American Conservatory Theatre

An Arts & Leisure Publication

January 1981
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THE AMERICAN CONSERVATORY THEATRE

presents

NIGHT AND DAY
(1976)

by

TOM STOPPARD

George Guthrie
Ruth Carson
Francis
Alastair Carson
Dick Wagner
Jacob Milne
Geoffrey Carson
President Mageeba

BYRON JENNINGS
DeANN MEARS
GARLAND J. SIMPSON
NEIL SAFIER
LAWRENCE HECHT
MARK HARELICK
WILLIAM PATTERSON
ISIAH WHITLOCK, JR.

Directed by
ELIZABETH HUDDLE

Associate Director
JANICE GARCIA
Scenery by
RICHARD L. HAY
Costumes by
MAKITA BURKE
Lighting by
DIRK EPPERSON
Sound by
ALFRED TETZNER
Hairstyles by
RICK ECHOLS

The action takes place in a fictitious country in present-day Africa.

There will be one twelve-minute intermission.

UNDERSTUDIES

Guthrie—Bruce Williams; Ruth—Elizabeth Huddle; Alastair—Richard Bronshway; Wagner—Frank Savino; Milne—Nicholas Kaledin; Carson—William McKeeghan; Mageeba—Garland J. Simpson.

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THE AMERICAN CONSERVATORY THEATRE

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Hair and Makeup by

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Guthrie—Bruce Williams; Ruth—Elizabeth Huddle; Alastair—Richard Bronshyag; Wagner—Frank Savino; Milne—Nicholas Kaledin; Carson—William McKereghan; Mageeba—Garland J. Simpson.
Your first taste of caviar wasn't what you expected, either.

It didn't taste the way it looked. And it took a little getting used to.

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Including Aalborg Akvavit (pronounced Aquavit).

It looks a lot like vodka. Clean and clear. But there all similarities end. Because instead of being bland, Aalborg Akvavit has a distinctive taste. Crisp and fresh like caraway.

It's a taste you have to experience to understand.

And like so many of life's rare pleasures, Aalborg Akvavit may take a little getting used to.

Of course, those ever inventive Danes, whose national drink it's been for 500 years, have already thought of that.

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The taste worth acquiring a taste for.

Tom Stoppard once told British critic Kenneth Tynan that his favorite line in English drama came from Christopher Hampton’s The Philanthropist. I’m a man of no convictions – at least, I think I am.

On another occasion, Stoppard defined that quality that distinguishes him from other playwrights as “an absolute lack of certainty about almost anything.” Less an acerbity than a point of clarification, he has firmly stated: “I burn with no cause. I cannot say I write with any social objective.

For audiences accustomed to the elegant verbal gymnastics and brilliant philosophical conceits of Rosencrantz and Guildenstern Are Dead (1966), Jumbers (1972) and Travesties (1974), Stoppard’s latest play may come as a shocker in its complete turnabout both in style and intent.

Night and Day is a straightforward, realistic play about the politics of journalism, set in the fictitious African country of Kambea, a nation newly emerged from British colonialism with a dictator reminiscent of Idi Amin in firm control. When a Soviet-backed revolution threatens President Mageba’s new regime, newsmen from the world’s leading papers converge on the remote area to cover the power struggle.

To Elizabeth Ruddle who directs the West Coast premiere for A.C.T., there is a strong quality underlying the play which is stated in the title: “The play is about journalism and desire. The play’s section being the news world, where a journalistic forum is established to debate freedom of the press, the night section being the self-created world of Ruth Carson. She supplies the play with desire, passion and intuition – those human elements missing from the stiff world of action and intellect.”

Tanzania — Africa’s conscience

NIGHT AND DAY
The Free and Not-So-Free Press

It didn’t taste the way it looked. And it took a little getting used to.

Many of life’s rare pleasures are like that.

Including Aalborg Akvavit (proounced Aqua-veit).

It looks a lot like vodka. Clean and clear. But there are all similarities end. Because instead of being bland, Aalborg Akvavit has a distinctive taste. Crisp and fresh like caraway.

It’s a taste you have to experience to understand.

And like so many of life’s rare pleasures, Aalborg Akvavit may take a little getting used to.

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Aalborg Akvavit.

Acquire some soon.

Your first taste of caviar wasn’t what you expected, either.

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The taste worth acquiring a taste for.
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The three reporters of Night and Day are a photojournalist veteran of the world's various wars from a hard-bitten Fleet Street reporter who claims he files facts, not prose, and an idealistic young novice desperate for a scoop with the rebel leader of the Adema Liberation Front. They must get to the ancient home of the British mining engineer Carson who owns the only tile machine in the area. Stands are taken by all the characters, and each is given equal time to elaborate on his particular position via the free and not-so-free press.

"The character of Ruth creates her own world. She dialogues with herself and in essence is the only intuitive, self-investigating character in the play. Stoppard employs a device throughout Night and Day whereby the audience is made privy to Ruth's thoughts in a series of inner soliloquies and asides, a technique borrowed from Restoration comedy. However, Ruth also functions in quite a lively manner in the political arena created by the gentlemen of the play. She relates to each of them individually and ties together the two thematic threads. What has become most important to these men is getting a good story and being the only ones to get into an area to get that story. And that's why Ruth attacks them — for in satisfying only their egos they demean both themselves and journalism.

At one point Ruth blasts away at sensational journalism and the dirty politics of news gathering, "...with you on the free press. It's the newspapers I can't stand."

But if you do away with sensationalism and the irrelevant tasteless filler that Ruth objects to, you don't have a free press. Huddle points out, "You have someone dictating where responsible journalism begins — and that's censorship."

"The fascinating thing about Stoppard is that he himself takes no absolute stands. He acts as his own devil's advocate. In each case, he will speak directly through one of his characters to something he believes in. And then, through another character, he speaks against it. He shows both sides. The ardent idealism of the young reporter is certainly part of Stoppard. He is also able to see that this idealism can lead to a kind of naiveté that can kill.

The black dictator Mageras claims to have given his country "a relatively free press" — one that is edited by one of his relatives. "But in order to maintain the developing consciousness of his country, he has had to be able to control not just quality but content. Dissenters within the press could undermine the entire newly formed structure of his government."

Huddle comments, "The press is controlled, but at the moment it is a necessity to maintain stability and it would be controlled if the rebel Shimbu came to power."

Rose Glickman, who serves as script consultant and on the production, points out that dissidents would hardly have been tolerated in the colonial newspaper that Mageras took over. "What Stoppard is saying is that it's not possible to have absolute freedom of the press. It's a struggle that will be with us forever. There are no final solutions to the questions of new nations and their relationship to their colonial antecedents and to their tribal brothers."

"The photojournalist Guthrie might be closest to Stoppard even though he is the least vocal which Stoppard certainly is not. However, in the shattering climax of the play, it is Guthrie who sums up the argument with, 'Information is light. Information about anything is light.'"

If Night and Day seems far afield for the coolly apollitical stylist of the earlier plays, Huddle points out that his television script Professional Paul also dealt very specifically with human rights. In the 1977 script, a professor of ethics who goes to Prague for an academic convention loses his intellectual detachment when he becomes involved with a Czech student who is trying to make a statement about individual freedom. Stoppard, who is Czech-born, also made his first trip behind the Iron Curtain that year.

Huddle cites a statement Stoppard made shortly after an interview with Tyman: "I don't lose any sleep if a policeman in Durham beats somebody up, because I know it's an exceptional case. It's a sheer perversion of speech to describe the society I live in as one that inflicts violence on the underprivileged. What worries me is not the bourgeois exception but the totalitarian norm. Of all the systems that are on offer, the one I don't want is the one that denies freedom of expression — no matter what its allegedly redeeming values may be. The only thing that would make me leave England would be control over free speech."

Night and Day was first produced in London in 1978 at the Phoenix Theatre, with Diana Rigg as Ruth, and received its U.S. premiere the following year at ANTA starring Maggie Smith. In its West Coast premiere marks the fourth Stoppard play in A.C.T.'s repertory.

Special thanks to Rose Glickman for acting as script consultant on the production.
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NIGHT AND DAY...continued from p. 4

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The American Conservatory Theatre

PRESENTS

THE TROJAN WAR
WILL NOT TAKE PLACE

by JEAN GIRAUDOUX

Translated by Christopher Fry

under the title TIGER AT THE GATES

Andromache  BARBARA DIRICKSON
Cassandra  DEKNN MARES
Hector  BYRON JENNINGS
Paris  MARK HARELIK
Priam  WILLIAM PETERSON
Demophon  SYDNEY WALKER
Hecuba  MARIAN WALTERS
Mathematician  THOMAS OGLESBY
Helen  JILL HILL
Ajax  WILLIAM MCREIGHAN
Batiara  JOSEPH BIRD
Ulysses  LAWRENCE HECHT
Priam  MICHAEL WINTERS
Topman  ISAIAH WHITLOCK, JR.
Olympos  FRANK SAVINO
Troilus  GREG PATTERTON
Polyxena  SENA THOMPSON
Laundress  GINA FERRALL
Guard  ROBERT KIIMMER
Seneca  GARY S. LOGAN
Members of the Senate  ROBERT PECOVITZ
WILLIAM BROWN
MARTIN CURLAND
Sailor  ED HODDON
Ladies-in-Waiting  MARY LOQUAM, WENDY RADFORD

Directed by  JACK O'BRIEN

Associate Director  JAMES HAIKE
Scenery by  RICHARD SEGGER
Costumes by  ROBERT FLETCHER
Lighting by  E. MITCHELL DANA
Music by  CONRAD SUSA
Hairstyles by  RICK ECHOLS

Setting: A terrace on the Trojan ramparts overlooking the sea.

There will be one twelve-minute intermission.

UNDERSTUDIES

Andromache—MINI CARR
Cassandra—JOHANNA JACKSON
Hector—MATT MCKENZIE
Paris—NICHOLAS KALIN
Priam—FRANK OTTISSELL
Demophon—BRUCE WILLIAMS
Hecuba—ANNE LAWDER
Mathematician—MARK MURPHY
Helen—JANICE GARCIA
Ajax—GILBERT SIMPSON
Ulysses—MARSHALL WATSON
Topman—JOHN HUTTON
Polyxena—THOMAS P. HARRISON
Laundress—BARBARA GIRAUDOUX

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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE TROJAN WAR
WILL NOT TAKE PLACE

by JEAN GIRAUDOUX

Under the title TIGER AT THE GATES

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Cassandra DEJANN MEARS

Hector BYRON JENNINGS

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Troylus GREG PATTERTSON

Polyxena SENA THOMPSON

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Growth ROBERT KRIMMER, GARY S. LOGAN,

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Music by CONRAD SUSA

Hairstyles by RICK ECHOLS

Setting: A terrace on the Trojan ramparts overlooking the sea.

There will be one twelve-minute intermission.

UNDERSTUDIES

Andromache—Mimi Carr; Cassandra—Johanna Jackson; Hector—Mitt McKenzie;
Paris—Nicholas Kellin; Priam—Frank Ottavell; Demokles—Bruce Williams;
Hecuba—Anne Lawder; Mathematician—Mark Murphy; Helen—Janice Garcia;
Ajax—Garland J. Simpson; Busiris—Marshall Watson; Ajax—John Hutton;
Ulysses—Thomas P. Harrison; Trojan—John C. Fletcher; Eupides—Raye Berk;
Polyxena—Laura Prudon.

