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THE AMERICAN CONSERVATORY THEATRE

THE RIVALS

by RICHARD BRINSLEY SHERIDAN

Sir Anthony Absolute
Captain Jack Absolute, his son
Mrs. Malaprop
Lydia Languish, his niece
Lucy Lyndon's maid
Julia Miteville, Sir Anthony's ward
Paumond, her betrothed
Bob Acres, sailor to Lydia
Sir Lucius O'Trigger
Bag, Captain Absolute's valet
Thomas, Sir Anthony's coachman
Servants and Townspeople

WILLIAM PATTERSON
BRYON JENNINGS
MARRIAN WALTERS
JILL HILL
DELORES MITCHELL
JANICE GARCIA
MARK HARELICK
THOMAS OGLESHY
SYDNEY WALKER
WILLIAM MCKEREIGHAN
FRANK SAVINO
MARY ELIZABETH BROWN
STEVE JOHNSON
KATHARINE REDWAY
STEFAN WINROTH
D. PAUL YEUELL

Directed by: DAVID HAMMOND
Associate Director: JOHN C. FLETCHER
Scenery by: WILLIAM BLOOODGOOD
Costumes by: MARTHA BURKE
Lighting by: DUANE SCHUHL
Hairstyles by: RICK ECHOLS
Combat Consultant: DAVID BOUSHEY

The action takes place in Bath in the late eighteenth century and occupies one day.

There will be one twelve-minute intermission.

UNDERSTUDIES
Sir Anthony—Michael Winter, Captain Absolute—Matt McKenzie, Julia—Julia Fletcher, Lydia—Lauren Klein, Paulmond—Mark Murphy, Acres—Marshall Watson; Mrs. Malaprop—Joy Carlin; Sir Lucius—Lawrence Hecht; Lucy—Deborah Sered; Bag—Frank Navarro.

This production is made possible in part by a generous grant from the Andrew W. Mellon Foundation.
One easy onstreet of red/navy stripes. Cool, drifting notes of Perry Ellis color to kick up your heels in. Throw caution to the night. From his new spring collection, the bold challenger stripes. Horizontals played against verticals, in a look that's riveting. Rollicking. An absolute delight! Perry's longest skirt in linen, 155.00. His scoop-neck, ¾ sleeve cotton sweater, 145.00. The Shop on Union Square (d. 170)- Macy's San Francisco.

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Captain Jack Absolute, his son
Mrs. Malaprop
Lydia Langeaux, his niece
Lucy Lydia's maid
Julia Malvolio, Sir Anthony's ward
Faulkland, her betrothed
Bob Acres, suitor to Lydia
Sir Lucius O'Trigger
Rag, Captain Absolute's valet
Thomas, Sir Anthony's coachman
Servants and Townspeople

WILLIAM PATTERSON
HYRON JENNINGS
MARIAN WALTERS
JILL HILL
DELORES MITCHELL
JANICE GARCIA
MARK HARELIK
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WILLIAM McKEREIGHAN
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MARY ELIZABETH BROWN
STEVE JOHNSON
KATHARINE REDWAY
STEFLAN WINDBROTHER, D. PAUL YEUELL

Directed by DAVID HAMMOND

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UNDERSTUDIES

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THE RIVALS: FATHERS, SONS AND LOVERS

What Sheridan has done or chosen to do," wrote Lord Byron at the end of the eighteenth century, "has been, or excellence, always the best of its kind." The son of an actor who longed to be a gentleman, Richard Brinsley Sheridan (1751–1793) was to pursue three careers during his lifetime as a playwright, as owner of the Drury Lane Theatre, and as a member of the House of Commons. He devoted only five years to writing plays, but in that brief time he produced seven works, The School for Scandal, The Duellist and The Rivals among them. In all his endeavors Sheridan was constantly in the public eye, but he first aroused national attention at the age of 20 as a participant in one of the great romances of his day.

In 1770 Sheridan's father, following the death of his wife, moved his four children to the resort city of Bath, where he earned a precarious living staging "Artists Entertainments" in private homes and instructing young gentlemen in elocution. The reigning darling of the town was 16-year-old Elizabeth Linley, a celebrated soprano and daughter of popular composer Thomas Linley. Elizabeth in her teens was already famous both for her talent (her concerts were the main events at Drury Lane) and for her beauty, which has been captured forever in several portraits by Gainsborough and Joshua Reynolds. She was also contracted to marry Mr. Walter Long, "an old gentleman of considerable fortune," and pursued with somewhat disinclined intentions by one "Captain" Thomas Mathews, actually a retired ensign already "encumbered with a wife." Elizabeth was a public figure and her distresses were publicly recounted in a very successful London comedy, The Maid of Bath. According to her own letters, Elizabeth attempted to escape her troubles by taking laudanum. (To judge from these same letters, she was a somewhat dramatic young woman, prone to weeping and swooning.) When her suicide failed, she simply fled to France with an unknown man named Richard Brinsley Sheridan.

Richard was denounced by Captain Mathews as a scoundrel; he gallantly returned to Bath and defeated his rival in a bloody duel at which Mathews was forced to beg his life. Since Sheridan's father was violently opposed to a marriage on the grounds that Elizabeth was a notorious woman of questionable family background, Miss Linley resumed her concert career and the young lovers continued to meet in secret, exchanging letters and verses charmingly addressed to "Silvio" and "Laura." Poor old Mr. Long, meanwhile, had bowed out of the competition.

The romance at this time seems to have been platonic, with Elizabeth dwelling in a convent and Richard at a nearby hotel, but it received widespread attention in the British press. When
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Captain Mathews, however, was not finished. A second duel was fought, this time violent and bloody. Mathews continued on p. 8.
The Rivash continued from p. 6

knocked Sheridan to the ground, breaking his arm, and when the younger man refused to beg his life, Matthews stabbed him more than twenty times. Sheridan lay at the White Hart Inn while newspapers chronicled his condition to an anxious public. After eight difficult days he was pronounced out of danger.

Family opposition continued to delay the proceedings and Sheridan's fate never commented, but Elizabeth and Richard were finally wed in April of 1773. Because he refused to allow his wife to sing in public (Bowdler relates the story with admiration in his Life of Johnson), Sheridan was never married, penniless and without prospects. Something had to be done. He wrote The Rivals.

It doesn't seem fanciful to see much of Sheridan's youth reflected in his first play. Certainly Lydia Langshill owes much to Elizabeth Linley, and in the grief, beseeching but loving relationship between Captain Jack and Sir Anthony we may see something of Sheridan and his own father, whose relationship, despite periodic reconciliations, remained strained. The elder Sheridan attended an early performance of the play, sitting in silence in a stage-box while his son's conception stood in tears watching him from the wings, and departed afterward without speaking to the new playwright. The bloodthirsty Sir Lucius may be derived from Captain Matthews and there is even evidence that Mrs. Malaprop is based on an actual matron of Bath. However consciously he drew on actual events and persons, it is nevertheless certain that in The Rivals Sheridan wrote honestly and compassionately from his own emotional understanding. It is his most joyous and generous play, without the cynicism of the later School for Scandal, filled with what Max Beerbohm called "the fine, fierce joy of being very young and thinking it will last forever."

Sheridan's own story does not end happily. His marriage was not an easy one, and both he and his wife were reputed to have had extramarital affairs. When Elizabeth died of consumption at the age of 37, Sheridan had already become an alcoholic. A hapless, haggard businessman, he was to spend his final years in a continued struggle with his creditors. At the time of death he had not written for the theatre in almost 50 years, but he was buried with ceremony in the Poet's Corner of Westminster Abbey. In The Rivals he remains forever young.

David Hammond

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The death of Sheridan knocked Sheridan to the ground, breaking his arm, and when the younger man refused to beg his life, Mathews stabbed him more than 20 times. Sheridan lay at the White Hart Inn while newspapers chronicled his condition to an anxious public. After eight difficult days he was pronounced out of danger.

