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William Shakespeare's

ABOUT NOTHING  
Henrik Ibsen's

GHOSTS  
Noel Coward's

HAY FEVER  
Jean Giraudoux's

THE TROJAN WAR WILL NOT TAKE PLACE  
Charles Dickens'

A CHRISTMAS CAROL

Tom Stepanek's

NIGHT AND DAY  
Closing April 15

Lillian Hellman's

ANOTHER PART OF THE FOREST  
Closing May 15

Richard Sheridan's

THE RIVALS  
Opening March 30  
Closing May 29

Anton Chekhov's

THREE SISTERS  
Opening March 30  
Closing May 30

Lillian Hellman's

THE LITTLE FOXES  
Opening April 21  
Closing May 27

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One easy onstream of red/navy stripes. Cool, drifting notes of Perry Ellis color to kick up your heels in. Throw caution to the night. From his new spring collection, the bold challenger stripes. Horizontals played against verticals, in a look that’s riveting. Rollicking. An absolute delight! Perry’s longest skirt in linen, $155.00. His scoop-neck, ¾ sleeve cotton sweater, $145.00. The Shop on Union Square (p. 179). Macy’s San Francisco.

THE AMERICAN CONSERVATORY THEATRE presents

THE RIVALS

by RICHARD BRINSLEY SHERIDAN

Sir Anthony Absolute
Captain Jack Absolute, his son
Mrs. Malaprop
Lydia Languish, her niece
Lucy Lulu’s maid
Julia Melville, Sir Anthony’s ward
Faulkland, her betrothed
Bob Acres, tutor to Lydia
Sir Lucius O’Neill
Pag. Captain Absolute’s valet
Thomas, Sir Anthony’s coachman
Servants and Townspeople

WILLIAM PATTERSON
BYRON JENNINGS
MARRIAN WALTERS
JILL HILL
D LORES MITCHELL
JANICE GARCIA
MARK HAREL
THOMAS OGLESHY
SYDNEY WALKER
WILLIAM MC KEECH
FRANK SWAIN
MARY ELIZABETH BROWN
STEVE JOHNSON
KATHARINE REDWAY
STEPHAN WINDROTH, D. PAUL YEUELL

Directed by DAVID HAMMOND

Associate Director JOHN C. FLETCHER
Scenery by WILLIAM BLOODGOOD
Costume by MARTHA BURKE
Lighting by DIANE SCHUELER
Hair by RICK ECHOLS
Consultant DAVID ROUSH

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

There will be one hour and fifteen minute intermission.

UNDERSTUDIES
Sir Anthony—Michael Weston
Captain Absolute—Matt McKenzie
Julia—Julia Fletcher
Lydia—Lauren K. Klein
Faulkland—Mark Murphy
Actors—Marshall Watson
Mrs. Malaprop—Joy Carlin
Sir Lucius—Lawrence Hecht
Euny—Deborah Seidel
Page—Frank Savion

This production is made possible in part by a generous grant from the Andrew W. Mellon Foundation.
One easy onstream of red/navy stripes. Cool, drifting notes of Perry Ellis color to kick up your heels in. Throw caution to the night. From his new spring collection, the bold challenger stripes. Horizontals played against verticals, in a look that’s riveting, rollicking. An absolute delight! Perry’s longest skirt in linen, 155.00. His scoop-neck, % sleeve cotton sweater, 145.00. The Shop on Union Square (d. 179), Macy’s San Francisco.
THE RIVALS: FATHERS, SONS AND LOVERS

What Sheridan has done or chosen to do, wrote Lord Byron at the end of the eighteenth century, has been, purely and simply, always the best of its kind. The son of an actor who longed to be a gentleman, Richard Brinsley Sheridan (1751-1816) was to pursue three careers during his lifetime as a playwright, as the owner of the Drury Lane Theatre and as a member of the House of Commons. He devoted only five years to writing plays, but in that brief time he produced seven works, The School for Scandal, The Duenna, The Rivals among them. In all his endeavours Sheridan was constantly in the public eye, but he first aroused national attention at the age of 26 as a participant in one of the great romances of his day.

In 1779 Sheridan’s father, following the death of his wife, moved his four children to the resort city of Bath, where he earned a precarious living staging “After Entertainment” in private houses and instructing young gentlemen in dancing. The reigning darling of the town was 16-year-old Elizabeth Linley, a celebrated soprano and daughter of popular composer Thomas Linley. Elizabeth in her teens was already famous both for her talent and for her concerts at Drury Lane. Fanny Burney observed, “not with as much applause and admiration as Garrick ever got” — and for her beauty, which has been captured forever in several portraits, by Clintenden and Joshua Reynolds. She was also contracted to marry a Mr. Walter Long, “an old gentleman of considerable fortune,” and pursued with somewhat dishonorable intentions by one Captain Thomas Mathews, a retired ensign already “enamoured with a wife.” Elizabeth was a public figure and her distresses were publicly recounted in a very successful London comedy, The School for Scandal. According to her own letters, Elizabeth attempted to escape her troubles by taking laudanum. (It turns out these same letters, she was a somewhat dramatic young woman, prone to weeping and swooning. When her suicide failed, she simply fled to France with an unknown man named Richard Brinsley Sheridan.)

What a surprise that out of this warm amber bottle, the clear white essence of Cointreau...
THE RIVALS: FATHERS, SONS AND LOVERS

"What Sheridan has done or chosen to do," wrote Lord Byron at the end of the eighteenth century, "has been, par excellence, always the best of its kind." The son of an actor who longed to be a gentleman, Richard Brinsley Sheri- dashan's career during his lifetime, as a playwright, as owner of the Drury Lane Theatre and as a member of the House of Commons. He devoted only five years to writing plays, but in that brief time he produced seven works, *The School for Scandal, The Duellists and 21st Birthday* among them. In his endeavors Sheridan was constantly in the public eye, but he first aroused nationwide attention at the age of 28 as a participant in one of the great romances of his day.

In 1779 Sheridan's father, following the death of his wife, moved his four children to the resort city of Bath, where he earned a precarious living staging "A School for Scandal" in private houses and instructing young gentlemen in elocution. The reigning beauty of the town was 16-year-old Elizabeth Linley, a celebrated soprano and daughter of popular composer Thomas Linley. Elizabeth in her teens was already famous both for her talent and for her concerts at Drury Lane. Fanny Burney observed, "not with as much applause and admiration as Garrick ever got," for her beauty, which has been captured forever in several portraits by Gainsborough and Joshua Reynolds. She was also contracted to marry Mr. Walter Long, "an old gentleman of considerable fortune," and pursued with some disdainful intentions by one "Captain" Thomas Mathews, a retired ensign already "encumbered with a wife." Elizabeth was a public figure and her distresses were publicly recounted in a very successful London comedy, *The School for Scandal*. According to her own letters, Elizabeth attempted to escape her troubles by taking laudanum. (It is reported that on the same day, she was also somewhat dramatic: when she was 21, she had a nervous breakdown and sort of 'swung over,' when she was pregnant. When her suicide failed, she simply fled to France with an unknown man named Richard Brinsley Sheridan.)