This production is dedicated to The National Endowment for the Arts
in commemoration of their 15th Anniversary.
THE FACE OF WAR

In Troy there lies the scene. The valiant Helen, Menelaus’ queen, With wanton Paris slept, and that’s the quarrel. Like or not, it is, as your pleasures are, Now good or bad, its but the chance of war. William Shakespeare, “Troilus and Cressida.”

In Jean Giraudoux’s “The Trojan War Will Not Take Place,” at the moment when the virtues of peace have reasonably triumphed over the vices of war and the Gates of Troy may at last be closed, Priam, the patriarchal king of Troy, warns his son Hector that “war is really, too.”

For Hector, war is “the most seared and hypocritical way of making men equal.” To Priam, war is that necessary catalyst that makes “this dull and stupid business we call life suddenly leap into flame and justify itself.”

To the Greek Ulysses, there is “a kind of permission for war which can only be given by the world’s mood and atmosphere.” In his debate with Hector, Ulysses tells him that while they may agree among themselves that neither one wants war, “war may want us. As the universe well knows, we are going to fight each other.”

Like Shakespeare and Euripides before him, Giraudoux recasts Homer’s epic legends of the great archetypal war fought over Helen of Troy for his own particular point of view. Giraudoux called himself “a journalist of the theatre,” defining the proper function of drama as prophecy or divine. When La Guerre de Troie n’aura pas lieu was first produced in Paris by Louis Jouvet in 1935, German troops had already marched into the Ruhr. Chamberlain and Hitler would begin to meet on terraces above Munich and, like Ulysses and Hector, part with assurances of good faith on both sides. Like Andromache, the man on the street could tell himself the war would not take place.

The ultimate irony of the play is that of course the Trojan War did take place, but Giraudoux is less concerned with the arrival of war than with man’s hesitation between war and peace. “Inflicting the word peace on the city today is as ruthless as though you gave it poison.”
THE FACE OF WAR

In Troy there lies the scene.
The ravished Helen, Menelaus’ queen,
With wanton Paris’ sleep,
and that’s the quarrel.
Like as or else, truly,
do as your pleasures are,
Now good or bad,
Its but the chance of war.

William Shakespeare
“Troilus and Cressida”

In Jean Giraudoux’s “The Trojan War Will Not Take Place”, at the moment when the virtues of peace have reasonably triumphed over the vices of war and the Gates of War may at last be closed, Priss, the patriarchal king of Troy, warns his son Hector that “war is really, too.”

For Hector, war is “the most needed and hypocritical way of making men equal.” To Priss, war is that necessary catalyst that makes “this dull and stupid business we call life suddenly leap into flame and justify itself.”

To the Greek Ulysses, there is “a kind of permission for war which can only be given by the world’s mood and atmosphere.” In his debate with Hector, Ulysses tells him that while they may agree among themselves that neither one wants war, “war may want us. As the universe well knows, we are going to fight each other.”

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Priss’s pronouncement to Hector, who has demonstrated every argument against war and who prefers dishonor to that “which takes away happiness and hope and those nearest the heart.”

The outcome of the war they so relentlessly court will demolish their civilization, but as they watch the Greeks approach their harbor, they debate with passion and elegant reasoning that Helen is worth a war, that honor and prestige demand it, and that war songs are needed to stir the blood. That sort Democles is inspired to liken Helen’s face to war. For the citizenry, Helen has become a kind of salvation, a new beginning.

In Giraudoux’s conception, war is inevitable and eternal because it springs from man’s innate love of the exhibition of war, albeit that love is hidden and baseful. And even if men can reach some sort of agreement, destiny, like the relentless tiger at the gates, will demand it.

It is the role of the playwright, Giraudoux believed, to hold up a mirror to his particular age. “Epics have not come to terms with themselves unless crowds come to these radiant confessionals called theatres and arenas, to listen to their own avowals of cowardice and sacrifice, hatred and passion. That is what the audience goes to, on gala evenings in the theatre: toward the illuminated confession of its petty and giant destinies.”

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SARKY SQUARE
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Sausalito
THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER

(1925)

by

NOEL COWARD

Simon Bliss  MARK MURPHY
Sorel Bliss  JULIA FLETCHER
Clar a  DEBORAH SUSSEL
Judith Bliss  MARRIAN WALTERS
David Bliss  WILLIAM PATTERSON
Sandy Tyrell  NICHOLAS KALEIDIN
Myra Arundel  LAUREN R. KLEIN
Richard Gresham  BYRON JENNINGS
Jackie Coryton  JANICE GARCIA

Directed by  NAGLE JACKSON

Associate Director  EUGENE BARCONE
Scenery by  RALPH FUNCESIO
Costumes by  ROBERT MORGAN
Lighting by  DIRK EPPRSON
Hairstyles by  RICK ECHOLS

The action of the play takes place in the Bliss'es house at Cookham in June.

ACT 1  Saturday afternoon
ACT 1, s.1  Saturday evening
ACT II, s.2  Sunday morning

There will be one fifteen-minute intermission

UNDERSTUDIES
Simon Bliss, Richard Gresham—Thomas Oglesby; Sorel Bliss—Stacy Ray; Clara—Penelope Court;
Judith Bliss—DeAnn Mears; David Bliss—Michael Winters; Sandy Tyrell—Lawrence Hecht;
Myra Arundel—Barbara Dirickson; Jackie Coryton—Jill Hill

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VOLVO
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*Average life expectancy of a Volvo in Sweden. Driving conditions in the United States may differ. So your Volvo may not last as long. Then again, it may last longer.

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---

HAY FEVER

Lauren B. Klein as Myra Arandeli
Marvin Wolters as Judith Bliss
William Paterson as David Bliss

Judith: Soohh! You do love him. I can see it in your eyes — in your every gesture. David, I give you to her freely and without Junco. We must be good friends, always.

Myra: You’re artificial to the point of lunacy. It’s a great pity you ever left the stage, Judith. It’s your rightful home. You can rant and roar there as much as ever you like.

Judith: Rant and roar? May God forgive you!

---

"There’s a perfectly sweet flapper coming down by the four-thirty. Will you go and meet her and be nice to her? She’s an object fool, but a useful type, and I want to study her a little in domestic surroundings. Like a lamb led to slaughter, the hapless Jackie Corson awaits whatever fate at the hands of the mad-cap Bliss family."
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ECHO CHAMBERS OF THE PAST

In the second act of Henrik Ibsen’s GHOSTS, as the eternal rain falling outside seems to define the grayness of the world within, Helene Alving tells her former nurse Pastor Manders that she is fighting off her ghosts, “both those within me and those around us.”

Gengangerne, the Norwegian title of the drama, translates as “spirits that return to walk again.” For Ibsen’s heroine, these are the dead beliefs and prejudices inherited from past generations. “They aren’t alive in us anymore, but they are sitting there anyway, and we can’t get rid of them. We are all of us ghosts. I think there must be ghosts covering the whole land, thick as grains of sand. And we are all so miserably afraid of the light.”

Written in 1881, GHOSTS was turned down by every major theatre company in Norway. With its dark hints of incest, venereal disease and euthanasia, Ibsen’s play, subtitled “A Family Drama,” was condemned as too shocking for public performance. Curiously, the premiere took place in Chicago, at Jane Addams’ famed Hull House, attracting little notice in America, since it was performed in Norwegian. Two years earlier in A Doll’s House, Ibsen had prosed the hypocrisy of a seemingly ideal marriage. Nora’s door slam at the end of the play electrified Europe, and was interpreted as an iconoclastic attack on the sanctity of marriage.

As many of you already know, our restaurant has been a leader in serving Nouvelle Cuisine on our dinner menu. Now we are pleased to announce that it is available to you for lunch. Nouvelle Cuisine cooking reduces the calories and not the flavor. In fact, many people say the flavor is enhanced.

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The Nob Hill Restaurant
in The Mark Hopkins

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THE AMERICAN CONSERVATORY THEATRE presents

GHOSTS
(1881)
by HENRIK IBSEN
Translated by ALLEN FLETCHER

Fru Helene Alving, widow of Captain Alving,
Late Court Chamberlain
Oswald Alving, her son, a painter
Pastor Manders
Engstrand, a carpenter
Regine Engstrand, in service with Fru Alving

Directed by ALLEN FLETCHER

ANNE LAWDER
THOMAS OGLESBY
DANA ELCAR
RAYE BIRK
JILL HILL

Associate Director
JANCIE GARCIA
Scenery by
RALPH FUNICELLO
Costumes by
MARTHA BURKE
Lighting by
JAMES SALE
Hairstyles by
RICK ECHOLS

The action takes place on Fru Alving's country estate by a large fjord in West Norway.

There will be two ten-minute intermissions

UNDERSTUDIES
Fru Alving—Debrah Mitchell; Oswald—Matt McKenzie; Engstrand—Marshall Watson;
Regine—Lauren R. Klein

This production is made possible in part by a generous grant from the Andrew W. Mellon Foundation.

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tin The Mark Hopkins

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ORIGINAL DESIGNS
BY RUTH POSTGATE
1884 UNION STREET 922-9390

continued on p. 20
"Ghosts can be written," Ibsen told his editor. "After Nora, Frö Alving has to come." In his notes for the play, Ibsen jotted down the cryptic statement, "Nemesis is invited upon the offspring of those who marry for extrinsic reasons, even when those reasons are religious or moral." In answer to those who condemned Nora for walking out on her bad marriage, Ibsen showed the tragic results of remaining locked in such a union.

Helene Alving has been the ideal wife and mother, sacrificing herself against her better judgment to a narrow definition of duty as prescribed by a myopic moral code. In her one attempt to leave her profligate husband, it is Pastor Manderson who has returned her sternly to the "sacred paths of duty," and it is duty that holds her hostage to the marriage. With utmost devotion, she has reverted to elaborate distortions of the truth to preserve her husband's image for the world, and for their son, born after the tyranny of duty has returned her to her husband.

The play begins at that point where "the long hateful comedy" of pretense has been ended by her husband's death. Pastor Manderson will dedicate an orphanage to his memory the next day. Oswald, her son, has returned from Paris praising "the joy of living." The slate has been wiped clean, and she is free to begin her voyage of self-discovery.

It is then that she is caught up in the machinations of her own past deceivers and conscious choices. The ghosts refuse burial. Her painful voyage of discovery yields up the chilling knowledge that her silence and own past sins of omission have invited Nemesis, rovering out of the echo chambers of the past. In the dark rhythms of Greek tragedy, her stubborn pursuit for enlightenment leads to a denouement that elicits both fear and pity.

The American Conservatory Theatre is proud to present one of the great classics of modern theatre in its centennial year, in a stunning new translation by Allen Fletcher.

