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

An elegant cognac created in the
same tradition as Mumm Champagne.
How fortunate for some of us.
Mumm Cognac. Imported from France.
Fortunately, Mumm’s the word in Cognac, too.

An elegant cognac created in the same tradition as Mumm Champagne. How fortunate for some of us, Mumm Cognac, imported from France.
Mexico.
Its magic becomes you.
Its original Mexican art you wear. Richly embroidered. Expertly crafted. Each piece weaving a tale of lands...of moods far away. Wear them, and escape. Shown, just a sampling of our new collection of handmade objets d'wear, now in Folkloric (d. 445) - Better Juniors, Macy's San Francisco.

macysJr.

THE AMERICAN CONSERVATORY THEATRE

presents

THE LITTLE FOXES
(1916)

by
LILLIAN HELLMAN

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

Addie
DELORES MITCHELL
Cal
ISAIH WHITLOCK, JR.
Birdie Hubbard
JOY CARLIN
Oscar Hubbard
WILLIAM MCKEEN
Leo Hubbard
THOMAS OGBESBY
Regina Giddens
ELIZABETH HUDLE
William Marshall
JOSEPH BIRD
Benjamin Hubbard
MICHAEL WINTERS
Alexandra Giddens
JAVONE GARCIA
Horace Giddens
PETER DONAT
The Girl
KIM STEEN

Directed by
TOM MOORE

Associate Director
EUGENE BARCONE
Scenery by
RICHARD SEGER
Costumes by
CAROL BOMMINS
Lighting by
RICHARD DEVIN
Musical Arrangement by
LARRY DELINGER
Hair Styling by
BARRY 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 Murphy; Leo—Marshall Watson; Regina—Barbara Dickens; Alexandra—Sally Smythe; Horace—Byron Jennings; Mr. Marshall—Sydney Walker; Ben—Raye Birk;
Mexico.
It's magic becomes you.
It's original Mexican art you wear. Richly embroidered. Expertly crafted. Each piece weaving a tale of lands...of moods far away. Wear them, and escape. Shown, just a sampling of our new collection of handmade objets d'wear, now in Folkloric (d. 445) - Better Juniors, Macy's San Francisco.

THE AMERICAN CONSERVATORY THEATRE
presents

THE LITTLE FOXES
(1920)

by
LILLIAN HELLMAN

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

Addie
Cal
Birdie Hubbard
Oscar Hubbard
Leo Hubbard
Regina Giddens
William Marshall
Benjamin Hubbard
Alexandra Giddens
Horace Giddens
The Girl

Delores Mitchell
Isiah Whitlock, Jr.
Joy Carolin
William McKeighan
Thomas Oglesby
Elizabeth Huddle
Joseph Bird
Michael Winters
Jance Garcia
Peter Donat
Kim Steen

Directed by
TOM MOORE

Associate Director by
EUGENE BARONE

Scenery by
RICHARD SEGER

Costumes by
CARRIE BOBINS

Lighting by
RICHARD DEVIN

Musical Arrangement by
LARRY DELINGER

Hair Stylist by
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 1909, evening.
ACT II: A week later, early morning.
ACT III: Two weeks later, late afternoon.

There will be two ten-minute intermissions.

UNDERSTUDIES
Addie—Johanna Jackson; Cal—Garland Simpson; Birdie—Mimi Carr; Oscar—Mark Murphy; Leo—Marshall Watson; Regina—Barbara Driscoll; Alexandra—Sally Smythe; Mr. Marshall—Sydney Walker; Ben—Raye Birk; Horace—Byron Jennings.
THE RISE OF THE HUBBARDS

The Little Foxes
Another Part of the Forest

Shortly after The Little Foxes opened on
Broadway in 1935, Lillian Hellman wrote
that “if you believe, as the Greeks did,
that man is at the mercy of the gods he
ought to 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 re-
placed the old plantation owners as Dix-
ie’s ruling class. The title of the play was
suggested to Hellman by Dorothy Parker.

Eliza Deloria as Regina IN THE LITTLE
FOXES, a

and comes from the Song of Solomon
8:5: “Take us the foxes, the little foxes
that spoil the vines, for our vines have
tender grapes.”

The depredators in this case are Regina
and her brother Ben and Oscar Hub-
bard, who, in the words of their black ser-
court “eat the earth.” Like a plague of bib-
ilocusts, who pound the bonus of
their small Alabama town to extract the
last ounce of profit. Fored 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 high-
er power than their own.

In Pentameter, one of her three books of
memoirs, Hellman wrote that the

great success of the 1935 production sent
her into several months of severe depres-
cious diamondback rattlesnakes, and it
seemed worthwhile to look into their
family background and find out what
made them the nasty people they are.”

I took Hellman seven years to return
for her diamondsbacks. Written in 1946,
directed by Helman 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

dandy gentile like the Bagtrys.

The Hubbards are not aristocrats, “a dis-
tinction that was made for us,” Ben

explains in Foxes “and perhaps an impor-
tant distinction.” Aristocrats are too
high-tensioned to hold onto what is theirs.
They code 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 de-
served 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. “Bedding
the whole state of Alabama with money
tricks,” as one character puts it, exploit-
ing the misery of others.

In Marcus, Helman 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 cur-
ry 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 dnettess with which
Helman moves her characters in a game
where the unseen vector of each play
waits for the loser’s move next.

Marcus’ treatment of the hall-crawled
Lavinia will provide Oscar with a model
for his relationship to Birdie in Foxes. From
her dream world she sadly observes that
none of her children ever needed a

main.

With the writing of Another Part of the
Forest, Helman felt she had demonstrated
that she had not meant The Little
Foxes as a study in evil, but as a kind of
water. “But what I thought vain or
outrageous, the critics thought straight
stuff, what I thought bad, they thought
good, and vice versa.”

Perhaps, as one critical said, I blow a stage
nose pieces without knowing it.

In her creation of the Hubbard saga,
Helman provides two intensely theatric
al plays, rich tapestries of passion and
greed, laced with dark satiric laughter
—as well as two classics of the American
theatre.
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 ought to 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.

Barbara Dickinson as Regina in ANOTHER PART OF THE FOREST

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

The destroyers 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 leeches, 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 cheat the gods, had they admitted to any higher power than their own.

In Penthouse, one of her three books of memoirs, Hellman writes that the great success of the 1930 production sent her into several months of severe depression and it seemed worthwhile to look into their family background and find out what made them the nifty 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 the0 aged lady nicely like the Bagtrays.

The Hubbards are not aristocrats, “a distinction that was made for us,” Ben explains in Foins, “and perhaps an important distinction.” Aristocrats are too high-minded to hold onto what is theirs. They code off to war, leaving their cotton and women to rot. In Forest, Marcus Hubbard takes sarcastic pleasure when the Bagtrays come to beg a loan. They are deprived 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. “Noodling 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 curtail their father’s favor and their sibling cat and mouse games continue on into Foins. Part of the fascination of both plays lies in the defiance with which Hellman moves her characters in a game where the unseen vector of each play waits for the loser’s next move.

Marcus’ treatment of the hall-crawl Lavina will provide Oscar with a model for his nascent love Birdie in Foins. From her dreams world she sadly observes that none of her children ever needed a man.

With the writing of Another Part of the Forest, Hellman believed she had demonstrated that she had not men: 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 black, they thought evil and touching or melodramatic. Perhaps, in one cetic’s mind, I blow a stage to pieces without knowing it.”

In her creation of the Hubbard saga, Hellman provides two intensely theatrical, rich tapestries of passion and greed, laced with dark satiric laughter as well as two classics of the American theatre.
THE AMERICAN CONSERVATORY THEATRE presents

THE THREE SISTERS

(by ANTON CHEKHOV)

Translated by Randall Jarrell

OLGA Sergejevna PROZOROV
JULIA Sergejevna PROZOROV
Maria [MASHA] Sergejevna PROZOROV
Baron Nikolai Lvovich TUSENBAKH,
an army lieutenant
Ivan Romanovich CHEBUTYKIN,
an army doctor
Vassily Vassilyevich SOLTONY,
an army captain
ANFISA, the nurse
FERAPONT, porter from the County Council
Lieutenant-Colonel Alexander Ignatyevich
VERSININ, Battery Commander
ANDREI Sergejevich PROZOROV
Pyotr Ilyich KULYGIN, a high-school teacher
married to Masha
Natalya [NATASHA] Ivanovna,
Andrei’s friend, later his wife
Alexey Petrovich PEDOTIK,
an army second-lieutenant
Vladimir Karlovich RODR,
an army second-lieutenant

DEANN Mears
BARBARA DICKSON
ELIZABETH HUDDE
RAYE BIRK
RAY RENHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD
PETER DONAT
DAKIN MATTHEWS
MICHAEL WINTERS
SALLY SMYTHE
NICHOLAS KALEIDIN
MATT MCKENZIE

PAUL BATES, WILLIAM BROWN,
MARTIN CURLAND, PATRA DAVE
MARIANO DI MARCO, EMILY HEINBERG,
ED HODSON, ROBERT KRUMMER,
GARY LOGAN, ROBERT PESCOVITZ,
GRETCHEN RUMBAUGH, MELISSA STERN

Directed by
TOM MOORE

Associate Director
LARRY RUSSELL

Society by
RICHARD SEGER

Costumes by
MICHAEL OLICH

Lighting by
DUANE SCHULER

Hairstyles by
RICK ECHOLS

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

The Prosekov home.

