salesman. He spent five seasons at Balti- more’s Center Stage where he played ma- jor roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. Mr. McKerghan received his B.A. and M.A. in Theatre Arts from the Uni- versity 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 Foxes, The Crucifer of Blood, The Ri- vel, The Trojan War Will Not Take Place, and Much Ado About Nothing.

DEANN MEARS, a charter member of A.C.T. returned last season to play a leading role in Night of the Plagues. In The Trojan War Will Not Take Place, and Olgas in The Three Sisters. Miss Mears’ New York credits include: Abigail and Helene, Too True to Be Good, One Flew Over the Cuckoo’s Nest, Dear Liar, and A.C.T. Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Reardon Drinks a Little. A guest artist at leading American regional theatres, Miss Mears starred with Mi- chard Landau in the TV movie The Lone- liest Runner.

MARK MURPHY, now in his fifth sea- son at A.C.T. is a graduate of Baylor Univer- sity, Texas. Past A.C.T. productions include The National Health, Absurd Person Singu- lar, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter’s Tale, 5th of July, The Visit, Pantolette, The Girl of the Golden West, The Crucifer of Blood, Tybalt in Romeo and Juliet and Simon in Hay Fever; and last season he appeared as Bieden in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Psycho. Gentleman of Va- rious and appeared at the Alley Theatre, Houston, in Indiana, Juno and the Pay-
Dine like royalty overlooking the bay.


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WILLIAM PATTERSON received several notable milestones in 1981. In June he and his wife celebrated their 50th wedding anniversary. In July he marked 55 years of creative drama, pop-puppets, story theatre, and also his nursery school. Mr. Newmann was involved as a child's librarian in an inter-related arts program to bring the arts close to the schools and libraries, and has written, directed, and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

ALEX NIREY (**) produced the A.C.T. Advanced Training Program, has appeared on the Geary stage in Julius Caesar and Hotel Paradiso. He has also been seen with the Pacific Conservatory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Utter Glory of Morrissey Hall. As part of the Oregon Shakespearean Festival he was Henry VI, Part III, Antony and Cleopatra, A Moon for the Misbegotten, and Streetcar Named Desire. He has also performed with the Pacific Ballet in Peter Pan and Can Can.

GREG PATTISON (**) joined the A.C.T. company this past season after appearing on the Geary stage last season in The Trojan War Will Not Take Place and The Rituals. His Conservatory roles include The Three Sisters and Two Gentlemen of Verona. Mr. Patterson received a B.A. from San Francisco State College, and has also appeared in Café到Much Ado About Nothing and in The Rituals at the Montana Shakespeare in the Parks.

WENDY RADFORD (**) attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions of the Santa Rosa Summer Repertory Theatre, including The Miracle Worker and The Importance of Being Earnest. Her student productions at the University of the Arts, The Three Mottos, 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, MeasureforMeasure, and Much Ado About Nothing.

RANDELL RICHARD (**) joined the A.C.T. Acting Company after appearing on the Geary stage last season in Much Ado About Nothing. His Conservatory roles include George in Our Town, Laurence in Two Gentlemen of Verona and Rosencrantz in The Three Musketeers. His 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, MeasureforMeasure, and Much Ado About Nothing.

STACY RAY (***) joined the A.C.T. Acting Company last year and was seen in student productions as June Cavendish in The Royal Family, Queen Elizabeth in Richard III, Irena in The Three Lovers, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London Royal Academy of Dramatic Art. During training intensively with the late Edith Skinner, Miss Ray studies Speech for Voices with U.C. Berkeley, and Voice in A.C.T. 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 Europe appeared in Café to Much Ado About Nothing and in The Rituals at the Montana Shakespeare in the Parks. His Conservatory roles include The Three Sisters and Two Gentlemen of Verona. Mr. Reinhardt appeared on Broadway as the Lover in Tiny Alice, which he recreated with A.C.T. Away from the Geary stage, he has performed King Lear, Hamlet, and The Great Gatsby in the City Theatre, Nine, and An Evening of Comedy at Sorrentine Winery. His television credits include appearances with all major networks and in B.P.A. award-winning dramas. He has served as host with the San Francisco Opera Live broadcast, and appeared with the company in Athens and Naxos. Mr. Reinhardt can be seen in H.G. Wells’ fantasy “Time After Time.”