"The way a woman dresses reflects her mood—at times nostalgic, at times worldly, at times provocative, at all times self-assured. It's called fashion ambiance. It's what my new shop on Sutter is all about..."
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Jessica McClintock

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THE AMERICAN CONSERVATORY THEATRE
presents
MUCH ADO ABOUT NOTHING
(c. 1599)
by
WILLIAM SHAKESPEARE

Leonato, Governor of Messina
Barbara Direcksion
Beatrice, his niece
Julia Fletcher
Hero, his daughter
Garland J. Simpson
Messanger
Joseph Bird
Antonio, brother of Leonato
Barbara Direcksion
Don Pedro, Prince of Arragon
Lawrence Hecht
Benedick, a Lord
Mark Murphy
Claudio, a Lord
Nicholas Kaledin
Balthasar, a servant to Don Pedro
Marshall Watson
Don John, bastard brother of Don Pedro
John Hutton
Confidants of Don John
Matt McKenzie
Conrade
Bruce Williams
Borachio
Lauren R. Klein
Attending on Hero
Deboree Mitchell
Margaret
Lauren R. Klein
Triana
Bruce Williams
Dogberry, an Official
William Paterson
Verges, an Official
William McKereghan
Prior Francis
Thomas Harrison
Septon
Garland J. Simpson
Musicians, Servants and Watchmen
Jane Jones, Marnio di Marco
Daniel Renner, Randall Richard,
Carl K. Turner

Directed by
JERRY TURNER

Associate Director
Eugene Barcone
Scenery by
Richard Siger
Costumes by
Michael Olch
Lighting by
Dirk Epperzon
Music by
Todd Barton
Choreography by
Susan Alleluia
Hairstyles by
Rick Echols

There will be one twelve-minute intermission

UNDERSTUDIES
Leonato—Raye Beck; Beatrice—Lauren R. Klein; Hero—Jill Hill; Messenger—David Hammond;
Antonio—Frank Ottowich; Don Pedro—Garland J. Simpson; Benedick—John Hutton;
Claudio—Thomas Harrison; Balthasar—Mark Haslik; Don John—Byron Jennings; Conrade—
Issac Whitlock, Jr.; Borachio—John C. Fletcher; Margaret—Janice Gervis, Ursula—Johanna Jackson;
Dogberry—Michael Winters; Verge—Frank Savini; Friar Francis—Thomas Oglesby.

This production is made possible in part by a generous grant from the Wells Fargo Foundation.

MUCH ADO
ABOUT
NOTHING

Barbara Deitchian as Beatrice
Mark Murphy as Benedick
Benedick: Do you not love me?
Beatrice: Why, no more than reason.

Benedick: They swore that you were almost sick for me.
Beatrice: They swore you were well-nigh dead for me.

Benedick: A miracle! Here's our own hands against our hearts. Come, I'll have them but, by this light, I take thee for pity.

Too wise to woo peacock; those incomparable lovers put their war of wits with a kiss.

William McCubbin as Dogberry
"Donst thou not suspect my place? Doist thou not suspect my years? O that he were here to write me down an ass! But masters, remember I am an ass. Though I be not written down, yet forget not that I am an ass. I am a wise fellow; and which is more, an officer; and which is more, a householder: and which is more, as pretty a piece of flesh as any in Messina." So exultates Dogberry with his ever faithful shadow Verge to sweet 'tis so — as pretty a pair of slow witted, bumbling, bumptious slybuds who ever uncovered a much ado about nothing.

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**MUCH ADO ABOUT NOTHING**

*by WILLIAM SHAKESPEARE*

**THE AMERICAN CONSERVATORY THEATRE**

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**Directed by** JERRY TURNER

**Associate Director** EUGENE BARONE

**Scenery by** RICHARD SIEGER

**Costumes by** MICHAEL OLCH

**Lighting by** DIRK EPPERSON

**Music by** TODD BARTON

**Choreography by** SUSAN ALLELIUJA

**Hairstyles by** RICK ECHOLS

There will be one twelve-minute intermission

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**MUCH ADO ABOUT NOTHING**

Barbara Edelstein as Beatrice

Mark Murphy as Benedick

Benedick: Do you not love me? Beatrice: Why, no more than reason. Benedick: They swore that you were almost sick for me. Beatrice: They swore you were well-nigh dead for me. Benedick: A miracle! Here's our own hands against our hearts. Come, I will have thee, but, by this light, I take thee for pity. Too wise to woo peaceably, those incomparable lovers stop their war of wits with a kiss.

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Noël Coward's
HAY FEVER Closing January 30
Jean Anouilh's
THE TROJAN WAR WILL NOT TAKE PLACE Closing February 26
Charles Dickens
A CHRISTMAS CAROL

Tom Stoppard's
NIGHT AND DAY Closing January 30
Closing April 15

Eliot Halvorsen
ANOTHER PART OF THE FOREST Closing February 20
Closing May 15

Richard Brinsley Sheridan
THE RIVALS Closing March 20
Closing March 29

Anton Chekhov
THREE SISTERS Closing March 20
Closing March 29

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Closing May 27

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Heinrich von Kleist's
GHOSTS
Opening January 28
Noel Coward's
HAY FEVER
Opening January 28
Jean Anouilh's
THE TROJAN WARRIORS
WILL NOT TAKE PLACE
Closing February 28

Charles Dickens
A CHRISTMAS CAROL

Tom Stoppard's
NIGHT AND DAY
Opening January 30
Closing April 15

Elizabeth Holm's
ANOTHER PART OF THE FOREST
Opening January 30
Closing May 15

Richard Brinsley Sheridan's
THE RIVALS
Opening March 10
Closing May 29

Anton Chekhov's
THREE SISTERS
Opening March 10
Closing May 29

Elizabeth Holm's
THE LITTLE FOXES
Opening April 21
Closing May 27

OUR 15TH SEASON CELEBRATED IN CRYSTAL
HOW TO BUY TICKETS
Tickets by Telephone — Call (415) 673-6440 and charge your tickets to Visa, Mastercard or American Express (11 service charge per order).

Window Sales — Visit A.C.T.’s Geary Theatre Box Office at Geary Street and Mason Streets. Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance and until 5 p.m. for Sunday performances. Maritime Memorial Theatre: Tickets available at the Geary Theatre Box Office until two hours prior to curtain when they will then be available at the Maritime Memorial Theatre Box Office. For additional information call 673-6440.

Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby and receive advance notice of special attractions as well. Ticket Agencies — All EAS and most ticket agencies handling tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get receipt to present prior to the performance to get your theatre 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
In response to numerous requests, latecomers will not be seated until a suitable break in the performance. Curtain times are Monday-Thursday, 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee, 2:30 p.m.; Friday and Saturday, 8:30 p.m.

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments or eating. Please leave your coat or overcoat in the coat-check. If emergency, walk, do not run, to the exit. Doctors may leave their seat location and the number 928-9003 with their call services.

HANDICAPPED ACCESS
The box office is handicapped. Please advise the guest of the performance on a $4 ticket. A wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances for the educationally impaired. For information call (415) 771-3880 (voice) or TTY no. (415) 775-5813.

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

SPECIAL DISCOUNT RATES
Available to groups and theatre parties attending A.C.T. in groups of 10 or more at the Geary and Marines Memorial Theatre. Special student matinees (not listed on regular scheduled) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

Ticket prices will be available to students/military one hour before curtain. Seniors may purchase tickets starting at noon for matinees only. Two tickets may be purchased with one valid I.D. Tickets subject to availability.

CREDITS

SPECIAL EVENTS
A.C.T. is proud to present the 1981 Preliminary which are sponsored by the Friends of A.C.T. and the Junior League of San Francisco, Inc. The Preliminary program will take place in the Geary Theatre from 5:30 to 6:30 p.m. and is open to the public free of charge. Director and company member Elizabeth Waddle will discuss Tom Stoppard’s play “Night and Day” on Monday, January 19. Martin Eimil — scholar, theatre critic, dramaturge and professor of drama at Stanford University — will lead the discussion on Lilian Hellman’s Another Part of the Forest on Monday, February 9. Director David Hammond will speak on The Rituals by Richard Brinsley Sheridan on Monday, March 1. Martin Eimil and Resident Director Tom Moore will discuss Anton Chekhov’s Three Sisters on Monday, March 30. These informative and insightful discussions are a perfect way to embellish your theatre-going experience.

An exciting new travel program is being scheduled for May 28 through June 15, 1981 — a tour to the People’s Republic of China. Sponsored by the Friends of A.C.T. and the California Association for A.C.T., the tour departs San Francisco May 28. Reservations must be made by March 1, 1981. Tour participants must be or become a member of the California Association for A.C.T. For membership information call (415) 771-9911. Tour brochures are available by request at the Geary Box Office or by writing to Tour Arts, 450 Sutter Street, San Francisco 94108 or call Tour Arts at (415) 398-4111.

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Geary Theatre Box Office or by calling 673-6440. Gift certificates can be redeemed for tickets for any repertoire production subject to ticket availability.

Have you seen The A.C.T. of Courage? A.C.T. stewards is filled with recipes gathered from artists, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail or can be purchased in Geary Theatre lobby before performances or during intermission.

STUDENT JOBS
As you know, A.C.T. serves not only as the Bay Area’s resident professional performing company but also as both the leading theatre training institute. The majority of our students have to work in order to continue themselves to stay in good standing in the theatre. For instance, we have a large number of students who rent their rooms (or housing) in exchange for services! On A.C.T. Conservatory student, please contact Meribeth Muscham at 771-3880.

The Conservatory Approach
Conservatory (to) keep to a safe and sound condition; to preserve: to keep from being damaged, lost or wasted. — Webster

The first year is staggering, with the second to be back classes; a test of endurance. It will wear you out, learning how to cope with it,” says Garland J. Smith, A.C.T.’s Associate Director of Production at the American Conservatory Theatre. “The second year is where the Conservatory begins to develop you, and you understand why you needed a method so that the mind has a foundation. It’s a discipline to get the mind focused on professionalism and the etiquette and the protocol of the art.”

“You are not going to be caddied. It’s not going to be pulled out of you. You pull it out yourself,” says the Conservatory’s production manager of amassed, adds Lauren K. Klein. “You learn the importance of saying yes. No is deaf. No close things. To learn that, to absorb it, you have a foundation for the rest of your career. A core to work from.”

Simpson and Klein are third year students in A.C.T.’s Advanced Training Program. As such, they are members of the professional acting company with Equi- plement. The Conservatory will do some work in the area of acting and will submit a thesis in fulfillment of degree requirements. The only pressure is their own, according to Simpson. Simpson says, “You feel responsible to theatrical education.”

Each season A.C.T. moves closer toward the realization of the long-term goals evolved by William Ball when he founded the company in 1967. From the inception, Ball envisioned A.C.T. as a national theatre with the mission of providing an annual season of professional repertory productions in conjunction with, and inseparable from, a full-time, ongoing theatre training program.

His work as an actor and director in commercial theatres across the country had given him an insight into the state of the art where an actor’s potential for growth was limited. With a full- powerful demands of the box office. Realizing the need for a theatre environment that would develop, support and nurture the theatre artist, Ball founded a training program that is unique...
TO THE AUDIENCE

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THE CONSERVATORY APPROACH

Conserves (it) to keep a safe and sound condition; to preserve: to keep from being damaged, lost or wasted. — Webster

A.C.T. is the only American theatre that offers a professional conservatory, offering the M.F.A. degree. Each season some 85 acting students throughout the country take part in the A.C.T. Conservatory’s three-year Advanced Training Program. More than 80 per- cent of the students are scholarship recipients. The year-long term training through the Young Conservatory, the Evening Extension Pro- gram and the intensive Summer Training Program.

“I think the greatest strength of our pro- grams is that most of the teachers are also A.C.T. actors or directors, and that the students work very closely with a professional company which is continu- ally in the process of rehearsing, perfor- ming, and training. As a result,” says Fletcher, Director of the Conservatory. At A.C.T. actors teach, teachers act, ac- tors direct, and directors act. Not only do actors apply what they learn to their work on stage, they also teach their fel- lows in the Conservatory program as well as stu- dents in the Conservatory programs. “Actors find that teaching teaches them a great deal about acting. The presence of the student is an enormous influence on the company,” Fletcher adds.