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 Grove; Irina—Julia Fletcher; Masha—Lauren R. Klein; Tusenbach—Nicholas
Kaledin; Chebutykin—William Paterson; Soltony—Stahl Whitlock; Anfisa—Johanna Jackson;
Vershinin—Sydney Walker; Veshchinn—John Hutton; Andrei—Matt McKenzie; Kuligin—William
Mckerghan; Natasha—Jill Hill; Pedotik—Frank Savides; Rodr—Mark Murphy.

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THE AMERICAN CONSERVATORY THEATRE

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Prozorov

IRINA Sergeyevna Prozorov

Marya [MASHA] Sergeyevna Prozorov

Baron Nikolai Lovovich TUSENBACH, an army lieutenant

Ivan Romanovich CHEBUTYKIN, an army doctor

Vassily Vassilyevich SOLTONY, an army captain

ANFISA, the nurse

FERAPONT, porter from the County Council Lieutenant-Colonel Alexander Ignatyevich

VERSININ, Battery Commander

ANDREI Sergeyevich Prozorov

Pyotr Ilyich KULYGIN, a high-school teacher married to Masha

Natalya [NATASHA] Ivanovna, Andrei's fiancée, later his wife

Alexey Petrovich FEEDITIK, an army second-lieutenant

Vladimir Karlovich ROER, an army second-lieutenant

DeANN MEARNS

BARBARA DIRKSON

ELIZABETH HUDDLE

RAYE BIRK

RAY REINHARDT

BRUCE WILLIAMS

MIMI CARR

JOSEPH BIRD

PETER DONAT

DAKIN MATTHEWS

MICHAEL WINTERS

SALLY SMYTHE

NICHOLAS KALEIDIN

MATT MCKENZIE

Directors by

TOM MOORE

Associate Director

LARRY RUSSELL

RICHARD SEGGER

MICHAEL OICHE

DUANE SCHULER

RICK ECHOLS

Scenery by

Costumes by

Lighting by

Hairstyles by

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. Summer.

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

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

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

UNDERSTUDIES

Olga—Penelope Coyne; Irina—Julia Fletcher; Masha—Lauren R. Klein Tusembach; Nicholas

Kaledin; Chebukin—William Paterson; Soltony—Ingrid Wittick; Reina—Johanna Jackson

VERSININ—Stephen Walker; Nightingale—Ann Hutton; Andrei—Matt McKenzie; Kuligin—William

McKernan; Natalia—Sandra Rod; Paul—Frank Santoro; David—Mark Murphy

Time and money well utilized. An authentic Swiss ingot, 999.9 pure gold. Poured in Switzerland.
BIRTH PANGS OF A CLASSIC

The Three Sisters

In late October, she delivered a completely draught-free Stanislavski who won to both direct the play and set Verkhovin. 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 rules.” He remained in Moscow another few weeks making extensive revisions and complaining that Stanislavski was directing with too heavy a hand, making cyphers 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 them that they must “not look sad as Masha. People who have been unhappy, and grown used to it, don’t get beyond whining and are often wrapped up in their thoughts.”

From Nice, he begged for news of the play’s progress but seldom liked what he heard. Why so much noise in the first scene? “There should be noise only at a distance, a continued hollow noise. On stage, everyone is exhausted, almost asleep.” If you spoil the third act, the play is done, for I shall be bashed off the stage in my old age.” Also, it was not necessary to have Nastya wondering about the stage and looking under the furniture for burglaras in that act. “She should cross the stage quickly in a straight line, without a glance at anyone or anything, a lady Mont-Belle, carrying a candle — it would be quicker and more frightening.”

When The Three Sisters opened January 31, 1903, Klimov, whom she 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 a masterpiece — an unmatched prose poem that catches as well as any 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 Pome

The shadows of late afternoon and the odors of honeyuckle 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 thrush ... an avocation of tennis balls being hit reaches me and it is the first sound of an ox

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.

Courtesy of Reco Press, New York
BIRTH PANGS OF A CLASSIC
The Three Sisters

In late October, he delivered a completed draft to Stanislavski, who was to both direct the play and set Vereshkina. 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 creakies of his characters. What he had written was a comedy.

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People who have been unhappy, and grown used to it, don’t get beyond whining and are often wrapped up in their thoughts.”

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

When The Three Sisters opened January 31, 1903, Kipling, whom had 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.

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by Robert Hass
from his book Pease

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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.

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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 swarm 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, to never 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.

Courtesy of Recon Press, New York
THE AMERICAN CONSERVATORY THEATRE

THE RIVALS
1775

by RICHARD BRINSLEY SHERIDAN

Sir Anthony Absolute
Captain Jack Absolute, his son
Mrs. Malaprop
Lydia Longswig, her niece
Lucy Lydgate's maid
Julia Malville, Sir Anthony's ward
Paulkland, her betrothed
Bob Acres, tutor to Lydia
Sir Lucius O'Bigger
Fag, Captain Absolute's valet
David, Acres' servant
Thomas, Sir Anthony's coachman
Servants and Townpeople

WILLIAM PATTERSON
BYRON JENNINGS
MARRIANT WALTERS
HILL HILL
DEBORAH MITCHELL
JANICE GARCIA
MARK HARELIK
THOMAS O'GILBY
SYDNEY WALKER
WILLIAM MCKEREGHAN
THOMAS HARRISON
FRANK SAVINO
MARY ELIZABETH BROWN,
STEVE JOHNSON, KATHARINE REDWAY,
STEVE WINDROTH, D. PAUL YEUELL

Directed by
DAVID HAMMOND

Associate Director
JOHN C. FLETCHER

Scenography by
WILLIAM BLOODGOOD

Costumes by
MARTHA BURKE

Lighting by
DUANE SCHULER

Hair and Make-up by
RICK ECHOLS

Combat Consultant
DAVID BOUSHY

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
Paulkland—Mark Murphy
Acres—Marshall Watson
Mrs. Malaprop—Joy Cutler
Sir Lucius—Lawrence Heck
Lucy—Deborah Sucek
Fag—Frank Savino
David—John C. Fletcher

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

by RICHARD BRINSLEY SHERIDAN

THE AMERICAN CONSERVATORY THEATRE

Directed by DAVID HAMMOND
Associate Director JOHN C. FLETCHER
Scenery by WILLIAM BLOODGOOD
Costumes by MARTHA BURKE
Lighting by DUANE SCHULER
Hairstyles by RICK ECHOLS
Combat Consultant DAVID BOUSHY

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 Winslow; Captain Absolute—Matt McKenzie; Julia—Julia Fletcher; Lydia—Lauren R. Klein; Faulkland—Mark Murphy; Acres—Marshall Watson; Mrs. Malaprop—Joy Curllin; Sir Lucius—Lawrence Heath; Lucy—Deborah Suarez; Fag.—Frank Savino; David—John C. Fletcher.

This production is made possible in part by a generous grant from the Andrew W. Mellon Foundation.
A GENIUS TOUCH WITH COMEDY

The Rivals

Double identities, duels, anonymous lovers and the collective folly 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, through the pretensions 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 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 flogs over sentimental novels and prefers elopement with a penniless, honest young man to marriage with a man of substance as being a more suitable romantic entanglement. Sir Anthony Absolute is “absolutely” right in everything, at least according to his own light. Sir Lucius O’Regan of Bladudhurst Hall is the quintessentially fiery Irishman with a penchant for duelling and a roaring eye for the ladies. The country bumpkin of the piece is Bob Acres, bumbling squire of Clew Hall who smarts himself up with “reverential oath” 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 literature. 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.”
A GENIUS TOUCH WITH COMEDY

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Double identities, duels, anonymous letters and the collective folly 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 gentility of the 18th century gathered on holiday to take the waters, throw 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 unctuous 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 tights over sentimental novels and prefers elopement with a penniless rogue 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 light." Sir Lucius O'Trigger of Blackheath Hall is the quintessential 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 Clad Hall who smartens himself up with "reverential oath" 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 literature. The lady who gave her name to the language is a "mistress of orthodoxy," a veritable "pox of learning." Dictionaries credit Sheridan for the origin of the word "malapropism," giving as an example Mrs. Malaprop's most gloriously misapplied word. "She's as headstrong as an allegory on the banks of the Nile."
A lot of car makers today are trying to sell you economy with EPA figures. But at Volvo, we believe true economy isn’t more miles per gallon. It’s more years per car.

So if you just want to buy less gas and save a little money, look at EPA figures. But if you like the idea of buying fewer cars and saving a lot, consider Volvo figures.

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

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18.7 YEARS CITY.