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David Hammond
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THE AMERICAN CONSERVATORY THEATRE

THREE SISTERS
(1901)

by ANTON CHEKHOV
Translated by Randall Jarrell

OLGA Sergeyevna Protorov
IRINA Sergeyevna Protorov
Marya [MASHA] Sergeyevna Protorov
Baron Nikolai Lvovich TUSENBACK
an army lieutenant
Ivan Romanich CHEBUTYKIN
an army doctor
Vassily Veselyevich SOLOMY
an army captain
ANFISA, the nurse
FERRAPON, porter from the County Council
Lieutenant-Colonel Alexander Ignatyevich
VERSININ, Battalion Commander
ANDREI Sergeyevich Protorov
Fyodor Blyich KULGYIN, a high-school teacher,
moved to Masha
Natasha (NATASHA) Ivanovna,
Andrei’s fiancée, later his wife
Alexey Petrovich FEDOTIK,
an army second lieutenant
Vladimir Karlovich RODE,
an army second lieutenant
SERVANTS, SOLDIERS, TOWNSPEOPLE

De ANN Mears
BARBARA DICKSON
ELIZABETH HIDDLE
RAYE BRK
RAY REINHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD
PETER DONAT
DAIKIN MATTHEWS
MICHAEL WINTERS
SALLY SMYTHE
NICHOLAS KALEDIN
MATT MCKENZIE
PAUL RATES, WILLIAM BROWN
MARTIN CURLAND, PATRA DAVE
MARIANO DIMARCO, EMILY HEEBNER
ED HEDSON, ROBERT KRIMMER
TERRENCE O’BRIEN, ROBERT PESCOVITZ,
GRITCHEN RUMBAUGH, MELISSA STERN

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

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

ACT I: The drawing room and dining room. Spring.
ACT II: The same, eighteen months later. Winter.
There will be a twelve-minute intermission.
ACT III: A bedroom, two years later. Winter.
ACT IV: The garden, the same year. Autumn.

UNDERSTUDIES
Olga—Penelope Caunt; Irina—Julia Fletcher; Masha—Lauren R. Klein; Tuseenbach—Nicholas Kaledin; Chebutykin—William Paterson; Solony—Isiah Whitlock, Jr.; Anfisa—Johanna Jackson; Ferrapont—Sydney Walker; Yerkin—John Burton; Andrei—Matt McKenzie; Kulgyin—William McKenzie;
Natasha—Jill Hill; Feskull—Frank Savino; Rode—Mark Murphy
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IRINA Irina Sergeyevna Protorov
Marrya (MASHA) Maryya Sergeyevna Protorov
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Ivan Romanich CHEBUTYKIN, an army doctor
Vasiyly Vasylievich SOLONY, an army captain
ANFISA, the nurse
FERAPONTO, porter from the County Council
Lieutenant-Colonel Alexander Ignatyevich VERSHININ, Battalion Commander
ANDRÉEY Andreas Georgievich Protorov
Fyodor Ilyich KOLYGIN, a high-school teacher, married to Masha
Natalya (NATASHA) Ivanovna, Andrei's fiancée, later his wife
Alexey Petrovich FEODOROV, an army second lieutenant
Vladimir Karlovich ROBE, an army second lieutenant
SERVANTS, SOLDIERS, TOWNSPEOPLE

De ANN MEARS
BARBARA DREW-DICKSON
ELIZABETH HUBBELL
RAYE BRK
RAY REINHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD
PETER DONAT
DAVE MATTHEWS
MICHAEL WINTERS
SALLY SMYTHE
NICHOLAS KALEN

MATT MCKENZIE
PAUL BATES, WILLIAM BROWN
MARTIN CURLAND, PATRA DAWE,
MARIANO DIARDO, EMILY HEEBNER,
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31
TO MOSCOW! AH! MOS COW

The Three Sisters.

In a provincial Russian town at the turn of the century, a young man in his thirties glances over a book of university lectures from his student days in the light of the candle. His wife allows him: it is carnival time, but she has said the revelers will not be allowed to stop by. There will be cottage cheese for his supper. How else will he lose weight?

And suddenly he finds himself pouring out his heart to old Ferapont, a porter from the county office. He has dreamed of being a professor at the University of Moscow, a scholar of whom all RUSSIA would be proud. But now all he can expect is to be a member of the County board, a petty official. His wife doesn't understand him. He's afraid of his sisters, somehow. What would he give to be sitting in a café in Moscow?

Ah! Moscow! A man ate forty pancakes in Moscow and died. Ferapont observes.

Ferapont is dead. "If you could hear as you ought to, I might not be talking to you like this," Andrei confides. "In Moscow, you can sit in a café where no one knows you, but you don't feel a stranger. And here you know everybody, and everybody knows you—and you're a stranger and lonely."

First produced in 1891, The Three Sisters is perhaps Anton Chekhov's most perfectly realized play. The story of three sisters caught up in a dull provincial life far from the beloved Moscow of their childhood, Olga, the eldest, is forced to accept a teaching post she does not want and wishes she might have married instead. Masha has made an early, unhappy marriage to Kulygin, a kind, but unimaginative and faintly ridiculous schoolmaster. Irina, the youngest and prettiest, can find no outlet and longs for love that somehow eludes her.

Daughters of a general, well educated, exquisitely brought up, they feel outclassed, transplanted in alien soil. Except for a few army officers living nearby quartered in the town, they have no point of contact. "We know a lot but not any use," Masha tells Colonel Verblin. The new battery commander who now comes to call, and with whom she will fall in love. "In this town knowing three languages is a useless luxury. Not even a luxury, but a sort of useless appendage, like a sixth finger." Their hopes are pinned on Andrei. Somehow they will return to Moscow, which glitters on the far horizon like a distant star, an unattainable city.

"On the stage, everything should be as complex and simple as in life," Chekhov wrote. "In real life, people are occupied with eating, drinking, flirting, and saying stupidities, and these are the things that ought to be shown on stage. People are having dinner, just having dinner, and while they are having it, their future happiness may be decided or their lives may be about to be shattered."

In the first act, it is a spring morning. Flowers everywhere. There is a pic-nic lunch. It is Frida's birthday and Moscow seems within grasp. The officers have come to call. The new colonel is from Moscow. Verblin remembers them as three little girls, remembers the street where they lived. He himself has two little girls and a wife who isn't well. But they should not regard their lives as useless.

Even if there are only three people like them in this dull, provincial town, Verblin tells the sisters, others will follow, because they have lived. Perhaps only six at first, but then twenty, and more will follow with each succeeding generation. "In two hundred years, life on earth will be unimaginably beautiful, marvellously wonderful and if it isn't here yet we must look forward to it, wait, dream of it, prepare for it." Masha takes off her hat and decides to stay for lunch.

As the sisters gather with their guests at the luncheon table, there are toasts, teaing, and much merriment. Andrei has fallen in love with a local girl, Natasha, who from the table with pretty embarrassment until Andrei courtesies her back.

Natasha is the fourth heroine of Chekhov's play, who takes over after Andrei, their father's house, and finally their way of life, growing happy in the process, thriving in the atmosphere the sisters find so stifling, as their dreams of Moscow recede forever with the passing years.

At the end of the play Natasha plans to cut down the avenue of trees that shades the house. Thearrison is leaving for Poland. Verblin and Masha must part. Olga will move to the school. Irina will go to work. In the final tableau of the play, Andrei wheels the baby carriage in the distance, the old army doctor reads his newspaper. Kulyginforgives his wife, kind and inarticulate in his understanding. Let's start over again," he tells her. Life will soon.
TO MOSCOW! AH! MOS COW

The Three Sisters

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The special art of Chekhov reaches its height in The Three Sisters, an unmatchable prose poem that catches as no other modern play the transitory nature of living, the light images of heartbreak and fading dream-line sadness and laughter and beauty of the passing moment in a human comedy that is at once as complex and simple as life itself.

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THE AMERICAN CONSERVATORY THEATRE

presents

ANOTHER PART OF THE FOREST

(1946)

by

LILLIAN HELLMAN

Regina Hubbard
John Bagtry
Leanna Hubbard
Cordelia
Marcus Hubbard
Benjamin Hubbard
Jacob Jibbel
Simon Jibbal
Oscar Hubbard
Birdie Bagtry
Harold Penniman
Gilbert Jibber
Lauretta Simco

Barbara Drickson
John Hutton
Anne Lawder
Johanna Jackson
Ray Reinhart
Bruce Williams
Garland J. Simpson
Michael Winters
Mark Murphy
Julia Fletcher
Marshall Watson
John C. Fletcher
Lauren R. Klein

Directed by
ALLEN FLETCHER

Associate Director
JOHN KAUFFMAN

Scenery by
RALPH FUNICELLO

Costumes by
MICHAEL OLICH

Lighting by
JAMES SALE

Music by
RICHARD HINDMAN

Hair/styling by
RICK ECHOLS

ACT I
A Sunday morning in June 1880, the Alabama town of Bowden, the side porch of the Hubbard house.

ACT II
The next evening

ACT III
Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES
Regina—Stacy Ray; John—Thomas Harris; Leanna—Merr Carr; Cordelia—Deborah Mitchell; Marcus—Sydney Walter; Benjamin—Mark Harrell; Jacob—Sahl Whitlock, Jr.; Simon—Allen Fletcher; Oscar—Thomas Oglesby;

Actress—James Garcia; Paramour—Frank Ottowicz; Jibbel—Matt McKenzie; Laurentta—Deborah Austin.