This season 13 members of the acting company are either teachers, trainers or directors of special projects in the program. In addition to Simpson and Klein, nine oth- er members are third-year journeyman actors, and Barbara Dickson, Barbara Hecht, Deborah Mitchell, Thomas Ogleby, Bruce Williams, and Irish Whitlock, Jr. are graduates of the Train- ing Program.

At A.C.T. the process does not stop with graduation. Classes are available, and in some cases required, for every member of the company, and each member re- ceives a certain number of individual coaching sessions.

Dickson describes the Conservatory Approach as "ongoing, personal expanding." Entering the Conservatory in 1979 as a member of the first A.C.T. class, she was directed by Allen Fletcher in Noel Coward’s Hands Across the Sea as a 1980 Special Project. Last summer, she directed students in the same project, Hecht, who entered the Conservatory in 1978, now teaches acting classes and will direct Stiffly a Forality for the Plays-in- Progress program in May.

“What the Conservatory offers is a demystification of the craft,” Ogleby comments. Entering the Con- servatory in 1980.
The conservatory at age 29, had acted in some twenty-five stage and cabinet shows in regional theaters and off-Broadway. Enough to know he wanted and needed intensive training. The more sophisticated the tools, the better the workmanship and the more skilled the craftsman. That is learned and taught, Sydney Walker said just the other day. 'An actor never stops learning.' Each year A.C.T. receives in the neighborhood of 1000 applications for the A.T.P., the only requirement being that the applicant is over 17. But most students, like both Klein and Simpson, have already received their B.A. or B.F.A. degree, often in acting, or have several years of college. It is rare, Fletcher says, that a conservatory student is just out of high school. The average age of the students currently enrolled is 24.

Acceptance is the strength of the applicant's audition and interview. This past year Fletcher interviewed over 700 applicants, all of whom were accepted for the intensive first-year training of back-to-back classes. Out of this number, 24 are invited back for a second year. 'We try to keep strictly to those figures in order to avoid an assembled line situation. We find it impractical to teach more than 26 in any single class. Emphasis in the second year is placed on rehearsal and performance techniques, while technical classes continue. The second-year student is assigned to at least one non-speaking role at the Geary to experience the demands of performing with a professional company.'

Acceptance for the third-year class depends on the potential of the class and the individual. For the past several years five or six have been invited to return as members of the acting company. This year's third-year class of 11 is unusually large, Fletcher adds.

Of these, eight have declared for the M.F.A. degree. Since the Conservatory does not offer a B.A., the student must have completed his undergraduate degree at another college. Their acting thesis may be based on a role they performed on the Geary stage, or they may elect to do a one-person show. But the role must be publicly performed, and a written thesis is required. In addition there are from 26 to 45 hours of class per week.

The entire curriculum at all levels is compulsory, with no electives. The three-year program encompasses training in voice production, speech, including phonetics and ear training; modern, ballet and tap dancing; stage and period movement; page fencing and combat; Alexander and Feldenkrais techniques in body movement; principles in verse, melody and text analysis; acting, theatre games and improvisation, scene study, rehearsal and performance techniques, special subjects such as singing, music theory, make-up, and history and period styles. In addition there are lectures, seminars and discussions led by Ball, Fletcher and other resident directors, actors, designers and visiting artists and teachers.

"Our goal is to train actors to be capable of acting in our own repertory performances, of carrying the load that being part of a professional company connotes. At the same time, and of equal importance, is the second goal of teaching the actors to channel their energy through very disciplined techniques. I think we put more emphasis on the positive energy aspect of creativity than on other acting schools do," Fletcher says. At a conservatory, the presentation of Conservatory graduates are now working on the professional stage or in film and television.

To develop and stimulate the artistic potential of each student and actor remains the foremost goal of the Conservatory faculty and staff. But beyond that there is a larger, though less tangible objective: to assist in establishing a national standard of American acting. The United States is the only country without a national conservatory of theatre art, and there is no imitable body of theater being created. The directors and teachers of A.C.T. believe that actors in this country are often inhibited in their growth through a lack of any strong, independent tradition, American actors must still look to Russian and English theatre for precepts in theatre arts.

In A.C.T.'s philosophy, the responsibility of the mature artist is two-fold: to continue his growth through further study, training, and to pass the knowledge accumulated over the years to younger members of the profession, in an attempt to correct that lack in American theatre tradition.

The success of the pursuit of this goal was acknowledged when the American Conservatory Theatre was presented with a Tony Award by the League of New York Theatres and Producers - American Theatre Wing on the basis of a recommendation of the American Theatre Critics Association.

The Awards Committee cited the company's history of excellence in presenting the finest classics of world drama with imagination, professionalism and boldness theatrical style, its presentation of outstanding American theatre on international tours and throughout the United States, and its contribution to the national and world theatre community in the arts and culture developed through its training program.

At A.C.T. the great art and craft of theatre is conserved in the literal and best sense of the word.
The Conservatory Approach continued from p. 27.

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The lights of Christmas

Glowing ornaments
13.50 each
These and many other beautiful Christmas gifts and ideas for the kitchen, the tabletop, the home.

10 Vendome Centre. Duls. City 392-2535
New plays are the life blood of the theatre. An important function of the American Conservatory Theatre is the nurturing of new playwrights through its Plays-in-Progress series which offers a professional presentation for untitled plays. Founded in 1972-'73 season under the direction of Edward Hastings, the P.L.P. program has sifted through literally thousands of scripts, staged hundreds of readings and produced nearly 50 plays in the Playroom facility of A.C.T.

Raye Birk, who directs the program in its ninth consecutive season, estimates that P.L.P. receives from 800 to 1000 new scripts annually from hopeful playwrights throughout the country. Most of these have been previously unrehearsed: some are good, some poor, and a handful are excellent. Each script is read by at least three people. In the monumental task of weeding out the four chosen for production this year, Birk was assisted by Associate Director John Kaufman and a small staff of readers.

"Developing the promise and potential of the playwright's work has been and continues to be the focus of P.L.P.," Birk comments. "A.C.T.'s very active repertory schedule and our rather modest Playroom facility do not permit extensive audience exposure. Sets and costumes are minimal. What makes P.L.P. unique among new plays programs is the availability of America's largest and finest ensemble acting company and a pool of first-rate directors. The emphasis is on a collaborative relationship between playwright and ensemble. Ideally, the experience will be enriching and informative for the playwright, and creatively stimulating for the actors and directors as well."

Each play is scheduled for a six-week rehearsal period, with the playwright in attendance, and will receive seven performances. For the first time this season, P.L.P. will offer a subscription series of the four new plays.

THE COLLABORATORS

by Tom Richman
Directed by Raye Birk
February 9-21

The satire focuses on two journalists—Weber and Baham—who have recently been awarded the Pulitzer Prize for exposing a major government scandal. Now sequestered in one of Washington's posh hotels, they attempt to finish their second book, amidst encounters with covert intelligence agents, bomb threats and international intrigue.

A PRESENTATION FOR NEW PLAYS

To Be Announced
Directed by John Kaufman
March 18-30

STRICTLY A FORMALITY

by Thomas F. Silber and Roy Conboy, Jr.
Directed by Lawrence Hecht
May 1-23

In an unannounced totalitarian state, a writer is arrested and subjected to more or less arbitrary and political intent. The stakes are life and death as the interrogators and victim lick in a battle of wills and souls in this psychological thriller.

THE LAST ACT

OF An Annotated History of the 20th Century

by Gunilla Mallory Jones
Directed by Allen Fletcher
May 9-22

In 2022 A.D., a family of aerial artists, and the last family on earth to procreate biologically, have been declared an endangered species. The first English language play by the Swedish-born playwright, this "domestic" drama comments on the happenings of the last century.

In addition to the New Plays series, P.L.P. also administers the "Voices in the Wilderness" program, staged readings of new scripts by members of the company followed by critical discussion.

For information and tickets to the P.L.P. programs call: 673-6440.

SERIES A

Mon., Feb. 9, 8:00
THE COLLABORATORS
Wed., Mar. 18, 8:00
To Be Announced
Thu., May 7, 2:00
STRICTLY A FORMALITY
Wed., May 13, 2:00
THE LAST ACT

SERIES G

Sat., Feb. 14, 8:30
THE COLLABORATORS
Thu., Mar. 19, 8:00
To Be Announced
Thu., May 14, 8:00
STRICTLY A FORMALITY
Sat., May 23, 8:30
THE LAST ACT

SERIES F

Sat., Feb. 21, 2:30
THE COLLABORATORS
Sat., Mar. 21, 2:30
To Be Announced
Sat., May 9, 2:30
STRICTLY A FORMALITY
Sat., May 16, 2:30
THE LAST ACT

SERIES B

Tue., Feb. 10, 8:00
THE COLLABORATORS
Wed., Mar. 25, 8:00
To Be Announced
Tue., May 5, 8:00
THE LAST ACT
Wed., May 20, 8:00
STRICTLY A FORMALITY

SERIES D

Thu., Feb. 19, 8:00
THE COLLABORATORS
Fri., Mar. 27, 8:30
To Be Announced
Fri., May 1, 8:30
STRICTLY A FORMALITY
Fri., May 22, 8:30
THE LAST ACT

SERIES H

Sat., Feb. 14, 8:30
THE COLLABORATORS
Thu., May 14, 8:00
STRICTLY A FORMALITY

SERIES C

Tue., Feb. 17, 8:00
THE COLLABORATORS
Sat., Mar. 28, 2:30
To Be Announced
Tue., May 19, 8:00
THE LAST ACT
Sat., May 23, 2:30
STRICTLY A FORMALITY

SERIES E

Fri., Mar. 19, 8:30
To Be Announced
Fri., May 15, 8:00
STRICTLY A FORMALITY

SERIES \n
Sat., Mar. 28, 2:30
To Be Announced
Sat., May 15, 2:30
STRICTLY A FORMALITY

SERIES J

Sat., Nov. 21, 2:30
THE COLLABORATORS
Sat., Nov. 28, 2:30
To Be Announced
Sat., Dec. 19, 2:30
STRICTLY A FORMALITY

SERIES K

Sat., Nov. 28, 2:30
THE COLLABORATORS
Sat., Dec. 19, 2:30
To Be Announced
Sat., Jan. 16, 2:30
STRICTLY A FORMALITY

SERIES L

Sat., Jan. 16, 2:30
THE COLLABORATORS
Sat., Jan. 23, 2:30
To Be Announced
Sat., Feb. 13, 2:30
STRICTLY A FORMALITY

SERIES M

Sat., Feb. 13, 2:30
THE COLLABORATORS
Sat., Feb. 20, 2:30
To Be Announced
Sat., Mar. 19, 2:30
STRICTLY A FORMALITY

SERIES N

Sat., Mar. 19, 2:30
THE COLLABORATORS
Sat., Apr. 9, 2:30
To Be Announced
Sat., May 14, 2:30
STRICTLY A FORMALITY

SERIES O

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Sat., May 23, 2:30
STRICTLY A FORMALITY

SERIES P

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THE COLLABORATORS
Sat., May 21, 2:30
To Be Announced
Sat., Jun. 18, 2:30
STRICTLY A FORMALITY

SERIES Q

Sat., Jun. 18, 2:30
THE COLLABORATORS
Sat., Jun. 25, 2:30
To Be Announced
Sat., Jul. 23, 2:30
STRICTLY A FORMALITY

SERIES R

Sat., Jul. 23, 2:30
THE COLLABORATORS
Sat., Aug. 20, 2:30
To Be Announced
Sat., Sep. 17, 2:30
STRICTLY A FORMALITY