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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 and has taught creative drama, puppetry, story theatre and also nursery school. Ms. Newman was involved as a children's librarian in an inter-related arts program to bring the arts closer to the schools and libraries, and has written, directed, and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

ALEX NIREY (*2) is a product of the A.C.T. Advanced Training Program, has appeared on the Geary stage in Julius Caesar and Hotel Paradiso. He has also been seen with the Pacific Conservatory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Elder Glory of Morrissey Hall. As part of the Oregon Shakespearean Festival he was featured in Henry VI Part III, Antony and Cleopatra, A Moon for the Misbegotten, and Streetcar Named Desire. He has also performed with the Pacific Ballet in Peter Pan and Cinderella.

THOMAS OLIVSBY (*2) joined the company for four seasons ago. Some of his appearances include A Month in the Country, The Little Foxes, The Crucible of Blood, A History of the American Film and The Trials. His off-Broadway credit includes The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTILLIE has taught the Alexander Technique at A.C.T. since the Conservatory’s beginning in 1965 in Pittsburgh. Mr. Ottillie studied at the Canadian Art Theater in Montreal, the Vera Solovtova Studio of Acting in New York and trained to become a member at the American Center for the Alexander 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, Julius Caesar, A Christmas Carol, The Visit, The Girl of the Golden West and Another Part of the Forest.

WILLIAM PATTERSON reached several notable milestones in 1981. In June he and his wife celebrated their 30th wedding anniversary. In July he marked 55 years of teaching creative drama, puppetry, story theatre and also nursery school. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

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STACY RAY (*2) joined the A.C.T. Acting Company last year and was seen in student productions as June Cavendish in The Royal Family, Queen Elizabeth in Richard III, Isinda in The Three Lovers, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgina native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London Royal Academy of Dramatic Art. After training intensively with the late Judi Shinser, 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 Epigrain in Yeare Under the Elm, is known to San Francisco as the lead in Cynara de Bergere, The Miser, Stanley in A Streetcar Named Desire, Andrew Wylie in Smirth, Marcus in Another Part of the Forest, and Amnon Schill in The Visit. Mr. Reinhardt has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. away from the Geary stage, he has performed King Lear, Larn Berrigan in The Cry of the Colville Nine, and An Evening of Comedy at Sonoma 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 Nixon. Mr. Reinhardt can be seen in H.G. Wells fantasy Time After Time.

RANDALL RICHARD (*2) joins the A.C.T. Acting Company after appearing on the Geary stage last season in Much Ado About Nothing. His Conservatory roles include George in Our Town, Lawrence in Two Gentlemen of Verona and Rosendo in The Three Miniters, love’s Labour’s Lost and on the Geary stage she appeared in all last seasons. 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.

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Stefanie Felix
Photography

Stacy Ray (*2) joined the A.C.T. Acting Company last year and was seen in student productions as June Cavendish in The Royal Family, Queen Elizabeth in Richard III, Isinda in The Three Lovers, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgina native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London Royal Academy of Dramatic Art. After training intensively with the late Judi Shinser, 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 Epigrain in Yeare Under the Elm, is known to San Francisco as the lead in Cynara de Bergere, The Miser, Stanley in A Streetcar Named Desire, Andrew Wylie in Smirth, Marcus in Another Part of the Forest, and Amnon Schill in The Visit. Mr. Reinhardt has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. away from the Geary stage, he has performed King Lear, Larn Berrigan in The Cry of the Colville Nine, and An Evening of Comedy at Sonoma 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 Nixon. Mr. Reinhardt can be seen in H.G. Wells fantasy Time After Time.

