



*American Conservatory Theatre*

An Arts & Leisure Publication

May 1981



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Cover: Cast of *THE THREE SISTERS* photos: Larry Merkle

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THE AMERICAN CONSERVATORY THEATRE

presents

# THE LITTLE FOXES

(1936)

by

LILLIAN HELLMAN

*"Take us the foxes, the little foxes,  
that spoil the vines;  
for our vines have tender grapes."*

<i>Addie</i>	DELORES MITCHELL
<i>Cal</i>	ISIAH WHITLOCK, JR.
<i>Birdie Hubbard</i>	JOY CARLIN
<i>Oscar Hubbard</i>	WILLIAM McKERECHAN
<i>Leo Hubbard</i>	THOMAS OGLESBY
<i>Regina Giddens</i>	ELIZABETH HUDDLE
<i>William Marshall</i>	JOSEPH BIRD
<i>Benjamin Hubbard</i>	MICHAEL WINTERS
<i>Alexandra Giddens</i>	JANICE GARCIA
<i>Horace Giddens</i>	PETER DONAT
<i>The Girl</i>	KIM STEEN

*Directed by* TOM MOORE

<i>Associate Director</i>	EUGENE BARCONE
<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	CARRIE ROBBINS
<i>Lighting by</i>	RICHARD DEVIN
<i>Musical Arrangement by</i>	LARRY DELINGER
<i>Hairstyles by</i>	RICK ECHOLS

The scene of the play is the living room of the Giddens' house, in a small town in the South.

ACT I: The Spring of 1900, evening.  
ACT II: A week later, early morning.  
ACT III: Two weeks later, late afternoon.

There will be two ten-minute intermissions.  
This performance will last approximately two hours and twenty-eight minutes.

## UNDERSTUDIES

Addie—Johanna Jackson; Cal—Garland Simpson; Birdie—Mimi Carr; Oscar—Mark Murphey;  
Leo—Marshall Watson; Regina—Barbara Dirickson; Alexandra—Sally Smythe;  
Mr. Marshall—Sydney Walker; Ben—Raye Birk; Horace—Byron Jennings.



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# THE RISE OF THE HUBBARDS

*The Little Foxes*  
*Another Part of the Forest*

Shortly after *The Little Foxes* opened on Broadway in 1939, Lillian Hellman wrote that "if you believe, as the Greeks did, that man is at the mercy of the gods he might offend, then you write tragedy. But if you believe that man can solve his problems and is at nobody's mercy, then you will probably write melodrama."

Set in the Deep South at the turn of the century, *The Little Foxes* is a remarkable documentary of a new breed that replaced the old plantation owners as Dixie's ruling class. The title of the play was suggested to Hellman by Dorothy Parker



Elizabeth Huddle as Regina in *THE LITTLE FOXES*.

sion in which she tried to figure out what she had meant to say in the play and "why some of it got lost." What surprised her was the audience reaction. She had not intended the audience to regard Regina, Ben and Oscar as villains to whom they had no connection. She writes that in her delineation of Regina's young daughter, she had meant to half-mock her own youthful high-class innocence.



Barbara Dirickson as Regina in *ANOTHER PART OF THE FOREST*

and comes from the Song of Solomon 2:15: "Take us the foxes, the little foxes that spoil the vines, for our vines have tender grapes."

The despoilers in this case are Regina and her brothers Ben and Oscar Hubbard who, in the words of their black servant, "eat the earth" like a plague of biblical locusts, who pound the bones of their small Alabama town to extract the last ounce of profit. Feared and hated throughout the state, they are cold, hard schemers, at no one's mercy but each other's, and cunning enough to outwit the gods, had they admitted to any higher power than their own.

In *Pentimento*, one of her three books of memoirs, Hellman writes that the great success of the 1939 production sent her into several months of severe depres-

"To my great surprise, the ending of the play was taken to be a statement of faith in Alexandra...I had not meant it that way. I had meant people to smile at, and sympathize with, the sad, weak Birdie. Certainly I had not meant them to cry. I had meant the audience to recognize some part of themselves in the money-dominated Hubbards."

To Hellman, the avarice and greed of the Hubbard clan were hardly peculiar to a small Southern breed. "There are hundreds of Hubbards sitting in rooms like this throughout the country," she has Ben say at the end of *Foxes*. "All their names aren't Hubbard but they are still Hubbards and they will own the country some day."

When she found that audiences seemed to derive what she termed a hypocritical feeling of moral superiority from her foxes, she began to cherish them "as one would cherish a nest of particularly vi-



cious diamondback rattlesnakes, and it seemed worthwhile to look into their family background and find out what made them the nasty people they are."

It took Hellman seven years to return to her diamondbacks. Written in 1946, and directed by Hellman herself, *Another Part of the Forest* takes the Hubbards back in time to 1880 when the father and mother are still alive and the Civil War was still raw in the memories of the landed gentry like the Bagtrys.

The Hubbards are not aristocrats, "a distinction that was made for us," Ben explains in *Foxes*, "and perhaps an important distinction." Aristocrats are too high-toned to hold onto what is theirs. They rode off to war, leaving their cotton and women to rot. In *Forest*, Marcus Hubbard takes sardonic pleasure when the Bagtrys come to beg a loan. They deserved to lose their war and their world which was getting in the way of history.

Marcus, on the other hand, had profited from the war, running the Northern blockade, driving up the price of salt, selling it for exorbitant prices, "bleeding the whole state of Alabama with money tricks," as one character puts it, exploiting the misery of others.

In Marcus, Hellman has created one of her most powerful stage characters, a tyrannical patriarch who keeps his sons on a short leash while lavishing love and money on his handsome daughter. All three children constantly scheme to curry their father's favor and their sibling cat and mouse games continue on into *Foxes*. Part of the fascination of both plays lies in the deftness with which Hellman moves her characters in a game where the uneasy victor of each play waits for the loser's next move.

Marcus' treatment of the half-crazed Lavinia will provide Oscar with a model for his nastiness to Birdie in *Foxes*. From her dream world she sadly observes that none of her children ever needed a mama.

With the writing of *Another Part of the Forest*, Hellman believed that she could demonstrate that she had not meant *The Little Foxes* as a study in evil, but as a kind of satire. "But what I thought funny or outrageous, the critics thought straight stuff; what I thought bite, they thought sad, touching or melodramatic. Perhaps, as one critic said, I blow a stage to pieces without knowing it."

In her creation of the Hubbard saga, Hellman provides two intensely theatrical plays, rich tapestries of passion and greed, laced with dark sardonic laughter — as well as two classics of the American theatre.

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THE AMERICAN CONSERVATORY THEATRE

presents

# THE THREE SISTERS

(1900)

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Prozorov	DeANN MEARS
IRINA Sergeyevna Prozorov	BARBARA DIRICKSON
Marya (MASHA) Sergeyevna Prozorov	ELIZABETH HUDDLE
Baron Nikolai Lvovich TUSENBACH, <i>an army lieutenant</i>	RAYE BIRK
Ivan Romanich CHEBUTYKIN, <i>an army doctor</i>	RAY REINHARDT
Vassily Vassilyevich SOLYONY, <i>an army captain</i>	BRUCE WILLIAMS
ANFISA, <i>the nurse</i>	MIMI CARR
FERAPONT, <i>porter from the County Council</i>	JOSEPH BIRD
Lieutenant-Colonel Alexander Ignatyevich VERSHININ, <i>Battery Commander</i>	PETER DONAT
ANDREI Sergeyevich Prozorov	DAKIN MATTHEWS
Fyodor Ilyich KULYGIN, <i>a high-school teacher, married to Masha</i>	MICHAEL WINTERS
Natalya (NATASHA) Ivanovna, <i>Andrei's fiancée, later his wife</i>	SALLY SMYTHE
Alexey Petrovich FEDOTIK, <i>an army second-lieutenant</i>	NICHOLAS KALEDIN
Vladimir Karlovich RODÉ, <i>an army second-lieutenant</i>	MATT McKENZIE
SERVANTS, SOLDIERS, TOWNSPEOPLE	PAUL BATES, WILLIAM BROWN, MARTIN CURLAND, PATRA DAWE, MARIANO DI MARCO, EMILY HEEBNER, ED HODSON, ROBERT KRIMMER, GARY LOGAN, ROBERT PESCOVITZ, GRETCHEN RUMBAUGH, MELISSA STERN

*Directed by* TOM MOORE

<i>Associate Director</i>	LARRY RUSSELL
<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL OLICH
<i>Lighting by</i>	DUANE SCHULER
<i>Hairstyles by</i>	RICK ECHOLS

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

The Prozorov house.

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

ACT II: The same, twenty months later. Winter.

There will be a twelve-minute intermission

ACT III: A bedroom, eighteen months later. Summer.