SERIES S

Sat., Sep. 17, 2:30
THE COLLABORATORS
Sat., Oct. 1, 2:30
To Be Announced
Sat., Oct. 29, 2:30
STRICTLY A FORMALITY

SERIES T

Sat., Oct. 29, 2:30
THE COLLABORATORS
Sat., Nov. 5, 2:30
To Be Announced
Sat., Nov. 19, 2:30
STRICTLY A FORMALITY

SERIES U

Sat., Nov. 19, 2:30
THE COLLABORATORS
Sat., Dec. 3, 2:30
To Be Announced
Sat., Dec. 24, 2:30
STRICTLY A FORMALITY

SERIES V

Sat., Dec. 3, 2:30
THE COLLABORATORS
Sat., Jan. 1, 2:30
To Be Announced
Sat., Jan. 29, 2:30
STRICTLY A FORMALITY

SERIES W

Sat., Jan. 29, 2:30
THE COLLABORATORS
Sat., Feb. 5, 2:30
To Be Announced
Sat., Feb. 26, 2:30
STRICTLY A FORMALITY

SERIES X

Sat., Feb. 26, 2:30
THE COLLABORATORS
Sat., Mar. 5, 2:30
To Be Announced
Sat., Mar. 26, 2:30
STRICTLY A FORMALITY

SERIES Y

Sat., Mar. 26, 2:30
THE COLLABORATORS
Sat., Apr. 9, 2:30
To Be Announced
Sat., Apr. 23, 2:30
STRICTLY A FORMALITY

SERIES Z

Sat., Apr. 23, 2:30
THE COLLABORATORS
Sat., May 7, 2:30
To Be Announced
Sat., May 21, 2:30
STRICTLY A FORMALITY

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2ND CHOICE
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New plays are the life blood of the theater. An important function of the American Conservatory Theatre is the nurturing of new playwrights through its Plays-in-Progress series which offers a professional presentation for untitled plays. Founded in the 1972-73 season under the direction of Edward Hastings, the P.L.P. program has sifted through literally thousands of scripts, staged hundreds of readings and produced nearly 50 plays in the Playroom facility at A.C.T.'s Bay Street location.

Raye Birk, who directs the program in its ninth consecutive season, estimates that P.L.P. receives from 800 to 1000 new scripts annually from hopeful playwrights throughout the country. Most of these have been previously unproduced: some are good, some poor, and a handful are excellent. Each script is read by at least two people. In the monumental task of weeding out the four chosen for production this year, Birk was assisted by Associate Director John Kaufman and a small staff of readers.

"Developing the promise and potential of the playwright has been and continuing to be the focus of P.L.P.," Birk comments. "A.C.T's very active repertory schedule and our rather modest Playroom facility do not permit extensive audience exposure. Sets and costumes are minimal. What makes P.L.P. unique among new play programs is the availability of America's largest and finest ensemble acting company and a pool of first-rate directors. The emphasis is on a collaborative relationship between playwright and ensemble. Ideally, the experience will be enriching and informative for the playwright, and creatively stimulating for the actors and directors as well."

Each play is scheduled for a six-week rehearsal period, with the playwright in attendance and will receive seven performances. For the first time this season, P.L.P. will offer a subscription series of the four new plays.

THE COLLABORATORS
by Tom Richman
Directed by Raye Birk
February 9-21

The satire focuses on two journalists—Weber and Bahnam—who have recently been awarded the Pulitzer Prize for exposing a major government scandal. Scandalized and enmeshed in one of Washington's posh hotels, they attempt to finish their second book, amidst encounters with covert intelligence agents, bomb threats, and international intrigue.

A PRESENTATION FOR NEW PLAYS

To Be Announced
Directed by John Kaufman
March 18-30

STRICTLY A FORMALITY
by Thomas F. Silber and Roy Conboy, Jr.
Directed by Lawrence Hecht
May 2-23

In an unamed totalitarian state, a writer is arrested for smuggling out articles of historical and political intent. The stakes are life and death as the interrogators and victim listen in a battle of wits and souls in this psychological thriller.

THE LAST ACT
of An Annotated History of the 20th Century
by Gimmell Mallory Jones
Directed by Allen Fletcher
May 9-25

Set in 2022 A.D., a family of aerial artists, and the last family on earth to procreate biologically, have been declared an endangered species. The first English language play by the Swedish-born playwright, this "domestic" drama comments on the happenings of the last century.

In addition to the New Plays series, P.L.P. also administers the "Voices in the Wilderness" program, staged readings of new scripts by members of the company followed by critical discussion. For information and tickets to the P.L.P. programs, call 673-6440.

SERIES A
Mon., Feb. 9, 8:00 THE COLLABORATORS
Wed., Mar. 18, 8:00 To Be Announced
Thu., May 7, 2:00 STRICTLY A FORMALITY
Wed., May 13, 2:00 THE LAST ACT

SERIES B
Tue., Feb. 10, 8:00 THE COLLABORATORS
Wed., Mar. 25, 8:00 To Be Announced
Tue., May 5, 8:00 THE LAST ACT
Wed., May 20, 20, 2:00 STRICTLY A FORMALITY

SERIES C
Tue., Feb. 17, 8:00 THE COLLABORATORS
Sat., Mar. 28, 2:30 To Be Announced
Tue., May 19, 8:00 THE LAST ACT
Sat., May 23, 2:30 STRICTLY A FORMALITY

SERIES D
Thu., Feb. 19, 8:00 THE COLLABORATORS
Fri., May 8, 8:30 To Be Announced
Fri., May 18, 20, 8:30 STRICTLY A FORMALITY

SERIES E
Fri., Mar. 27, 8:30 THE COLLABORATORS
Fri., May 18, 8:30 To Be Announced
Fri., May 22, 8:30 THE LAST ACT

SERIES F
Sat., Feb. 21, 2:30 THE COLLABORATORS
Sat., Mar. 21, 2:30 To Be Announced
Sat., May 9, 2:30 STRICTLY A FORMALITY
Sat., May 16, 2:30 THE LAST ACT

SERIES G
Sat., Feb. 14, 8:30 THE COLLABORATORS
Thu., Mar. 19, 8:00 To Be Announced
Thu., May 14, 8:00 STRICTLY A FORMALITY
Sat., May 29, 8:30 THE LAST ACT

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by Henrik Ibsen

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HAY FEVER
by Noel Coward

A sparkling high comedy of bad manners and umbrageous laughter. Its splashes Coward at his champagne best.

THE TROJAN WAR WILL NOT TAKE PLACE
by Jean Giraudoux

Provocative, witty and highly relevant. Giraudoux’s Greek legend homed on the absurdities of war. A play for now.

NIGHT AND DAY
by Tom Stoppard

The brilliant playwright of Travesties takes a bold new direction in a WHOESE drama of front-line journalists caught in the crossfire of an African revolution. Bay Area premiere of the award-winning hit from London.

ANOTHER PART OF THE FOREST
by Lillian Hellman

In her second play about the South’s ruthless Hubbard family, Hellman portrays the Hubbards when they were twenty years younger than in Tik T'il L'lieu, exposing the roots of their greed and lust in a startling drama.

THE RIVALS
by Richard Brinsley Sheridan

A gallant young lover assumes a false identity to woo a whimsical young beauty never dreaming that his playful deception will propel them both into a whirlwind of hilarious misadventures.

THREE SISTERS
by Anton Chekhov

Laughter and tears are inseparable in the subtly shifting moods of Chekov’s bitter-sweet masterpiece about a brother and sisters as they strive to find fragments of purpose and meaning amid their tattered, fading hopes.

THE LITTLE FOXES
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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known Play in an Off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards. He directed 1956, the next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as starring several seasons for the New York City Opera. His 1969 off-Broadway production of Under Milkwood won the Lola D'Angers and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to direct the libretto for an opera, Natacha Petrowa, with composer Lee Hoiby, based on a novel in the Country. In 1964, he directed Turgenev and Homage to Shakespeare at Lincoln Center, and then traveled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directoral grant, and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Turgenev. Six Characters, Under Milkwood, Tim Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, J umpers, Equus, The Bourgeois Gentleman and The Winter's Tale. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also has served as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he also accepted an Annenberg Fellowship 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) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, overseeing the company on its first tour to Broadway, and has remained as Producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and international tours of Broadway plays. He has been the Producer of the Westport Country Playhouse in Connecticut since 1999 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a Director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, as a consultant for F.E.D.A.P.T. was recently appointed a member of the Board of Directors of L.I.T.N.A., the League of Independent Theatres of North America. His theatrical career covers more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixty-ninth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T. whose productions of Chaucer's Aesop and Our Town were seen during A.C.T.'s first season. The company, has staged numerous productions for the company since 1965 and also leads the Plays in Progress program devoted to the production of new writing. Off Broadway, he co-produced The Saintliness of Marjory Kempe, Evening for George Dillon and directed the national touring company of Oliver! He has served as a governor in colleges and regional theatres and as a summer resident of the Eugene O'Neill Playwrights Conference in Connecticut and the Square Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Herd, London, and at A.C.T. the English-language premiere of the hit Soviet play Valentine and Valentia.

ALLEN FLETCHER (Consortory Director) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of them as Resident Director and Director of the training program and two as Artistic Director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, A Midsummer Night's Dream, Romeo and Juliet, The Three Sisters, The Three Penny Opera, The Cradle Will Rock, Our Town, and in 1995, I'll be back. He most recently directed A.C.T. 's production of The Comedy of Errors. Fletcher has also translated and directed an international tour of The Caucasian Chalk Circle and directed the world premiere of Tennessee Williams' This Is An Entertainment! and Drown in the River, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A. U.S.S.R. Cultural Exchange Program as well as The Mill, which toured Hawaii and Japan. Fletcher has also translated and directed an international tour of The Caucasian Chalk Circle and directed the world premiere of Tennessee Williams' This Is An Entertainment! and Drown in the River, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A. U.S.S.R. Cultural Exchange Program as well as The Mill, which toured Hawaii and Japan. Fletcher has also translated and directed an international tour of The Caucasian Chalk Circle and directed the world premiere of Tennessee Williams' This Is An Entertainment! and Drown in the River, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A. U.S.S.R. Cultural Exchange Program as well as The Mill, which toured Hawaii and Japan. He has directed the A.C.T. production of an American premiere of The Herd, London, and at A.C.T. to direct Hay Fever. Following the success of Hay Fever he staged it for the Royal Peninsular Playhouse in Rio de Janeiro and at the company of the Great and Near Great of our theatre world.

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WHO'S WHO AT A.C.T.

WILLIAM BALL [General Director] Founded the American Conservatory Theatre in 1965. William Ball is a designer, a director, and a producer. He has been associated with the American Conservatory Theatre since its inception and has served as its General Director since 1965. He has directed numerous productions for A.C.T. and has been instrumental in the growth of the theatre. William Ball has received numerous awards for his work, including a Tony Award for Best Direction of a Play for "A Day in the Death of Joe Egg" in 2000.

JAMES B. MCKENZIE [Executive Producer] James B. McKenzie has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1989 he became Executive Producer, under the leadership of the company's founder, William Ball. McKenzie has directed numerous productions for A.C.T. and has been involved in the growth of the theatre. He has received numerous awards for his work, including a Tony Award for Best Direction of a Play for "A Day in the Death of Joe Egg" in 2000.