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THE AMERICAN CONSERVATORY THEATRE

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ANOTHER PART OF THE FOREST
(DRAM)

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Regina Hubbard  BARBARA DRUCKSON
John Bagtry  JOHN HUTTON
Lucinda Hubbard  ANNE LAWDER
Cordelia  JOHANNA JACKSON
Marcus Hubbard  RAY REINHARDT
Benjamin Hubbard  BRUCE WILLIAMS
Jacob Jabez  GARLAND J. SIMPSON
Simon Isham  MICHAEL WINTERS
Oscar Hubbard  MARK MURPHY
Birdie Bagtry  JULIA FLETCHER
Harold Penniman  MARSHALL WATSON
Gilbert Jugger  JOHN C. FLETCHER
Laurette Sinco  LAUREN R. KLEIN

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Associate Director  JOHN KAUFFMAN
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Starr Whitlock; Simon—Isham—Allen Fletcher; Oscar—Thomas Oglesby;
Birdie—James Garcia; Penniman—Frank Ottowicz; Jugger—
Matt McKenzie; Laurette—Deborah Asuei.

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James Wine Food and Wine Editor, Town & Country Magazine

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THE AMERICAN CONSERVATORY THEATRE

presents

NIGHT AND DAY

(by)

TOM STOPPARD

George Guthrie — BYRON JENNINGS
Ruth Carson — DEANN MEEKS
Francis — GARLAND J. SIMPSON
Alastair Carson — NEIL SAPIER
Dick Wagen — LAWRENCE HECHT
Jacob Miller — MARK HARELIK
Geoffrey Carson — WILLIAM PATTERSON
President Magoo — ISIAH WITLOCK, JR.

Directed by
ELIZABETH HUDDE

Associate Director
JANICE GARCIA
Scenery by
RICHARD L. HAY
Costumes by
MARTHA BURKE
Lighting by
DERRICK EPPERSON
Sound by
ALFRED TEETZER
Hairstyles by
RICK RICHARDS

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 Bronisz; Wagner—Frank Sevino;
Miller—Nicholas Kalderis; Carson—William McKereghan; Magoo—Garland J. Simpson.
WINE EDITOR
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Sound by - ALFRED TETZNER
Hair and makeup by - RICK ECKOLS

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INFORMATION IS LIGHT
Night and Day

The Elizabeth Huddle, who directs the West Coast premiere of Tom Stoppard’s 1978 London hit Night and Day, has a strong feeling underlying the setting drama which is stated in the title.

The play is about journalism and desire, the day section being the man’s world where a journalist is established to debate with the freedom of the press, the night section being the self-created world of Ruth Carson. She supplies the play with desire, passion and ambition—those human elements missing from the arid world of action and intellect.

Against an eerie African setting, three journalists, a British mining engineer and his lovely, lonely, outspoken wife are caught up in the last flurries of a revolution which may be Russian backed. The fictitious nation of Nambwane has only recently been ‘liberated’ from colonial rule by a black dictator reminiscent of Idi Amin, who prefers to call the rebellion a ‘revolution.’

“We don’t call them ‘boy’ anymore,” Ruth tells her reporter with light bitterness. “The idea is if we don’t call them boy, they won’t shop us up with their machetes.” The three newspapermen who have converged on the remote Carson home are, a veteran photojournalist of the world’s various war fronts, a hard-nosed Fleet Street reporter who claims he files fact, not prose, and an idealistic young novice desperate to scoop an interview with the rebel colonel of the Adoma Liberation Front.

“What has become all important to these men is getting a good story and being the only ones to get into an area to get that story,” Huddle comments. “And that’s why Ruth attacks them—for in satisfying only their egos, they demean both themselves and journalism.”

Night and Day could be interpreted as a scathing attack on journalism, but Stoppard has told one interviewer that the opposite is the case: “I’m a lover of and an apostle for journalism. The play is saying that the aspects of journalism which one might well disagree of are the price we pay for the part that matters, and the part that matters is absolutely vital.”

The Czech-born British playwright who started his own career as a journalist on a provincial paper, strongly suggests in Night and Day that the free press may be the last line of freedom for all the other freedoms. “No matter how imperfect things are, if you’ve got a free press, everything is correctable,” he has his young reporter Milne say. “Without it, everything is irreparable. Journalism is the evidence of a society that has got at least one thing right, that there should be nobody with the power to dictate where responsible journalism begins.”

In addition to examining the possibilities of the press, its strengths and weaknesses, Stoppard also addresses the possible danger which the growth of “closed shop” journalism poses to the freedom of the press in Britain. Milne has gained some notoriety as “the Grimsby scab.” When the printers of a provincial paper win a new contract giving them higher salaries than the journalists, the journalists go on a wildcat strike. Milne, a union member refuses to strike, along with a few others, in order to keep the paper running. The Union expels them, allows them to appeal and then reinstates, except for Milne who refuses to appeal. When a second strike threatens because of his stand, he resigns, leaving him virtually unemployable in England.

Now in Africa, he is the only reporter to interview the rebel commander. The powerful Sunday Globe gives his scoop front page treatment, but no byline. Wagner, the Fleet Street reporter, protests the use of a non-union story and ritornelle, kills his own scoop when the paper closes down.

Stoppard raises some provocative questions about the politics of third world nations and the politics of news gathering. In the shattering climax of the play, he has the photojournalist sum up the argument for the free press: “Information is light. Information, in itself, about anything, is light.”
INFORMATION IS LIGHT
Night and Day...

The Elizabeth Huddle, who directs the West Coast premiere of Tom Stoppard's 1978 London hit Night and Day, there is a strong duality underlying the setting drama which is stated in the title. "The play is about journalism and desire, the day section being the man's world where a journalistic forum is established to debate the freedom of the press, the night section being the self-created world of Ruth Carson. She supplies the play with desire, passion and murder — those human elements missing from the arid world of action and intellect."

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The Czech-born British playwright who started his own career as a journalist on a provincial paper, strongly suggests in Night and Day that the free press may be the last line of freedom for all the other freedoms. "No matter how imperfect things are, if you've got a free press, everything is conceivable. Junk journalism is the evidence of a society that has got at least one thing right, that there should be nobody with the power to dictate where responsible journalism begins."

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THE FLETCHERS DISCUSS THE HUBBARDS

Another Part of the Forest

Johanna Jackson and Anne Lavender are another Part of the Forest.

There is no truth in that he's totally selfish," John adds. What prompts Jagger's anger is Marcus' vain pretentious attitudes about his knowledge of music and his arrogance towards his hired musicians.

"Marcus is desperate for immortality," John continues, "desperate to survive everyone. In a sense, Regina becomes for his other wife; in his effort to prolong his life, Marcus is scarred of his sons, makes sure they truly don't succeed, doesn't have families. It makes Regina, Ben and Oscar want to survive in an unhealthy, selfish way that carries over into "The Little Foxes."

"Look at what he says to Ben and Oscar," Anne adds, citing Marcus' speech: "I'm not the kind of man that must have wanted in sons. Then think of what I got — one unsuccessful tricker, one possed illiterate."

Marcus puts no effort into his sons' upbringing, she adds. As for Lavender, "she has abandoned herself from the ranks."

With her tentative nature, Lavender has never really taken charge of her own life, Anne explains. In the play, there is a reference to "that night" in which a camp of young Confederate soldiers had been massacred by Union troops, of which Lavender had a certain guilty knowledge. Anne points out that the dream world into which Lavender has retreated during the ensuing fifteen years is an escape route and her solace. As a result she has abdicated her role of wife and mother. While Lavender took charge of Ben's upbringining, she has very little to do with either Oscar or Regis's. "I think she was told she was too frail," Anne adds. "It is the black servant Celeste who raised Ben and now takes care of the child-like Lavender.

Since Ben is the only child Lavender took care of, her relationship to him is her closest relative outside of Celeste. "He's the only one in the house who has any time for her. While Ben says that no one in the family can love, I think he loves his mother," Anne said.

In the last act of the play, Lavender has a scene in which she gives small gifts to her family, almost like a sad Ophelia, before her final abdication. Anne points out that Hovell is very specific in her stage directions. "I give Regina my pin and I kiss her and then she smiles. I give Oscar my prayerbook. I've had it since childhood and..."
THE FLETCHERS DISCUSS THE HUBBARDS

Another Part of the Forest

Another Part of the Forest

A
nother Part of the Forest is a unique theatre piece in that it is a sequel to another play in town. When The Little Foxes opened in New York in 1939, Lillian Hellman was surprised by the audience reaction to the handsome cold Regina and her brothers Ben and Oscar. "I had meant the audience to recognize some part of themselves in the money dominated Hubbards," she writes in Pentimento, one of her three books of memoirs. "I had not meant people to think of them as villains to whom they had no connection."

When audiences seemed to derive what she termed a hypocritical feeling of moral superiority from her heroines, Hellman told one interviewer that she began to cherish them as "one would cherish a nest of particularly vicious diamond-back rattlesnakes and it seemed worth while to look into their family background and find what it was that made them the nasty people they were."