RANDALL RICHARD (*2) joins the A.C.T. Acting Company after appearing on the Geary stage last season in Much Ado About Nothing. His Conservatory roles include George in Our Town, Lawrence in Two Gentlemen of Verona and Rosendo in The Three Miniters, love’s Labour’s Lost and on the Geary stage she appeared in all last seasons. 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.

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Photography
FRANK SAVINO obtained his M.F.A. at the Goodman Theatre, where he then joined the acting company until moving to To-'
ronto, where he worked at the C.B.C. and various theatres
acting and directing. Mr. Savino began
his Broadway career as a standby for Rip
Torn in Daughter of Silence and has
since amassed a long list of Broadway and
off-Broadway credits ranging from
Harry Binson in Room Service, Jason in
Medea and Chet Brandman in One Flew
Over The Cuckoo’s Nest to name a few.
His TV credits range from Soap Opera
To Kau, Barretta and Taxi and his last fea-
ture film was with Robert Redford in
Three Days of the Condor. He has been a
guest artist in the major regional theatres
in the U.S. and Canada. This is his second
season with A.C.T.

GARLAND J. SIMPSON (*) graduated
from Grand Valley State College, Michi-
gan prior to joining A.C.T. He has per-
formed with the Oak-
land Ensemble The-
atre, The Lighthouse, Lorraine Hansbury
On the Geary stage he has been seen in
The Girl of the Golden West, Pantage-
letge, Much Ado About Nothing, Night
and Day, A Christmas Carol and An-
other Part of the Forest.

SALLY SMYTHE returns to A.C.T. after
appearing in The Three Sisters last sea-
son. Last fall she played Louka for C.A.T.'s portrayal of
Ariadne in the Greek Repertory's produc-
tion of Private Lives, and in her two
years with the Oregon Shakespearean
Festival, she was seen as Celia in As You
Like It, L. Diana in Ring Round the Moon
and Virgilia in Cortezman. Miss Smythe has
also worked with the Pacific Con-
servatory of the Performing Arts and the
Summer Repertory Theatre in Santa
Rosa. A graduate of San Francisco State
University, Miss Smythe has also studied
in Paris at the Centre Americain and with
Paul Richards.

DEBORAH SUSSEL returns to A.C.T. for
her ninth season as an actress and teacher
in speech and for the Conservatory.
Company and Company. Ms.
Sussel has been seen at the Berkeley Stage
Company, the The-
atre of Living Arts and the San Francisco
Opera, and toured the East and West
Coasts in various productions. She has

been seen nationally in film and TV in
cluding Tell Me a Riddle and June 19,
1953. She is presently on the staff of Mills
College as U.C. Berkeley, and is a voice and
speech consultant in private practice
in the Bay Area.

SYDNEY WALKER is a veteran of 57
years of stage, film and television. Eighty percent of Mr.
Walker's professional career has been spent with reperatory com-
nedies. Trained by Jasper Deeter at the
Hedgerow Theatre of Molyan, Pennsyl-
mania, in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, and A.F.A. and Lincoln Center Repertory
in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in

MARRIOTT WALLER is a native of
Montana, in her eighth season with A.C.T. and has been seen in
Private Lives, The Visit, and in The Wind and the Will. Winner of two Chicago
Journalism Awards in 1973 for her work in her work in the Hot N Bath-
more and Run Arou. She was also seen in
Private Lives at the Little Fox Theatre and in Under the Yarn Youn Deu at the
On Broadway Theatre. Miss Waller has
appears in over 500 productions in
cluding Agual Street with任 Milland in
Chicago, L Tender Trap with Robert Preston and Broadway and Plaza Suite.
Miss Smythe has also studied
in Paris at the Centre Americain and with
Paul Richards.