ALLEN FLETCHER [Conservatory Director] Allen Fletcher is a director, playwright, and educator. He has directed numerous productions for A.C.T. and has been instrumental in the growth of the theatre. He has received numerous awards for his work, including a Tony Award for Best Direction of a Play for "A Day in the Death of Joe Egg" in 2000.

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the leading role. As Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service, and Little Malcolm and His Struggle Against the Fatwa!, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the recent productions of Tawes Knight and The National Health. After studying drama in Paris as a Fulbright 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 1966, he also spent eight summers with the Oregon Shakespearean Festival, appearing in 23 productions, in which he directed career with productions of Volpone, Pericles and Richard II.

JERRY TURNER (Guest Director), a Westerner by birth and choice, has been Producing Director for the Oregon Shakespearean Festival since 1971. He recently directed Richard III, Coriolanus, Timon of Athens, Measure for Measure, Night of the Brides and Mother Courage. He has a special interest in Scandinavian drama and has translated Miss Julie, Dance of Death, Brand and Wild Duck and directed the last three. His academic career spans more than 17 years and he holds a PhD. He has taught at the University of Arizona, Washington State University, Humboldt State University and the University of California at Riverside.

JACK O'BRIEN (Guest Director) returns to A.C.T. to direct The Skin of Our Teeth at The No Place. His past assignments to the company have been The Importance of Being Earnest, You Can't Take it With You, The Star and Superman, and he also saw the world premiere of The Selling of the President done here, the musical he wrote with jazz artist Bob James. A graduate of the University of Michigan, O'Brien is a product of Ellis Raphel's A.P.A. Repertory Company and spent the first six years of his professional life working with that troope. He worked extensively in regional theatres around the country, principally the Old Globe for whom he has staged A Comedy of Errors, The Merry Wives of Windsor, Much Ado About Nothing, As You Like It, Hamlet, A Midsummer Night's Dream, and last season's Romeo and Juliet: Lake Forest, Illinois, for whom he did The Taming with Brian Bedford. The Westwood Playhouse, The Mozor with Marsha Mason: The Alhambra, A Man for All Seasons with Charley Heston; and the Studio Arena in Buffalo, where he just mounted the world premiere of Mark Semon's Lady of the Daisies. As Associate Director of John Houseman's Acting Company in the early '70s, he did productions of The Glass Menagerie, Julius Caesar, and Macbeth at the Phoenix Repertory in New York. He also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis, at the A.P.A. Phoenix Eastern University Tour of The Mountebanks and to the King. He appeared for the summer season, with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAY BIRK came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist University.

ELIZABETH HUDSON (Resident Director) is in her twenty years of acting experience to her directorial assignment of Night and Day. Now in her fifth season as a member of the acting company, she has directed Two Gentlemen of Verona, Hotel Universe, Father's Day and The Elephant Man for the Conservatory and Jack Gilkison's Afternoon in Vegas for the P.P.P. program. For the Oregon Shakespearean Festival she directed A Streetcar Named Desire and Miss Julie. In addition, she has directed for the Theatre for Children in Sacramento, and coordinated and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For the past two years, she has been a member of the Large Theatre Grants Panel for the National Endowment for the Arts and remains with the Endowment as an auditor.

THE ACTING COMPANY

JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in Al the King and I You Can't Take it With You and appeared in 10 off-Broadway productions. A featured actor in the Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis, at the A.P.A. Phoenix Eastern University Tour of The Mountebanks and to the King. He appeared for the summer season, with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

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IF YOU STAY UPT LATE, YOU MIGHT AS WELL DO IT IN STYLE.
the leading role. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Nuns, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the recent productions of Piazzolla and The National Health. After studying drama in Paris as a Fulbright 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 1966, he also staged a number of plays with the Oregon Shakespearean Festival, appearing in 23 productions, 20 of which he directed, and three as a choreographer. He continues to direct five plays a year in New York, and he is currently the director of the National Theatre in London.

JERRY TURNER, Guest Director, a Westerner by birth and citizen since 1941, has been producing Director for the Oregon Shakespearean Festival since 1971. He has directed Richard III, Coriolanus, Timon of Athens, Measure for Measure, Night of the Plagues and Mother Courage. He has a special interest in Scandinavian drama and has translated Miss Julie, Dancer of Death, Brand and Wild Duck and directed the last three. His academic career spans more than 17 years and he holds a PhD. He has taught at the University of Arizona, Washington State University, Humboldt State University and the University of California at Riverside.

JACK O’BRIEN, Guest Director returns to A.C.T. to direct The Exonerated, 1995. He has appeared at A.C.T. with such works as ‘Woe to My Daughters,’ ‘The Gathering’ and ‘The Pillowman’. He has directed numerous productions, including ‘The Importance of Being Earnest’, ‘You Can’t Take It With You’, ‘Man and Superman’, and ‘The Importance of Being Earnest’. He is currently the artistic director of the Mark Taper Forum in Los Angeles.

ELIZABETH HULDE (Resident Director) returned to A.C.T. to direct Night and Day, a musical based on the life and times of legendary American author, playwright and director George S. Kaufman. Hulde is also the artistic director of the Victoria Shakespeare Festival in Oregon.

JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in the 1980s as ‘Tom’ in ‘The Boys in the Band’. His other Broadway credits include ‘You Can’t Take It With You’ and ‘The Odd Couple’. He appeared in the television series ‘Hill Street Blues’ and ‘Murphy Brown’. Bird directed ‘The Exonerated’ on Broadway and in Los Angeles.

RAYE BIRK, a Milwaukee Repertory Theatre company member, has directed numerous productions, including ‘The Boys in the Band’, ‘The Odd Couple’ and ‘You Can’t Take It With You’. He is currently the director of the Milwaukee Repertory Theatre.

JOEY CARLIN has directed the past five years of artistic life of the past ten years teaching acting and directing at A.C.T. She graduated from the University of Chicago and has studied at Yale University. She is the daughter of Charles Carlin and with Lee Strasberg. An original member of Chicago’s Playboy Theater, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and visiting theaters and in television and films.

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A C.T. she directed The House of Bernarda Alba and has performed in over 30 productions. Other directing credits include The Dining Table by Barbara Kruger, She Palace Mur- ray by Tony Holland and Bill Hoffman and The Hunter Gatherer by John Robin- sen for A.C.T. ’s Plays in Progress, and Is- rael Horovitz’s M и chelle for the Berkeley Stage Company. This Fall she will be di- recting Arch/zoid by Joanna Glass at the Oregon Shakespeare Festival. She ap- peared in John Korty’s TV film A Chris- tian Without Snow which will air in December.

MMI CARR is from Florida. She holds an M.F.A. from Wayne State Univer- sity in Michigan. She has appeared at the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night; Nurse in Man Who Came to Dance; Elly May in Tobacco Road; Romeo in Romeo and Juliet; Named Desire; and Jenny in Front Page. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in Cor- inthian, Juno in Juno and the Paycock, Lady Macbeth in Macbeth. Margaret in Henry VI, Part II and Richard III, Minn. Desdemona in Ring Around the Moon; Ren- tice in Margul�o. Mrs. Malaprop in The Rivals. Florence in Indigence in the Louisiana Hone and Mary in Who’s Happy Now?

PENOLE COURT is the Vocal Coach for the A.C.T. program, as well as teaching Voice at UC San Diego’s Evanced Trai- ning Program and the Som- er collie in Jazz at UCSD. In the past three seasons she has appeared in All the Way Home; The Mas- ter Builder; Hay Fever; and Ah, Wilderness! and has performed singing roles in two of the plays In Progress series: The Fre- quency and The Overland Room. Prior to coming to A.C.T., Court had a long and chequered career in many aspects of the theatre; earning an M.F.A. along the way from the Goodman School of Drama.

BARBARA HDRICKSON [*] joined A.C.T. nine years ago and has appeared in Cyr - anger in Desire; The Hot L Baltimore; The Merchant of Venice; and Al- bina; The Cherry Or- chard; Pillars of the Earth; Happy Birthday; and Street Scene. The Matchmaker; General Gourgeous; Poor Gent; Equus; As You Like It; and The Christmas Gift; The Bir- guneous Gentleman; The Master Builder; Ab- oard Purse Singular Travels; All the Way Home; A Month in the Country; The Circle; 5th of July; Hay Fever; Buried Child and The Girl of the Golden West. She per- formed with Sada Thompson at the Westport Court Playhouse in Shuy.

JULIA FLETCHER [*] was seen in Juliet in Romeo and Juliet last season. She has been working as an A.C.T. Company manager for three years on 17 shows and as a play producer for the Plays In Progress series for one year. Last season she appeared at the Pacific Conservatory of the Perform- ing Arts in Santa Maria, as the Player Queen in Alan Fletcher ’s production of Hamlet with Daniel Davis and as Isabelle in Ring Around the Moon under the direc- tion of Laird Williamson. This past sum- mer she taught acting in the Summer Training Congress.

PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway ap- pearances include The Chinese Prime Minister, the Ente- rainer and The First Gentleman (Theater World Award, best featured actor). He spent six seasons with the Cananda’s Stratford Shakes- pearean Festival and has starred on Am- erican TV. His appearances here include Hadrian VII, The Merchant of Venice; An Enemy of the People; Man and Superman; Cyrano de Bergerac; The Master Builder; A Month in the Country; Heartbreak House; Rome; The Little Foxes and The Crucible of Blood. His films include Godfather II; The Fondling; A Different Story; F.I.S.T.; The China Syndrome, and upcoming High- point and All Washed Up.

TANA ELCAR last appeared with A.C.T. as Lepusina in The Cherry Orchard and before that as the Coach in That Cham- pionship Season and the P.L.P. Festival of Blushing. Other re- cent appearances include Vladiinova in Los Angeles Ac- tor’s Theatre production of Waiting for Godot which also played on national TV on the Theater in American series and Drummond in feather Wind at the Arena Stage and in Moscow and Lon- don. In New York, Ms. Elcar has been seen off and on Broadway in Dallas, Under Milkwood, directed by William Ball; Andromache and the Lion; Our Dana, Summer of the Seventeenth Doll; Oh Men, Oh Women; The Dumb Waiter and Tio Pepe in Good. His movie and TV acting credits are many and lately he has also been producing and directing.

THOMAS HARRISON [*] joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coor- dinator and is an ac- ting instructor for the Advanced Train- ing Program. He has associate directed Sebastian’s Heartbreak House; Ah, Wilderness! and Romeo and Juliet. He has studied acting at the Juilliard School in New York, film making at New York University and film at the San Francisco Art Institute.

JANICE GARCIA returns to A.C.T. for her first season. She toured in Ah, Wilderness! during A.C.T.’s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor; Porgy, Equus; A Christmas Carol; Valentin; and Valen- tin’s The Wifer; Ah, Wilderness! and The Girl of the Golden West. At San Jose State University she received her Master of Arts in theatre arts and has taught voice and speech at the University of California, San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be the Company Director with the company and a Project Director with the Advanced Training Program.

MARK HARELIK was born in Hamil- ton, Texas, and studied at the University of Texas in Austin. Be- fore joining the A.C.T. acting company, he performed over 500 shows with the Pacific Conservatory of the Performing Arts in Santa Maria. Califor- nia. Last season he appeared in The Crucifer of Blood and A History of the American Film.