---

THE AMERICAN CONSERVATORY THEATRE

presents

ANOTHER PART OF THE FOREST

(*1946*)

by

LILLIAN HELLMAN

---

Regina Hubbard  
(Roberta Driscoll)

John Bagley  
(John Hutton)

Lavinia Hubbard  
(Anne Lawder)

Cordelia  
(Johanna Jackson)

Marcus Hubbard  
(Ray Reinhardt)

Benjamin Hubbard  
(Garland J. Simpson)

Jacob (Jake)  
(Edward Platt)

Simon Isham  
(Michael Winters)

Oscar Hubbard  
(Mark Murphy)

Birdie Bagley  
(Julia Fletcher)

Harold Penman  
(Edward Chaffee)

Gilbert Jugger  
(John C. Fletcher)

Laurette Scece  
(Lauren R. Klein)

Directed by

ALLEN FLETCHER

Associate Director

JOHN KAUFFMAN

Scenery by

RALPH PUNICELLO

Costumes by

MICHAEL OLICH

Lighting by

JAMES SAGE

Music by

RICHARD HENDMAN

Hair styles by

RICK ECHOLS

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

ACT II
The next evening

ACT III
Early the next morning

There will be two ten minute intermissions

UNDERSTUDIES

Regina—Stacy Reay; John—Thomas Harrison; Lavinia—Mimi Carr; Cordelia—Deborah Mitchell; Marcus—Sydney Walker; Benjamin—Mark Harrison; Jake—Eli Whittick, Jr.; Isham—Allen Fletcher; Oscar—Thomas Oglesby; Birdie—Janice Garcia; Penman—Frank O ttwell; Jugger—Matt McKenzie; Laurette—Deborah Susare
A lot of car makers today are trying to sell you economy with EPA figures. But at Volvo, we believe true economy isn't more miles per gallon. It's more years per car.

So if you just want to buy less gas and save a little money, look at EPA figures. But if you like the idea of buying fewer cars and saving a lot, consider Volvo figures.

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**VOLVO**

A car you can believe in.

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**presents**

**ANOTHER PART OF THE FOREST**

**(1948)**

by

**LILLIAN HELLMAN**

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**Regina Hubbard**

**John Bagby**

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**ACT II**

The next evening.

**ACT III**

Early the next morning.

There will be two ten-minute intermissions.

---

**UNDERSTUDIES**

A.C.T.'S SUMMER CONGRESS

Returns!
Don't miss it this time.
FOUR WEEKS ONLY
MAY 6 – 31, 1981

Tickets at Curran Theatre Box Office.
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(707) 964-5803

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 institutions. For ten weeks these students receive an intensive introduction to professional theatre study in the areas of acting, voice and speech, design, music, and movement, as well as non-technical 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.

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 15 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 Merlebeth Mehran, Registrar for the Conservatory at (415) 771-3880 between 10 a.m. and 6 p.m.
FROM FORTUNE SEEKERS AND ADVENTURERS TO INTERNATIONAL BANKERS AND MERCHANTS...

A HISTORY AND LEGACY OF SAN FRANCISCO'S GOLD RUSH PIONEERS

The mining, commerce, and human tensions that define the city with its many changes in economic success, family stability... By understanding several significant families we are brought into the very core of Jewish history in America. Rabbi Arthur Hertzberg, Vice President of the World Jewish Congress.


Trace the lives of Jewish gold prospectors and their spectacular transformation into international bankers, milliner-manufacturers, bankers of museums, symphony orchestras and opera companies. And discover the extraordinary experiences of Levi Strauss, Adolph Sutro, Louis Marx, Alice Levine, and Lewis Gerde to name a few.

Author Erena Nortel graduated magna 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 Jewish families from her own rich past.

This program is available at ten内の sites. For more information, contact the publisher at 111 S. Main St., Suite 140, Los Angeles, CA 90012. 213-742-7414.

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A CHORUS LINE Returns!

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MAY 6–31, 1981

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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 786 Geary Street, Mon-Sat 11 a.m. - 8 p.m. (Sat 11 a.m. - 7 p.m.) and Sun 12 p.m. - 6 p.m.

The PRESENT: Ticket Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 11 a.m. to 5 p.m. and until 8 p.m. for Sunday performances. 

Marina's Memorial Theatre: Tickets available at The Geary Theatre Box Office until two hours prior to curtain. They will then be available at the Marina's Memorial Theatre Box Office. For additional information call 673-6440.

Mail Orders: Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list at the Geary Theatre lobby.

NOTE: If tickets are sold out at the box office, it is best to pick them up at least one hour prior to the performance.

LATE ARRIVAL TO THE THEATRE

In response to numerous requests, latecomers will now be seated until a suitable break in the performance. Curtain times are Monday-Thursday, 8 p.m.; Wednesday matinees, 2 p.m.; Saturday matinees, 2:30 p.m.; Friday and Saturday, 8:30 p.m.

NOTICES

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

HANDICAPPED ACCESS

Boxes are available to handicapped and guests of the week of the performance at $4 a ticket. A wheelchair accessible rest room 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) 771-9000 or visit TVT no. (415) 771-9583.

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 of 10 or more at both the Geary and Marin's Memorial Theatres. Special student matinees (not listed on regular schedule) are also offered to school groups. Information on group discounts may be obtained by calling or writing Linda E. Graham at A.C.T., (415) 771-9580.

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

CREDITS

Dennis Anderson, Edward Bennett, William Gensler, Larry Mannel and Ben Scher for A.C.T. photography. Special thanks to Herbert Bond and staff for Herbert's Furn 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 October 29, 30, 1983. 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 theatre, four dinners and the shows with the local tour. The tour includes four days visit to Edinburgh Festival. The total cost of the tour is expected to be approximately $4,000 per person. For further information contact the Friends of A.C.T.

STRICTLY A FORMALITY

by Thomas P. Silber and Roy Conwy, Jr. Directed by Lawrence Heli

In an unnamed totalitarian state, a writer is asked for a string of accounts of historical, and political intent. The man is mad and the interrogators and victim lock in a battle of words and souls in this psychological thriller.

Performance Schedule: May 14, 19, 20 at 8:30 p.m.; May 15 at 2:30 p.m.; May 16 at 8:30 p.m.; May 22 at 2:30 p.m.; May 23 at 2:30 p.m.

THE LAST ACT

An Annotated History of the 20th Century

by Guillal Malley Jones

Directed by Allen Fletcher

Set in 2022 A.D., a family of archival artists and the last family on earth to produce biologically, have been declared an endangered species. The first English language play by the Swedish-born playwright, this “dramatic” comedy comments on the happenings of the last century.

Performance Schedule: May 19, 23 at 8:30 p.m.; May 20 at 2:30 p.m.; May 22 at 2:30 p.m., May 24 at 8:30 p.m.; May 25 at 2:30 p.m.

For information and tickets to the EIF programs, call 673-6440.
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 786 Geary Street, between Mason and Jones 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 9 p.m. for Sunday performances. Marinus Memorial Theatre. Tickets available at the Geary Theatre Box Office until two hours prior to curtain; then they will be available at the Marinus Memorial Theatre Box Office. For additional information call 673-6440. Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list at the Geary Theatre lobby and receive advance notice of special attractions as well. Ticket Agencies — All BASS and most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you get a receipt to present prior to 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.

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In response to numerous requests, latecomers will be seated until a suitable break in the performance. Curtain times are Monday-Thursday, 8 p.m.; Wednesday matinees, 2 p.m.; Saturday matinees, 2:30 p.m.; Friday and Sunday, 8:30 p.m.

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. Please note the nearest EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Do not leave your seat location and the number 982-9903 with their call services.

HANDICAPPED ACCESS
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SPECIAL DISCOUNT RATES
Available to groups of 20 or more attending A.C.T. in groups of 20 or more at both the Geary and Marinus 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) 771-3800.

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Anyone who also 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 information may be obtained by calling Tour Arts at (415) 396-4211. Membership information may be obtained by calling (415) 396-7672.

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office or by calling (415) 673-6440. Gift Certificates can be reissued 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.

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...and much, much more

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THE Last ACT
An Annotated History of the 20th Century
By Gunilla Mallory Jones
Directed by Allen Fletcher

Set in 2022, A.D., a family of aerial artists and a lost family on earth to preserve biologically, have been declared an endangered species. The first English language play by the Swedish-born playwright, this “dramatic” comedy comments on the happenings of the last century.

Performance Schedule: May 6, 22, 28 at 8:30 p.m. May 5, 12, 19, 26 at 2:00 p.m. May 13 at 2:00 p.m. May 25 at 2:30 p.m.

For information and tickets to the ELP programs, call 673-6540.


The New York Times, April 24, 1981


ANOTHER PART OF THE FOREST
by Lillian Hellman (1905-)
America's foremost woman playwright takes the ruthless Hubbard dynasty back in time to 1880 to expose the roots of their lust and greed. Finally, 
illuminates these like the burst of a Roman candle on a hot Southern night.

THE RIVALS
by Richard Brinsley Sheridan (1751-1816)
A gallant young lover assumes a false identity 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 
waning way of life to find it in the dawn of a new 
future.