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

## UNDERSTUDIES

Olga—Penelope Court; Irina—Julia Fletcher; Masha—Lauren R. Klein; Tusenbach—Nicholas Kaledin; Chebutykin—William Paterson; Solyony—Isiah Whitlock, Jr.; Anfisa—Johanna Jackson; Ferapont—Sydney Walker; Vershinin—John Hutton; Andrei—Matt McKenzie; Kulygin—William McKereghan; Natasha—Jill Hill; Fedotik—Frank Savino; Rodé—Mark Murphey



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# BIRTH PANGS OF A CLASSIC

## *The Three Sisters*



*Chekhov, age 37*

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

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

By the summer of 1900, the 40-year-old playwright had been banished to Crimean Yalta by his doctors, who had diagnosed tuberculosis in the advanced stage, complicated with emphysema. Whereas he had formerly dashed off a short humorous story or a one-act farce in an afternoon, now it sometimes took a day to write half a page. A genial host, he was constantly interrupted by a steady stream of friends and young writers come to worship at the shrine. In addition, he was also immersed in building a library for his native town of Taganrog, for which he personally selected over 3,000 volumes. There was no solitude to

get on with his writing, which he felt never went well in Yalta. Like his three sisters, he chafed in exile and longed for Moscow.

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

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

From Nice, he begged for news of the

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

When *The Three Sisters* opened January 31, 1901, Knipper, whom he married that spring, wrote glowingly of the play's triumph, although the production was not nearly as successful as *The Cherry Orchard* which the Moscow Art Theatre produced three years later, shortly before his death. Chekhov never saw his "Crimean hodgepodge" played. It was, he said, the most difficult play he ever wrote.

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

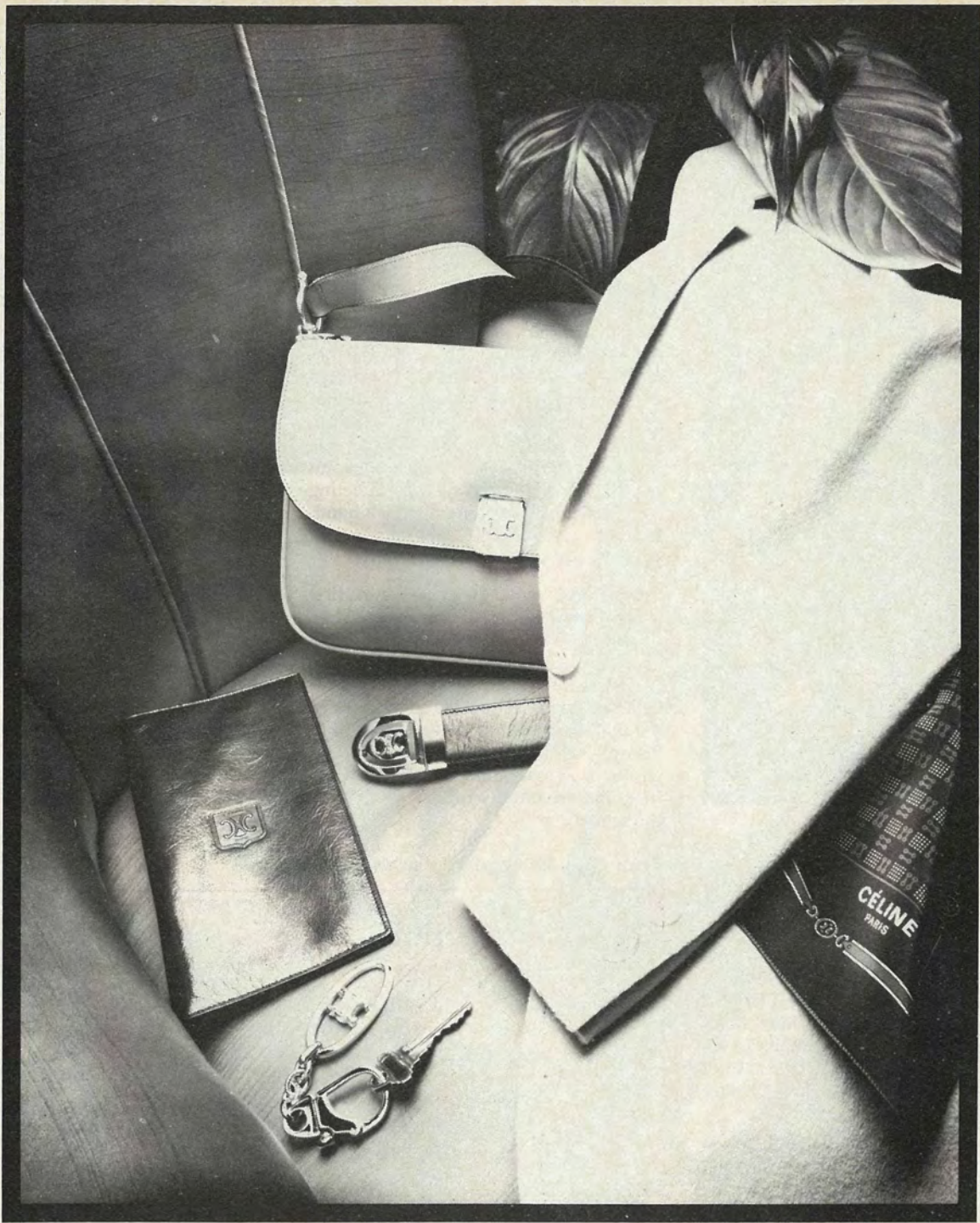
### Old Dominion

by Robert Hass from his book *Praise*

The shadows of late afternoon and the odors of honeysuckle are a congruent sadness. Everything is easy but wrong. I am walking across thick lawns and under maples in borrowed tennis whites. It is like the photographs of Randall Jarrell I stared at on the backs of books in college. He looked so sad and relaxed in the pictures. He was translating Chekhov and wore tennis whites. It puzzled me that in his art, like Chekhov's, everyone was lost, that the main chance was never seized because it is only there as a thing to be dreamed of or because someone somewhere had set the old words to the old tune: we live by habit and it doesn't hurt. Now the *thwack...thwack* of tennis balls being hit reaches me and it is the first sound of an ax in the cherry orchard or the sound of machine guns where the young terrorists are exploding among poor people on the streets of Los Angeles. I begin making resolutions: to take risks, not to stay in the south, to somehow do honor to Randall Jarrell, never to kill myself. Through the oaks I see the courts, the nets, the painted boundaries, and the people in tennis whites who look so graceful from this distance.

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# THE RIVALS

(1775)

by RICHARD BRINSLEY SHERIDAN

<i>Sir Anthony Absolute</i>	WILLIAM PATERSON
<i>Captain Jack Absolute, his son</i>	BYRON JENNINGS
<i>Mrs. Malaprop</i>	MARRIAN WALTERS
<i>Lydia Languish, her niece</i>	JILL HILL
<i>Lucy, Lydia's maid</i>	DELORES MITCHELL
<i>Julia Melville, Sir Anthony's ward</i>	JANICE GARCIA
<i>Faulkland, her betrothed</i>	MARK HARELIK
<i>Bob Acres, suitor to Lydia</i>	THOMAS OGLESBY
<i>Sir Lucius O'Trigger</i>	SYDNEY WALKER
<i>Fag, Captain Absolute's valet</i>	WILLIAM McKEREGHAN
<i>David, Acres' servant</i>	THOMAS HARRISON
<i>Thomas, Sir Anthony's coachman</i>	FRANK SAVINO
<i>Servants and Townspeople</i>	MARY ELIZABETH BROWN, STEVE JOHNSON, KATHARINE REDWAY, STEFAN WINDROTH, D. PAUL YEUELL

*Directed by* DAVID HAMMOND

<i>Associate Director</i>	JOHN C. FLETCHER
<i>Scenery by</i>	WILLIAM BLOODGOOD
<i>Costumes by</i>	MARTHA BURKE
<i>Lighting by</i>	DUANE SCHULER
<i>Hairstyles by</i>	RICK ECHOLS
<i>Combat Consultant</i>	DAVID BOUSHEY

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

There will be one twelve-minute intermission

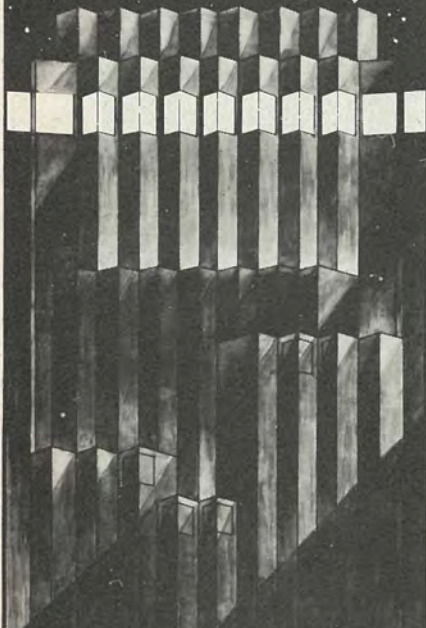
## UNDERSTUDIES

Sir Anthony—Michael Winters; Captain Absolute—Matt McKenzie; Julia—Julia Fletcher; Lydia—Lauren R. Klein; Faulkland—Mark Murphey; Acres—Marshall Watson; Mrs. Malaprop—Joy Carlin; Sir Lucius—Lawrence Hecht; Lucy—Deborah Sussel; Fag—Frank Savino; David—John C. Fletcher.