Seven years later in 1946, Hellman took the Hubbards back in time twenty years to 1880 when the father and mothers were still alive in a small Alabama town still reeling from the effects of the Civil War, which had destroyed the Old South.

To Allen Fletcher who directs Hellman's second play about the rise of the ruthless Hubbard clan for A.C.T. the two plays may stand independently of each other. A knowledge of The Little Foxes is not necessary to understand and enjoy Another Part of the Forest. "But naturally what you are interested in seeing is where those people came from and how they got that way. Hellman has always been a person of strong social convictions, strong personal integrity, I think she felt a necessity to make the Hubbards more human and understandable, not to make her social message stronger, but to make her human message stronger, by writing another Part of the Forest."

As are as it is for a playwright in the modern theatre to write two segments in the drama of a family, it may be easier still to have an entire family involved in the process of bringing a family drama to life on the stage. In the A.C.T. production, Fletcher directs his wife, Anne Lawder in the role of Lavinia Hubbard, his daughter Julia as Birdie Jiggetty and his son John as the musician Jigger.

But Allen points out that the fact they are a family offstage does not affect them, "It's hard for me to concentrate on my own inner monologue in the second act, without wanting to punch Ray Reinhardt (who plays Marcus) or one of the other characters. I forget my own character's needs and wants and start watching painted Julia is suffering Birdie and how my mother is suffering as Lavinia."

A character, Jigger is not concerned with the awful things the Hubbards do to one another. "Jigger is by no means a trumpet of truth in that he's totally selfish," John adds. What prompts Jigger's anger is Marcus's vain pretentious attitudes about his knowledge of music and his arrogance towards his hired musicians.

"Marcus is desperate for immortality," John continues, "desperate to survive everyone. In a sense, Regina becomes for him another wife; in his effort to prolong his life, Marcus is scared of his sons, makes sure they can't succeed, doesn't have families. It makes Regina, Ben and Oscar want to survive in an unhealthy, selfish way that carries over into The Little Foxes."

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With her tentative nature, Lavinia has never really taken charge of her own life. Anne feels that in the play, there is a reference to "that night" in which a camp of young Confederate soldiers had been massacred by Union troops, of which Lavinia had a certain guilty knowledge. Anne points out that the dream world into which Lavinia has retreated during the ensuing fifteen years is an escape route and her solace. As a result she has abdicated her role of wife and mother. While Lavinia took charge of Bert's upbringing, she has very little to do with either Oscar or Regi's. "I think she was told she was too frail," Anne adds. "It is the black servant Cora who raised her and now takes care of the child-like Lavinia."

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In the last act of the play, Lavinia has a scene in which she gives small gifts to her family, almost like a sad Ophelia, before her final abdication. Anne points out that Hellman is very specific in her stage directions, "I give Regina my pin and I kiss her and say "Oh! I give Oscar my prayerbook I've had since I started out at 22."
ANGELA Lansbury
GEORGE HEARN
Sweeney Todd

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John admitted to a certain resistance to joining the family business, and

there was a five-year period where he studied art, film and pursued other projects. He is now in his second season with the acting company, having been associated with A.C.T. for five years. In addition to acting and serving as an associate director, he teaches acting, directs student projects and serves as Conservatory Coordinator, while his father is the Director of the Conservatory.

In this capacity, John has both directed and taught his sister, Julia’s association with A.C.T. began with a three-year stint at stage managing, then a two-year period in which she was a play reader for the Plays-in-Progress Program. Three years ago she enrolled as a Conservatory student, joining the acting company last season. This past summer, she taught acting for the Summer Training Congress and recently directed first-year Conservatory students in a Student Project.

Anne is the only Fletcher who has no desire to direct, but she has taught phonetics and ear training in the Conservatory.

What is the next project for the amazing Fletcher family? They mention Mourning Becomes Electra, Long Day’s Journey into Night and The Glass Menagerie.

“I would like to play Julia in character make-up and direct her and mother in Andromaca and Old Lady,” John adds.

Is there a Fletcher method of acting? “No, we don’t have any particular method, but we do believe in the same kind of working. We think the same things are important,” Allen said.

Summing up the Fletcher as a theatre family, John comments: ‘The praise that matters most to all of us is hearing from each other how well something worked.’
Fletcher continued from p. 21

was five years old and I kissed him. I tell Ben I’d like him to have my Papa’s watch, and he says, ‘Thank You, Mama,’ and he kisses me.”

Ben will ask Lavinia if she “liked” him at one point. “But he feels a little betrayed by her. She didn’t protect him from his father,” Allen comments. “You can’t help but like Ben. He is not only intelligent, but he is witty and has a certain amount of charm and an instinctive understanding of others. Of course, he is only too willing to make use of other people, but he does have an ounce or two of compassion.”

In other circumstances, Ben might have married Birdie himself, Anne suggests.

Birdie is the fourth character common to both plays. A Knowledge of the Birdie of Forest has been helpful in shaping the Birdie of Forest, Julia found. “At first I played her in a way that she have a vein, too crushed by the events of the play. The Birdie of Forest has obviously found some way of dealing with the Hubbards.” Well bred, shy, sheltered by the circumstances of her life, Birdie nevertheless finds the courage to overcome her nervousness when she comes to seek a favor of the Hubbards.

Curiously, both Birdie and Lavinia are based on Hellman’s mother—who died in 1935, whom the playwright describes as a “gentle eccentric.”

Another Part of the Forest is the second A.C.T. production on which the entire Fletcher family has worked. Last season Fletcher directed Roméo and Juliet, with Julia as Juliet. Anna as the Nurse and John as an associate director.

Roméo and Juliet was the only other production on which all four worked together. Last summer Allen directed a production of Hamlet for the Pacific Conservatory of the Performing Arts. With Anne as Gertrude and Julia as the Player Queen, and Anna and Julia have played the role of mother and daughter together in Ring Round the Moon, in which Julia says they used quite a bit of their offstage relationship as mother and daughter.

In their eleven seasons with A.C.T., Anne has acted in a number of plays under Allen’s direction, including Ghosts earlier in the season, in which she played Helene Alving. Others’ productions have included A Little Night Music, Peer Gynt, Heartbreak House and A History of the American Film.

John admits to a certain resistance to “joining the family business,” and

there was a five-year period where he studied art, film and pursued other projects. He is now in his second season with the acting company, having been associated with A.C.T. for five years. In addition to acting and serving as an associate director, he teaches acting, directs student projects and serves as Conservatory Coordinator, while his father is the Director of the Conservatory.

In this capacity, John has both directed and taught his sister, Julia’s association with A.C.T. began with a three-year stint at stage managing, then a two-year period in which she was a play reader for the Plays-in-Progress Program. Three years ago she enrolled as a Conservatory student, joining the acting company last season. This past summer she taught acting for the Summer Training Congress and recently directed first-year Conservatory students in a Student Project.

Anne is the only Fletcher who has no desire to direct, but she has taught phonetics and ear training in the Conservatory.

What is the next project for the amazing Fletcher family? They mention Mourning Becomes Electra, Long Day’s Journey into Night and The Glass Menagerie.

“I would like to do Julia in character make-up and direct her and mother in Arsenic and Old Lace,” John adds.

Is there a Fletcher method of acting? “No, we don’t have any particular method, but we do believe in the same things. We think the same things are important,” Allen said.

Summing up the Fletchers as a theatre family, John comments. “The praise that matters most to all of us is hearing from each other how well something worked.”
HOW TO BUY TICKETS
Tickets-by-Telephone — Call (415) 673-6440 and charge your tickets to Visa or MasterCard (a service charge per order). Window Sales — Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets. Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12 to 6 p.m. and until 8 p.m. for Sunday performances. Martin’s Memorial Theatre: Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Martin’s Memorial Theatre Box Office. For additional information call 673-6440 Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list at the Geary Theatre lobby and receive advance notice of special attractions as well. Ticket Agencies — All BASS and most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are sold out at the box office, it is best to pick up 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 admitted to the performance. Certain times are Monday/Thursday, 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee, 2:30 p.m. and 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. Please note the NEAREST EXIT. In an emergency, you must exit, go to the exit (by order of the Mayor and city’s Board of Supervisors). Doctors may leave their seat location and the number 950-9953 with their cell service.

HANDICAPPED ACCESS
Boxes are available to handicap and guest the week of the performance at $4 a ticket. A wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances for the hearing impaired. For information call (415) 771-3880 (voice) or TTY no. (415) 775-5813.

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CREDITS
Dennis Anderson, Edward Bennett, William Ginsberg, Larry Morkle and Ron Scherr for A.C.T. photography; Nahum Zemser, International Silk and Woolen, for theatrical fabrics for The Trojan War Will Not Take Place; Johnson’s Optical for eyeglasses. The Lamp Shop for lamps and Nikot, Inc. for camera equipment in Night and Day.

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TOUR TO CHINA
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Tickets at half-price are available to student/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.

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WHO'S WHO AT A.C.T.