ISIAH WHITLOCK, JR. (*) returns to
A.C.T. for his fourth season. He was seen
last season as Mag-
eva in Night and Day, and his other roles
include Western Harry in July of July,
and in A History of the American Film, The Winter's Tale, A

Christmas Carol and The Visit. Mr.
Whitlock's roles at the Pacific Conserva-
tory of the Performing Arts include Pom-
pey in Measure for Measure, Biff in
Death of a Salesman, Gideon in Purlie, Walter Younger in A Raisin in the Sun, and Sculper in One Flew Over the Cuck-
oo's Nest. A South Bend, Indiana native, he holds a B.A. in theatre from
Southwest Minnesota State University.

BRUCE WILLIAMS (*) joined the com-
pany four seasons ago and has appeared in 13 A.C.T. produc-
tions, including A Christmas Carol, The National Health, Ah, Wilderness!, The Girl of the Golden West, Pantagelette, Much Ado About Nothing, The Three Sisters, and Another Part of the Forest. He appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.

ROBERT WORTHAM-KREMMER (*) joined the com-
pany this season and will be assisting in
the Vocal Training Program. He has
appeared at the Utah Shakespeare Festival and was most re-
cently seen in Macbeth and A Midsum-
mer Night's Dream at the Sherwood Shakespeare Festival. His student productions at A.C.T. include Versailles in The Three Sisters and Maria/Richard in
Another Part of the Forest, among oth-
ers. On the Geary stage he was seen in
last season's The Trojan War Will Not Take Place and The Three Sisters.

D. PAUL VIEUX (*) received his B.A.
from Stanford University and attended the
M.F.A. Theatre program at the Univer-
sity of North Carolina,
Greensboro. He appeared in various productions at the North Carolina Shakespeare Festival in
cluding Much Ado About Nothing and A Man For All Seasons, and has performed
at the Berkeley Shakespeare Festival and in several stock companies including Our Town, The Cherry Orchard, Love's Labour's Lost and The Great Gatsby, and he appeared last season in The Three Sisters and The
Rivals.
FRANK SAVINO obtained his M.F.A. at the Goodman Theatre in Chicago where he then joined the acting company until moving to To-}
{ronto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Rip
{Borns in Daughter of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry}
{Blinon in Room Service, Jason in Medea and Chic Brookden in Over the Cuckoo’s Nest to name a few. His TV credits}
{range from Soap Opera to Kas, Barretta and Taxi and his last fea-
{tured 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 before moving to join A.C.T. He has per-
{formed with the Oakland Ensemble Theatre in the role of Les Blane by Lorraine Hansbury. On the Geary stage he has been seen in}
{The Golden West, Pantagletz, Much Ado About Nothing, Night and Day, A Christmas Carol and An Ac-
{tor’s View of the Forest.}

SALLY SMYTHE returns to A.C.T. after appearing in The Three Sisters last sea-
{son. Her last role was the host of a C.A.T.S. production of Arms and the Man.}

MARRIANN WALTERS, a native of Monta-
{na, is in her eighth season with A.C.T. and has been seen in}
{The Circle, Absurd Person Singular and The Winter’s Tale.}

Deborah Susset returns to A.C.T. for her ninth season as an actress and teacher in
{speech and acting for the Conservatory and Company. Ms.}
{Susset has been seen at the Berkeley Stage Company, the Thea-
{tre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has}
{been seen nationally in film and TV in-
{cluding Tell Me A Riddle and June 19, 83. She is presently on the staff of Mills College, U.C. Berkeley, and is a voice and speech consultant in private practice in the}
{Bay Area.}

SYDNEY WALKER is a veteran of 37
{years of stage, film and television work.}
{Eighty percent of Mr. Walker’s professional career has been spent with repertory com-
{panies. Trained by Jasper Deeter at the}
{Berkedower Theatre of Mlyn, Pennsyl-
{vania, in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1960s,}
{and A.F. and Lincoln Center Repertory in the 1970s. And he joined A.C.T. in 1974 and has been seen with us in}
{many (among others) The Ruling Class, Tiny Alice, The Member of the Wedding, Caballo, Knock, Knock, Travesties, The}
{Circle, Hotel Paradies, The National Health, A Christmas Carol, The Win-
{ter’s Tale, The Visit, Pantagletz, The Girl of the Golden West, Much Ado About Nothing, The Three Sisters and An Ac-
{tor’s View of the Forest.}