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



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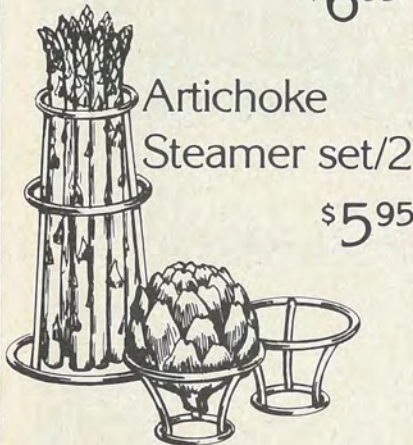


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Marrian Walters and William Paterson

# A GENIUS TOUCH WITH COMEDY

## *The Rivals*

Double identities, duels, anonymous letters and the collective follies of young lovers and their elders make *The Rivals* one of the most delightful and enduring of all English comedies. It was Richard Brinsley Sheridan's first play, written when he was 23 and penniless, and in need of quick funds to support a new wife.

First produced in 1775, *The Rivals* is set in the fashionable resort city of Bath where the gentry of the 18th century gathered on holiday to take the waters, throng the promenades and amuse themselves with flirtations. The plot is loosely based on Sheridan's own life and his celebrated love affair with the beautiful Elizabeth Linley with whom he eloped after fighting several famous duels with a rival for her love, one "Captain" Matthews. The Captain was actually an ensign, already encumbered with a wife, and Elizabeth was pledged to another, an older gentleman with a considerable fortune. Though Sheridan lost the duel, love won the day, fortunately for the English theatre. The son of an actor, Sheridan turned to playwriting as an expedient way to support his new bride, once he had recovered from his wounds.

Part of the great charm of *The Rivals* lies in the uncanny genius touch

Sheridan brought to the creation of a galaxy of memorable characters so aptly named. Inspired by his own lovely Elizabeth, Lydia Languish is a winsome young beauty who sighs over sentimental novels and prefers elopement with a penniless ensign to marriage with a man of substance as being a more suitably romantic entanglement. Sir Anthony Absolute is "absolutely" right in everything, at least according to his own lights. Sir Lucius O'Trigger of Blunderbuss Hall is the quintessentially fiery Irishman with a penchant for duelling and a roving eye for the ladies. The country bumpkin of the piece is Bob Acres, bumbling squire of Clod Hall who smartens himself up with "reverential oaths" and fancy new clothes to become a rival for Lydia's hand.

But Sheridan's most famous creation is Mrs. Malaprop, the "queen of the dictionary," and forever immortalized in lexicons. The lady who gave her name to the language is a "mistress of orthodoxy," a veritable "progeny of learning." Dictionaries credit Sheridan for the origin of the word "malapropism," giving as an example Mrs. Malaprop's most gloriously misapplied wordage, "She's as headstrong as an allegory on the banks of the Nile."





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THE AMERICAN CONSERVATORY THEATRE

presents

# ANOTHER PART OF THE FOREST

(1946)

by  
LILLIAN HELLMAN

<i>Regina Hubbard</i>	BARBARA DIRICKSON
<i>John Bagtry</i>	JOHN HUTTON
<i>Lavinia Hubbard</i>	ANNE LAWDER
<i>Coralee</i>	JOHANNA JACKSON
<i>Marcus Hubbard</i>	RAY REINHARDT
<i>Benjamin Hubbard</i>	BRUCE WILLIAMS
<i>Jacob (Jake)</i>	GARLAND J. SIMPSON
<i>Simon Isham</i>	MICHAEL WINTERS
<i>Oscar Hubbard</i>	MARK MURPHEY
<i>Birdie Bagtry</i>	JULIA FLETCHER
<i>Harold Penniman</i>	MARSHALL WATSON
<i>Gilbert Jugger</i>	JOHN C. FLETCHER
<i>Laurette Sincee</i>	LAUREN R. KLEIN

*Directed by* ALLEN FLETCHER

<i>Associate Director</i>	JOHN KAUFFMAN
<i>Scenery by</i>	RALPH FUNICELLO
<i>Costumes by</i>	MICHAEL OLICH
<i>Lighting by</i>	JAMES SALE
<i>Music by</i>	RICHARD HINDMAN
<i>Hairstyles by</i>	RICK ECHOLS

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

ACT II The next evening

ACT III Early the next morning

There will be two ten-minute intermissions.

## UNDERSTUDIES

Regina—Stacy Ray; John—Thomas Harrison; Lavinia—Mimi Carr; Coralee—  
Delores Mitchell; Marcus—Sydney Walker; Benjamin—Mark Harelik; Jake—  
Isiah Whitlock, Jr.; Isham—Allen Fletcher; Oscar—Thomas Oglesby;  
Birdie—Janice Garcia; Penniman—Frank Ottiwell; Jugger—  
Matt McKenzie; Laurette—Deborah Sussel



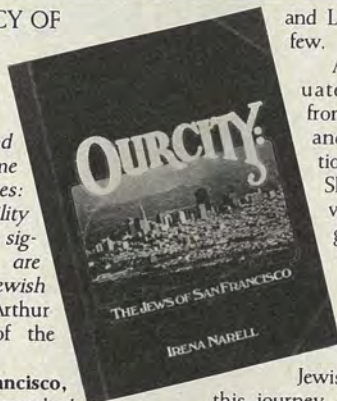
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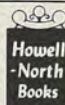
and Lewis Gerstle to name a few.

Author Irena Narell graduated summa cum laude from Columbia University and won the coveted National Jewish Book Award. She takes you on a marvelous journey from the gambling halls, brothels and saloons of frontier California to the impressive traditions and accomplishments of today's San Francisco

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## A.C.T.'S TRAINING



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

This year the Summer Training Congress runs from June 15 through August 21. The program is modeled on the comprehensive training that is offered to the A.C.T. acting company and the Advanced Training Program students during the regular nine month school year. In addition to the Conservatory faculty, distinguished guest instructors are invited to augment the summer staff.

Once accepted for the program, students are divided into small groups to insure maximum individual attention. Each student is exposed to the full range of the program at a rate commensurate with age and level of achievement. Classes are generally held from 10 a.m. to 6 p.m. Monday through Friday, with some special programs set for Saturday mornings and some evenings.



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# SUMMER CONGRESS



The program is designed to meet the needs of students of all ages and levels of experience and training. Past Congress trainees have included students who wanted to experience A.C.T.'s intensive training methods, teachers who wished to update previous training and actors planning to return to the profession. Minimum age requirement is 17 and both high school graduates and those entering their senior year are invited to investigate the program.

Auditions are required for all California residents and students who may be seeking funds from the limited amount of financial aid available for scholarships. All applicants, however, should prepare auditions to ensure proper placement in the section appropriate to their experience and skill.

Tuition is \$1,100. In addition to the Congress application form, students should submit a current theatrical resume, a full-face photograph, two letters of recommendation and an official college transcript, if applicable. The application fee is \$15.

As of press time, there were a limited number of spaces left in the 1981 Summer Training Congress. Those interested in applying are invited to call Meribeth Meacham, Registrar for the Conservatory at (415) 771-3880 between 10 a.m. and 6 p.m.



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# TO THE AUDIENCE

## HOW TO BUY TICKETS

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

Window Sales — Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. *Geary Theatre Box Office Hours:* 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12 to 6 p.m. and until 8 p.m. for Sunday performances. *Marines' Memorial Theatre:* Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Marines' Memorial Theatre Box Office. For additional information call 673-6440. Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in 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 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 in refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Doctors may leave their seat location and the number 928-9903 with their call services.

## HANDICAPPED ACCESS

Boxes are available to handicapped 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.

## CHILDREN

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

## SPECIAL DISCOUNT RATES

Available to groups and theatre parties attending A.C.T. in groups of 25 or more at both the Geary and Marines' Memorial Theatres. Special student matinees (not listed on regular schedules) 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.

Tickets at half-price will be 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.

## CREDITS

Dennis Anderson, Edward Bennett, William Ganslen, Larry Merkle and Ron Scherl for A.C.T. photography; Special thanks to Herbert Benard and staff of Herbert's Furs Inc. for fur storage and services.

## ANNUAL LONDON THEATRE TOUR

The highly successful London theatre tour, sponsored by the Friends of A.C.T. and the California Association for A.C.T., is scheduled for August 15-28, 1981. The tour package includes round trip non-stop air transportation via British Airways 747; 12 nights at the Russell Hotel in London, a welcoming cocktail party with celebrity guests; orchestra seats to five London plays; round trip transportation between the hotel and the theatres; four discussions about the plays with tour leader Martin Esslin, Professor of Dramatic Literature at Stanford University and world renowned author and lecturer; half day guided London theatreland walking tour. A highlight of the 1981 tour will be a one day trip to the medieval walled city of York. Immediately following the London tour, an optional four day visit to the Edinburgh Festival is being offered. Tour participants may also plan independent travel following the tour, under the APEX fare structure.

Anyone who is or becomes a member of the California Association for A.C.T. is eligible to join the tour. Brochures describing the tour are available at the Box Office upon request. Further tour information may be obtained by calling Tour Arts at (415) 398-4111. Membership information may be obtained by calling (415) 398-7623.