Elizabeth Hudder made her professional debut at New York’s Lincoln Center Rep in the title role of the Country Wife and as Grosbaia in The Cauc- us Chick. This is her ninth season at A.C.T. where her roles have included the Doncina in Dorian Gray; Susie in The Hot L Baltimore; Mrs. Maurant in Street Scene; the Countess in The Matchmaker; the Countess in This Is An Entertainment; John in Knock Knock; Marcelle in Hotel Paradiso, Nina in Arabella in the Country; Claire Zachanassian in The Visit and Elizabeth in the Little Foxers. She is currently working on her second season at A.C. T. where she will be the Assistant to the Director. She is a graduate of the Oregon Shakespeare Festival. Playing Cleopatra in Antony and Cleopatra.
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INA and directing a Streeter Named De-
Sire and Minnie. She also directed the
P.P. production of Jack Gilhooley’s
Afternoon in Vegas. Her first feature
film, Pilgrim, was financed in
Venice Film Festival this summer.

JOHN HUTTON [r] received his B.A.
from Rhiaca College, New York, before
joining A.C.T. He has been on the Geor-
y stage in Romeo and Julier and The Girl of the Golden
Dust productions at A.C.T. include Virgil in Three Sisters and
Heroic Deeds in The Royal Family. This past summer he appeared in Our
Town and The Woman in the Oregon Repor-
tory Theatre in Eugene.

JOHANNA JACKSON [b] studied at the
Pacific Conservatory of the Performing
Arts where she also performed in Member
of the Wedding, Show-
boat and most recent-
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joins A.C.T. this season as a journeyman
having appeared on the Grassy stage last season in Pansage.

BYRON JENNINGS joins A.C.T. this season
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Festival, Mark Taper For-
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NICHOLAS KALEDEN [b] joins the A.C.T. acting company
after studying at Bowdoin, Brunswick, Maine and Tufts University in London, England and with E. Martin
Tatum and Anthony Cornish. Born and raised in Lexington, Massachusetts, he has performed in the theatre at Montague, Maine and the Utah Shakespearean Festival. He has appeared as Denzel in The Merchandise, Night’s Scandal. At the Scandals. At the Scandals. At the Scandals.

LAUREN R. KLEIN [r] joined the A.C.T. summer company this season after appearing in the film, Our Man in Havana. She was seen in The Play, the Marquis de Sade in Mar-
quis’s The Lecherous Man. Willy Loman in Death of a Sales-
man as well as five seasons at Baltimore’s Center Stage. He was played on
her roles included Arkadina in The Sea-
gull and Alma in A Streetcar Named Desire. She was seen in the title role in The Bear, and The Woman in the Oregon Repor-
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tory Theatre in Eugene.
This season will be his 14th year with A.C.T. in San Francisco, which he joined after being a producer at the Old Vic in London and a director at the American Players Theatre in Wisconsin. He is also a producer at the San Francisco Playhouse, where he has been artistic director since 1978.

BRUCE WILLIAMS (*), who studied at the University of Texas, joined the company in 1982 and appeared in Julius Caesar, who directed a four-week season in 1983.

MARIEAN WATERS, a native of Montana, is in her seventh season with A.C.T. and a graduate of the London Academy of Music and Dramatic Art. She has appeared in a number of productions at the National Theatre in the United Kingdom, the National Theatre in London, and the Royal Shakespeare Company. She has also appeared in a number of productions at the Shakespeare Theatre of New York City and the Public Theater. She has also appeared in a number of productions at the Oregon Shakespeare Festival, the Colorado Shakespeare Festival, and the Hartford Stage Company. She has also appeared in a number of productions at the Oregon Shakespeare Festival and the Colorado Shakespeare Festival.

Michael Winters came to A.C.T. this season after four years at the Pacific Conservatory of the Performing Arts in Santa Maria, where he taught and directed and as well as appeared as Nat Miller in Ah, Wilderness. He is a graduate of the University of Michigan and has appeared in a number of productions at the San Francisco Playhouse and the San Francisco Shakespeare Festival. He has also appeared in a number of productions at the Shakespeare Theatre of New York City and the Public Theater. He has also appeared in a number of productions at the Oregon Shakespeare Festival and the Colorado Shakespeare Festival.

DEBORAH SUSSEL returns to A.C.T. after having been with the Berkeley Stage Company, The Theater of Living Arts, and the San Francisco Opera. She has also appeared in a number of productions at the Colorado Shakespeare Festival and the Hartford Stage Company. She has also appeared in a number of productions at the Shakespeare Theatre of New York City and the Public Theater. She has also appeared in a number of productions at the Oregon Shakespeare Festival and the Colorado Shakespeare Festival.

MARSHALL WATSON (*), who received his B.A. from Stanford University in 1984, has directed the M.F.A. Design program at Brandeis University. This summer he directed the Taming of the Shrew, which was directed by his wife, Wendy. He is also a founding partner in the video production company, Synergo Video Productions.

ISLAM WHITLOCK, JR. (*), who returns to A.C.T. for his third season, has been seen in a number of productions at the Shakespeare Theatre of New York City, the Public Theater, and the San Francisco Shakespeare Festival. He has also appeared in a number of productions at the Oregon Shakespeare Festival and the Colorado Shakespeare Festival.

F MICHIELA DENNIS (*), who directed the last season for A.C.T., has won a number of awards for his work as a director, including a Ben Vereen Award for Best Direction and a Drama Desk Award for Best Direction in a Musical.

MARK BURKE (*), who directed the last season for A.C.T., has won a number of awards for his work as a director, including a Ben Vereen Award for Best Direction and a Drama Desk Award for Best Direction in a Musical.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre in Chicago, where he has been a director and actor since 1990. He has also directed at the University of Illinois and the University of California, Los Angeles, and has taught directing at the University of California, Berkeley, and the University of Colorado. He has also directed in New York City and London.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre in Chicago, where he has been a director and actor since 1990. He has also directed at the University of Illinois and the University of California, Los Angeles, and has taught directing at the University of California, Berkeley, and the University of Colorado. He has also directed in New York City and London.

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BRUCE WILLIAMS (*), who studied at the University of Texas, joined the company of the National Theatre and appeared in Julius Caesar, The Visit, and Athalia. He also played Dr. Peter gym, the Visit, and The Girl of the Golden West. He appeared at the Oregon Shakespeare Festival for two seasons.

MARIAN WATTS, a native of Missouri, is in her seventh season with A.C.T. and has been seen in The Circle, Abandoned, Peer Gynt, and The Winters. Winner of two Chicago and New York Drama Critics Circle Awards for her work in 1975, she worked in The Hot L Baltimore and Bus Stop. She was also seen in Private Lives at the Little Fox Theatre and in the Under the Yum Yum Tree on the Off Off over 500 productions including Angel Street with Ray Milland in Chicago. The Tender Trap with Robert Preston on Broadway and Playhouse with Mr. Lunts, she is also the author of novels and of the play The Consciousness and other works.

GARLAND J. SIMPSON (II) graduated from the Valley State College, Michigan, prior to joining A.C.T. Last fall he performed at the Oakland Repertory Theatre in Las Vegas by Lorraine Hansberry, On the Geary stage he has been seen in The Girl of the Golden West and The Second Story.

DEBORAH SUSEL returns to A.C.T. having been seen in the Berkley Stage Company, the Theater of Living Arts in the San Francisco Opera. She was in the East and West Coasts in various productions and has been seen regionally in film and TV including the recent film The Between.

MARTHA BURKE (*), who studied at the University of Miami and trained with the Actors Studio, has been seen in such films as The Odd Couple and The Great Race. She also has appeared on TV in such shows as The Mary Tyler Moore Show.

MARSHALL WATSON (*), who studied at Stanford University in the College of Arts and Sciences, was the first of the group to be seen at the Geary Stage. She was in Reno, Nevada and has been seen in The Girl of the Golden West and Peer Gynt.

SUSAN WATSON (*), who studied at Stanford University in the College of Arts and Sciences, was the first of the group to be seen at the Geary Stage. She was in Reno, Nevada and has been seen in The Girl of the Golden West and Peer Gynt.

ISIDORO GUIDO (*), who studied at the University of Miami and trained with the Actors Studio, has been seen in such films as The Odd Couple and The Great Race. He also has appeared on TV in such shows as The Mary Tyler Moore Show.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre in Chicago where he has been associated with the company since 1963. He has acted with the Shakespearean Company, the Orson Welles Theater, and the Actors Studio. He was a member of the Actors Workshop Repertory Company and the National Repertory in the 1990s, the APA, and Lincoln Center Repertory in the late 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in many productions including The Matchmaker, Peer Gynt, Othello, and The Trojan War. He is currently serving as Associate Professor of the Department of Theatre at Carnegie-Mellon University.

Ralph Funicello (*Costume Designer) has been a resident designer at A.C.T. for some seven years. For productions of Circle, Ah Wilderness, A Christmas Carol, and Christmas Carol, he designed the costumes for the productions of Circle, Ah Wilderness, A Christmas Carol, and Christmas Carol. He was also responsible for the scenic design for the Parsifal Conservatory of the Performing Arts for four seasons of Parsifal and The Magic Flute, The Visit, Hamlet and Guus and Doll. In recent seasons he designed sets for Doctor Faustus, Stooskys and Company and La Boheme at the Guthrie Theatre in Minneapolis. He is currently designing for the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Divorce.

Robert Morgan (*Costume Designer) is in his third season at A.C.T. and has created costumes for 21 company productions. His costumes for Man For All Seasons were recently honored with a Los Angeles Drama Critics Circle Award and a New York Drama Critics Circle Award for the Guthrie Theatre in Minneapolis and continues his association with the Guthrie Theatre and the Oregon Shakespeare Festival in Ashland as well as being light designer of the San Francisco Opera. He is currently working on The Oresteia for the San Francisco Opera and has designed costumes for many other productions. He is currently designing for the new Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

F. Mitchell Dunn (*Lighting Designer) has designed for his fourth season with A.C.T. His work with A.C.T. includes Julius Caesar, the Visit, and The Girl of the Golden West. He has designed for the Oregon Shakespeare Festival, the Oregon Shaker Festival, and the Oregon Shakespeare Festival in Ashland. He has also designed for the Portland Opera and the San Francisco Opera. His work includes Julius Caesar, the Visit, and The Girl of the Golden West.

Robert Flicker (*Lighting Designer) has designed for four seasons of Parsifal and The Magic Flute, The Visit, Hamlet and Guus and Doll. In recent seasons he designed sets for Doctor Faustus, Stooskys and Company and La Boheme at the Guthrie Theatre in Minneapolis. He is currently designing for the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Divorce.

Richard L. Hay (*Set Designer) is a resident scenic designer for the Oregon Shakespeare Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Emeritus repertoire mostly recently Ring Round the Moon, Scene at Sea Is Dead, Seaweed and Wild Oats. This past year he also designed scenic for The Journey at P.C.T.A., the 3rd Festival, Santa Maria Solving: Medea for the Mississippi Repertory Theatre and clothes for the British Shakespeare Company's production of the Shakespearean Repertory. He is currently designing for the Regional Repertory Theatre of the Oregon Shakespeare Festival in Ashland and has worked extensively in the region as well as being light designer of the San Francisco Opera. He is currently working on The Oresteia for the San Francisco Opera and has designed costumes for many other productions. He is currently designing for the new Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.
THE PICKLES ARE COMING...

THREE HIGH

The circus is coming! The circus is coming! The circus is coming to town!

It's the Pickle Family Circus! To astound and amaze and amaze!

That irresponsible jumble usually heralds the arrival of a big bright yellow truck, bearing 13 tons of circus paraphernalia and 20 funny Pickles who have been travelling from Southern California to Alaska for the last six circus seasons, garnering a million laughs, hundreds of delighted fan letters, and rave reviews that read "what the circus used to be" or "what the circus ought to be."