THE LITTLE FOXES
by Lillian Hellman (1905-)
Hellman's portrait is evil fascinating. A rich tapestry of 
passion and greed, laced with dark sardonic laughter. 
One of the true classics of the American theatre.

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PLEASE NOTE: special curtain time for THREE SISTERS

Mail to: A.C.T. BOX OFFICE, 450 Geary Street, S.F. 94102

TICKETS-BY-TELEPHONE
(415) 673-6440

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

Mon. - Thurs. 8 p.m. & All Matinees: 9:30 p.m. 9:30 p.m.
Fri. & Sat. 9:30 p.m. 9:30 p.m.

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**ANOTHER PART OF THE FOREST**
by Lillian Hellman (1905–)
America's foremost woman playwright takes the ruthless Hubbard dynasty back to the 1880's to expose the roots of their lust and greed. Final illumination from the bust of a Roman candle on a hot Southern night.

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1/2 Price Student/Military

Tickets 1 Hour Before Curtain

Mon.-Thurs. 8 p.m. & All Matinees: 912:50, 911, 98, 95 Fri. & Sat. 8:30 p.m., 914, 912:50, 98, 95c
All Previews: 911:50, 910, 57, 54.

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A New Play by

**Mark Medoff**

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LINDA BOVE

DEANNA DUANAGAN
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NANCY J. KENDALL
FRANK KENDALL

DAVID JENKINS
NANCY POTTS

WILLIAM P. WINGATE
KENNETH BRECHER

GORDON DAVIDSON

An Extraordinary Love Story!

"Children..." explores the world of the deaf through the courtship and marriage of a young teacher and his stubbornly prideful, hearing-impaired student, who, separated by silence, struggles to "hear" each other despite enormous obstacles, some of them humorous, all of them poignant.

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**8 Weeks Only! June 25-Aug 22**

**Ticket Prices:**

Previews: 6/25 at 8 p.m., 6/26 at 8:30 p.m. & 6/27 at 2:30 p.m. $15.50, $16.50, $15.50, $15.50, $20.00. Thurs., Fri., Sat. at 8 p.m.; Sun. at 2:30 p.m.; Sun. at 7:30 p.m. $16.50, $15.50, $15.50, $15.50, $20.00. Fri. & Sat. at 8:30 p.m. $20.00, $15.50, $11.50, $8.00 (Top price includes Orch. & Front Balc).

**Group Discounts:** (415) 771-3880

**A.C.T.'s Tickets by Telephone:** (415) 673-6440

For the hearing impaired: TTY (415) 771-0338

**VISA:** MC, AMEX

**Please change to my Visa/Mastercard/American Express**

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**Paul's Cafe**

Paul's is a delightful Italian country restaurant, the kind of which San Francisco is famous.

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 Lilli Steinmetz's great German classic The Little Prince, directed by Tom Moore.

This year A.C.T. will perform at the John F. Kennedy Theatre on the University of Hawaii at Manoa campus, 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 Day and Night, 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 Lilli Steinmetz's The Little Prince.

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 wig master Rick Reeds will conduct a workshop in specialty makeup-up for the stage. The lecture-demonstration will also include instruction in wig-making, styling and maintenance.

A.C.T.'s 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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“THE FIND OF THE SEASON!”

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PHOTOGRAPHS BY SID SHEPPARD

MUSIC BY JACOB S. REICH

STAGED BY TONY SWIFT

A New Play

GORDON DAVIDSON

An Extraordinary Love Story!

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8/14 Dine at Paul’s Cafe and Receive One Free Drink!

315 MCKINLEY

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For the Hearing Impaired TTY (415) 771-0338

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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.

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MAGIC THEATRE presents SAM KIMMER PRODUCTIONS’ Staging of
Sam Shepard’s
TRUE WEST
directed by Robert Woodruff

"TRUE WEST... One of the American Theatre’s most precious natural resources."
— New York Times

"TRUE WEST... hurled with lethal precision at the cliche American psyche... hugging simultaneously at the jugular and the funny bone."
— Time Magazine

"TRUE WEST... An amazing capacity for riding the jagged currents of our time."
— Los Angeles Times

NOW PLAYING
at A.C.T.’s MARINES’ MEMORIAL THEATER
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CHARGE BY PHONE:
415/673-4444 Visa and MasterCard charges accepted, $1 surcharge on phone orders

SHOWTIMES & PRICES: Tues, Wed & Sun @ 7:30pm; Fri & Sat @ 8:00pm; $12.50; $10.50 Sat & Sun; matinees @ 2:30pm; $9.50 SPECIAL GROUP DISCOUNTS: 70% off regular prices

You see, not many people know very much about investing in gems. And we’re sure there are those who’d like to keep it that way. But here at Gemstone Exchange, we’re going to tell you the secrets because the more people who invest, the more money we make—and we’re sorry if we’re taking all the mystery out of what you thought were exotic investments, but then of course, it could make you rich.

After attending our seminars, we think you’ll feel as safe and secure with precious gems as you do with a savings account — only this time the reward is far greater. We will answer all your questions, and we can discuss the appropriate plans for your personal portfolio. And remember, you don’t have to be a millionaire to enjoy the benefits of gemstone investments. Most of our clients prefer to participate in a moderate way on a regular basis in one or more of our many time-deposit investment programs. So please take this opportunity to attend one of our free seminars. There’s no obligation, and perhaps we can help make your life just a little bit easier. Please call us in advance for confirmed reservations at our international headquarters in Burlington.
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NOW PLAYING

at

A.C.T.'S MARINES MEMORIAL THEATER
San Francisco, California

CHARGE BY PHONE: 415-673-4488 Visa and Mastercard accepted. $1 surcharge on phone orders

SHOWTIMES & PRICES: May 1--May 17: TUES, WED, & THURS @ 8 PM; $11.50, $9.50, $8.50; Fri & Sat @ 8:30 PM: $12.50, $10.50, $8.50; SUN @ 2 PM: $11.50, $9.50, $7.50

SPECIAL GROUP DISCOUNTS: 773-6880

Theater Box Office, Geary and Mason, is open weekdays 10:30 AM to 6:30 PM. Tickets on or after June 3 are available at all 100 seats, including a curtain call. No sales on Sunday before curtain call, except at the Geary Box Office and the SBF offsite box office located at 575 Bush Street. deaf and hard of hearing: call with TTY. 415-673-4488. Call for reservations. Discounts are subject to availability. Tickets for some performances are sold out. Box office restricted to patrons 12 and over with proper identification.

Fridays: S. Holmes Esq. for £5.50, $6.50, $7.50, $8.50

ON STAGE!

WEDNESDAY, JUNE 3 THROUGH SUNDAY, JUNE 7
COW PALACE

Tickets: $5.50, $6.50, $7.50 reserved

CHARGE BY PHONE: 415-673-4488, 403-397-7553, 916-443-288

Strictly from 9'208 mill. tickets are available at all 100 seats, including a curtain call. No sales on Sunday before curtain call, except at the Geary Box Office and the SBF offsite box office located at 575 Bush Street. deaf and hard of hearing: call with TTY. 415-673-4488. Call for reservations. Discounts are subject to availability. Tickets for some performances are sold out. Box office restricted to patrons 12 and over with proper identification.

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IN THE WIG SHOP

They deal in transformations. An hour with them can age a person 50 years. They can make a man
ster, an ancient bogy, a long-tressed damsel or a tempestuous Renaissance
mask-out of an actor who only minutes before passed through the stage door of the
Gentry unnoticed by the passerby

Wigmasters Rich Ebols and Jenny Zie-
lon, who create hairpieces and make-up
for the American Conservatory Theatre,
are as versatile as any repertory actor at
ACT in the practice of their fine art.
One index to their finesse is the fre-
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hair?”

The answer for the most part is no. Full
wigs, switches, falls, moustaches and
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A change in hairstyle, the proper wig, the addition of even a pencil line musta-
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performance on stage. The actor has to
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comfortable and has the right look and
knows that he has the right look,” Ebols
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 be-
tween the director, costume designer
and the actor. The initial concept comes
from the silhouette of the costume plate
drawn by the designer for the produc-
tion, and then the hairstyle is adapted to
suit the actor’s face and role. Sometimes
the hairstyle is modified by suggestions
for the actor makes during the rehearsal
period as he discovers and develops his
character, Zelton points out.

“Actors have very definite ideas about
how they want—and need—to look for the
character they create,” Ebols added.
When Debra Messers, played by Debra
in Night and Day, she tossed her
brushed frequently and once fell over
backwards, the physicality of the role
dictated the method of constructing the
wig. Ebols made it on a finer lace
foundation.

In designing a wig, Ebols first takes a
wooden block of the size of the actor’s head and cuts and fits a foundation of silk
to the block. Then thousands of hairs are
pulled through the foundation and tied
individually in a process called “ven-
tilating,” which is very much like cro-
chetting, he explained, and it 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 crowns. Once completed,
front lace is added to the front of the hair-
piece, 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 ACT are made of
human hair.