## GIFT IDEAS

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

Have you seen *The A.C.T. of Cooking?* A.C.T.'s cookbook is filled with recipes gathered from actors, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail for \$7.44 including postage and handling or can be purchased in the Geary Theatre lobby before performances or during intermission. All checks should be made payable to Friends of A.C.T.

## SPECIAL NOTICE

Curtain times for *The Three Sisters* are: Monday through Thursday 7:30 p.m., Friday and Saturday 8:00 p.m., Wednesday matinee 2:00 p.m., Saturday matinee 2:30 p.m.



## PLAYS-IN-PROGRESS

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Directed by Lawrence Hecht

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

**Performance Schedule:** May 14, 18, 20 at 8:00 p.m.; May 7 at 2:00 p.m.; May 9, 23 at 2:30 p.m.

### THE LAST ACT

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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.

**Performance Schedule:** May 8, 22, 23 at 8:30 p.m.; May 5, 19 at 8:00 p.m.; May 13 at 2:00 p.m.; May 16 at 2:30 p.m.

For information and tickets to the P.I.P. programs, call 673-6440.

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Ray Reinhardt. *The Three Sisters*



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by Richard Brinsley Sheridan (1751-1816)

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

## THE THREE SISTERS

by Anton Chekhov (1860-1904)

Laughter and tears are inseparable in the shifting moods of this Russian masterpiece. Three sisters, in provincial exile, search for fragments of meaning in their vanishing way of life, to find it in the dawn of a new future.

## THE LITTLE FOXES

by Lillian Hellman (1905-)

Hellman's portraits in evil fascinate. A rich tapestry of passion and greed, laced with dark sardonic laughter. One of the true classics of the American theatre.

MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

### MAY

				1 Foxes 8:30	2 Forest 2:30 Rivals 8:30
4 Foxes 8:00	5 Sisters 7:30	6 Forest 8:00	7 Rivals 8:00	8 Sisters 8:00	9 Sisters 2:30 Forest 8:30
11 Rivals 8:00	12 Rivals 8:00	13 Sisters 2:00 Rivals 8:00	14 Foxes 8:00	15 Forest 8:30	16 Sisters 2:30 Forest 8:30
18 Foxes 8:00	19 Sisters 7:30	20 Rivals 2:00 Foxes 8:00	21 Rivals 8:00	22 Sisters 8:00	23 Foxes 2:30 Sisters 8:00
25 Sisters 7:30	26 Rivals 8:00	27 Foxes 2:00 Sisters 7:30	28 Sisters 7:30	29 Rivals 8:30	30 Sisters 2:30 Sisters 8:00



Elizabeth Huddle in *The Little Foxes*

## PLEASE NOTE: special curtain time for THREE SISTERS

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For its 9th Annual Tour to Hawaii, the American Conservatory Theatre has chosen two of the most successful plays from the 15th Anniversary Season, Tom Stoppard's *Night and Day*, under the direction of Elizabeth Huddle, and Lillian Hellman's great American classic *The Little Foxes*, directed by Tom Moore.

This year A.C.T. will perform at the John F. Kennedy Theatre on the Manoa campus of the University of Hawaii at Honolulu, opening June 2 and continuing through June 12, with the two plays running in rotating repertory.

During their residency in Hawaii, company members will conduct several workshops and seminars. Scheduled for an all-day session, "Freedom of the Press: Realities and Conflicts" will focus on the provocative issues raised in Stoppard's *Night and Day*, with panel discussions projected on various aspects of the media as a purveyor of unbiased information, as a business and as a social institution which controls information for the "good" of society. At a second seminar, Tom Moore will lecture on Lillian Hellman and *The Little Foxes*.

Also scheduled is a two session workshop on Acting Auditions. The first session will offer instruction and demonstration on preparing an effective audition, while at the second session, participants will be encouraged to present individual auditions for review and criticism by A.C.T. directors and actors.

In addition, A.C.T.'s wigmaster Rick Echols will conduct a workshop in specialty make-up for the stage. The lecture-demonstration will also include instruction in wigmaking, styling and maintenance.

A.C.T.'s 9th Annual Tour to Hawaii is being sponsored by InterArts Hawaii, a program of the University of Hawaii Foundation, and is partially funded by the Hawaii State Foundation on Culture and the Arts and The National Endowment for the Arts.



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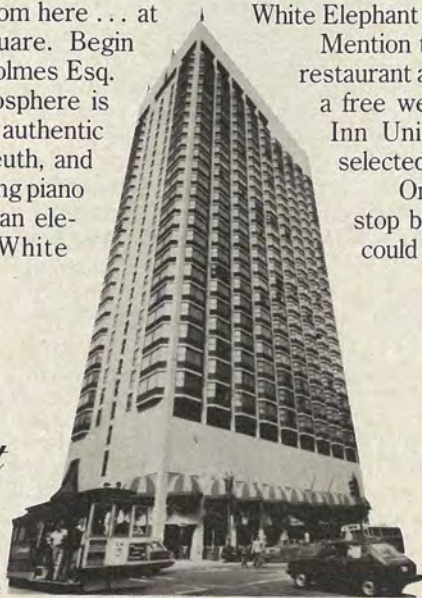
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# IN THE WIG

**T**hey deal in transformations. An hour with them can age a person 50 years. They can make a monster, an ancient hag, a long tressed damsel or a tonsured Renaissance monk out of an actor who only minutes before passed through the stage door of the Geary unnoticed by the passersby on Mason.

Wigmasters Rick Echols and Jenny Zielon, who create hairstyles and make-up for the American Conservatory Theatre, are as versatile as any repertory actor at A.C.T. in the practice of their fine art. One index to their finesse is the frequency of the question asked by audience members, "Do actors use their own hair?"

The answer for the most part is no. Full wigs, switches, falls, mustaches and mutton chops and full beards are meticulously designed, fashioned and fitted to the individual actor to create the illusion that the hair he wears is endowed by nature, not artifice. "They create wonders in that little room," says one grateful actor.

A change in hairstyle, the proper wig, the addition of even a pencil line mustache, can make an enormous and dramatic change in an actor — and to his performance on stage. "The actor has to deal with the wig or hairstyle in the end, and it is essential that the actor feels comfortable and has the right look and knows that he has the right look," Echols comments, who has rebuilt a wig to meet those requirements only hours before an opening.

The design of a wig or a hairstyle grows out of conferences and compromises between the director, costume designer and the actor. The initial concept comes from the silhouette of the costume plate sketched by the designer for the production, and then the hairstyle is adapted to suit the actor's face and role. Sometimes the hairstyle is modified by suggestions the actor makes during the rehearsal period as he discovers and develops his character, Zielon points out.

"Actors have very definite ideas about how they want — and need — to look for the character they create," Echols added. When DeAnn Mears explained that as Ruth in *Night and Day*, she tossed her head frequently and once fell over backwards, the physicality of the role dictated the method of constructing the wig. Echols made it on a finer lace foundation.



Jenny Zielon

In designing a wig, Echols first takes a wooden block the size of the actor's head and cuts and fits a foundation of silk lace to the block. Then thousands of hairs are pulled through the foundation and tied individually in a process called "ventilating," which is very much like crocheting, he explained, and is done with small needles like crochet hooks, sized one to ten. A number one needle, which picks up one single hair at a time, is used for the front of the wig to create the hairline, whereas a number ten will be used for the crown. Once completed, fine lace is added to the front of the hairpiece, to be glued or pinned, or both, to the actor's head, so that the hair looks as if it really grows out of the scalp. All wigs and switches used at A.C.T. are made of human hair.

The wig requires at least three fittings, four if Echols hasn't worked with the actor before. It takes up to 50 hours to create a wig, and many are drawn from the stock of about 400 that Echols has made during his ten seasons with A.C.T., and modified and redressed, sometimes cut and recolored. Individual actors build up their own stock of wigs over the years. Barbara Dirickson's wig for *The*



# SHOP



Rick Echols

*Three Sisters* is the same wig she wore for *The Girl of the Golden West* last season. Zielon colored it blonder, and Echols rebuilt the front, putting it on a finer lace, thinning it — "the hair needed more air, it was lying much too thick and close" — to recreate the wig for Irina.

"In a sense, each wig has its own biography," Echols says. "Does the maid do it? Does she do it herself? Once a day, once a week? The look depends on who the character is, her station, if the maid gives it a hundred brush strokes every night, even on how the character drinks her coffee."

In *The Three Sisters*, the look of the hair changes with each act as the years pass, fluffier and softer in the first act when life seems more beautiful to the sisters. Strands and tendrils are loosened for the fire scene, when the sisters have dressed hurriedly in the middle of the night. In the last act, the hair is combed down as much as the wig allows, for a tighter, more severe look, as the life of the three women narrows.