The good news is that San Francisco's own one-ring travelling circus, the astounding, amusing and amaz ing Pickle Family Circus, will fold up its ring for the winter and book into the Marin County Memorial Theatre for a month beginning January 10th, under the auspices of the American Conservatory Theatre.

This brand new, first time indoor show entitled Three High features the company's wildly zany, highly sophisticated, just plain funny comedy threesome Geoff Hoyle, Bill Irwin and Larry Pisoni in a physical, metaphysical, vaudevillian, comedic, musical and dance stand-up slapstick, serious clown revue. Partly an alphabet of comedy drawn from the traditions of English Pantomime, American Vaudeville and silent film greats Keaton and Chaplin and totally the creation of Irwin, Hoyle, Pisoni and the company of 20 Pickle actors, musicians, technicians, designers, acrobats and administrators.

Founded in 1974, the Pickles have played to over a quarter of a million people in their first six seasons. Their company members have performed with the San Francisco Opera, taught at the American Conservatory Theatre and New York University, been artists-in-residence at colleges and worked in theaters and circuses throughout the U.S. and Europe. The trio of Hoyle, Irwin and Pisoni make their film debut as Scoop, Ham Gravy and Chico in Robert Altman's film Poppy, released in December, and Hoyle will appear in Alan Arkin's Cho Cho and the Philly Flash.

Co-ordinator and director of Three High is Richard Seyd, with ten years acting and directing experience in British theatres. In the Bay Area, he has directed the Critics' Circle award-winning You Should Be Here by the Moving Men and the critically acclaimed Female Transport.

Three High is billed as "mostly for adults," who are encouraged to bring all the medium-sized small fry they know. For a unique evening of theatre by San Francisco's Pickle Family Circus and a gloriously good time, call the Geary Theatre Box Office at 673-6440.

Geff Hoyle, Larry Pisoni and Bill Irwin head up downtown to present dance, music and mime in an original evening of comedy opening January 19, 1983 at the Marin County Memorial Theatre. Photo by Bitty Lennon

RICHARD SEGER, (see Designer) returns for a sixth season at A.C.T. last year having designed Bernard Child's The Little Boy in and The Girl of the Golden West as well as The Tender's Tale, 25th of July, The Visit, Julian Carter's House of Flowers, The Matchmaker, The Bourgeois Gentleman, Othello 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, Seger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.
he was resident designer of costumes and scenery for two seasons at Houston's Alley Theatre, where he has returned since as a guest designer several times. For the last three years he has taught scenic design at the University of Santa Clara. A winner of the 1965 U.S.ITT design competition in both scenery and costumes, Chishol has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival.

JAMES SALE (Lighting Director) has spent the last three seasons at the Atlanta Repertory Theatre where he designed the lighting for numerous shows including "Euler's Waltz," "Tally's Folly," "Terra Nova" and "Diamond Stud." Other design credits include seasons at the Stratford Festival in Seattle, California's Actor's Theatre and the Solaris Theatre in Los Angeles. He will be designing Ghastly and A Mother Port for the Forest of A.C.T. this season as well as being Associate Lighting Designer for all the productions.

RICHARD SEGER (Set Designer) returns for a sixth season at A.C.T. last year hav- ing designed "Barred Child," "The Little Foun- dation" and "The Girl of the Golden West" as well as "The Winter's Tale," 3rd of July, "The Visit," "Juliet Glover," "How to Succeed," "The Matchmaker," "The Bourgeois Gentleman," "Othello" and "Something's Afoot," which premiered at the Marin Shakespeare Festival and went on to Broadway. A graduate of Chi- cago's School of Art Institute, Sefer also created sets for the Broadway production of "Baa Baa Black Sheep," among several off- Broadway productions. His other credits include numerous productions at the Ci- ty College of New York, C.W. Post Col- lege, also in New York, the Westport Country Playhouse in Westport, Con- necticut, and the Coconut Grove Play- house in Miami, Florida.

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The Pickles are coming... THREE HIGH

The circus is coming! The circus is coming! The circus is coming to town!

The Pickle Family Circus Here for a couple of days The Pickle Family Circus! To astound and amuse and amaze!

T he irascible jingle usually heralds the arrival of a big bright yellow truck, bearing 13 tons of circus paraph- nalia and 20 funny Pickles who have been travelling from Southern California to Alaska for the last six circus seasons, garnering a million laughs, hundreds of delighted fan letters, and rave reviews that read "what the circus used to be" or "what the circus ought to be.

The good news is that San Francisco's own one-ring travelling circus, the ad- astounding, amusing and amazing Pickle Family Circus, will fold up its ring for the winter and book into the Marin's Me- morial Theatre for a month beginning January 19th, under the auspices of the American Conservatory Theatre.

This brand new, first time indoor show entitled "Three High features the compa- ny's wildly zany, highly sophisticated, just plain funny comedy threesome Geoff Hoyle, Bill Irwin and Larry Pisoni in a physical, metaphysical, vaudevillian, comedic, musical and dance, stand- up slapstick, serious clown revue. Partly an alphabet of comedy drawn from the traditions of English Pantomime, Ameri- can Vaudeville and silent film greats Keaton and Chaplin and totally the crea- tion of Irvin, Hoyle, Pisoni and the com- pany of 20 Pickle actors, musicians, technicians, designers, acrobats and administrators.

Founded in 1974, the Pickles have played to over a quarter of a million people in their first six seasons. Their company members have performed with the San Francisco Opera, taught at the American Conservatory Theatre and New York University, been artists-in- residence at colleges and worked in thea- tres and circuses throughout the U.S. and Europe. The trio of Hoyle, Irwin and Pisoni make their film debut as Scoop, Ham Gravy and Chico in Robert Alt- man's film "Poppy", released in December, and Hoyle will appear in Alan Ar- kin's "Chinatown" and the "Perry Mason" series. The Pickles have four albums of music, three of which are represented in the current "Jukebox" and "The Pickles are Coming Again!" album now available from the Pickles.

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THE LITTLE FOXES REVISITED

In the theatre it is rare for an audience to know with absolute certainty the past and future of the characters they watch on stage, independent of the time frame of the play, to know where they came from, how they got that way and what destiny they head for when the curtain falls. There is a special irony in knowing what the characters do not, for a while we may assume the all-knowing status of demi-gods watching fortunes played out.

The American Conservatory Theatre sets a precedent in theatre programming by presenting within the same season Lillian Hellman’s Another Part of the Forest and The Little Foxes, two segments divided by time in the powerful saga of the Hubbard family. Each play stands independently of the other, woven with Forest preceding Foxes chronologically and following it in composition. But the powerful interplay of past, present and future enhances their impact when presented back to back. The two productions have different casts, with Allen Fletcher directing Another Part of the Forest, and Tom Moore directing The Little Foxes, revived from last season.

Written in 1939, The Little Foxes documents the emergence of a new class of empire builders in the South at the turn of the century. The title comes from the Song of Solomon: “Take the foxes, the little foxes, that spoil the vine, for our vines have tender grapes.” The despots are Regina and her brothers Ben and Oscar, who, in the words of their black servant, “eat the earth,” like a biblical plague of locusts, to extract the last ounce of profit, fighting powerfully amongst themselves for the lion’s share.

To Fletcher, the Regina of Foxes is “unforgettable, but unforgivable” in the light of Forest. “You don’t sympathize with her, but you understand what she goes through, how the passion, the wildness, the open nature are soared and turned inward and turned towards selfishness through the things that happen to her and are done to her by her family.

We can understand why she became the hard woman she is in Foxes.”

Another Part of the Forest, written in 1946, goes back in time twenty years to 1880, when the parents are still alive. The fourth character common to both plays is the impoverished, aristocratic Birdie, whom Ben will scheme to have Oscar marry for her cotton rich land. In Forest, Oscar is “sincerely and deeply in love with the town prostitute. Fletcher comments that we are amused by his gauche, erie and naivete. The Oscar of Forest is a clown. His brutality and unlikeliness to the gentle Birdie will come later.

Fletcher points out that under his avenge, Ben possesses will and a certain redeeming charm. “He is only too willing to cynically make use of other people and their faults, but he does have an ounce or two of compassion, since he has so much understanding of what other people are like.”

In Pentimento, one of her three volumes of autobiography, Hellman tells us that in Foxes she “had meant the audience to recognize some part of themselves in the money dominated Hubbards. I had not meant people to think of them as villains to whom they had no connection.”

By returning the characters to an earlier time period, she believed she could show that Foxes was meant as a “kind of satire. But what I thought funny or outrageous, the critics thought straight stuff, what I thought was bad, they thought sad, touch, or plotty and melodramatic. Perhaps, as one critic said, I blew a stage to pieces without knowing it.”

Whatever her reasons for writing the second play on the Hubbard dynasty, she has created an immeasurably rich experience in time for her audience. The American Conservatory Theatre is proud to present her two great American classics in the same season.
SOUTHERN EXPOSURE. DELTA LINE CRUISES TO SOUTH AMERICA.

THE LITTLE FOXES REVISITED

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Fletcher points out that under his aegis, Ben possesses will and a certain redeeming charm. “He is only too willing to cynically make use of other people and their faults, but he does have an ounce or two of compassion, since he has to such a high degree an understanding of what other people are like.”

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ACT'S EVENING EXTENSION PROGRAM

The American Conservatory Theatre is now accepting applications for the Evening Extension Program which begins a ten-week session on January 26, 1981. A.C.T. will offer 12 different classes which will meet for one night a week (Monday through Thursday evenings) from 6 until 8 p.m. All courses will be taught by A.C.T. staff members from the Conservatory or administrative departments. The deadline for submitting applications for the Evening Extension Program is January 15. Tuition and application information is available by contacting Meribeth Meacham at (415) 371-3880.

Basic acting courses are designed to introduce student actors to concepts derived from the Stanislavski school of acting. All acting classes will involve scene work and the exploration of sense memory, object exercises, emotional recall and substitution and personalization.

Intermediate acting courses are for the student-actor with some previous training or experience. They involve a series of specific exercises and improvisation.

The psychology of auditioning examines the inhibiting factors that prevent relaxation such as fear and useless tension and loss of concentration. Monologue work and cold reading techniques will be covered. This class is designed for those who have training in the craft of acting. The class is limited and participants will be interviewed.

Auditioning with a song will help prepare the actor for auditions where singing is required. The course will cover how to choose the right song, prepare the song and how to present yourself at the audition. It will also deal with audition techniques.

Speech and ear training is an introductory course designed to assist the actor in developing good American speech for the stage. There will be a small fee for the recommended texts.

Voice will give an introduction to the process of structuring breathing for stage speech using the process of modified yoga positions for increasing body awareness and relaxation as a basis for strong vocal production.

Producing for the theatre will respond to the query, "What does a producer do?" It will include contracts, budgets, union deals, techniques and methods used on Broadway, on tour, regionally and locally. The class size is limited and participants will be interviewed.

Costume design will cover such topics as sketching, metha, presentation, design principles, characterization in costume, color, fabric, patterns, ornaments and accessories.

There is no restriction on the number of classes. Students must be 16 years old. Classes usually include people from a wide variety of backgrounds and professions. Submit your applications as early as possible to guarantee your admission to the class of your choice - application deadline is January 15.

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Costume design will cover such topics as sketching, media, presentation, design principles, characterization in costume, color, fabrics, patterns, ornaments and accessories.

There is no restriction on the number of classes. Students must be 18 years old.

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