WILLIAM WALL (General Director) has studied at the American Conservatory Theatre in San Francisco, where he joined the company in 1965. Before coming to A.C.T., Bill worked as a designer, actor, and lighting technician at the San Diego Shakespeare Festival and the San Diego Repertory Theatre. He is currently the executive producer of the San Diego Repertory Theatre and is a member of the Board of Trustees. In addition to his work with A.C.T., he has directed over 40 productions at the San Diego Repertory Theatre and the San Diego Shakespeare Festival. He is a member of the American Theatre Wing and the Dramatists Guild. He is married to actress Amy Morton, with whom he has two sons, and he lives in San Diego.

JAMES E. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout his career. He joined the company as a member of the Board of Trustees in 1984 and became the first executive producer. Under his leadership, the company has enjoyed significant growth and has become one of the leading regional theatre companies in the country. He is a member of the Board of Directors of the San Francisco Shakespeare Festival and the San Diego Repertory Theatre. He is married to playwright Howard K. Smith, with whom he has two children, and he lives in San Francisco.

ELLEN FLETCHER (Consortium Director) is the former artistic director of the American Conservatory Theatre. Under her leadership, A.C.T. became one of the leading regional theatre companies in the country. She is a member of the Board of Directors of the San Francisco Shakespeare Festival and the San Diego Repertory Theatre. She is married to actor Douglas Fairbanks, Jr., with whom she has two children, and she lives in San Francisco.

JERRY TURNER (Guest Director) is a production designer who has been associated with A.C.T. throughout his career. He has designed over 50 productions for the company, including the world premiere of "The Winter's Tale" in 2007. He is a member of the Board of Directors of the San Francisco Shakespeare Festival and the San Diego Repertory Theatre. He is married to actress Amy Morton, with whom he has two children, and he lives in San Francisco.

ELIZABETH HUBBARD (Guest Director) is a production designer who has been associated with A.C.T. throughout her career. She has designed over 50 productions for the company, including the world premiere of "The Winter's Tale" in 2007. She is a member of the Board of Directors of the San Francisco Shakespeare Festival and the San Diego Repertory Theatre. She is married to actor Douglas Fairbanks, Jr., with whom she has two children, and she lives in San Francisco.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in San Francisco in 1965. Born in Honolulu, Hawaii, William Ball had been a dancer with the Mikhail Baryshnikov American Ballet Company and appeared in the San Francisco Opera. He is also a member of the Board of Trustees of the San Francisco Ballet. William Ball is known for his profound knowledge of the arts and his ability to bring together various disciplines in a harmonious manner. His work has been recognized with numerous awards and honors, including the San Francisco Awards for the Arts. He has served as the Executive Director of A.C.T. since 1980. In addition to his work at A.C.T., William Ball is also involved in various community and cultural organizations, including the San Francisco Symphony, the San Francisco Museum of Modern Art, and the San Francisco Arts Commission. William Ball is married to the actress and playwright Marilyn Breyer Ball, and they have two children, Gregory and Emily.

JAMES K. MCKENZIE (Executive Producer) has been associated with A.C.T. through its various stages of development. He was the General Manager of the Mercury Theater on Broadway, and later became the first Executive Director of A.C.T. in 1971. Under his leadership, A.C.T. has grown into one of the leading regional theatre companies in the country. McKenzie is known for his innovative and bold approach to theatre, and his commitment to nurturing new talent. He is also a dedicated supporter of the arts and has served on the boards of various cultural organizations, including the San Francisco Ballet, the San Francisco Symphony, and the San Francisco Museum of Modern Art. McKenzie is married to the actress and playwright Marilyn Breyer Ball, and they have two children, Gregory and Emily.

ALEX BERGERON (Artistic Director) is a recognized figure in the American theatre community. He has served as the Artistic Director of the Manhattan Theatre Club, the Yale Repertory Theatre, and the Arena Stage in Washington, D.C. Bergeron received his Bachelor of Fine Arts degree from the University of Texas at Austin and his Master of Fine Arts degree from the Yale School of Drama. He is a member of the Board of Trustees of the San Francisco Ballet and the San Francisco Museum of Modern Art. Bergeron is married to the actress and playwright Marilyn Breyer Ball, and they have two children, Gregory and Emily.

JACK O'BRIEN (Director) is a distinguished director and translator, known for his work in both classical and contemporary theatre. He was a member of the Board of Trustees of the San Francisco Ballet and the San Francisco Museum of Modern Art. O'Briens work has been seen around the world, including in New York, Los Angeles, and London. He is a member of the Board of Trustees of the San Francisco Ballet and the San Francisco Museum of Modern Art. O'Briens work has been seen around the world, including in New York, Los Angeles, and London.
JOY CARLING has given the best part of her 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 Drama School and with Lee Strasberg. An original member of Chicago Playwrights' Theater, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theaters and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 26 productions. Other directing credits include Billy by Barbara Keeler, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter Gruatwick by John Robinson for A.C.T.'s Plays in Progress, and Isra
del Horwitz's Markham for the Berkeley Stage Company. This fall she will be directing Aristophanes by Joanna Glass at the Oregon Shakespeare Festival. She appeared in John Kury's TV film A Christmas Without Snow which will air in December.

MIMI CARR is from Florida. She holds an M.F.A. from Wayne State University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse Prynne in Man Who Came to Dinner, Elly May in Tobacco Road, Eunice in Sweeten Namad Desire, and Jenny in Front Page. As the Oregon Shakespearean Festival in Ashland, she played Volumnia in Cor
dulina, Juno in Juno and the Pensue, Lady Macbeth in Macbeth, Margaret in Henry VI, Part III and Richard III, Mme. Deavor in Ring Around the Moon, Beatrix in Marigilde, Mux. Malaprop in The Rivals, Florence in Indigence in the Louisiana Harem, and Mary in Who's Happy Now!

RAYE BRRK came to A.C.T. seven sea
days ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespe
ean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Ham
er and Mache, Skylock in The Merchant of Venice and Thomas More in A Man for All Seasons. Among his many roles at A.C.T., are Martin Dysart in Eaves, Henry Carr in Poissons, Casimir in Julian Caesar, Rodrigo in Orhadus, Bon
ing in Hotel Paradiso, the Schoolmaster in The Visit, Dr. Shippsgalsky in A Month in the Country, and the leading role in Madame Butterfly. When you get an urge To drink, try this Phone ad or stop in on your way We're easy to reach at 633 Battery in Jackson Square, 881-0440.

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

JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird appeared in The Show Off with George Grizzard and Jesse Royce Landis, and the A.P.A.-Phoenix Educational Tour of The Misfits and Faye and the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is A Many Splendored Thing.

PENELIPE COURT is the Vocal Coach for the A.C.T. company as well as teaching Voice in the Advanced Training Program and the Summer Training Con
gress. In the past three years she has appeared in All My Sons, The Master Builder, Hay Fever and As, Wilderstein and has performed leading roles in two of the Plays in Progress Series: The Fre
cacy and The Overland Journeys. Prior to coming to A.C.T. Court had a long and checked career in many aspects of the

THEater, earning an M.F.A. along the way from the Goodman School of Drama. BARRY BRICKERSON (*) joined A.C.T. two years ago and has appeared in Or
grenn Gentlemen, The Master Builder, Ab
duced with Sara Thompson at the Westport Country Playhouse in Shy.

PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway ap
ppearances include The Chinese Prime Minister, The Trans
tainer and The First Gentleman (Theatre de Passe). His most notable role was as the best featured actor. He spent six seasons with the Canada's Stratford Shakespe
ean Festival where he's been seen in American TV. His appearances include Huckleberry Finn, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Man for All Seasons, The Country House, Equus, The Little Fictions and The Crucible of Blood. His films include Goldman II, The Hindenburg, A Different Story, P.L.T. The China Syndrome, and upcoming High

PARK and All Washed Up.

DANA ELMAC last appeared with A.C.T. in Lopetin in The Cherry Orchard and before that in A.C.T. in Coach in That Chasm
pionship Season and the P.L.P. production of Blowing. Other recent appearances in
cude Vladimir in the Los Angeles Ac
to's Theatre production of Waiting for Godot and also played on national TV on the Theatre in American Series and Drummond in Infiburt at the Arena Stage and in Missouri and in Len
grad. In New York, Mr. Elmac has been seen off and on Broadway in The Duchess of Malfi, Under Milkwood, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventeenth Moon, Oh, Men! Oh, Women, The Dumb Waiter and Too Hot to Handle. Mr. Elmac's television credits are many and lately he has also be

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JOY CARLIN has given the best part of her 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 Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatre and in television and films. For A.C.T., she directed The House of Bernarda Alba and has performed in over 26 productions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hurricane by John Robin- son for A.C.T.’s Plays in Progress, and Is- rael Horovitz’s Marceau for the Berkeley Stage Company. This fall she will be directing Antigone by Joanna Glass at the Oregon Shakespeare Festival. She appeared in John Korty’s TV film A Christmas Snow which will air in December.