Wigs and hair may be changed in final rehearsals and previews on up to open-

ing, as in the case of Bruce Williams who plays Solyony in *The Three Sisters*. Director Tom Moore wanted him in dark hair and Echols made a dark reddish brown wig for the first preview. For the next, the wig was dyed black but Moore, Williams and Echols all agreed it made too strong a statement. "It made me feel sinister, which is the wrong quality for Solyony," Williams says. Next, Echols trimmed the wig and lightened the black, restoring the reddish tones. By the fourth preview, the wig was discarded altogether and Williams now plays the role with his own blonde hair.

When actors wear their own hair, which may be augmented with hair pieces, Zielon cuts, perms and colors as needed for the desired coiffure. But that's hard on an actor's hair, she adds. In a repertory situation when an actor may need two entirely different looks for matinee and evening performances, most actors prefer wigs.

Between performances, wigs are washed or dry cleaned with acetone — a thoughtful actor provided Zielon with a gas mask for that chore — then are set and recombed. During the hour call

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before a show, a split second schedule is maintained to get all the actors wigged or their hair dressed by curtain time. In the case of *The Rivals* where all the men are bewigged as well, Zielon has the routine down to 45 minutes, which includes a brushing for Kisses, the canine star of the show, a petite Maltese poodle who has her own solo stage cross. To dress the elaborately curled wigs for *The Rivals*, Echols and Zielon use the same type curling irons that were used in the 18th century, which they heat in a small oven. There are wig changes and redressings during the actual performances as well. Last year in *A History of the American Film*, there were 125 costume changes in all, some pared down to a bare 45 seconds — and Zielon got an occasional elbow accidentally in the eye, but no one missed an entrance.

Sometimes an actor spends more time getting wigged and made up than he does on the stage, as in the case of Michael Winters who plays Colonel Isham in *Another Part of the Forest*. It takes nearly an hour to put on the full-age makeup, false eyebrows, mutton chops, mustache and long wig — and 15 minutes to remove — for his five-minute appearance on the stage.

Neither Echols nor Zielon intended to go into theatre. Echols learned to make commercial wigs to support himself through college. A psychology major at the University of California at Berkeley and Sacramento University, he decided on graduation that wigmaking was what he wanted to do. Zielon attended beauty school — both are licensed hairdressers — then took a job with a theatrical supply shop and fell in love with wigs. It was during the Bicentennial and there were a lot of George Washington wigs. When she heard of an opening at the Geary four years ago in the summer, she applied and stayed on.

While Echols specializes in wigs, Zielon makes the facial hair, and an occasional prosthetic piece, such as Fessiwig's false nose in *A Christmas Carol*. They both design makeup, although most actors apply their own, except for special effects makeups. For *All the Way Home*, Echols made a life mask to transform Libby Boone into a 104-year old grandmother, and turned Lawrence Hecht into a monster for the role of Boby in *The Visit* with face putty, bald pate and cheeks plumped out with dental cotton, which causes the actor no little discomfort. Helen Hayes puts apples in her cheeks to achieve the same effect, he adds. Hecht was uncomplaining and "wonderfully menacing, literally covered with spirit gum."

Do any of the actors ever rebel at such transformations? "No," says Echols. "They are a wonderful company of actors, who know what they have to do for their art."



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*continued on p. 38*



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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 *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio 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 write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny 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*, *Jumpers*, *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 works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

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**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, took 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 15 national tours of Broadway plays. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 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 is 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; is a consultant for F.E.D.A.P.T. and was recently appointed a member of the Board of Directors of L.I.T.N.A., the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

**ALLEN FLETCHER** (*Conservatory 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 Theatre, 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 these 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*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra*, *Othello*, *Paradise Lost*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, the world premiere of *Tennessee Williams' This Is (An Entertainment)* and *Desire Under the Elms*, 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 *Ah, Wilderness!*, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt* and *The Master Builder*.



to A.C.T. to direct *The Trojan War Will Not Take Place*. His past assignments for the company have been *The Importance of Being Earnest*, *You Can't Take It with You*, and *Man 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 Rabb's A.P.A. Repertory Company, and spent the first six years of his professional life working with that troupe. He has 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 Tavern* with Brian Bedford; The Westwood Playhouse, *The Heiress* with Marsha Mason; The Ahmanson, *A Man for All Seasons* with Charleton Heston; and the Studio Arena in Buffalo, where he just mounted the world pre-

**JACK O'BRIEN** (*Guest Director*) returns



**EDWARD HASTINGS** (*Executive Director*), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous produc-

tions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and at A.C.T. the English-language premiere of the hit Soviet play *Valentin and Valentina*.

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miere of Mark Berman's *Lady of the Diamond*. As Associate Artistic Director of John Houseman's Acting Company in the early '70s, he did productions of *The Orchestra*, Beckett's *Play*, and Saroyan's *The Time of Your Life*. Active on the opera stages of the country as well, O'Brien has staged *The Magic Flute* for San Francisco Opera, *Tosca* for Santa Fe, *Street Scene* for The New York City Opera, *The Impresario* and *Abu Hassan* for The Washington Opera, and *Aida*, *Così Fan Tutte* and *Porgy and Bess* for the Houston Grand Opera. *Porgy and Bess* won Mr. O'Brien a Tony nomination for Best Director of a Musical in 1977 on Broadway. For PBS Television, he has directed *The Time of Your Life*, Neil Simon's *The Good Doctor*, and last season's *The Most Happy Fella*, which also ran on Broadway last year. His next assignment will be to direct Marsha Mason as Mary Stuart in a new translation for the Amhanson Theatre in Los Angeles next Spring.

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 Tribades* 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 Arkansas, Washington State University, Humboldt State University and the University of California at Riverside.

DAVID HAMMOND (*Resident Director*),



who last season directed *The Crucifer of Blood*, first joined A.C.T. in 1974 as an Associate Director, serving in this capacity for *Pillars of the Community*, *The Ruling Class*, *Desire Under the Elms*, *Othello*, and *Peer Gynt*, and directing the revival of *Absurd Person Singular*. As Assistant Conservatory Director and instructor in acting for A.C.T.'s Advanced Training Program, he has also directed studio productions of *Uncle Vanya*, *The Cherry Orchard*, *Three Sisters*, *Yegor Bulychov*, *Ah, Wilderness!*, *Anatol*, *All's Well That Ends Well*, *Trelawny of the Wells*, *A View from the Bridge*, *A Midsummer Night's Dream*, and *The Beggar's Opera*, as well as the Plays in Progress productions of *Where Do the Elephants Go?* and *At This Evening's Performance*. A graduate of Harvard and the Carnegie-Mellon University Drama School, he has also directed for the Lincoln Center Student Program and

the Pacific Conservatory of the Performing Arts, has staged opera productions for the San Francisco Opera Spring Opera, the Aspen Music Festival, the Tanglewood Festival, and the Carmel Bach Festival, and has taught and directed for the Juilliard School, the University of Washington, and the State University of New York. Future projects include three productions for the Oxnard Shakespeare Festival, where he is newly appointed Artistic Director.

ELIZABETH HUDDLE (*Resident Director*) brings twenty



years of acting experience to her directorial assignment of *Night and Day*. Now in her ninth season as a member of the acting company, she has directed *Two Gentlemen of Verona*, *Hotel Universe*, *Father's Day* and *Gorky's Enemies* for the Conservatory and Jack Gilhooley's *Afternoons in Vegas* for the P.I.P. program. For the Oregon Shakespearean Festival she has directed *A Streetcar Named Desire* and *Miss Julie*. In addition, she has directed for the Eaglet 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.

TOM MOORE (*Resident Director*) is best



known as the director of *Grease*, the longest running show in the history of the Broadway theatre. Other Broadway productions include the Big Band musical *Over Here* with the Andrew Sisters, for which he received a Tony nomination, the critically acclaimed revival of *Once in a Lifetime* staged on Broadway for Circle-in-the-Square, Steve Resich's *Division Street* and most recently the short-lived *Frankenstein*. Moore began his association with A.C.T. directing the West Coast premiere of Jules Feiffer's *Knock, Knock*, and continued with the Feydeau farce, *Hotel Paradiso* and *The Little Foxes*. Other productions include the record-breaking *Division Street* at the Mark Taper Forum in Los Angeles, *Hay Fever* and *Our Town* at the Williamstown Theatre Festival in Massachusetts, *Once in a Lifetime* at the Arena Stage in Washington, D.C. and *Loot* at the Tyrone Guthrie Theatre in Minneapolis. He also directed the national and London companies of *Grease*. Moore directed *Welcome to Andromeda* off-Broadway and his Film Journal won two international film awards. As director of the Peterborough Players in New

Hampshire, he directed *You Can't Take It With You* and *The Hostage*. Moore has lectured at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. Moore is a graduate of the Yale School of Drama. He has also recently formed an association with Polygram Pictures to direct his first feature film.

## 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 toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix Eastern University tour of *The Misanthrope* and *Exit 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*.

RAYE 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. In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas Moore in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in *Equus*, Henry Carr in *Travesties*, Cassius in *Julius Caesar*, Roderigo in *Othello*, Boniface in *Hotel Paradiso*, the Schoolmaster in *The Visit*, Dr. Shpigelsky in *A Month in the Country*, and the leading role in *Pantagleize*.