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

Captain Mathews, however, was not finished. A second duel was fought, this time violent and bloody. Mathews was killed or...

What a surprise that out of this warm amber bottle, the clear white essence of orange tumbles over ice at
The Rivals continued from p. 6

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

Family opposition continued to delay the proceedings, and Sheridan’s father never consented, but Elizabeth and Richard were finally wed in April of 1771. Because he refused to allow his wife testing in public, Boswell relates the story with admiration in his Life of Johnson. Sheri-
dan was now married, penniless and without prospects. Something had to be done. He wrote The Rivals.

It doesn’t seem fanciful to see much of
Sheridan’s youth reflected in his first play. Certainly Lydia Langhans owes much to Elizabeth Linley, and in the gay, beguiling bar-keeping relationship between Captain Jack and Sir An-
thony we may see something of Sheridan and his own father, whose relationship, despite periodic reconciliations, re-
mained strained. The older Sheridan at-
tended an early performance of the play, sitting in silence in a stage box while his son anxiously stood in tears watching him, from the wings, and departed afterward without speaking to the new playwright. The bloodthirsty Sir Luctus may be de-

erived from Captain Mathews and there is even evidence, that Mrs. Malaprop is based on an actual matron of Bath. How-
ever consciously he drew on actual events and persons, it is nevertheless cer-
tain that in The Rivals, Sheridan wrote honestly and compassionately from his own emotional understanding. It is his most joyous and generous play, without the cynicism of the later School for Scan-
dal, filled with what Max Beerbohm called “the lust, fierce joy of being very young, and thinking it will last forever.”

Sheridan’s own story does not end hap-

dily. His marriage was not an easy one, and both he and his wife were re-


dicted to have had extra-marital affairs. When Elizabeth died of consumption at the age of 37, Sheridan had already be-


come an alcoholic. A bankrupt busi-


eysman, he was to spend his final years in a continued struggle with his credi-

tors. At the time of death he had not writ-


ten a letter in almost 50 years, but he was buried with ceremony in the Poet’s Corner of Westminster Abbey. In


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Le Parc


THE RIVALS continued from p. 6

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

Family opposition continued to delay the proceedings and Sheridan’s father never consented, but Elizabeth and Richard were finally wed in April of 1775. Because he refused to allow his wife to live in public, Bowdoin relates the story with admiration in his Life of Johnson. Sheridan was now married, penniless and without prospects. Something had to be done. He wrote The Rivals.

It doesn’t seem fanciful to see much of Sheridan’s youth reflected in his first play. Certainly Lydia Languish owes much to Elizabeth Linley, and in the gruff, beguiling-but-loving relationship between Captain Jack and Sir Anthony we may see something of Sheridan and his own father, whose relationship, despite periodic reconciliations, remained strained. The older Sheridan attended an early performance of the play, sitting in silence in a stage box while his anxious son stood in tears watching him from the wings, and departed afterward without speaking to the new playwright.

The bloodthirsty Sir Lucius may be derived from Captain Mathews and there is even evidence that Mrs. Malaprop is based on an actual matron of Bath. However consciously he drew on actual events and persons, it is nevertheless certain that in The Rivals Sheridan wrote honestly and compassionately from his own emotional understanding. It is his most joyous and generous play, without the cynicism of the later School for Scandal, filled with what Max Beerbohm called “the fine, forced joy of being very young and thinking it will last forever.”

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

David Hammond
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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Protorov
IRINA Sergeyevna Protorov
Marya [MASHA] Sergeyevna Protorov
Baron Nikolai Lvovich TUSENBAKH, an army lieutenant
Ivan Romanich CHEBUTKYIN, an army doctor
Vasiliy Vasiliyevich SOLYONY, an army captain
FERAPONT, porter from the County Council
Lieutenant Colonel Alexander Ignatyevich VERSHININ, Battalion Commander
ANDREI Sergeyevich Protorov
Fyodor Ilyich KULGIN, a high-school teacher, married to Masha
Natalya [NATASHA] Ivanovna, Andrei's fiancée, later his wife
Alexey Petrovich FELOTIK, an army second lieutenant
Vladimir Karlovich RODER, an army second lieutenant
SERVANTS, SOLDIERS, TOWNSPEOPLE

De ANN Mears
Barbara Drucker
Elizabeth Huddle
Ray Berk
Ray Reinhart
Bruce Williams
Mimi Carr
Joseph Bird
Peter Donat
Darwin Matthews
Michael Winters
Sally Smythe
Nicholas Kaledin
Matt McKenzie
Paul Bates, William Brown
Martin Curland, Patricia Dawe
Mariano Dimarco, Emily Heebner
Ed Hudson, Robert Rimmer
Teresa O'Brien, Robert PescoVitz,
Gretchin Rumbaugh, Melissa Stern

Directed by

Tom Moore

Associate Director

Larry Russell

Scenery by

Richard Seger

Costumes by

Michael Olitch

Lighting by

Duane Schuler

Hair and Makeup by

Rick Echols

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

The Protorov house.

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

ACT II: The same. Eighteen months later. Winter.

There will be a twelve-minute intermission.

ACT III: A bedroom, two years later. Winter.

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

UNDERSTUDIES

Olga—Penelope Curtt; Irina—Julie Fletcher; Masha—Lauren R. Klein; Tuseenbach—Nicholas Kaledin; Chebukhin—William Paterson; Solyony—Irish Whildock, Jr.; Anfisa—Johanna Jackson; Ferapont—Sydney Walker; Vershinin—John Butter; Andrei—Matt McKerriche; Kulgin—William McKereghan; Natalya—Jill Hill; Fedorik—Frank Savine; Roder—Mark Murphy.
THE AMERICAN CONSERVATORY THEATRE

THREE SISTERS

by ANTON CHEKHOV
Translated by Randall Jarrell

OLGA: Sergiyevna Pronovenko
IRINA: Sergiyevna Pronovenko
MARYA (MASHA): Sergiyevna Pronovenko
Baron Nikolai Lovovich Tusenbach
an army lieutenant
Ivan Romanich Chebutykin
an army doctor
Vassily Vasilyevich Solony
an army captain
ANFISA: the nurse
FERAPONT: porter from the County Council
Lieutenant Colonel Alexander Ignatievich Vershinin, Battalion Commander
ANDRIL Sergiyevich Pronovenko
Fyodor Ilyich Kulgin, a high-school teacher, married to Masha
Natalya (Natalia) Ivanovna, Andrei’s fiancée, later his wife
Alexey Petrovich Fedotik
an army second-lieutenant
Vladimir Karlovich Rode
an army second-lieutenant
SERVANTS, SOLDIERS, TOWNSPEOPLE

Directed by:
Associate Director
Scenery by
Costumes by
Lighting by
Hair Styling by

TOM MOORE
LARRY RUSSELL
RICHARD SEGHER
MICHAEL OLICH
DUANE SCHULER
RICK ECHOLS

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

The Provene house.