MIMI CARR is from Florida. She holds an M.F.A. from Wayne State Univer- sity in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Marta in Twelfth Night, Nurse Preen in Man Who Came to Dinner, Elly May in Tobacco Road, Eunice in Streetcar Named Desire, and Jenny in Front Page. At the Oregon Shakespeare Festival in Ashland, she played Volumnia in Coriolanus, Juno in Juno and the Paycock, Lady Macbeth in Macbeth, Margaret in Henry VI, Part III and Richard III, Mme. Deavor in A Ghost of the Moon, Beatrice in Much Ado About Nothing, the Baker in The Road, Florence in Indianna in the Louisville, Helen, and Mary in Who’s Happy Now?

RAYE BRRK came to A.C.T. seven years ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Im- aginary Invalid and A Midsummer Night’s Dream, and played the title role in Ham- let and Macbeth. Skylock in The Mer- chant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Voyager, Cassius in Julius Caesar, Rodrigo in Otello, Bon- ifacio in The Visit, and Dr. Shippeyng in A Month in the Country, and the leading role in Professor. THE ACTING COMPANY (*) studied in A.C.T.’s Advanced Training Program prior to joining the Company.

BARBARA DRICKSMAN (*) joined A.C.T. nine years ago and has appeared in Or- ano de Bergaccar, The Hot L. Baltimore, and House of Bernarda Al- ba, The Cherry Or- chard, Plato’s, of New York and Ban- deck University. Moore is a graduate of the Yale School of Drama. He has also re- cently formed an association with Poly- gram Pictures to direct his first feature film.

PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway ap- pearances include The Chinese Prime Minister, The Ex- tincter and The First Gentlemen (Theatre World Award, best featured actor). He spent six seasons with the Canada’s Stratford Shake- spearean Festival and has starred in American TV. His appearances here include Hadrian IV, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Match in the County, 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 Country Playhouse in Shy.

DANA ELCAR last appeared with A.C.T. in Loplop in The Curly Orchard and before that as Coach in That Championship Season and the P.L.F. production of Blessing. Other recent appearances in- clude Vladimir in the Los Angeles Ac- tor’s Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Drummond in Ichabod at the Arena Stage and in Minneapolis and Long- island. In New York, Mr. Elcar has been seen off off-Broadway, in Dallas, Under Milkwood, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventeenth Fair, On a Clear Day, Of Men, Women, The Dumb Waiter and Too Tall a Stake. His television appearances include many and lately he has also been producing and directing.

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JULIA FLETCHER [*] was seen as Juliet in Romeo and Juliet last season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays In Progress reading series. The San Francisco native was bitten by the theater bug in one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of Hamlet and David and as Isabella in Rin Around the Moon under the direction of Linda Lavin. This past summer she taught acting in the Summer Training Congress.

MARK HARREL was born in Hamilton, Texas, and studied at the University of Texas. Last season he appeared in the role of The Cousin of Blood and A History of the American Film.

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JONAS HENDRICKS [*] returns to A.C.T. for his fifth company. She performed with 5 Arts Theatre in 1990. She has also been seen in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Valentines and Valentin, The Winter's Tale, and The Golden West. At San Jose State University she received her Master of Arts degree in Theatre Arts and was a television voice actor at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

LAWRENCE HECHT [*] is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xeres, the Marin Shakespeare Company, the Marin Shakespeare Festival, the Grand Comedy Festival, and the Company Theatre of Berkley. An Associate Director with the company, he continues to serve as an acting instructor for the A.C.T. Conservatory and as the Conservatory’s Artistic Director. He has been seen at The National Horizon Christmas Carol, The Visit, Barefoot Child, The Girl of the Golden West and most recently Death of a Salesman. He joins A.C.T. this season as a Journeyman having appeared on the stage last season as the Clerk.

JILL HILL [*] joins A.C.T. after receiving her B.F.A. in theatre and film at Denison University in the summer of 1979. She has studied in London, Scotland, and in A.C.T. Theatre in Copenhagen, Denmark. She was a member of the companies of Theatre of VO, The Coward of Blood. She played the part of "Girl" in The Hot L Baltimore and Hotel in Julliet at the Roof on the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in TheHot L Baltimore, Queen in the Royal Family, Joan in The Life, Claire in V. A group on the North porch of Three Sisters. This summer at Western Stages in Salinas, she appeared as Lady Teudle in School for Scandal and in The Taming of the Shrew.

ELIZABETH HEDGES [*] joins A.C.T. as a professional debut in New York’s Lincoln Center, where she appeared in The title role of The Laramie Project and as Grasina in The Trojan Women. She is a native of San Carlos.

JOHNNY HUTTON [*] received his B.F.A. from Ithaca College, New York. He has been seen at A.C.T. performing The Girl of the Golden West. At the summer production of The Winter's Tale he played the role of Max. This past season he appeared in Our Evergreen and The Oregon Repertory Theatre in Eugene.

ANNE LAWLER, an original member of the A.C.T. Company, was graduated from the University of Wisconsin. In New York she studied voice with D. A. Kova and with Mila Strong at the Polytechnic. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and Paper Moon at the New York Shakespeare Festival. She was a member of the Company, The Shakespeare Theatre of Easton, PA, and of the Seattle Shakespeare Festival. She is a member of the American Theatre. She was a member of the Don’t Do’s House, the House of Bernarda Alba, Tonight at 4:30, Old City Hall, California Actors Theatre, and the Alcazar Theatre in San Francisco. She is also seen in student productions as the "Girl" in The Hot L Baltimore, Queen in the Royal Family, Joan in The Life, Claire in V. A group on the North porch of Three Sisters. This summer at Western Stages in Salinas, she appeared as Lady Teudle in School for Scandal and in The Taming of the Shrew.

NICHOLAS KALEID [*] joins A.C.T. as an acting company after studying at Bowdoin College, Brunswick, Maine, and the University of London, England and with E. Martin Browne and Anthony Cornish. Born and raised in Lexington, Massachusetts, he has performed at various theatres in the Southampton Shakespearean Festival. He has appeared as Demetrius in Much Ado About Nothing and as Sancho Panza in Fanny Brice starring Funny Bones, is a member of the A.C.T. acting company and was a member of the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts (where he was a member of the 1981 class), the San Francisco Shakespeare Festival, and the Berkeley Stage Company (where he was a member of the 1980 class). He is a member of the A.C.T. acting company and was a member of the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts (where he was a member of the 1981 class), the San Francisco Shakespeare Festival, and the Berkeley Stage Company (where he was a member of the 1980 class). He is a member of the A.C.T. acting company and was a member of the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts (where he was a member of the 1981 class), the San Francisco Shakespeare Festival, and the Berkeley Stage Company (where he was a member of the 1980 class).
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WILLIAM MCKEENHEARN joined the company three seasons ago after nine seasons at the Mil- lwaukee Repertory Theatre. He was also managing director at The Manhattan Theatre Club in New York City. His other credits include a role in "The Birthday Party," Waiting for Godot at The Actors Theatre of Phoenix; Joe in "The Joy of Living" at The Odyssey; and the wardrobe for "Julius Caesar" at The Shakespeare Theatre in D.C.

MARK MURPHY, now in his fourth season at A.C.T., is a graduate of University of Texas, Austin. He has played major roles in "Hamlet," The Birthday Party, Waiting for Godot and The Caucasian Chalk Circle. He has appeared at The San Francisco Shakespeare Festival in "The Winter's Tale," "King Lear," and "Othello." He has also performed in "Julius Caesar," "The Tempest," and "Othello.

THOMAS O'GILVY joined the company three seasons ago and was seen in "Julius Caesar," A Christmas Carol, A Wildwood Girl, A Month on the Country, The Visit, The Little Foxes, Oedipus at Colonus, and The Crucible. His Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

DUANE MEARS, a charter member of A.C.T. and a leading actress during the company's first San Francisco seasons, returned after an absence of several years. Her early A.C.T. roles include Miss Alce in "The Little Foxes," Oedipus at Colonus, and The Crucible. Her recent credits include "The Visit," "The Cherry Orchard," "Oedipus at Colonus," and "The Winter's Tale.

FRANK OTWELL has served the company as its head of the Alexander Technique since the Conservatory's beginning in 1965. He studied at the University of California at Berkeley and the New College of the Arts and Sciences. He has also taught at the University of California at Berkeley and the New College of the Arts and Sciences. He has also taught at the University of California at Berkeley and the New College of the Arts and Sciences.

DELORES MITCHELL continues to celebrate her fifth season with A.C.T. She has appeared in "The Cherry Orchard," "Oedipus at Colonus," and "A Christmas Carol.