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





## Josef Robe

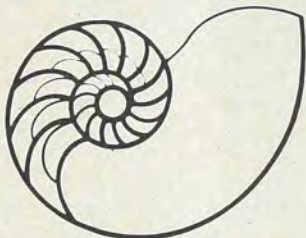
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The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 26 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *Mackerel* for the Berkeley Stage Company. This Fall she will be directing *Artichoke* by Joanna Glass at the Oregon Shakespearean Festival. She appeared in John Korty'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



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 Shakespearean 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. Desmortes in *Ring Around the Moon*, Beatrice in *Marigolds*, Mrs. Malaprop in *The Rivals*, Florence in *Indulgences in the Louisville Harem*, and Mary in *Who's Happy Now?*

PENELOPE 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 Congress. In the past three seasons she has appeared in *All the Way Home*, *The Master Builder*, *Hay Fever* and *Ah, Wilderness!* and has performed leading roles in two of the Plays In Progress series: *The Frequency* and *The Overland Rooms*. Prior to coming to A.C.T., Court had a long and checkered career in many aspects of the theatre, earning an M.F.A. along the way from the Goodman School of Drama.



BARBARA DIRICKSON (\*) joined A.C.T. nine years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Ab-*



*surd Person Singular*, *Travesties*, *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 performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best featured actor). He spent six seasons with the Canada's Stratford Shakespearean Festival and has starred on American 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*, *Equus*, *The Little Foxes* and *The Crucifer of Blood*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and upcoming *Highpoint* and *All Washed Up*.



DANA ELCAR last appeared with A.C.T. as Lopahin in *The Cherry Orchard* and before that as the Coach in *That Championship Season* and the P.I.P. production of *Blessing*. Other recent appearances include Vladimeer in the Los Angeles Actor's Theatre production of *Waiting for Godot* which also played on national TV on the Theatre in American Series and Drummond in *Inherit the Wind* at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen off and on Broadway in *Dylan*, *Under Milkwood*, directed by William Ball, *Androcles and the Lion*, *Our Town*, *Summer of the Seventeenth Doll*, *Oh Men, Oh Women*, *The Dumb Waiter* and *Too True to be Good*. His movie and TV acting credits are many and lately he has also been producing and directing.



JOHN FLETCHER 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 Coordinator and is an acting instructor for the Advanced Training Program. He has associate directed *Heartbreak House*, *Ah, Wilderness!* and *Romeo and Juliet*. He has studied acting at The Juilliard School in New York, filmmaking at New York University and film at the San Francisco Art Institute.





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 series for 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* with Daniel Davis and as Isabelle in *Ring Around the Moon* under the direction of Laird Williamson. This past summer she taught acting in the Summer Training Congress.



JANICE GARCIA returns to A.C.T. for her fifth 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*, *Peer Gynt*, *Equus*,



*A Christmas Carol*, *Valentin and Valentina*, *The Winter's Tale*, *Ah, Wilderness!* and *The Girl of the Golden West*. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech 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.

MARK HARELIK was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company, he performed over 50 roles with the Pacific Conservatory of the



Performing Arts in Santa Maria, California. Last season he appeared in *The Crucifer of Blood* and *A History of the American Film*.

THOMAS HARRISON (\*) joins the A.C.T. acting company after appearing on the Geary stage in *Romeo and Juliet*, *Ah, Wilderness!* and *Pantagleize*. His student productions include Eliot in *Private Lives*



and Trepkyov in *The Seagull*. He studied ballet with Eugene Slavin and Igor You-skevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in *Three Goats in a Blanket*. Other roles include Stephen Ryder in *When You Comin' Back Red Ryder?* Lucky in *Waiting*

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for *Godot*, Malcolm in *Macbeth* and Tom in *Glass Menagerie*. In addition, he was a T.C.G. National Finalist this past spring. His film credits include *Piranha*. His second love is professional landscaping and gardening.

LAWRENCE HECHT (\*) is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West* and most recently on tour in *Hay Fever*.



JILL HILL (\*) joins A.C.T. after receiving her B.F.A. in theatre and film at Denison University, Ohio. She has studied in London with Michael MacGowan from R.A.D.A. and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in *The Crucifer of Blood*. She played the part of "Girl" in *The Hot L Baltimore* and Hodel in *Fiddler on the Roof* at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in *The Hot L Baltimore*, Gwen in the *Royal Family*, Joan La Pucelle in *Henry VI, Part I* and Natasha in *Three Sisters*. This summer at the Western Stage in Salinas, she appeared as Lady Teasle in *School for Scandal* and Bianca in *The Taming of the Shrew*.



ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her ninth season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The Hot L Baltimore*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, The Countess in *This Is (An Entertainment)*, Joan in *Knock Knock*, Marcelle in *Hotel Paradiso*, Natalya in *A Month in the Country*, Claire Zochanassian in *The Visit* and Regina in *The Little Foxes* among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named De-*



*sire* and *Miss Julie*. She also directed the P.I.P. production of Jack Gilhooley's *Afternoons in Vegas*. Her first feature film, *Pilgrim, Farewell* was invited to the Venice Film Festival this summer.

JOHN HUTTON (\*) received his B.F.A. from Ithaca College, New York before joining A.C.T. He has been seen on the Geary stage in *Romeo and Juliet* and *The Girl of the Golden West*. Student productions at A.C.T. include Vershinin in *Three Sisters* and Herbert Dean in *The Royal Family*. This past summer he appeared in *Our Town* and *The Beard* at the Oregon Repertory Theatre in Eugene.



JOHANNA JACKSON (\*) studied at the Pacific Conservatory of the Performing Arts where she also performed in *Member of the Wedding*, *Showboat* and most recently *Death of a Salesman* and *The Journey*. She joins A.C.T. this season as a Journeyman having appeared on the Geary stage last season in *Pantagleize*.



BYRON JENNINGS joins A.C.T. this season having performed at the Oregon Shakespearean Festival, Mark Taper Forum, Old Globe Theatre, California Actors' Theatre and the Alcazar Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in the title roles in *Richard III*, *Sherlock Holmes*, Leontes in *The Winter's Tale* and Trigorin in *The Seagull*.



NICHOLAS KALEDIN (\*) joins the A.C.T. acting company after studying at Bowdoin College, Brunswick, Maine and Tufts University in London, England and with E. Martin Browne and Anthony Cornish. Born and raised in Lexington, Massachusetts, he has performed at the Theatre at Monmouth, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in *Midsummer Night's Dream*, Eros in *Anthony and Cleopatra*, France in *King Lear*, Antipholus of Ephesus in *Comedy of Errors*, Bernardine in *Measure for Measure* and Framp-ton Nuttel in *The Open Window*. Last season he was seen in the student projects as Dr. Astrov in *Uncle Vanya* and Richmond in *Richard III*.



LAUREN R. KLEIN (\*) joins the A.C.T. Acting company this season after studying at the College of Santa Fe where she played opposite Greer Garson and Sylvia Sidney. As a member of the Greer Garson Theatre Company, she worked in collaboration with playwright Preston Jones on *A Place on the Magdalena Flats*. Last season she was seen as the silent mother in *A History of the American Film*. While in A.C.T.'s Advanced Training Program, her roles included Arkadina in *The Seagull* and Alma in *Eccentricities of a Nightingale*. This past summer she played Beatrice in the V.I.T.A. production of *Much Ado About Nothing* at the Paul Masson Vineyard. She also appeared in the film *Butch and Sundance: The Early Years*.



ANNE LAWDER, an original member of the Actor's Workshop, was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Solvang Theaterfest where she appeared in *Ah, Wilderness!* and *Showboat* in the summer of 1977 and *Ring Around the Moon* and *Hamlet* in 1979. In her eleven seasons at A.C.T. she has performed in *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *A Month in the Country*, *Romeo and Juliet* and *A History of the American Film*. Her film credits include John Korty's award-winning *The Music School* and his new TV film *A Christmas Without Snow* airing in December.



DAKIN MATTHEWS joins A.C.T. in his 15th year as a professional actor. He was a founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area colleges and universities. His most recent work was as Artistic Director of the California Actor's Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre's new plays program. Mr. Matthews





is also a dramaturg, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

MATT McKENZIE (\*) was seen this past summer at Hartnell's Western Stage performing as Petruchio in *The Taming of the Shrew* and as Joseph Surface in *School for Scandal*. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Biff Loman in *Death of a Salesman* and Mel Edison in *Prisoner of 2nd Avenue*. Last season he was seen in the student projects at Trijorin in *The Seagull* and the title role in *Richard III* and in *Henry VI Part II* and *III*. On the Geary stage he appeared in *Romeo and Juliet* and *Pantagleize*.



WILLIAM McKEREGHAN joined the company three seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Misalliance*, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade*, Willy Loman in *Death of a Salesman* as well as five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in *Julius Caesar*, *Absurd Person Singular*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *A Month in the Country*, *Heartbreak House*, *The Visit*, *Romeo and Juliet*, *The Little Foxes* and *The Crucifer of Blood*.