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

UNDERSTUDIES
Olga—Penelope Cook; Irina—Julie Fletcher; Masha—Lauren R. Klein; Tusenbach—Nicholas Kaledin; Chebutykin—William Paterson; Solony—Ishid Walsdock; Jr.; Anfisa—Johauna Jackson; Feodor—Sydney Walker; Vershinin—John Hutton; Andrei—Matt McKeen; Kulgin—William McKerrough; Natalia—Jill Heil; Fedor—Frank Savines; Rode—Mark Murphy.
TO MOSCOW! AH! MOS COW

The Three Sisters

I

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

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

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

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

First produced in 1988, The Three Sisters is perhaps Anton Chekhov’s most perfectly realized play, the story of three sisters caught up in a dull provincial life far from the beloved Moscow of their girlhood. Olga, the eldest, is forced to accept a teaching post she does not want and almost might have married instead. Masha has made an early, unhappily married to Kulygin, a dull, but unimaginative and fairly ridiculous schoolmaster. Irina, the youngest and prettiest, can find no outlet and longs for love and society that she does not have.

Daughters of a general, well-educated, exquisite brought up, they feel exiled, transplanted in alien soil. Except for a few army officers temporarily quartered in the town, they have no point of contact. “We know a lot but it isn’t any use,” Masha tells Colonel Verbinsky, the new battery commander who has come to call, and with whom she will fall in love. “In this town knowing three languages in a useless luxury. Not even a luxury, but a sort of useless appendage, like a sixth finger.” Their hopes are pinned on Andrei. Somewhere they will return to Moscow, which glitters on the far horizon like a distant star, an unattainable city.

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

In the first act, it is spring morning. Flowers are everywhere. There is a pie for lunch. It is Irina’s birthday and Moscow seems within grasp. The officers have come to call. The new color is from Moscow! Verbinsky remembers them as three little girls, remembers the street where they lived. He himself has two little girls and a wife who isn’t too well. But they should not regard their lives as intolerable.

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

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

Natasha is the fourth heroine of Chekhov’s play, who takes over first Andrei, then her father’s house and finally their way of life, growing happy in the process. Thriving in the atmosphere the sisters find so stifling, as in their dreams of Moscow, mafia forever with the passing years.

At the end of the play Natasha plans to cut down the avenue of trees that shades the house. The garniture is leaving for Poland. Yershin and Masha must part after Olga will move to the school. Irina will go to work. In the final tableau of the play, Andrei whirs the baby carriage in the distance, the old army doctor reads his newspaper, Kulygin hugs his wife, kind and inarticulate in his understanding. “Let’s start over again,” he tells her. Life will go on.

The special act of Chekhov reaches its height in The Three Sisters, an unsurpassed prose poem that catches as no other modern play the transitory nature of living, the light tones of heartbreak and faded dreams, the sad madness and laughter and beauty of the passing moment in a human comedy that is at once as complex and simple as life itself.
TO MOSCOW! AH! MOS COW

The Three Sisters

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

And suddenly he finds himself pouring out his heart to a friend, a poet, a protege from the county office. He has dreams of being a professor at the University of Moscow, a scholar of whom all Russians would be proud. But now all his hopes have moved to being a member of the County Board, a petty official. His wife doesn't understand him. She's afraid of his sisters, somewhere. What would you have to give to be sitting in a cafe in Moscow?

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

Ferapont is dead. "If you could hear as you ought to, I might not be talking to you like this," Andrei confides. "In Moscow, you can sit in a cafe where nobody knows you, but you don't feel a stranger. And here you know everybody, and everybody knows you... and you're a stranger and lonely."

First produced in 1911, The Three Sisters is perhaps Anton Chekhov's most perfectly realized play. The story of three sisters caught up in a dull provincial life, far from the beloved Moscow of their girlhood, Olga, the eldest, is forced to accept a teaching post but does not want it. Olga, she might have married instead. Masha has made an early, unhappy marriage to Kolbin, a kind, but unimaginative and painfully ridiculous school master. Irina, the youngest and prettiest, can find no outlet and longs for love that somehow eludes her.

Daughters of a general, well educated, expectedly brought up, they feel exiled, transplanted in an alien soil. Except for a few army officers temporarily quartered in the town, they have no point of contact. "We know a lot, but it isn't any use," Masha tells Colonel Vershinin, the new battery commander who has come to call, and with whom she will fall in love. "In this town knowing three languages is a luxury. Not even a luxury, but a sort of useless appendage, like a sixth finger. Their hopes are pinned on Andrei. Somewhere they will return to Moscow, which glitters on the far horizon like a distant star, an unattainable city.

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

In the first act, it is a spring morning. Flowers are everywhere. There is a pie for lunch. It is Eria's birthday and Moscow seems quiet. The officers have gone to call. The new colonel is from Moscow! Vershinin remembers them as three little girls, remembers the street where they lived. He himself has two little girls and a wife who isn't too well, but they should not regard their lives as infernal.

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

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

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

At the end of the play Natasha plans to cut down the avenues of trees that shade the house. The garden is leaving for Poland. Vershinin and Masha must push Olga who moves to the school. Irina will go to work. In the final tableau of the play, Andrei wears the baby carriage in the distance; the old army doctor reads his newspaper; Kolbin forgets his wife, kind and inarticulate in his understanding; "Let's start over," he tells her. Her life will go on.