WILLIAM PATRICK has devoted his entire acting career largely to the resident theatre. He spent at least part of every season for twenty years with the Cleveland Playhouse. He has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespeare Festival. She is currently writing, directing, and directing. Her season will be a Project Director for the San Francisco Shakespeare Festival.

Wendell Holle and Benjamin Hunt. This season will be his 14th with A.C.T. in San Francisco. He has been a part of A.C.T.'s touring repertory, performing in "Hamlet," "Othello," "King Lear," "Julius Caesar," and "The Winter's Tale.

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Europe last winter, is back in Europe this year. He is currently appearing in "The Cherry Orchard," "Julius Caesar," and "A Christmas Carol.

FRANK SAVINO, a seasoned actor of the San Francisco stage, began his career with the San Francisco Opera in Richard Strauss' "Armanzanas No. 4." He has also appeared in "The Cherry Orchard," "Julius Caesar," and "The Winter's Tale.

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career as a standby for Rip Torn in Daughter of Silence and has since assumed a long list of Broadway and off-Broadway credits ranging from Richard Burton in Room Service, Jason in Moka and Chief Recruit in One Flew Over the Cuckoo's Nest to next season's Broadway. He's TV credits range from Soap Opera to Kaz, Rosie and Tino and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON ('71) graduated from Grand Valley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Rosemont Theatre in Les Blancs by Lorca. On the Gary stage he has been seen in The Gorg and The Duchess and The Beggar.

SALLY SMITH, just finished playing Amanda in Sao Jose Repertory's production of Private Lives. She was seen this fall in A.C.T.'s production of Arms and the Man. In her two years with the Oregon Shakespearean Festival, she played such roles as Celia in As You Like It, Diana in Ring Round the Moon and Virgina in Caesar. Miss Smith has recently married director Alan Smith and the couple will be moving to Northern California.


MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Last summer he was seen as Joseph in Henry IV Part II and Andrei in Three Sisters.

ISAH WHITELOCK, Jr. (*) returns to A.C.T. for his third season. He has been seen as Watson, Hunter in 50th Street & Trelawney in A History of the American Film, The Winter's Tale, A Christmas Carol and The Visit. His role at the Pacific Conservatory of the Performing Arts over the past four summers has included Feste in Twelfth Night, a Salesman in Death of a Slaughtar, Gعلى in Parth, Walter in Younger in A Raven in the Sun, and Scrooge in One Flew Over the Cuckoo's Nest. This summer he will be taught the role of herdboy in a Bachelor of Arts degree in Theatre from Southwestern Minnesota State University.

BRUCE WILLIAMS (*), who studied at the University of Texas, has joined the company three seasons ago and appeared in Julian Caesar, The Master Builder, A Christmas Carol, Hotel Paradise, The National Health, Ah Wilderness, A Month in the Country, The Visit and The Gilt of the Golden West. He appeared at the Oregon Shakespearean Festival for two summer seasons.

MARIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in The Circle, Absurd Person Singular and The Winter's Tale. Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot L Boston and the Shaw, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the Old Broadway Theatre. She has appeared in 500 productions including Angel Street with Ray Milland in the Chicago Temple Theater with Robert Preston on Broadway and Plaza Suite at Drury Lane Theatre in Chicago. Her film credits include Pina-Bella and Medium Cool. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Joseph Ribkoff and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

Designers

WILLIAM BLOODGOOD, Jr. (designer) is a resident designer with the Oregon Shakespeare Festival where he designed 15 shows, including Private Lives, A Midsummer Night's Dream, Love's Labours Lost, The Philadelphia Story, The Wild Duck and Elizabeth Huddie's production

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Design by UNEE FIORA

1207 Bridgeway / 110 Caledonia

Sausalito
of a Streetcar Named Desire. Last season he designed Miranda at the Intiman Theatre Company and at the Berkeley Repertory Theatre company. He designed The Walley of the Tropics, What the Butler Saw and My Heart's in the Highlands. The Rialto is his first production at A.C.T.

MARTHA BURKE (Costume Designer) returns to A.C.T. for her third season having designed Buried Child and 9th of July. Her past credits include: Romeo and Juliet and HMS Pinafore for the Santa Barbara Repertory Theatre and The Fourposter for the Walnut Creek Repertory Theatre. Ms. Burke holds a B.F.A. from the Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

F. MITCHELLE DAHL (Lighting Designer) returns for his tenth season with A.C.T. The Trojan War Will Not Take Place marks his 25th production here, where his designs include: Cyrano de Bergerac, The Taming of the Shrew: A History of the American Play, A Midsummer Night's Dream and The Visit and the Russian Tour. He has worked at the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the L.A. Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, the Manitoba Theatre Center, Stratford Festival (Ontario), Waldrep and the Kennedy Center. He has designed extensive work for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the B.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Livio Cialle and Tom Moore. He has recently designed Maa Maa, A Gypsy White Chicks and Adomdama II in New York City and The Scarlet of Broadway.

ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Conn. and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has also designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew, and Carmen de Bergerac. His films include: Paramount's Star Trek - The Motion Picture and the forthcoming Gremlins with H. Pols. He is currently designing sets and costumes for Hugh Leonard's new play A Life for Broadway.

RALPH FUNKHELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Ah, Wilderness, Heartbreak House, Hay Fever and The Taming of the Shrew. Funkhello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Hamlet and Guys and Dolls. In recent seasons he designed sets for Doctor Biarritz, Sings in Company and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, The Miracle Worker, The Winter Dance, Dog, Fish, Star and Vi at the Mark Taper Forum, and the Remains of the Day. Last season Funkhello designed the opening two productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Division Street.

RICHARD J. HAY (Set Designer) is resident scenic designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of his non-Elizabethan repertoire most recently Ring Round the Moon, The Two Baskets, Is Dead, Sense and Sensible and Wild Oats. This past year he has also designed scenery for The Journey at P.C.A.P. Theatre, Santa Maria Smergolino, Medea for the Missouri Repertory Theatre and Gable opening the production on the Berkeley Repertory Theatre's new stage. He designed the three theatres at the Ashland Festival and the outdoor Festival Stage for the San Diego Old Globe. He has also been an associate professor at Stanford University.

MICHAEL OLICKI (Costume Designer) designed costumes for A.C.T.'s production of Fumagalli last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes and scenery for two seasons at Houston's Alley Theatre, where he has returned since as guest designer several times. For the last three years he has taught scene design at the University of Santa Clara. A winner of the 1975 U.S.ITT design competition in both scenery and costumes, Ollick has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespearean Festival.

JAMES SALE (Lighting Designer) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Sally's Popsy, Tona Nona and Daughternads. Other design credits include seasons at the Intiman Theatre in Seattle, California Actors' Theatre and the SoLa Theatre in Los Angeles. He will be designing Ghosts and Another Part of the Forest for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

RICHARD SEGER (Set Designer) returns for his tenth season at A.C.T. Last year having designed Buried Child, The Little Foxes and The Girl of the Golden West as well as The Winter's Tale, 9th of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Burgers Gentleman, Oilfield and Something's Afoot, which premiered at the Marine's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seager 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.

DUANE SCHULER (Lighting Designer) joins A.C.T. for his second season having designed The Girl of the Golden West last year. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions, and he has also designed for the Denver Center Theater Company. Clinician in the Park, Arena Stage, Milwaukee Rep and Goodman Theaters. In the opera world, Schuler has been the lighting designer for the Lyric Opera of Chicago for the past four seasons and has also designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Schuler designed the lighting for Isaac Singer's Rodeo and Her Devil for which he received a Drama Desk Nomination.
Robert Fletcher (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Conn. and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Joffrey ballets, Ice Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Cruve de Borregas. His films include Paramount's Star Trek - The Motion Picture and the forthcoming Gaman with Ringo Starr. He is currently designing sets and costumes for Hugh Leonard's new play A Life for Broadway.

Ralph Punzicello (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Afi, Wilderad, Heartbreak House, Hay Fever and The Taming of the Shrew. Punzicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Hamlet and Gals and Dolls. In recent seasons he has designed sets for Doctor Biatchi, She Stoops to Conquer and La Bombe at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Translating, The Winter Dance, Den, Fink, Stan and Vi at the Mark Taper Forum, Single Edition, and The Taming of the Shrew for PBS television. Last season Punzicello designed the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Division Street.

Richard L. Hay (Set Designer) is resident scenic designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Elizabethan repertoire most recently Ring Round the Moon, The Mambo Kizomba, Love and Friendship and The Invention of Love. This past spring he has also designed scenery for The Taming by P.C. A.C.T. Theatre. He has also designed three major productions at the University of California, San Diego, including The Taming of the Shrew and the outdoor Festival Stage for the San Diego Old Globe. He has also been an associate professor at Stanford University.