The wig requires at least three fittings.
One if Ebolshaan’t worked with the ac-
tor before. It takes up to 50 hours to
create a wig, and many are drawn from
the stock of about 400 that Ebols has
made during his ten seasons with A.C.T.
and modified and restored, sometimes
totally rewritten. Individual actors
build up their own stock of wigs and
years. Barbara Dickson’s wig for the

Three Sisters in the same style of the wig the
actor wore for The Girl of the Golden West.
Zelton colored it blonder, and Ebols re-
built the front, putting it on a finer lace
“trimming it — the hair needed more
air, it was lying much too thick and
close” — to recreate the wig for Irisha.

“In a sense, each wig has its own
biography,” Ebols says. “Does the maid
do it? Does she do it herself? Once in a
while, a wig is given 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,
fluffer and softer in the first act when
life seems more beautiful to the sisters.
Sisters and tempests are louring for the
fireplace, 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
refurbish and a few wigs on up to open-
ing, as in the case of Bruce Williams
who plays Sonya in The Three Sisters.
Director Tom Moore wanted him in dark
hair and Ebols made a dark reddish brown
wig for the first preview. For the next,
the wig was dyed black but Moore, Wil-
liams and Ebols agreed it made too
strong a statement. “It made me feel sin-
sister, which is the wrong quality for
Sonya,” Williams says. Next, Ebols trim-
ed the wig and lightened the black,
restoring the reddish tones. By the
fourth preview, the wig was discarded,
alongside Williams now plays the role
with his own blonde hair.

When actors wear their own hair, which
may be augmented with hair pieces,
Zelton cuts, perms and colors as needed
for the desired coiffure. But that’s hard
on an actor’s hair, she adds. In a reper-
tral 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 actina—

a thoughtful actor provided Zelton with
a gas mask for that chore—then are set
and recoiled. During the hour call

May 3
“Colas Breugnon”
by Kabalevsky

May 10
“Il Treballo Di Albergi”
by Rossini

May 17
“Die Fruh
Ohne Schatten”
by R. Strauss

May 24
“Sappho”
by Massenet

May 31
“The Makropulos
Case”
by Janacek
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the stock of about 400 that Ehols has
made during his ten seasons with ACT, and
modified and restyled, sometimes
cut and recolored. Individual actors
build up their own stock of wigs over the
years. Barbara Dirickson's wig for The
Three Sisters is the same wig she wore for
The Girl of the Golden West last season.
Zelon colored it blonder, and Ehols rebuil-
the front of it on a finer lace, giving it a bit
more substance — "the hair needed
more air, it was lying much too thick and
close" — to recreate the wig for Iphigenia.

"The spirit of each wig has its own
biography," Ehols says. "Does the actor
make it his own? Does the actor use it?" Once
a year, the look depends on who the
character is, her station, if the maid
hands it a handful brush, every night, ever on how the character drinks her
coffee.

In The Three Sisters, the look of the hair
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May 3
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The Girl of the Golden West last season.
before a show, a split second schedule is maintained to get all the actors wigged or their hair styled correctly. In the case of The Round, while all the men are wigged as well, Zelos has the costume down to 45 minutes, which includes a brushing for Kucich, the canine star of the show, a petal Madeline pouf who has her own solo stage crew. To dress the elaborately curled wigs for The Round, Eichols and Zelos use the same type curling tongs that were used in the 18th century, which they heat in a small oven. There are wig changes and refirings 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 Zelos 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 Blimp in Another Part of the Forest. It takes nearly an hour to put on the full-bust makeup, false eyebrows, mutton chops, mustache and long wig — and 15 minutes to remove — for his five-minute appearance on the stage.

Neither Eichols nor Zelos intended to go into theater. Eichols 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. Zelos 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 Vietnam War and there were a lot of George Washington wigs. When she heard of an opening at the Geary four years ago, she applied and stayed on.

While Eichols specializes in wigs, Zelos makes the facial hair, and occasional prosthetic piece, such as Fashaw's false nose in A Christmas Carol. They both design makeup, although most actors apply their own, except for special effects makeup. For All the Way Home, Eichols made a life mask to transform Libby Rooney into a 144-year-old grandmother, and turned Lawrence Hecht into a monster for the role of Baby in The Visit with face pasty, bald pate and cheeks plumped out with dental cotton, which causes the actor no little discomfort. Helen Hayes puts mask in her cheeks to achieve the same effect, he adds. Hecht is uncomplaining and "wonderfully mending, literally covered with spirit gum."

Do any of the actors ever rebel at such transformations? "No," says Eichols. "They are a wonderful company of actors, who know what they have to do for their art."
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 Rivoli where all the men are bewigged as well, Zidon has the costume down to 45 minutes, which includes a brushing for Rosio, the canine star of the show, a petite Maltese poodle who has her own solo stage career. To dress the elaborately curved wigs for The Rivoli, Echols and Zidon 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 redfinings 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 Zidon 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 Win tors who plays Colonel Islam in Another Part of the Face. 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.

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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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Founded the American Conservatory Theatre in 1965.  
Basing 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 directional debut with Chekhov’s little-known farce in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Award for 1985. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actors’ Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several opera openings for the New York City Opera. His 1989 off-Broadway production of Toller’s A Merchants won the Los Angeles and Outer Critics’ Awards. In 1992, his production of The Chance in Childhood was cast in New York.

Lee Haskins, her son, was the first to direct at ACT and his Stratford Festival, he returned to New York to write the libretto for an opera, Naval’s Performing Company, starring Lee Hazle, based on a book 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 directoral grant and an ADC-RCA Director’s Fellowship. Among the first plays he directed for ACT were Tartuffe, Six Characters, and An Attorney and King Lear. These were followed by Twelfth Night, The American Dream, Hamlet, Chekhov, and Shakespeare. Among the most recent were Dr. Faust, Othello, and The Orator of Syracuse.

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SALMAGUNDI

William Ball, General Director

SALMAGUNDI

William Ball, General Director

founded the American
Conservatory Theatre in 1965. Be-
ginning in the theatre as a designer, he soon
turned to acting and appeared with reg-
ional companies and
Shakespeare festivals across the
country. Ball made his New York directorial
debut with Chloë's little-known far-
ce 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 Shakes-
ppear Theatre, as well as staging several
opera for the New York City Opera. His
1959 off-Broadway production of Under
Millroad won the OLLY Award and
Outside Circle Critics' Awards. In 1962, his
production of Othello in Search of an
Actor proved another multiple
award winner and enjoyed an extended
run in New York. After directing at Candi-
sta's Stratford Festival, he returned to
New York to write for the Lighting for an
opera, Natalia Pavlyuk, with composer
Lee Holdson, based on a novel by
Kazimir Leontovich. In 1964, he directed
Tartuffe and Homage to Shakespeare at Lin-
coln Center, then travelled to London to re-
create his staging of Six Characters. A graduate
of Carnegie Mellon University, he has been
the recipient of a Fulbright Scholar-
ship, a Ford Foundation directorial grant
and an NIC-BCA Director's Fellowship.
Among the first plays he directed for ACT were Tartuffe, Six Characters, Under Milk
day and King Lear. They were followed by Jule
Night, the American Dream, Hamlet, A Chalk
Dust, The Tempest, Rosencrantz and Guildenstern Are Dead
and Hamlet. The Cymbeline, Cymbeline, The
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–San Francisco Chronicle

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 1969. McKenzie is a Director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association, is a consultant for F.D.A.P.T. and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 3,000 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, Annie and Old Love, The Hostage, Antony and Cleopatra, Othello, Paradise Lost, Hamlet U.S.A., The Latent Heterosexual, The Hot L Baltimore, The Moor, The Ringling Bros., Abbott and Costello, Heartbreak House, Romeo and Juliet. A History of the American Film, the world premiere of Tennessee Williams' "This is (an Entertain") 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 Ak, Wildammer, 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, Pilgrars of the Community, Peer Gynt and The Master Builder.

EDWARD HASTINGS [Executive Director], a founding member of A.C.T. whose productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced The Samson of Managua, Kempagne for George Dillion and directed the national touring company of Giver. He has served as a guest director in colleges and repertory theatres and for three seasons was 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 Bondrige in Shakespeare’s play, directed the Australian premiere of The Hot L Baltimore, and at A.C.T. the English-language premiere of the hit Soviet play Voltaire and Voltaire.