The special act of Chekhov reaches its height in The Three Sisters, an unmatched poetic poem that catches as no other modern play the transitory nature of living, the light moments of heartbeat and failed 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.
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by
LILLIAN HILLMAN

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Coralee
Marcus Hubbard
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Jacob Jacob
Simon Iskam
Oscar Hubbard
Birdie Bagby
Harold Penniman
Gilbert Rugger
Laurette Strewe

Directed by
ALLEN FLETCHER
Associate Director
JOHN KAUFMAN
Scenery by
RALPH FUNICELLO
Costumes by
MICHAEL OLICH
Lighting by
JAMES SALE
Music by
RICHARD HINDMAN
Hairstyles by
RICK ECHOLS

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

ACT II
The next evening

ACT III
Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES
Regina—Stacy Ray; John—Thomas Harrison; Leavitt—Marti Carr; Coralee—Dolores Mitchell; Marcus—Sydney Walker; Benjamin—Mark Harrold; Jacob—Sarah Whittlock, Jr.; Iskam—Allen Fletcher; Oscar—Thomas Oglesby; Birdie—Janice Garcia; Penniman—Frank Ottwell; Rugger—Mark McKeever; Strewe—Deborah Shreeve

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LILLIAN HILLMAN

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Coralee  JOHANNA JACKSON
Marcus Hubbard  RAY REINHARDT
Benjamin Hubbard  BRUCE WILLIAMS
Jason Jabber  GARLAND F. SIMPSON
Simon Isham  MICHAEL WINTERS
Oscar Hubbard  MARK MURPHY
Birdie Biggery  JULIA FLETCHER
Harold Penniman  MARSHALL WATSON
Gilbert Jagger  JOHN C. FLETCHER
Laurette Slippee  LAUREN R. KLEIN

Directed by  ALLEN FLETCHER
Associate Director  JOHN KAUFFMAN
Scenery by  RALPH FUNICELLO
Costumes by  MICHAEL OLICH
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Alabama town of Bowden, the side portico
of the Hubbard house
ACT II  The next evening
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UNDERSTUDIES
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Debbie Mitchell; Marcus—Sydney Walker; Benjamin—Mark Hurlick; Jason—
Isham Whittlock; Simon—Allen Fletcher; Oscar—Thomas Ogley; 
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THE AMERICAN CONSERVATORY THEATRE presents
NIGHT AND DAY
(by)
TOM STOPPARD

George Guthrie
Ruth Carson
Alastair Carson
Dick Wagner
Jethro Milton
Geoffrey Carson
President Magooeby

BYRON JENNINGS
DAANN MEARS
GARLAND J. SIMPSON
NEIL SAFER
LAWRENCE HECHT
MARK KARELIB
WILLIAM PATRICK
ISIAH WHITLOCK, JR.

Directed by
ELIZABETH HUDDLE

Associate Director
JANICE GARCIA
Richard L. HAY

Scenery by
RICK ECHOLS

Costumes by
MARTHA BURKE

Lighting by
DIRK EPPERSON

Sound by
ALFRED TETZNER

Hair and Makeup by
MARTHA BURKE

The action takes place in a fictitious country in present-day Africa.
There will be one twelve-minute intermission.

UNDERSTUDIES
Guthrie—Bruce Williams; Ruth—Elizabeth Huddlde; Alastair—Richard Bousshage; Wagner—Frank Sevino; Milton—Nicholas Kaldin; Carson—William McKereghan; Magooeby—Garland J. Simpson.
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THE AMERICAN CONSERVATORY THEATRE
presents

NIGHT AND DAY
(by)

by TOM STÓPPARD

George Guthrie—BYRON JENNINGS
Ruth Carson—DEANN MEARS
Pruits—GARLAND J. SIMPSON
Alastair Carson—NEIL SAFER
Dick Wiley—LAWRENCE HECHT
Jasper Hale—MARK HAREL
Geoffrey Carson—WILLIAM PATTERSON
President Magee—ISIAH WHITLOCK, JR.

Directed by ELIZABETH HUDDLE

Associate Director JANICE GARCIA
Scenery by RICHARD L. HAY
Costumes by MARTHA BURKE
Lighting by DIRK EPPERSON
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UNDERSTUDIES

Guthrie—Bruce Williams; Ruth—Elizabeth Huddie; Alastair—Richard Branshaw; Wagner—Frank Savini; Milne—Nicholas Kaledin; Carson—William McKenley; Magee—Garland J. Simpson.
INFORMATION IS LIGHT
Night and Day.

The Elizabeth Huddie, who directs the West Coast premiere of Ron Stoppard’s 1979 London hit Night and Day, has a strong duality underlying her staging drama which is stated in the title. The play is about journalism and desire, the “day” section being the man’s world where a journalistic forum is established to debate the freedom of the press, the “night” section being the self-created world of Ruth Carston. She supplies the play with desire, passion and intuition — those human elements missing from the arid world of action and intellect.

Against an exotic African setting, three journalists, a British mining engineer and his lovely, lonely outpatrioted wife, are caught up in the first rumblings of a revolution which may be Russian backed. The fictional nation of Karthawr has only recently been “liberated” from colonial rule by a black dictator reminiscent of Di Assis, who prefers to call the rebellion “a revolution.”

“We don’t call them ‘boy’ anymore,” Ruth tells one reporter with light bitterness. “The idea is if we don’t call them boy they won’t shop us up with their machetes.” The three journalists who have emerged on the remote Karthawr home are, a veteran photojournalist of the world’s various war fronts, a hard hitting Fleet Street reporter who claims he tells facts, not pure, and an idealistic young woman desperate to scoop an interview with the rebel colonel of the Africans Liberation Front.

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

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

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

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

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

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

The Elizabeth Huddle, who directs the West Coast premiere of Ron Stop- bard’s 1976 London hit Night and Day, has a strong duality underlying the staging of a drama which is subtitled in the title. “The play is about journalism and desire; the” night section being the men’s world where a journalistic forum is established to debate the freedom of the press; the “day” section being the self-created world of Ruth Carson. She supplies the play with desire, passion and intuition—those human elements missing from the world of action and intellect.

Against an exotic African setting, three journalism, a British mining engineer and his lovely, lonely ex-pat wife are caught up in the first rumblings of a revolution which may be Russian backed. The fictitious nation of Kamahwe has only recently been “liberated” from colonial rule by a black dictator reminiscent of Kim Jong Un, who claims to call all the shots on a “decolonization.”

“We don’t call them boy anymore,” Ruth tells one reporter with light bitterness. “The idea is we don’t call them boy, they won’t chow us up with their machete.” The three Texans who have converged on the remote Kamahwe bog area, a veteran photographer of the world’s various war fronts, a hard-nosed Fleet Street reporter who claims he tells facts, not people, and an idealistic young woman desperate to scoop an interview with the rebel colonel of the Adessa Liberation Front.

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

Night and Day could be interpreted as a scathing attack on journalism, but Stopbard has told one interviewer that the opposite is the case. It’s a lover of and an apologist for journalism. The play is saying that the aspects of journalism which one might well disapprove of are the price we pay for the part that matters, and the part that matters is absolutely vital.