MARIAN WALTERS, a native of Montana,
{is in her eighth season with A.C.T. and has been seen in}
{The Circle, Absurd Person Singular and The Winter’s Tale.}
{Winner of two Chicago-
{ago jefferson awards in 1973 for her work in The Hot L. Balti-
{more and Rain Check. She was also seen in}
{Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the}
{Oak Broadway Theatre. Miss Walters has appeared in over 500 productions in-
{cluding Angel Street with Ray Milland in Chicago, The Tender Trap with Robert Preston on Broadway and Plaza Suite and the Drury Lane Playhouse. Her film}
{credits include Petulia, Bullitt and Me-
{dium Cool. With her husband, director}
{Michael Ferrall and daughter Gina, she also produces and manufactures the Joad Robe and other exclusive designs availa-
{ble at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.}

ISAH WHITLOCK, JR. (*) returns to
{A.C.T. for his fourth season. This year was seen last season as Mag-
{ecka in Night and Day, and his other roles include Western Harkey in 4th of July.}

BRUCE WILLIAMS (*) joined the company for the first time last sea-
{son and has appeared in Six A.C.T. produc-
{tions, including A Christmas Carol, The Na-
{tional Health, Ah Wilderness!, The Girl of the Golden West, Pantagletz, Much Ado About Nothing, The Three Sisters, and Another Part of the Forest. William appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.

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D. PAUL VIEUEL (*) received his B.A. from Stanford Uni-
{versity and attended the MAFA Theatre program at the Uni-
{versity of North Carolina, Greensboro. He appeared in various productions at the}
{North Carolina Shakespeare Festival including Much Ado About Nothing and A Man For All Seasons. He has performed at the Berkeley Shakespeare Festival and in several stock theatres. His A.C.T. student productions included Our Town, The Cherry Orchard, Love’s Labour’s Lost and Much Ado About Nothing, and he appeared last season in The Three Sisters and The Emissaries.

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PC.P.A. in Santa Maria. Mr. Morgan resides in Vermont’s northeast kingdom with his attorney wife, Wendy.

MICHAEL Oritch (Costume Designer) is currently Director of Design for Houston’s Alley Theatre, graduate of Carnegie-Mellon University, his design credits for A.C.T. include Pantages, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three years was scene painter and lecturer at the University of Santa Clara. A winner of the 1975 U.I.T.C. design competition in both scenery and costumes, Mr. Olich has designed for the Alaska Repertory Theatre, Alaska Shakespeare Festival, Inman Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

DEANE SCHULER (Lighting Designer) joins A.C.T. for another season designing The Girl of the Golden West, The Revival and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 30 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 for 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. In his position he designed Stealing Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Isaac Singer’s J’Te Prête and Her Demon for which he received a Drama Desk Nomination.

RICHARD SIEGEL (Set Designer) returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Trojan War, Wintertide, The Revival and The Three Sisters as well as Buried Child, The Lovers and The Girl of the Golden West, The Winter’s Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradise, The Match and The Bourgeois Gentleman, Orthello and Something’s Afoot, which premiered at the Marines’ Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Mr. Siegel has created sets for the Broadway productions The Boys Are Free and several off-Broadway productions. Mr. Siegel’s other credits include numerous productions at the Guthrie Theatre in Minneapolis, the Chicago Shakespeare Theatre, Plymouth Theatre, The Abrahmson 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  

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PC.P.A. in Santa Maria. Mr. Morgan resides in Vermont’s northeast kingdom with his attorney wife, Wendy.