JACK O’BRIEN [Guest Director] returns 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 writer Bob James. A graduate of the University of Michigan, O’Brien is a product of Ellis Rub’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 directed A Comedy of Errors, The French Revolution and the current production of Shakespeare’s The Winter’s Tale, much About Nothing. As You Like It, Hamlet, A Midsummer Night’s Dream, and last season’s Romeo and Juliet. In Florida, Illinois, for whom he did The Threeman with Brian Bedford, the Westwood Playhouse, Picnic with Marsha Mason; The Alhambra, A Man for All Seasons with Charles Han- ton; and the Studio Arena in Buffalo, where he just mounted the world-premier
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Here's a sample from page 93

Shrimp Crep

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Mirassou: Milton Berghman's Leap of the Diamond. As Associate Artistic Director of John Houseman's Acting Company in the early '70s, he directed productions of The Ochre, Buckett's Play, and Sarnay's The Threepenny Novel. Active in the opera stages of the country as well, O'Brien has staged The Magic Flute for San Francisco Opera, Zaza for Santa Fe, Street Scene for The New York City Opera, The Impressario and Abu Hasam for The Washington Opera, and Aida, Cavol Fan Taike and Porgo and Ross for the Houston Grand Opera. Porgo and Ren won Mr. O'Brien a Tony nomination for Best Director of a Musical in 1977 on Broadway, for JBS Television, he has directed The Time of Your Life, Neil Simon's The Good Doctor, and last season's The Man Who Had All the Luck, which also ran on Broadway last year. His next assignment will be to direct Marias Masi as Mary Stuart in a new translation for the Ambassadress Theatre in Los Angeles next Spring.

JERRY TURNER (Guest Director), a 1975 San Francisco by Birth and choice, has been Producing Director of the Oregon Shakespeare Festival since 1971. He recently directed Richard II, Coriolanus, Timon of Athens, Measure for Measure, Night of the Tribes and Mother Courage. He has a special interest in Scandinavian drama and has translated Miss Julie, Dance of Death, Bound and Wild Duck and directed the three. His academic career spans more than 17 years and he holds a Ph.D. He has taught at the University of Arkansas, Washington State University, Humboldt State University and the University of California at Berkeley.

DAVID HAMMOND (Guest Director) who directed The Crucible of Black, first joined A.C.T. in 1974 as an Associate Director, serving in this capacity for Pillar of the Community, The Ruling Class, Desire Under the Elms, Othello, and Peer Grett, and directing the revival of Ahab's Personal Singer. As Assistant Conservatory Director and instructor in acting for A.C.T.'s Advanced Training Program, he has also directed studio productions of Twelfth Night, The Cherry Orchard, Three Sisters, Yogur Babushka, Ah, Wilderness, Ansell, Alice's World and The Artist's Dead. His production of A View from the Bridge, A Midsummer Night's Dream, and The Bagpiper's Opera, as well as the Plays in Progress productions of Where Do the Bakers Go? and All This Even'n's Performance. A graduate of Harvard and the Carnegie-Mellon University Drama School, he has also directed tours off Broadway and the Pacific Conservatory of the Performing Arts; has staged opera productions for the San Francisco Opera FestivalOpera, the Aspen Music Festival, the Tanglewood Festival, and the Carmel Bach Festival, and has taught and directed at the Juilliard School, the University of Washington, and the State University of New York. Future projects include three productions for the Oregon Shakespeare Festival, where he is newly appointed Artistic Director.

ELENA HUDDLE (Resident Director) brings twenty years of acting experience to her directorial assignment of Night and Day. In her ninth season as a member of the acting company, she has directed Two Gentlemen of Verona, Hotel Universe, Father's Day and Greer's Letters for the Conservatory and Jack Gilford's Afternoon in Legos for the P.L.P. Program. For the Oregon Shakespeare Festival she has directed A Streetcar Named Desire (1990) and Miss Julie. In addition, she has directed for the Eagle 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. 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 Onex, 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 Onex in its Lifetime staged on Broadway for Circle in the Square, Steve Rossick's DoNoir, Quest and most recently the short-lived Frankenmuth. Moore began his association with A.C.T. directing the West Coast premieres of Jules Feiffer's Knock, Knock, and combined with the Richard Price's A C.C. Hotel Paradiso and The Little Bedroom. Other productions include the record-breaking Diviner Street at the Mark Taper Festival in Los Angeles, Hall of Fame and Our Town at the Williamsburg Theatre Festival in Massachusetts. Once on a Lifetime, At the Arena Stage in Washington, D.C. and Lost at the Tyrone Gothic Theatre in Minneapolis. He also directed the national and London companies of Onex. Moore directed Welcome to Andreas 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 directed and directed at the University of London, the University of New York Realism 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

(1) enrolled in A.C.T.'s Advanced Training Program prior to joining the company.

JOSEPH EDDY, 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.P. Phoenix Repertory productions, he has won a Special and toured Canada and the U.S. with this company. Eddy toured with The Show Off with George Grizzard and Jessye Royce Landis and the A.F.A.-Phoenix Eastern University tour of The Misanthrope, and Jim 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.

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

In four seasons at the Oregon Shakespeare 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 Cart in 'Anais, Caesar in Julius Caesar, Rodrigo in Otello, Biondello in 'Tis Pity She's a Whore, the Schoolmaster in The Visit, Dr. Shippenly in A Month in the Country, and the leading role in Pajagouche.

JOY CARR 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 also appeared on Broadway.
Monterey Riesling: a white wine on the light, crisp and refreshing side of America's oldest winemaking family.
The Second City in off-broadway productions, with resident and summer fresnos and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 20 productions. Other directing credits include Billy by Barbara Sarik, She Failure Mor- ray by Tony Holand and Bill Hoffman and The Hunter Greats by John Robinson for A.C.T.'s Plays in Progress, and Isol- dse Harbitz's Pack for the Berkeley Stage Company. This fall she will be di- recting Artifice by Joanna Glass at the Oregon Shakespearean Festival. She ap- peared in John Rorke's TV film A Christ- mas Widow 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 directed with the Alley Theatre in Houston, Texas in the roles of Maria in Twentieth Night, Nurse Preen in Man Who Came to Dinner, Billy in Tobacco Road, Bilde in Streetcar Named Desire, and Jenny in Front Page. At the Oregon Shakespearean Festival in Ashland, she played Volumnia in Coriolanus, Justina in Justo and the Playercide, Lady Macbeth in Macbeth, Margaret in King Lear, VI, Part II and Richard III, Maria, Dionysius in Ring Around the Moon, Ben- nity in Arden Moor, Mab in Macbeth, Mel in The Traffic, Florence in Indecent 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 assisting in the Ad- vanced Training Program and the Sum- mer Training Corpora. In the past three seasons she has appeared in All the Way Home, The Mast- er Builder, Hay Fever and A Wildness, and has performed leading roles in two of the Plays in Progress series: The Fre- quency 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 DICKRSON joined A.C.T. nine years ago and has appeared in Os- ama de Bregagn, The Hot L Baltimore, The House of Bernarda Alba, The Cherry Or- chard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Grant, Four Men, Magna, Man and Superman, A Christmas Carol, The Bour- geois Gentlemen, The Master Builder, Al-


PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway ap- pearances include The Chinese Prime Min- ister, The Entertain- er and The First Gentleman (Theatre World Award, best featured actor). He spent six seasons with the Canada's Stratford Shake- spearean Festival and has starred on Am- erican TV. His appearances include Hudson Valley, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Moscow in the Country, Heartbreak House, Raven, The Little Foxes and The Crucible of Blood. His films include Gaslight, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and upcoming High- point and All Washed Up.

DANA ELCAR last appeared with A.C.T. in Elia Kazan's Cherry Orchard and before that in That Championship Season and the P.L.P. production of Bizet's. Other recent ap- pearances include Vickers in the Los Angeles Ac- tor's Theatre production of Waiting for Godot which also played on national TV on the Theatre in America Series and Drummond in Inherit the Wind at the Arena Stage and in Minneapolis and Leng- ingrad. In New York, Mr. Ercar has been seen off and on Broadway in Othar, Under Milkwood, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventieth Doll, Oh Men, Oh Women, The Dumb Waiter and Too True to Be Good. His 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 Cour- pora and is an ac- ting instructor for the Advanced Train- ing Program. He is the associate director of Heartbreak House, A Wildness and Burial Child. 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 A.C.T.'s stage manager for three years. She showed as a play reader for the Plays in Progress series for one year. Last season she appeared as Portia in the Conservatory of the Performing Arts in Santa Maria, as the Player Queen in All's Well in the production of Henry V with David Selway and had solo in Ring Around the Moon under the direc- tion of Laid Back. This past season she taught acting in the Summer Training Congress.

JANICE GARCIA returns to A.C.T. for her fifth season. She toured in Ah, Wilder- ness during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Wind- sor, Peer Gyn, Queen, A Christmas Carol, Valente and Pahun- tina, The Winter's Tale, Ah, Wilderness!, The Girl of the Golden West. At San Jose State University she received her Bachelor's degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and Project Director with the Advanced Training Program.

MARK HARRELL 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, Califor- nia. Last season he appeared as The Poet in The Crucible of Blood and A History of the American Film.

THOMAS HARRISON [*] joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Cour- pora and is an ac- ting instructor for the Advanced Train- ing Program. He is the associate director of Heartbreak House, Ah, Wilderness! and Burial Child. He has studied acting at the Juilliard School in New York, filmmaking at New York University and film at the San Francisco Art Institute.