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THE FLETCHERS DISCUSS THE HUBBARDS

Another Part of the Forest

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The Bible
Marc Chagall

The major artistic event of 1930 was Volland's commission for the illustration of the Bible. Chagall was able to complete this epic monumen- tal undertaking many years later in 1951. He journeyed to the Holy Land to immerse himself in the world of Bible, and at the time of Volland's untimely death in 1931, almost half of the 105 plates had been finished. The work was completed in 1954 and published in 1957. Harcourt Gallery will exhibit "The Bible" in its entirety.

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20

21

A new puzzle to the action in that he is to totally sell his" John adds. What prompts Lugger's anger is Marcus' constant questions about his knowledge of music and his arrogance towards his hard musicians.

"Marcus is desperate for immortality," John continues, "desperate to survive everyone. In a sense, Regina becomes for him another wife. In his effort to prolong his life, Marcus is scared of his sons, makes sure they are not around, don't stay with him. He doesn't have families. It makes Regina, Ben and Oscar to want to have an unhealthy, selfish way that carries over into The Little Fates.

"Look at what he says to Ben and Oscar," Anne adds, citing Marcus' speech. "Think of what I must have sounded like in son's. Then think of what I got— one unsuc- cessful trickster, one poser illiterate," Marcus has put no effort into his son's upbringing, she adds. As for Lavinia, "she has abandoned herself from the ranks."

With her tentative nature, Lavinia has never really taken charge of her own life. Anne feels it best in this play, there is a reference to "that night" in which a camp of young Confederate soldiers had been massacred by Union troops, of which Lavinia had a certain guilty knowledge. Anne points out that the dream world into which Lavinia has retreated during the ensuing fifteen years is an escape route and her solace. As a result she has subordinated her role of wife and mother, and paid a toll charge of Ben's upbringing, she has very little to do with either Oscar or Regina's. "I think she was told she was too frail," Anne adds. It is the black servant, Calvina who rated 17-70 and now takes care of the child-like Lavinia.

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

In the last act of the play, Lavinia has a scene in which she gives small gifts to her family, almost like a sad Ophelia, before her final abduction. Anne points out that Lugger is very specific in her stage directions, "I give Regina my pin and I kiss her and she smiles. I give Oscar my prayerbook, I've had since I was young."

end of page 22.
THE FLETCHERS DISCUSS
THE HUBBARDS

The Fletchers is a unique theatre piece in that it is a sequel to another play in time. When The Little Fours opened in New York in 1939, Lillian Hellman was surprised by the audience reaction to the harsh conditions and her life's work. She was, in fact, the author of a memoir, "The Littles," which was published in 1938, one of her three books of memoirs. "I had not meant to think of them as villains, to whom they had no connection."

When audiences seemed to derive what she termed a hypocritical feeling of moral superiority from her works, Hellman told one interviewer that she came to cherish them as "one would cherish a meal of particularly vicious diamonds because it would seem worth while to look into their family background and find that it was that made them the nasty people they were."

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

To Allen Fletcher, who directs Hellman's second play about the allure of the restless Hubbard clan for A.C.T., the two plays may stand independently of each other. A knowledge of The Little Fours is not necessary to understand and enjoy Anothe Part of the Forest. "But naturally we are interested in seeing in the young people how they got that way. Hellman has always been an interest to me because she was one of the first writers to write about social change."

In a sense all three characters are victims of Marcus' megalomania. For John as jagab, it posed something of a problem to watch the mistreatment of Lavinia and Birdie. "It's hard for me to condemn on my own terms in the second act, without wanting to punch Ross Bernard in the face."

Birdie and her mother are suffering as Lavinia. As a character, Jigger is not concerned with the family's suffering as the Hubbards do to one another. "Jigger is by no means a trumpet of truth in that he's too small," John adds. What prompts Jigger's anger in Marcus' eyes are the characters' attitudes about his knowledge of music and his arrogance towards his hired musicians.

"Marcus is desperate for immortality," Jigger continues. "He wants to survive forever. In a sense, Marcus becomes his father's heir, in his efforts to prolong his life. Marcus is scared of his son's success, makes sure they don't succeed. He doesn't have nny real friends. It makes Regina, Ben and Oscar want to see an unhealthy, selfishly successful way that carries over into The Little Fours."

"Look at what he says to Ben and Oscar," Anne adds, citing Marcus' speech. "Think of what I must have said in my son's. Then think of what I get - one unsuccessful trickster, one prodigal, one son, one son, one son."

Marcus has put no effort into his son's upbringing, she adds. As for Lavinia, "she has abandoned herself from the ranks."

With her tentative nature, Lavinia has never really taken charge of her own life. Anne feels that at this point, there is a reference to "that night" in which a group of young Confederate soldiers had been massacred by Union troops, of which Lavinia had a certain feeling of knowledge. Anne points out that the dream world into which Lavinia has retreated during the ensuing fifteen years is an escape route and her solace. As a result she has abdicated her role of wife and mother to take charge of her son's upbringing. She has little time to do, other than to attend her son's and to watch care of the child-like Lavinia.

Since the play is a sequel to the first play, it has a sense of which she gives small gifts to her family, almost like a child. Lavinia, before her final abdication. Anne points out that Hellman is very specific in her stage directions, "I give Regina my pin and I kiss her and she smiles. I give Oscar my prayerbook. I have done so much."

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Fletcher continued from p. 21

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

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

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

Birdie is the fourth character common to both plays. A knowledge of the Birdie of Fires had been helpful in shaping the Birdie of Forest. Julia found. “At first I played her in 106 and have a vein, too, cracked by the events of the play. The Birdie of Fires has virtually found some way of dealing with the Hubbards.” Well bred, shy, sheltered by the circumstances of her life, Birdie nevertheless finds the courage to overcome her nervousness when she comes to seek a favor of the Hubbards.

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

Another Part of the Forest is the second A.C.T. production on which the entire Fletcher family has worked. Last season Fletcher directed Romeo and Juliet, with Julia as Juliet, Anne as the Nurse and John as an associate director. Romeo and Juliet was the only other production on which all four worked together. Last summer Allen directed a production of Hamlet for the Pacific Conservatory of the Performing Arts. With Anne as Gertrude and Julia as the Player Queen, and Anne and Julia have played the mother and daughter together in Ring Round the Moon, in which Julia says they used quite a bit of their offstage relationship in their onstage performances.

Their eleven seasons with A.C.T. Anne has acted in a number of plays under Allen’s direction, including Ghosts earlier in the season, in which she played Helene Alving. Other productions have included Ah, Wilderness! Peer Gynt, Heartbreak House and A History of the American Film.