MICHAEL O’LICHT (Costume Designer) is currently Director of Design for Houston’s Alley Theatre; A 1969 graduate of Carnegie-Mellon University, his design credits for A.C.T. include Fantasgist, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three years was scene shop instructor at the University of Santa Clara. A graduate of the 1979 S.U.T.T.C. design competition in both scenery and costumes, Mr. Olicht has designed for the Alaska Repertory Theatre, Alaska Shakespeare Festival, Intiman Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

DEANE SCHULER (Lighting Designer) joins A.C.T. for another season following his design for The Girl of the Golden West, The Rivals and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 10 productions, most recently The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Rep, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has been the lighting designer for 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. In addition he designed Stepping Beauty for the Stuttgar Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Isaac Singer’s Penelope and His Demon for which he received a Drama Desk Nomination.

RICHARD GERG (Set Designer) returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Trojan War, The Wake of the Red Horse and The Three Sisters as well as Buried Child, The Little Foxes and The Girl of the Golden West, The Winter's Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentleman, Orthello and Something's Afoot, which premiered at the Marines’ Memorial Theatre and went on to Broadway; a graduate of Chicago’s School of Art Institute, Mr. Gerg has created sets for the Broadway productions of The Boy's Are Free and several off-Broadway productions. Mr. Gerg's other credits include numerous productions at the Gifford Playhouse in Boston, the 5th Avenue Theatre in Seattle, the Chicago Shakespeare Theatre, 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

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TO THE AUDIENCE

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

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 9 a.m. through the first intermission of the evening performance. For information call (415) 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.

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

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Curtain times vary so please check your ticket. 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 in refreshments. Please note the NEAREST EXIT in an emergency. Walk, do not run, to the exit floor order of the Mayor and city's Board of Supervisors. Do not leave your seat location and the number 928-9903 with their call services.

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

ACCESS FOR THE HANDICAPPED
Boxes are available for wheelchairs for the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor. A.S.L. AT A.C.T.

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Special thanks to Steven Frohock Ruder for his hard work and excellent performance—in the interpreting of each show.

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 25 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

CREDITS
Edward Bennett, Larry Merkle, Dennis Anderson and Ron Scherf 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
Gifts available from A.C.T. The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. Also this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

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

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

CARNIVAL!
San Francisco's elegant new Sails Fifth Avenue will benefit A.C.T. with an Escada Fashion Show to transform the main floor of the Union Square store into a dazzling Latin American Carnival.

The highlight of the March 9th evening will be the showing of the Spring Collection of Carolina Herrera, New York's newest and brightest designer. Miss Herrera was discovered by A.C.T. and will be the West Coast debut of her collection. Her work has recently been featured in Vogue, Harper's Bazaar, and Women's Wear Daily.

The Carnival, starting at 7 p.m., will have Latin American food and music, wine and a bar. The donation, benefitting A.C.T., is $50 per person. Reservations for this festive evening are limited, please call 775-7313 for information.

SPECIAL THANKS
The A.C.T. company would like to express its gratitude to Dennis Duncan of Jil's Paradise Flowers for the donation of flowers for opening nights.

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.

INTIMATE DINNER FOR 32.
The Wine Cellar Restaurant at The Newporter seats only 32 people. And we have only one seating an evening. In our view, quantity and quality are unacceptably conflicting goals. Which is just about what you expect from a resort hotel like The Newporter.
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The PROLOGUE series features directors, actors and noted scholars in lively talks, discussions and commentary about the new productions in the 1981–82 A.C.T. Repertory. Enhance your theatre-going this season by attending the PROLOGUES!

CAT AMONG THE PIGEONS

Monday, March 22 • 5:30–6:30pm
Geary Theatre
Speaker: Nage Jackson, Resident Director
Doors at the Geary Theatre open one hour before the PROLOGUE starts.
Seating is unreserved and Free of Charge.

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HAPPY LANDINGS jewelry by Lois Becker. Belt by 'Touche by Mich', courtesy of Anne Klein representative Phyllis Hussian.

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