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were directed by Tony Hollands and Bill Hoffman by The Reet Grouchus by John Robinson for A.C.T.s Plays in Progress, and Isol- and Harriet Mackerach for the Berkeley Stage Company. This fall she will be di- 
and Harriet Mackerach for the Berkeley Stage Company. This fall she will be di-
recting Antigone by Jornnta Glass at the Oregon Shakespearean Festival. She ap- 
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MIMI CARR is from Florida. She holds an M.F.A. from 
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roles of Maria in Twelfth Night, Nurse 
Presum in Man Who Came to Dinner, Elly 
May in Tobacco Road, Bunchie in Streetcar 
Noma Darle, and Jenny in Post Page. At the Oregon Shakespearean Festival in 
Ashland, she played Volumna in Cor 

salian, Juno in Juno and the Paycock, 
Lady Macbeth in Macbeth, Margaret in 
Vivien Leigh's film of Romeo and Juliet, III. 
Manoel Dominguez in Ring Around the Moon, Be 
atrice in Much Ado About Nothing, Mrs. Malaprop in The 
Producers, Florence in Indigence in the 
Lousville Harem, and Mary in Who's 
Happy Now?

PENELOPE COURT is the Vocal Coach 
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gram and the Sum- 
mer Training Pro- 
grams. In the past 
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ter Builder, Hay Fever, and A Midsummer's 
Night's Dream and has performed leading roles in two 
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Fiddler and The Overload Room. Prior to 
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BARBARA DIRKSOND \(*)\ joined A.C.T. 
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ello de Bernesca, The 
Hep L. Batmiman, The 
House of Bernarda Alba, 
The Cherry Or- 
card, Pillars of the 
Community, Jummers, 
Street Scene, The Matchmaker, General 
Custer, Four Cow Boys, Man and 
Superman, A Christmas Carol, The Bour- 
geois Gentleman, The Master Builder, Al- 
and person Singular Travelers, All 
The Way Home, A Month in the Country, The 
Circle, Fifth of July, My Heart, Buried Child 
and The Girl of the Golden West. She per- 
sented with Sada Thompson at the 
Weston Country Playhouse in Shap.

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GVentleman (Theatre World Award, best 
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Hasidic Kid, The Merchant of Venice, The 
Enemy of the People, Man and Superman, 
Cyrano de Bergerac, The Master Builder, 
A Midsummer Night's Dream, Heartbreak 
House, East, The Little Foxes and The 
Cruelty of Blood. His films include 
Gandhi II, The Hindenburg, A Different Story, F.I.S.T., The 
China Syndrome, and upcoming High- 
point and All Weared Up.

DANA ELCEAR last appeared with A.C.T. in 
La Cage au Lapin, 
The Cherry Orchard, and before that 
Orchard and the E.L.P. production of 
Blessing. Other re- 
cent appearances in 
clude Vladimir in the Los Angeles Ac- 

tor's Theatre production of Waiting for 
Godot which also played on national TV on the 
theatre in American Series and 

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of holistic health care. His approach to health 
refers to 15 years of study in Tradi- 
tional Chinese Medicine. He has been 
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PREVENTIVE health care in New York and has been 
performing over 15 years of study in Tradi- 
tional Chinese Medicine. He has been 
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PREVENTIVE health care in New York and has been 
performing over 15 years of study in Tradi- 

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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 Plutus. His second love is professional landscaping and gardening.

LAWRENCE HECHT [*] is now in his seventh season with the company. He has performed at the San Francisco Shakespeare Festival and the Davis Shakespeare Festival. He has performed in the summer with the William Shakespeare Festival of Maryland. He is now in his fourth season with the company. He continues to serve as an acting instructor and director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Burnt Child, The Gift of the Golden West and most recently on tour in A Farce.

JILL BILL [*] joins A.C.T. after receiving her B.F.A. in theatre and film at Dennison University, Ohio. She has studied in London with the National Academy of Dramatic Art and with Samuel Costa at the Takshila School of Theatre in Copenhagen, Denmark. She was in the summer at the Geary stage in The Crucible, and in the fall at the Geary stage in The Whirlpool. She is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

JOHN HUTTON [*] received his B.F.A. from the University of New York, New York. He has performed with the New York Shakespeare Festival and the New York Shakespeare Festival. He has performed in a number of productions at A.C.T., including Death of a Salesman, The Visit, A Christmas Carol and The Visit. He is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

JOHNAH JACKSON [*] studied at the National Theatre School of Canada. She has performed in a number of productions at A.C.T., including Death of a Salesman, The Visit, A Christmas Carol and The Visit. She is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

BYRON JENNINGS [*] joined A.C.T. this spring after performing in The Oregon Shakespearean Festival and the Colorado Shakespeare Festival. He has performed in a number of productions at A.C.T., including Death of a Salesman, The Visit, A Christmas Carol and The Visit. He is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

ELIZABETH HODGSON made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and Gwendolyn in The Caucasian Chalk Circle. This is her second season at A.C.T. where she has also performed in The Country Wife and Gwendolyn in The Caucasian Chalk Circle. She is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

NICHOLAS KALDIN [*] joins 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 Consalvo. Born and reared in Lexington, Massachusetts, he has performed at the Boston Shakespeare Company and the Utah Shakespeare Festival. He has performed in a number of productions at A.C.T., including Death of a Salesman, The Visit, A Christmas Carol and The Visit. He is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

LAUREN R. KLEIN [*] joins the A.C.T. acting company this season after studying at the University of British Columbia and the University of British Columbia. She has performed in a number of productions at A.C.T., including Death of a Salesman, The Visit, A Christmas Carol and The Visit. She is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

MATT MCKEOWN [*] was seen this past summer at Hartford's Young Company in The Magic of the Moon and in The Visit. He has performed in a number of productions at A.C.T., including Death of a Salesman, The Visit, A Christmas Carol and The Visit. He is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

WILLIAM MCKENNA joined A.C.T. this season after studying at the University of British Columbia and the University of British Columbia. He has performed in a number of productions at A.C.T., including Death of a Salesman, The Visit, A Christmas Carol and The Visit. He is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.

DOUG MEARS has worked with A.C.T. in a number of productions, including The Caucasian Chalk Circle, The Visit, A Christmas Carol and The Visit. He is currently a part of "The Gift" at The National Theatre in London and in the fall at The Royal Academy of Dramatic Arts in London.
for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. In addition, he was a T.C.G. National Fellow this past spring. His film credits include Prufrock. His second love is professional landscaping and gardening.

LAWRENCE HECHT [*] is now in his seventh season with the company. He has performed this past summer at the Summer Repertory Theatre in Santa Fe and the Shakespeare Festival in Stratford, Ontario. He has also performed at the Shakespeare Festival in Stratford,Ontario. He has also been seen at the American Repertory Theatre in Boston, The Globe Theatre in London, the Royal Shakespeare Company in Stratford, Ontario, and the Santa Fe Opera. He is currently performing in the role of Lord of the Manor in the production of The Comedy of Errors at the Folger Shakespeare Theatre in Washington, D.C.

JOHN HUTTON [*] received his B.F.A. from Brown University, Rhode Island. He has performed with the Aspen Theatre Company, the San Francisco Shakespeare Festival, and the San Francisco Repertory Theatre. He is currently performing in the role of Malvolio in Twelfth Night at the Folger Shakespeare Theatre in Washington, D.C.

JOHANNA JACKSON [*] graduated from the University of Wisconsin-Madison with a degree in English and Theatre. She has performed with the Cincinnati Shakespeare Company, the Chicago Shakespeare Theatre, and the Utah Shakespeare Festival. She is currently performing in the role of Viola in Twelfth Night at the Folger Shakespeare Theatre in Washington, D.C.

BYRON JENNINGS [*] joined the company in 1977 and has performed in a variety of roles. He has also directed several productions, including a production of The Comedy of Errors at the Folger Shakespeare Theatre in Washington, D.C.

NICHOLAS KALEN [*] joined the company in 1977 and has performed in a variety of roles. He has also directed several productions, including a production of The Comedy of Errors at the Folger Shakespeare Theatre in Washington, D.C.

LAUREN R. KLEIN [*] joined the company this past season after studying at the Yale School of Drama. She has performed in a variety of roles, including a production of The Comedy of Errors at the Folger Shakespeare Theatre in Washington, D.C.

MATT MCKEEN [*] joined the company in 1977 and has performed in a variety of roles. He has also directed several productions, including a production of The Comedy of Errors at the Folger Shakespeare Theatre in Washington, D.C.

WILLIAM McKEEIIIHAN joined the company in 1977 and has performed in a variety of roles. He has also directed several productions, including a production of The Comedy of Errors at the Folger Shakespeare Theatre in Washington, D.C.

DEAN MARRS [*] is a member of the company and has performed in a variety of roles. He has also directed several productions, including a production of The Comedy of Errors at the Folger Shakespeare Theatre in Washington, D.C.

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DEBORAH SULLIVAN 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 Ballade and June 19, 1955. She is presently on the staff of Mills College, U.C. Berkeley. A.C.T. is a voice and speech consultant in private practice in the Bay Area. She is a founding partner in Video Production Firms.