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

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

Anne is the only Fletcher who has no desire to direct, but she has taught phonetics and our training in the Conservatory. What is the next project for the amazing Fletcher family? They mention Mounting Benjamin Buttons, Long Day’s Journey into Night and The Glass Menagerie.

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

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

Samling up the Fletchers as a theatre family, John comments, “The praise that matters most to all of us is hearing from each other how well something worked.”
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The Fletcher family during rehearsal of ROMEO AND JULIET. L R Allen, Anne (Lucinda), John and Julia.

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In this capacity, John has both directed and taught his sister, Julia's association with A.C.T. began with a three-year stint at

stage manager, there a two-year period in which she was a play reader for the Plays in Progress Program. Three years ago she
culled as Conservatory student, joining the acting company last season. Last summer she taught acting for the

Summer Training Congress and recently directed first-year Conservatory students in a Student Project.

Anne is the only Fletcher who has no de-

date to direct, but she has taught phonet-

ics and acting in the Conservatory.

What is the next project for the amazing Fletcher family? They mention Mounting Romeo and Juliet, The Glass Menagerie.

And I would like to put Julia in character, make-up and direct her and mother in A Midsummer Night's Dream. John asks.

Is there a Fletcher method of acting? "No, we don't have any particular shorthand, but we do believe in the same

method of working. We think the same things are important." Allen said.

Samuel up the Fletchers as a theatre family. John comments. "The praise that matters most to all of us is hearing from each other how well something worked."
TO THE AUDIENCE

HOW TO BUY TICKETS

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

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Dennis Anderson, Edward Benetl, William Gamel, Larry Merkle and Ron Schott for A.C.T. photography; Nahun Zomer, International Silks and Lame, for theatrical fabrics for The Trojan War Will Not Take Place; Johnson's Optical for eyeglasses. The Lamp Shop for lamps and Nikos, Inc. for camera equipment in Night and Day.

SPECIAL EVENTS

A.C.T. is proud to present the 58th Prologues which are sponsored by the Friends of A.C.T. and the Junior League of San Francisco, Inc. the Prologues take place at the Geary Theatre from 5:00 to 6:30 p.m. and are open to the public free of charge. Director David Hammond will speak on The Birth of Richard Brinsley Sheridan on Monday, March 9, Martin Biskin and Resident Director Tom Moore will discuss Anton Chekhov's The Three Sisters on Monday, March 10. These informative and insightful discussions are a perfect way to embolden your theatre-going experience.

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JOY CARLIN has given the best part of her artistic life to the past ten years teaching, acting and directing at A.C.T. She graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theatre, she has appeared on Broadway with The Second City, in Off-Broadway productions, with resident and summer theatres, and in television and film. 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 Kesler, Show Palace Murray by Tony Holland and Bill Hoffman and The House Guardian by John Robert son for A.C.T.’s Plays in Progress, and Es fand However's Mazzareel for the Berkeley Stage Company. This fall she will be directing Artistic by Joanna Glass at the Oregon Shakespearean Festival. She appeared in John Korty's TV film A Christmas Without Snow which will air in December.

MIM CARR is from Florida. She holds an M.F.A. from Wayne State University in Michigan. She has performed with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse Preen in Macbeth, Who Came to Dinner, Ethyl May in Tobacco Road, Eunice in Showboat, Naima and Jemmy in Front Page, Colónius in Don Giovanni and the Faun in the Parfend, Lady Macbeth in Macbeth, Margaret in Henry VI, Part I and II, and Richild (Mire), Democritos in Ring Around the Moon, Bes tricz in Marguerite, Mrs. Malaprop in The Rivals, Florence in Indjudicata in the conference, and Mary in Who’s Happy Now?

RAYE BIRK came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and the University of Minnesota, and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth. In the Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dyer in Equus, Harry Cotter in Pauline, Cassius in Julius Caesar, Roderigo in Othello, Boniface in Hotel Paradiso, the Schoolmaster in The Visit, Dr. Shippey in A Month in the Country, and the leading role in Fiddler on the Roof.

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JOSEPH BIRD, now in his 11th season with A.C.T., made his Broadway debut in You Can't Take It with You and has appeared in 10 Off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S., with this company. Bird appeared in The Show Off with George C-minz and Jessye Royce lamb in The A.E.-Phoenix Eastern University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in Twelfth Night, Nurse Preen in Macbeth, Who Came to Dinner, Ethyl May in Tobacco Road, Eunice in Showboat, Naima and Jemmy in Front Page, Colónius in Don Giovanni and the Faun in the Parfend, Lady Macbeth in Macbeth, Margaret in Henry VI, Part I and II, and Richild (Mire), Democritos in Ring Around the Moon, Bes tricz in Marguerite, Mrs. Malaprop in The Rivals, Florence in Indjudicata in the conference, and Mary in Who’s Happy Now?

PENELOPE COURT is the Vocal Coach for the A.C.T. company, as well as teaching Voice in the Advanced Training Program and the Summer Training, Con gress. In the past three seasons she has appeared in All My Sons, The Master Builder, Hay Fever and A Life. With A.C.T. she has performed in over 20 productions. Other directing credits are many and lately he has also been producing and directing the theatre, earning an M.F.A. along the way from the Goodman School of Drama.

JOY CARLIN has given the best part of her artistic life of the past ten years teaching, acting and directing at A.C.T. She graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago’s Playwright’s Theater, she has appeared on Broadway with The Second City in off Broadway productions, with resident and summer theaters and in television and films. For A.C.T., she directed The Case of Bernadette Alba and has performed in over 20 productions. Other directing credits include Billy by Barbara Reiser, Show Palace Murray by Tony Holland and Bill Hoffman and The Hunter Goggler by John Bokken for A.C.T.’s Plays in Progress, and Isaac Havel’s Mervel for the Berkeley Stage Company. This Fall she will be directing Atheneo by Josua Glass at the Oregon Shakespearean Festival. She appeared in John Korty’s TV film A Christmas Without Snow which will air in December.

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THE ACTING COMPANY

(*) trained in A.C.T.’s Advanced Training Program prior to entering the Company.

PETER DONAT has appeared at A.C.T. for twelve seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatrical World Award, best featured actor). He spent six seasons with the Canada’s Stratford Shakespearean Festival and has starred in American TV. His appearances include M.rollin in The Merchant of Venice, An Enemy of the People, The Man and Superman, Carrera de Bernage, The Master Builder, A Month in the Country, Heartbreak House, Equus, The Little Foxes and The Crucible of Blood. His film credits include Godfather II, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome and upcoming High Point and All Washed Up.