DeANN MEARS, a charter member of A.C.T. and a leading actress during the company's first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in *Tiny Alice*, Goneril in *King Lear*, Anne in *Man and Superman*, Polly Garter in *Under Milkwood*, Viola in *Twelfth Night* and Blanche DuBois in *A Streetcar Named Desire*. In New York, she was again seen in *Tiny Alice* as well as in *Abelard and Heloise*, *Too True to Be Good*, *One Flew Over the Cuckoo's Nest* and *A Sound of Silence*. She recently co-starred with Jerome Kilty in the New York production of his *Dear Liar*. In Los Angeles, she was seen in *And Miss Reardon Drinks a Little* and the recent West Coast premiere of Richard Wilbur's translation of Moliere's *The Learned Ladies*. A guest artist at



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leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of *Under Milkwood*; such series as *Beacon Hill*, *Baretta*, *Kaz* and *Testimony of Two Men*; and the highly acclaimed TV movie, *The Loneliest Runner*.

DELORES MITCHELL (\*) celebrating her fifth season with A.C.T. has appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus*, *All the Way Home*, *The National Health*, *The Winter's Tale*, *The Visit*, *Hotel Paradiso*, *A Christmas Carol*, *Romeo and Juliet*, *The Little Foxes* and *Pantagleize*. She has also been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She teaches acting, speech and ear training and this season will be a Project Director.

MARK MURPHEY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in *The National Health*, *Absurd Person Singular*, *Julius Caesar*, *A Christmas Carol*, *Hotel Paradiso*, *The Winter's Tale*, *5th of July*, *The Visit*, *Pantagleize*, *The Girl of the Golden West*, *The Crucifer of Blood*, *Tybolt* in



*Romeo and Juliet* and Simon in *Hay Fever*. He has played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*, *The Time of Your Life*, and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts*.

THOMAS OGLESBY (\*) joined the company three seasons ago and was seen in *Julius Caesar*, *A Christmas Carol*, *Ah, Wilderness!*, *A Month in the Country*, *The Visit*, *The Little Foxes*, *The Crucifer of Blood* and *A History of the American Film*. He has also appeared with the Pacific Conservatory of the Performing Arts. His off-Broadway credits include *The Robber* and *Bridegroom* at the New York St. Clements Theatre.

FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Mon-



treal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, he has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Julius Caesar*, *A Christmas Carol*, *The Visit* and *The Girl of the Golden West*.

WILLIAM PATERSON has devoted his long acting career largely to the resident theatre. He spent at least part of every season for twenty years with the Cleveland Play House, though he also found time to appear in films and TV features and to make five national tours with his original one-man shows *Justice Oliver Wendell Holmes* and *Benjamin Franklin*. This season will be his 14th year with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Billings, Leningrad, Tokyo and Livermore among other cities. His roles with A.C.T. include Tyrone in *Long Day's Journey Into Night*, First Gravedigger in *Hamlet*, George Moore in *Jumpers*, Clive in *The Circle*, Dodge in *Buried Child*, and Grandpa Vanderhof in *You Can't Take It*



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with You. He was recently appointed to the San Francisco Art Commission by Mayor Dianne Feinstein.

**STACY RAY** (\*) joins the A.C.T. acting company this season and will be teaching Voice in the Advance Training Program. Although her family roots are in Georgia, she spent time in Florida and North



Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in *Cyrano de Bergerac*, *Enrico IV* and *Thieve's Carnival* as well as performing in *Unto These Hills* in Cherokee. Her roles as an A.C.T. student include Julie Cavendish in *Royal Family*, Irina in *Three Sisters*, *Richard III* and *Eccentricities of a Nightingale*. She spent one year at R.A.D.A. and performed as Paulina in *The Winter's Tale* and in *Uncle Vanya*. On the Geary Stage she was seen in *Romeo and Juliet*.

**RAY REINHARDT**, who celebrated A.C.T.'s memorable tour of Russia as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano*, *The Miser*, Stanley in *A Streetcar Named Desire*, Andrew Wyke in *Sleuth* and Astrov in *Uncle Vanya*. He has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the Geary stage, he has performed Shakespeare's *King Lear*, Dan Berrigan in *The Catonsville Nine*, and *An Evening of Comedy* at Souverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.

**FRANK SAVINO** obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. He began his Broadway career as a standby for Rip Torn in *Daughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in *Room Service*, Jason in *Medea* and Chief Bromden in *One Flew Over the Cuckoo's Nest* to name a few. His TV credits range from *Soap Opera* to *Kaz*, *Baretta* and *Taxi* 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.



and directing. He began his Broadway career as a standby for Rip Torn in *Daughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in *Room Service*, Jason in *Medea* and Chief Bromden in *One Flew Over the Cuckoo's Nest* to name a few. His TV credits range from *Soap Opera* to *Kaz*, *Baretta* and *Taxi* 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** (\*) graduated from Grandvalley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in *Les Blanc* by Lorraine Hans-



bury. On the Geary stage he has been seen in *The Girl of the Golden West* and *Pantagleize*.

**SALLY SMYTHE** just finished playing Amanda in San Jose Repertory's production of *Private Lives*. She was seen this fall as Louka in C.A.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 Virgilia in *Coriolanus*. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts where she played Perdites in *The Winter's Tale* and at Summer Repertory Theatre in Santa Rosa. A graduate from San Francisco State University, she also studied in Paris at the Centre Americain and with Paul Richards.

**DEBORAH SUSSEL** returns to A.C.T. having been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the soon-to-be released *Tell Me a Riddle* and *June 19, 1953*. She is presently on the staff of Mills College, U.C. Berkeley, A.C.T. and is a voice and speech consultant in private practice in the Bay Area. She is a founding partner in Philo Video Productions.



and speech consultant in private practice in the Bay Area. She is a founding partner in Philo Video Productions.

**SYDNEY WALKER** is a veteran of 35 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the



Hedgerow Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the A.P.A. and Lincoln Center Repertories in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in (among others) *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock*, *Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, A

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MARRIAN 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 Baltimore* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* at the On Broadway Theatre. She has appeared in over 500 productions including *Angel Street* with Ray Milland in Chicago, *The Tender Trap* with Robert Preston on Broadway and *Plaza Suite* at Drury Lane Playhouse. Her film credits include *Petulia, Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.



MARSHALL WATSON (\*) received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in *Hamlet* directed by Ellis Rabb at the Missouri Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in *Loves Labour's Lost*. His student productions include the title role in *Henry VI Part III* and Andrei in *Three Sisters*.



ISIAH WHITLOCK, JR. (\*) returns to A.C.T. for his third season. He has been seen as Weston Hurley in *5th of July*, Viola in *A History of the American Film, The Winter's Tale, A Christmas Carol* and *The Visit*.



His roles at the Pacific Conservatory of the Performing Arts over the past four summers have included Pompey in *Measure for Measure*, Biff in *Death of a Salesman*, Gitlow in *Purlie*, Walter Younger in *A Raisin in the Sun*, and Scanlon in *One Flew Over the Cuckoo's Nest*. This South Bend, Indiana native holds a Bachelor of Arts degree in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS (\*), who studied at the University of Texas, joined the company three seasons ago and appeared in *Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health,*



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Ah, *Wilderness!*, *A Month in the Country*, *The Visit* and *The Girl of the Golden West*. He appeared at the Oregon Shakespearean Festival for two summer seasons.

MICHAEL WINTERS came to A.C.T. three seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appeared as Nat Miller



in *Ah, Wilderness!*, Ragpicker in *The Madwoman of Chaillot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in *The Master Builder*, *The Circle*, *A Christmas Carol*, *Hotel Paradiso*, *The National Health*, *Travesties*, *The Winter's Tale*, *Ah, Wilderness!*, *Heartbreak House*, *The Visit*, *Romeo and Juliet*, *The Little Foxes*, *Pantaglieze* and *The Girl of the Golden West*.

## DESIGNERS

WILLIAM BLOODGOOD (*Set 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 Huddle's production of *A Streetcar Named Desire*. Last season he designed *Mirandolina* at the Intiman Theatre Company and at the Berkeley Repertory Theatre he has designed *The Waltz of the Toreadors*, *What the Butler Saw* and *My Heart's in the Highlands*. *The Rivals* 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 *5th of July*. Her part credits include *Romeo and Juliet* and *HMS Pinafore* for the Santa Barbara Repertory Theater and *The Fourposter* for the Walnut Creek Repertory Theatre. Ms. Burke holds a B.F.A. from 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*.

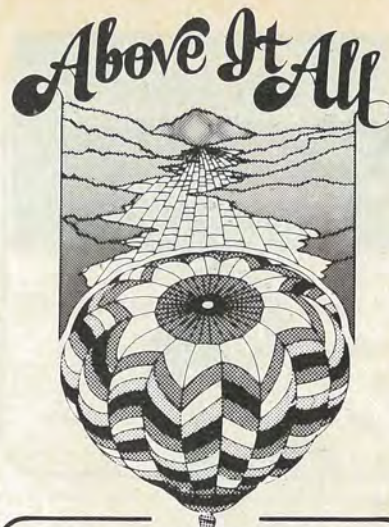
F. MITCHELL DANA (*Lighting Designer*) returns for his ninth season with A.C.T. *The Trojan War Will Not Take Place* marks his 53rd production here, where his designs include *Cyrano de Bergerac*, *The Taming of the Shrew*, *A History of the American Film*, *A Christmas Carol*, *The Visit* and the Russian 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,

Manitoba Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively 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, Liviu Ciulei and Tom Moore. He has recently designed *Mass Appeal*, *A Coupla White Chicks* and *Adromeda II* in New York City and *The Suicide* for Broadway.