SYDNEY WALKER is a veteran of 30 years of stage, film and television work. He is a member of the Actors' Equity Association and has participated in many plays in the Bay Area. He is a founding member of the Ensemble Theatre Company and has appeared in numerous productions throughout the United States. Sydney Walker is the recipient of several awards for excellence in acting, including the San Francisco Bay Area Theater Critics Circle Award for Outstanding Performance by an Actor in a Leading Role. He has also appeared in numerous television commercials and voiceovers in the Bay Area. He is a founding member of the Ensemble Theatre Company and has appeared in numerous productions throughout the United States.

MARIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in The Circle, Absurd Person Singular, and The Winter’s Tale. Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot Box and Big Top, 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 50 productions including Angels in America with Ray Milland in Chicago, The Tender Trap with Robert Preston on Broadway, Play It Cool at the Jane’s Playhouse. Her film credits include Pent- a, Bullitt and Medium Cool. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures her own line of Rohe and other exclusive designs available at their ele- gant Le Parc, 733 N. West Knoll, West Hollywood, CA 90069 - (213) 855-8888.

MARRIOTT WATSON, an Associate of Chicago Shakespeare Theatre, is a graduate of Northwestern University in Illinois. A project director in A.C.T.‘s Advanced Training Program, he was seen on The Actor in ‘The American Clock’, A Christmas Carol, and 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, Rutland in King Lear, John in The Tempest, and the title role in Much Ado About Nothing. Watson has performed with the Davis Symphony Orchestra and the Monterey Symphony. His television and film credits include The West, The X-Files, The Black & White Comedy Show, and the feature film City of Angels. He has appeared in various productions at the Lab of the American Theatre Festival and in the Festival’s annual January production of Circle Mirror Transformation.

MARTHA RURKE (Costume Designer) has received her M.F.A. from the Yale School of Drama and designed for the Yale Repertory Theatre. She is an associate designer at A.C.T. for six seasons, designing lighting for the productions of Peer Gynt, Knock Knock, Travesties, All the Way Home, The National Health, 500 Miles of July, Bay Fever, The Crucible, The Baseball Game and Burial Child. She has also spent eight seasons with P.C.T.A. in Santa Maria and designed 23 productions for the Oregon Shakespeare Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. She was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Robertson/Fletcher Technology.

BRUCE WILSON, a native of England, is a graduate of the University of Texas at Austin and has designed for companies in Chicago, New York, and Los Angeles. He has designed over 50 productions including Circle Mirror Transformation, King Lear, and The Winter’s Tale. He was the associate director of the National Theatre of Scotland and the National Theatre of New Zealand. He has received three Obie Awards for lighting, including Circle Mirror Transformation, The Winter’s Tale, and The Visit. He has designed for A.C.T. for the past six seasons, including Private Lives, The Visit, The Winter’s Tale, and The Gift of the Golden West.
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MARIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in The Circle, A Sound 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 50 productions including Angels In America with Ray Milland in Chicago, The Tender Trap with Robert Preston on Broadway in Plaza, and at the Lane Playhouse. Her film credits include Petru- lium, Butler and Medium Cool. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures Ferrall and Rohe and other exclusive designs available at their ele- gant store and their roadside shop opening soon on Polk near Sutter.

M ARSHALL WATSON [*] received his B.A. from Stanford University and earned his M.F.A. in the Design program at Brandeis University. Two summers ago he was seen in Hamlet directed by Ellis Rapha at the Moscow Repertory Theatre. Last summer at the Colorado Shakespeare Festival, he played Berowne in Loves Labo- r's Lost. His student productions include the title role in Henry VI Part III and Andrea in Three Sisters.

I SIAH WHITLOCK, JR. [*] returns to A.C.T. for his third season. He has been seen as Weston Hurley in 5th of July, Velia in A Midsummer Night's Dream, and the American Film, The Win- ter'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, Bill in Death of a Sales- man, Gnome in Parade, Younger in A Raisin in the Sun, and Scamdon in One Fine Over the Cynthia's Nest. This South Bend, Indiana native holds a Bachelor of Arts degree in theatre from Southeast Minnesota State College.

B RUCE WILLIAMS [*], who studied at the University of Texas, Boston, and the company for three seasons ago and with the company's first tour of Clear Water, The Master Builder, A Christmas Carol, and The Visit, is now appearing in his first professional lighting his been seen at the Seattle Repertory Theatre.

Ah, Wilderman, A Month in the Country; The Visit and The Gift 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 on Nat Miller in A.R. Wilderman, 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 stage and behind the scenes with the Circle, A Christmas Carol, Hotel Paradiso, The National Health, Transcendence, The Winter's Tale, Ah, Wilderman, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes, Pentagonia and The Gift of the Golden West.

DESI G N E R S

WILLIAM BLOODGOOD (Set Designer) is a resident designer for the Bay Area Shakespeare Festival where he designed 15 shows, including Private Lives, A Midsummer Night's Dream, Loves Labours Lost, The Philadelphia Story, The Wild Duck and Elizabethan toad 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 Wall of the Toreadors. What the Butler Knows in the Highlands. The finals is his first production at A.C.T.

M ARTHA RURKE (Costume Designer) received her B.F.A. from the Yale School of Drama and designed at the Yale Repor- tory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for the productions of Peer Gynt, Knock Knock, Nivertion, All the Way Home, The National Health, 8th of July, Hay Fever, The Crucible of Blood, Psalm- nagle, and Burial Child. Rurke also spent eight seasons with P.U.F.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consul- tant for the Outdoor Theatre at the Old Globe in San Diego. He was the consul- tant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

F RANK A. DAVISON (Lighting Designer) returns for his ninth season with A.C.T. The Proteus, Inc. and Paper Mill Productions are just two of the productions for which he designed lighting for over 20 Broadway shows as well as the Stratford, Conn. and Stratford, Ont., Festivals, and all the major television net- works. 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; for Capezio, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Ham- let, The Tempest, The Taming of the Shrew.

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Ralph Funicello (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Ah, Wilderness!, Heartbreak House, Hap Peny and The Trump of the Shroud. 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, Hamburger Girls and Dolly. In recognition, he designed sets for Doctor Faustus, St. Simeons and La Boheme at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Pippin, The Winter's Tale, The Visit, Dac, Fats, Sia, and At the Mark Taper Forum, and The Trump of the Shroud for PBS television. 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 Divinity Street.

RICHARD L. HAY (Set Designer) is resident scenic designer for the Oregon Shakespeare Festival in Ashland where he has done the entire canon of Shakespeare’s plays as well as the majesty of their non-Shakespeare repertoire, most recently Ring Round the Moon, Sliver, Basie in Dink, Geppetto, and Desdemona. This past year he also designed scenery for the Musical of P.C.F. A Theatre, for the Missouri Repertory Theatre and California Theatre of the Berkeley Repertory Theatre and the Cotati Repertory Theatre Festival. He also designed the three theatres at the Ashland Festival and the outdoor Festival Stage for the San Diego Old Globe. He has also received an associate professor at Stanford University.

MICHAEL OLICH (Costume Designer) designed costumes for A.C.T.’s production of Penthesilea last season. An M.A. graduate of Carnegie-Mellon University, he was recently designer of costumes and scenery for two seasons at Houston’s Alley Theatre, where he has returned as guest designer several times. For the last three years he has taught scene design and costume design at the University of Santa Clara. A winner of the 1975 U.S. ITT Design competition, and recently nominated for the 1980 U.S. ITT Design competition, Olich has designed for the Pacific Conservatory of the Performing Arts, the Potrero 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 Designer) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Fiddler: The Sweetheart of the Road and Diamond Dust. Other design credits include seasons at the Seattle Repertory, Ballett Company and the Odeon Theatre in Seattle, California Actor’s Theatre, the Vortex Theatre in Los Angeles, where he will be designing Holographs and Another Fort of the City. 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, The Visit, Dac, Fats, Sia, and At the Mark Taper Forum, and The Trump of the Shroud for PBS television. Funicello and Seger designed the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Divinity Street.

RICHARD HAY (Set Designer)
RICHARD Seger (Set Designer)
Buried Child
The Little Foxes
The Girl of the Golden West
The Winter’s Tale
The Visit
Dac, Fats, Sia
At the Mark Taper Forum
The Trump of the Shroud

FEIST MEMORIAL FUND

In memory of John A. 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 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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William Blandford, Scenic
Ronny S. Spin, Sound
Martin Burke, Costumes
J. Mitchell Densley, Lighting
Richard Bents, Sound
DKI Properties, Design
Robert Fletcher, Costumes
Ralph Santillo, Scenes
Richard H. Syver, Lighting
Kent M. Richhold, Scene Decorator
Robert Morgan, Costume
Michael O'Connell, Costumes
Carole Robbins, Costumes
James Gall, Technical Director
Diane Schull, Lighting
Barry Gold, Assistant to the Manager
Allan Stein, Sound

Walter Watson, Costumes
Robyn Hillard, Lighting
John Kennedy, Sound
Gail Smith, Video

Walter Watson, Costumes
Robyn Hillard, Lighting
John Kennedy, Sound
Gail Smith, Video

Conrad Street, Assistant

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Kyle Doby, Lighting
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Les Bently, Stage
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