JOYCE BOX, now in her 13th season with A.C.T., appeared at Tennessee Williams’ Theatre in New York. She has appeared in A.C.T.’s productions of The Message of Man and Our Town. She has also appeared at the Oregon Shakespearean Festival as Glotia in The Country Wife, in 1977. Her film credits include The Missouri Breaks, The Outfield and The Tiniest Show in the World.

DANA ELIAS last appeared with A.C.T. in Lenoard in The Cherry Orchard and before that as an understudy in Coach in Thai Championship Season and the P.L.F. production of Blessing. Other recent appearances include Yaldum in the Los Angeles Grotto’s Theatrical production of Waiting for Godot and also played on radio and TV on the Theatre in America and Modern Drama in Jest of the Wind at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elias has been seen in the Off Broadway hit, Upper Hill, directed by William Bell. Andriod the Lion, Our Town, Summer of the Seventeenth Doll, Oh, Oh, Women, The Dump Wailler and Too Too of the Play of the Day in May. His film credits are many and lately he has also been producing and directing the theatre, owning an M.F.A. along the way from the Goodman School of Drama.

BARRARA DICKSCHON joined A.C.T. time ago and has appeared in Our Town de Berigan, The Hot L Baltimore, and has studied at House of Bernadette Alba, The Cherry Orchard, Sisters of the Community, Jumpers, Smart Scene, The Maine, and was seen in the Bay Area as the assistant director. She has also appeared in California, as the assistant director. She has also appeared in California, as the assistant director. She has also appeared in California, as the assistant director. She has also appeared in California, as the assistant director. She has also appeared in California, as the assistant director. She has also appeared in California, as the assistant director. She has also appeared in California, as the assistant director.
MARK MURPHY, now in his fourth season at A.C.T., is a graduate of Berkeley University. Texas. He was born in Texas, where he was a student at Trinity University. He has also performed in several other cities, including New York, Los Angeles, and Los Angeles. He has been a member of several theater companies, including the San Francisco Shakespeare Company, the San Francisco Shakespeare Festival, and the San Francisco Shakespeare Society. He has also directed and performed in several plays, including "The Winter's Tale," "Macbeth," and "The Tempest." He has also directed and performed in several productions of the Shakespeare Festival in New Orleans and New York. He has been a member of the San Francisco Shakespeare Festival since 1980, and has directed and performed in several productions of the festival. He has also directed and performed in several productions of the San Francisco Shakespeare Festival, including "The Winter's Tale," "Macbeth," and "The Tempest." He has also directed and performed in several productions of the Shakespeare Festival in New Orleans and New York. He has been a member of the San Francisco Shakespeare Festival since 1980, and has directed and performed in several productions of the festival. He has also directed and performed in several productions of the San Francisco Shakespeare Festival, including "The Winter's Tale," "Macbeth," and "The Tempest."
WILLIAM MCKEIKIN joined the company three seas- sons ago after time seasons at the Mil- waukee Repertory Theatre, where he was seen as Tobin in A Delicate Balance, John Bartlett in Mi- llwaukee Summer Stock in The Play's The Thing, the Morag in Sae's in Mac- bet=nae, Willy Loman in Death of a Sales- man as well as five seasonal roles of Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.F.A. in Thea- tre Arts from the University of Minneapo- lis. He has been seen at ACT in Julius Caesar, Absurd Person Singular, Noel Coward's Blithe Spirit, The National Health, A Christmas Carol, A Month in the Country, Heart- break House, The Visit, Romeo and Juliet, The Little Foxes and The Cracker of Blood. DiANN MEARS, a charter member of ACT and a leading actress during the company's first San Francisco seasons, re- turned last season and appeared in a rev- ival of a masterpiece of several years ago. Her early ACT roles in- clude Miss Alice in Tiny Alice, Gertrud in King Lear, Anne in Man and Superman, Polly Carter in Un- der Milkwood, Vida in Paddy Night and Blanche DuBois in A Streetcar Named Desire. In New York, she was again seen in Tiny Alice as well as in Abigail and Holga. In Time To Be Together, One Night Over the Cassino, 1942 and A Sound of Silence. She recently co-starred with Jer- ome Salky in the New York production of his Dear Lee. In Los Angeles, she was seen in And Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Wilbur's translation of Mol- iere's The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television ap- pearances including the P.B.S. productions of Under Milkwood as well as Harvest Moon, Bartlett, Beowulf and Troubador of Two Men, and the highly acclaimed TV movie: The Lowest Rung.

DELORES MITCHELL [*] celebrating her fifth season with ACT has appeared in Man and Superman, Valente and Valen- ti, Peer Gynt, Biana, All the Way Home, The National Health, The Winter's Tale, The Veil, Hotel Paradiso, A Christmas Carol, Ro- mero and Juliet, The Little Foxes and Parade- ing. She has also been seen at the Seattle Repertory in New Orleans and the Oregon Shakespearean Festival. She includes acting, speaking and car racing and this season will be a Project Director.

MARK MURPHY, now in his fourth season at ACT, is a graduate of the University of Texas. In Los Angeles, he has been seen in The Americans in Waiting, Come Back To Me and Godspell. He is currently appearing as Allen in the Off-Broadway production of the LA Dance Theatre. Meurice has appeared in a revi- val of a masterpiece of several years ago. Her early ACT roles in- clude Miss Alice in Tiny Alice, Gertrud in King Lear, Anne in Man and Superman, Polly Carter in Un- der Milkwood, Vida in Paddy Night and Blanche DuBois in A Streetcar Named Desire. In New York, she was again seen in Tiny Alice as well as in Abigail and Holga. In Time To Be Together, One Night Over the Cassino, 1942 and A Sound of Silence. She recently co-starred with Jer- rome Salky in the New York production of his Dear Lee. In Los Angeles, she was seen in And Miss Reardon Drinks a Little and the recent West Coast premiere of Richard Wilbur's translation of Mol- iere's The Learned Ladies. A guest artist at leading American regional theatres, Mears has also made many television ap- pearances including the P.B.S. productions of Under Milkwood as well as Harvest Moon, Bartlett, Beowulf and Troubador of Two Men, and the highly acclaimed TV movie: The Lowest Rung.

WILLIAM PATTERSON has devoted his long acting career largely to the repertory theatre. He spent at least part of each season for twenty years with the Cleveland Playhouse, though he also found time to appear in films and TV features and to make five national tours with his original one-man show Justice Oliver.
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ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 20 Broadway shows as well as the Stratford, Conn. and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Joffrey ballets. He has designed for the Spoleto Festival for two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Oedipus at Colonus. His films include Paramount's Star Trek - The Motion Picture and the forthcoming Gaumont with Rings Storm. He is currently designing sets and costumes for Hugh Leonard's new play A Life on Broadway.