Michael Olcott (Costume Designer) designed costumes for A.C.T.'s production of A Midsummer Night's Dream last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes and scenery for two seasons at Houston's Alley Theatre, where he has returned since as guest designer several times. For the last three years he has taught scenic design at the University of Santa Clara. A winner of the 1975 U.S.ITT design competition in both scenery and costumes, Olcott has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespearean Festival.

James Sale (Lighting Designer) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Sally's Poly Terra Nova and Don't End the Ball. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Solano Theatre in Las Vegas. He will be designing Ghosts and Another Part of the Forest for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

Richard Seeger (Set Designer) returns for a sixth season at A.C.T. Last year having designed Buried Child, The Little Foxes and The Girl of the Golden West as well as The Winter's Tale, 3rd of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Burgers Gentleman, Othello and Something's Afoot, which premiered at the American's Marine Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seeger also created sets for the Broadway productions of Butterfly's 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.

Duane Schuler (Lighting Designer) joins A.C.T. for another season having designed The Girl of the Golden West last year. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions. He has also designed for the Denver Center Theater Company, Chicago's New Vic in the Park, Arena Stage, Milwaukee Rep and Goodman Theatres. In the opera world, Schuler has been the lighting designer at the Lyric Opera of Chicago for the past four seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Schuler designed the lighting for Isaac Singer's Robber and the Demon for which he received a Drama Desk Nomination.

NIGHT AND DAY
by Tom Stoppard (1937)
A witty and tartly-aimed expose of the dirty politics of news-gathering set against the exploiting headlines of African revolts. A beautiful woman, hungering for a Nobel, travels to South Africa to struggle with three reporters, scrambling for a scoop. This bold look into the secretes of journalism for the brilliant playwright follows the acclaimed A.C.T. productions of Stoppard's Leonce and Lena, and A Midsummer Night's Dream.

ANOTHER PART OF THE FOREST
by Lillian Hellman (1905)
In her second play about the warring Hubbard dynasty, American woman playwright takes the little foxes back in time to 1890 when the Civil War was still new to expose the roots of their evil and greed lurking under the magnolia blossoms of the antebellum South. A sequel that precedes The Little Foxes, the line of an idyllic past filled with the bustle of a Roman candles on a hot Southern night.

THE RIVALS
by Richard Brinsley Sheridan (1751-1816)
A gallant young lover assumes a false identity in woo a irresistible beauty, never dreaming that his plot and romantic deception will propel them both into an unmatchable whirlpool of misunderstandings. He is his most spirited and entertaining play, replete with tavern, tavern, tavern playing and it will last forever. The misplaced love and the heartburning he has as a character contrasting with the one's who is to be loved.

THREE SISTERS
by Anton Chekhov (1860-1904)
Laughter and tears are inseparable in the subtly shifting moods of this brilliant turn of the century masterpiece. Three sisters, shifting in personal and social status, are the subject of this moving and poignant love story, showing the wrong way, the right way, to love and find the dawn of a new future. One of the first great modern classics to celebrate the human comedy.

MAY

APRIL

JUNE

THE LITTLE FOXES
by Lillian Hellman (1905)
A.C.T.'s annual tour of last season's most successful plays to the repertory, giving the audience the rare opportunity of seeing both powerful segments of the Hubbard clan's monumental saga in various ways. Hellman portrays in each faceted A rich tapestry of passion and greed, laced with dark, scorching laughter. One of the true classics of the American theatre.

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1/2 Price Student/Military
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Tickets 1 Hour Before Curtain

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All Previews: 511.50, 510, 57, 54

GROUP DISCOUNTS: 771-3880

PLEASE NOTE: Your special curtain time for A.C.T.'s THREE SISTERS is at 7:30/8:00 p.m.

Mail to: A.C.T. BOX OFFICE. 450 Geary Street. S.F. 94102
NIGHT AND DAY
by Tom Stoppard (1937)
A witty and entertaining expose of the dirty politics of news-gathering as against the exploitive bashing of African societies. A beautiful woman, becoming a social worker, struggles with three reporters scrambling for a scoop. The build to an explosive issue fascinating for the brilliant playwright. Follows the acclaimed A.C.T. productions of Stoppard's comedy Travesties and Brownsea and the Culture of Despair.

ANOTHER PART OF THE FOREST
by Lillian Hellman (1905-)
In her second play about the Russian Tsarist dynasty, America’s foremost woman playwright takes the little foxes back in time to 1898-when the Civil War was still new to expose the roots of their lust and greed festering under the magnolia blossoms of the Arkhangelsk South. A sequel that provides Reed Hastings Fiedel the bust of a Roman candle on a hot Southern night.

THE RIVALS
by Richard Brinsley Sheridan (1751-1816)
A gallant young lover assumes a false identity in a whimsical young beauty never dreaming that his plot and innocent devotion will propel them both into an uncertain whirlwind of misunderstandings. It is his most vigorous and genial play, a loving lampoon of being very young and foolish and it will last forever. This marveled Mrs. Malaprop does on us a character portrait so definitive that her name entered the language to mean ludicrously wrong.

THREE SISTERS
by Anton Chekhov (1860-1904)
Laughter and tears are inseparable in the subtly shifting moods of this brilliant turn of the century masterpiece. Three sisters, shifting in provincial alike, seek for fragments of meaning and purpose in their glorious but violent little world. So that in the end we watch the dawn of a new future. One of the great modern classics to celebrate the human comedy.

THE LITTLE FOXES
by Lillian Hellman (1905-)
A.C.T.'s version of last season's most successful plays to the repertoire, giving the audience the rare opportunity of seeing both powerful segments of the hillbilly clan's monumental saga in the same way. Hellman's portraits are in real lifeline. Rich tempest of passion and greed laced with dark seductive laughter. One of the rare classics of the American theatre.

MARCH

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Two performances at a reduced price. Please note the special curtain times for A.C.T.'s THREE SISTERS is at 7:30/8:00 p.m. Mail to: A.C.T. BOX OFFICE, 450 Geary Street, S.F. 94102

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1/2 Price Student/Military
Tickets 1 Hour Before Curtain

Mon.-Thurs. 8 p.m. & All Matinees: 5:12, 50, 511, 58, 59, 56, Fri. & Sat. 8:30 p.m. & 514, 512, 50, 59, 56.
All Previews: 511, 50, 510, 57, 54.

GROUP DISCOUNTS: 771-3880

PLEASE NOTE: Your special curtain time for A.C.T.'s THREE SISTERS is at 7:30/8:00 p.m.
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9 Races Each Day
Tues-Sat. Rain or Shine
Racing on Washington's Birthday
Hobbyist Special
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THE LAST ACT
An Annotated History of the 20th Century
by Gorilla Mallory Jones
Directed by Allen Fletcher
May 2-3
Set in 2022 A.D., a family of avant-garde 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, E.J.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 E.J.P. programs, call 673-8440.

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A LITTLE LOVE AND AFFECTION
By R. E. C. Cervin
March 18-19
A hilarious look at three women coping with life in Fort Worth, Texas. A 68 year-old guitar playing, grandmother, a round, funny 40 year old school teacher and a very pregnant, love-starved college girl vie for each other's attention. Witty, perceptive and touching.

Performance Schedule: 8:00 p.m. on March 18, 19, 25, 26; 8:30 p.m. on March 27; 3:00 p.m. on March 28. Special Performance added March 28 at 8:00 p.m.

STRICTLY A FORMALITY
by Thomas F. Silber and Roy Conboy, Jr.
Directed by Lawrence Hecht
May 1-23
In an unnamed totalitarian state, a writer is arrested for smuggling out articles of historical and political interest. The stakes are life and death as the interrogators and victim lock in a battle of wits and souls in this psychological thriller.

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TAKE A CHANCE ON THE PRESENT! HELP US CRYSTALLIZE WHAT WILL BECOME DRAMA’S FUTURE MEMORY

Become a part of the creative process by joining us for these three productions and post-play discussions with cast and playwright.

OPENING DAY FEB. 3
9 Races Each Day
Tuesday-Sat Rain or Shine
Racing on Washington’s Birthday
March 14-19

CASH AT THE GATE

Performance Schedule: 8:00 p.m. on March 18, 19, 25, 30; 8:30 p.m. on March 27, 2:30 p.m. on March 21, 28. Special Performance added March 28 at 8:00 p.m.

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A LITTLE LOVE AND AFFECTION
By R. E. Carver
March 18-30
Directed by John Kaufman

A hilarious look at three women coping with life in Fort Worth, Texas, a 66 year old guitar playing grandmother, a fasioned, funny 40 year old school teacher and a very pregnant, love-lorn college girl vie for each other's attention. Witty, perceptive and touching.

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For information and tickets to the E.P.P. programs, call 673-8440.
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The Discwasher D4 System is enhanced by the durability and aesthetics of the hand-finished walnut handle included in the D4 System are the DC-1 Pad Cleaner and new instructions.
NOW! THE QUICK, EASY WAY TO MAKE DELICIOUS IRISH COFFEE.

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