RICHARD DEVIN (*Lighting Designer*) has designed eight productions at A.C.T. prior to this season including *Hotel Paradiso*, *The Bourgeois Gentleman* and *Ah, Wilderness!* He toured with the company three summers ago, designing two productions in Hawaii and Japan. Lighting designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of *The Contractor*, later seen on PBS television. At the Williamstown Theatre Festival his more than 35 productions as both lighting designer and general manager include *Cyrano de Bergerac*, *Arturo Ui* and *After the Fall*. During the Intiman Theatre Company's 1980 season he was resident designer for five productions. For Seattle Repertory Theatre his designs include *Equus*, *Anna Christie* and *13 Rue de L'Amour* among others and most recently he designed *Born Yesterday*. He teaches design and technical production at the University of Washington School of Drama.

DIRK EPPERSON (*Lighting Designer*) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for the productions of *Peer Gynt*, *Knock Knock*, *Travesties*, *All the Way Home*, *The National Health*, *5th of July*, *Hay Fever*, *The Crucifer of Blood*, *Pantaglieze* and *Buried Child*. Epperson also spent eight seasons with P.C.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

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*

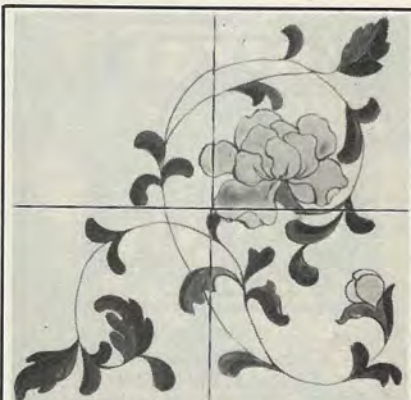


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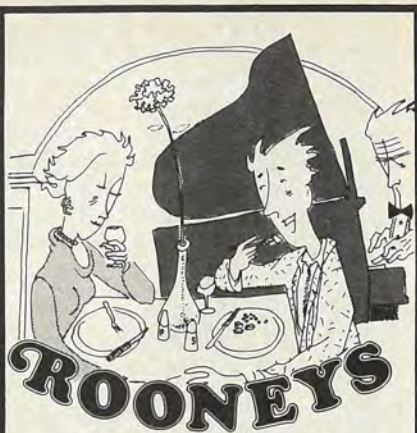
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and *Cyrano de Bergerac*. His films include Paramount's *Star Trek—The Motion Picture* and the forthcoming *Caveman* with Ringo Starr. He is currently designing sets and costumes for Hugh Leonard's new play *A Life for Broadway*.

RALPH FUNICELLO (*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*. Funicello 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 Faustus*, *She Stoops to Conquer* and *La Ronde* at the Guthrie Theatre in Minneapolis, *The Importance of Being Earnest*, *Travesties*, *The Winter Dancers*, *Dus*, *Fish*, *Stas and Vi* at the Mark Taper Forum, and *The Taming of the Shrew* for PBS television. Last season Funicello 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 scene 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 repertory, most recently *Ring Round the Moon*, *Sizwe Bansi Is Dead*, *Seascape* and *Wild Oats*. This past year he has also designed scenery for *The Journey* at P.C.P.A. Theatrefest, Santa Maria-Solvang; *Medea* for the Missouri Repertory Theatre and *Galileo*, the opening 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 OLICH (*Costume Designer*) designed costumes for A.C.T.'s production of *Pantagleize* 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. I.T.T. design competition in both scenery and costumes, Olich has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival. Currently he is designing costumes for *The Elephant Man* at Alaska Repertory Theatre.



JAMES SALE (*Lighting Director*) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including *Loose Ends*, *Tilly's Folly*, *Terra Nova* and *Diamond Studs*. Other design credits include seasons at the Intiman Theater in Seattle, California Actor's Theatre and the Solari 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 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*, *5th of July*, *The Visit*, *Julius Caesar*, *Hotel Paradiso*, *The Matchmaker*, *The Bourgeois Gentleman*, *Othello* 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, 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.

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, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theater. 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 *Teibele and Her Demon* for which he received a Drama Desk Nomination.

CARRIE F. ROBBINS (*Costume Designer*) recently designed the San Francisco Opera's *Samson et Delila*, starring Placido Domingo and Shirley Verrett for PBS Television. On Broadway she has won Drama Desk Awards for *The Beggar's Opera*, *The Iceman Cometh*, *Grease* and *Over Here!*, plus Tony nominations for the latter two. Other Broadway credits include *Happy End*, *Yentl*, *Molly*, *Secret Affairs of Mildred Wild* and *George Abbott's Broadway*. She has designed many productions for the New York Shakespeare Festival, six for the Chelsea Theatre Center (one

won her a Maharam Award), nine for the Lincoln Center Repertory under Jules Irving and several for the Guthrie Theatre, Seattle Repertory, Baltimore Center Stage, the Mark Taper (for which she designed *The Tempest*, with Anthony Hopkins) and the Sarah Caldwell Opera (she'll costume their *Macbeth* in January at Lincoln Center). Ms. Robbins heads the costume design department at N.Y.U. At A.C.T. she designed *The Little Foxes*.

## FEIST MEMORIAL FUND

In memory of John and Frances Feist who cared for the medical needs of our company for 13 years and shared their light, wisdom and spirit with us, the Dr. John Feist Memorial fellowship Fund has been established in support of the emergency and medical needs of young actors. The following people have contributed to the fund.

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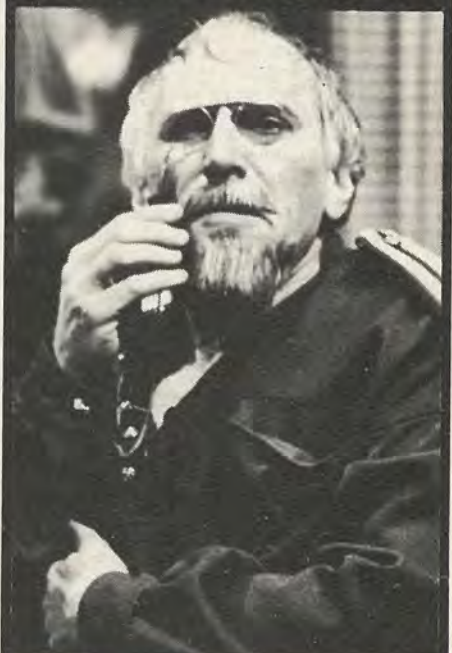


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Richard Devin, *Lighting*  
Dirk Epperson, *Lighting*  
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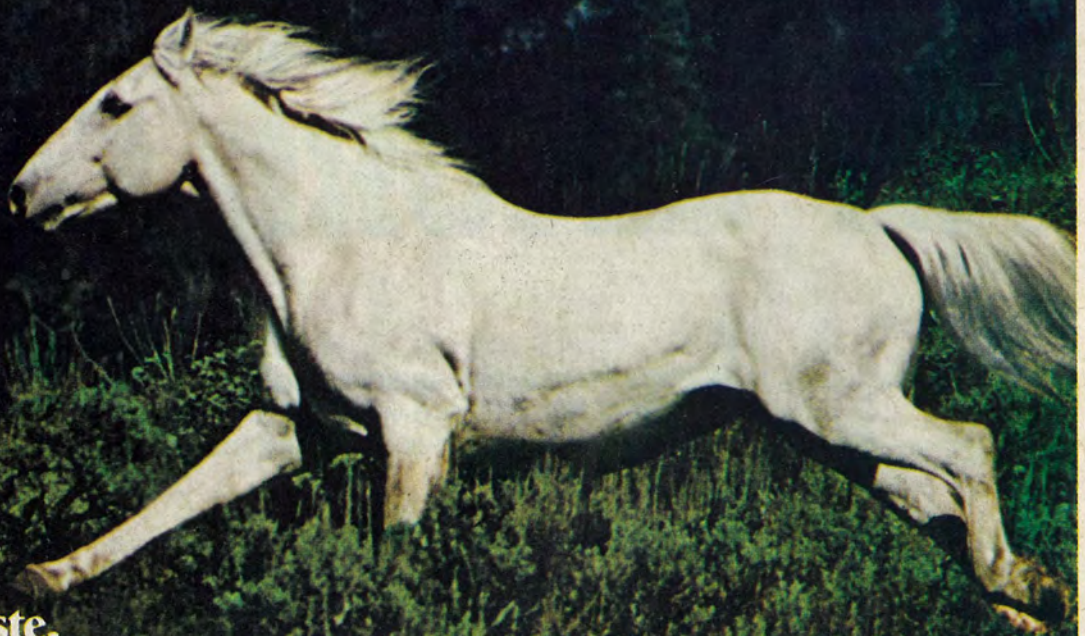
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