RALPH FUNKERLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Aes, Walter's, Heartbreak House, Hat, Peter and the Taming of the Shrew. Funkerlo has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit, Hamlet and The Woods. In recent seasons he designed sets for Donor Fanzee, The Stools to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Favnus, The Winter Den, Don Quixote, Fish, Star and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television. Last season Funkerlo designed the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of Division Street.

RICHARD L. HAY (Set Designer) is resident scenic designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their new Shakespearean repertoire, most recently Ring Round the Moon, Se- mele Is Dead, Seance and Wild Oats. This past year he has also designed scenery for The Journeys at P.C.P.A. Theatre Fest, Santa Maria Solving, Medea for the Missouri Repertory Theatre and Gubler, the opening production on the Berkeley Repertory Theatre's new stage. He designed the three theatres at the Ashland Festival and the outdoor festival Stage for the San Diego Old Globe. He has also been an associate professor at Stanford University.

MICHAEL OHLIC (Costume Designer) designed costumes for A.C.T.'s production of Macbeth last season. An M.F.A. graduate of Carnegie Mellon University, he is resident designer of costumes and scenery for two seasons at Houston's Alley Theater, where he has returned since as a guest designer several times. For the last three years he has taught scenic design at the University of Santa Clara. A winner of the 1975 U.S. I.T.C. design competition in both scenery and costumes, OHLIC has designed for the Pacific Conservatory of the Performing Arts, the Laramie Project, the Great Lakes Shakespeare Festival and the Oregon Shakespearean Festival.

JAMES SALE (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loves End, Sally's Holy Tory Nosa and Diamond Dress. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Soltan Theatre in Los Angeles. He will be designing Ghosts and Another Part of the Forest for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

RICHARD SINGER (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, 1st of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Drowsy Chaperone, Orfeo and Something's Afoot, which premiered at the Arden's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Siger created sets for the Broadway production of Theatter's Arc Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, Diego, in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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

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

RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including Ah, Wilderness, Heartbreak House, Hay Fever and The Taming of the Shrew. Funkello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, Far from the Madding Crowd, The Master and Margarita at the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the B.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Livio Celleti and Tom Moore. He has recently designed Main Annual at Cross White Chicks and Asdrome if in New York City and The Danish on Broadway.

DRIK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he designed lighting for productions of Peer Gynt, Knock Knock! Thru The Night, The Wild Party. His recent designs include The Winter's Tale and重 NFL. Epperston also worked with A.C.T. in New York and Chicago and has designed for the Oregon Shakespeare Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

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

JAMES SALE (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Sally's Rifles, Nora Nocturnal and Diamond Stash. Other design credits include sets at the Musical Theatre in Seattle, California Actor's Theatre and the Solen Theatre in Los Angeles. He will be designing Ghosts and Another Part of the Forest for a C.A.T. this season as well as being Associate Lighting Designer for all the productions.

RICHARD SEIGER (Set Designer) returns for a fourth season at A.C.T. Last year he designed Buried Child, The Little Foxes and The Girl of the Golden West as well as A Winter's Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Burglar's Gentleman, Orpheus and the Very Next Thing, which premiered at the Marine's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway productions of Battistella Arnedo and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

DUANE SCHULER (Lighting Designer) joins A.C.T. for another season having designed The Girl of the Golden West last year. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions. He has also designed for the Denver Center Theater Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theaters. In the opera world, Schuler has been the lighting designer for the Lyric Opera of Chicago for the past four seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Schuler designed the lighting for Isaac Singer's Time and Her Monument for which he received a Drama Desk Nomination.
NIGHT AND DAY
by Tom Stoppard (1937)
A witty and challenging overview of the daily politics of news gathering set against the recurring headlines of African revolutions. A Beautiful woman, humanity for a man of giant strides with three reputations storming a week's storm. This bold, dark thriller, is a new sensation for the Art and playwright. Follows the acclaimed ACT productions of Stoppard's, Leonce and Lena, The Real Inspector Hound and A Civil War.

ANOTHER PART OF THE FOREST
by Lillian Hellman (1955)
In her second play about the ruthless rubber dynasty, American heroine cras has it all. But to save the forest back to it's 1900s After the war, it was only to improve the work of their life and speed breading under the magnificence of the bush, the jungle. A script that provides Edna the mask of the bar of a man to come in her Southern high

THE RIVALS
by Richard Brinsley Sheridan (1751-1816)
A gallant young man assumes a false identity to save his father from debtors. A historical play; a young woman deciding that his play and her domestic situation will propel them both into an enthralling altercation of circumstances. It is his most famous and generally beloved play, including the free spungy of being very young and drinking it. A heartfelt Mr. Malaprop lives on as a character prototype in different but her name entered the skull of a lack数据库

THREE SISTERS
by Anton Chekhov (1860-1904)
Laughter and tears are inevitable in this faultless charm of this Russian family container character. Three sisters, riding in an artistic state, seek for fragments of meaning and purpose in the hectic but satisfying way of life. To find it as they dream. One of the first great modern classics to celebrate the human comedy.

THE LITTLE FOXES
by Lillian Hellman (1905)
A.C.T. returns one of the most successful plays in the repertoire, giving the audience the rare opportunity of seeing both powerful segments of the Haberdash's memory. The savage warrens of the American theatre.

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THREE SISTERS: 7, 8, 9, 10, 11, 12, 13, 14, 15

THE LITTLE FOXES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

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

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A witty and challenging analysis of the daily politics of sex. It portrays a series of meetings and negotiations among a group of people as they struggle with their personal desires against the backdrop of a larger political context. The play is a exploration of the complexity of relationships and the importance of trust and honesty in communication.

ANOTHER PART OF THE FOREST
by Lillian Hellman (1958)
The second of two plays about the culture of Hollywood. It explores the tension between the private and public lives of the characters, and the struggle for control and power within the industry.

THE RIVALS
by Richard Brinsley Sheridan (1775-1810)
A classic comedy about the social games played by the upper classes. It satirizes the culture of the time and explores themes of power, ambition, and relationships.

THE THREE SISTERS
by Anton Chekhov (1860-1904)
A tragic play about the lives and feelings of three sisters. The play explores themes of love, loss, and the passage of time.

THE LITTLE FOXES
by Lillian Hellman (1921)
A dark and intense drama about the lives of a family and the secrets they keep. It is a powerful exploration of the themes of family, loyalty, and the consequences of lies.

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

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

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Play, Previews, and 1st & 2nd Dates: $51.50, 510, 517 & 54

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

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GOOD MEASURE FARM

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INDIA HOUSE

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PLAYS-IN-PROGRESS

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THE LAST ACT

An Annotated History of the 20th Century by Guinilla Muller Jones Directed by Allen Fletcher May 2-3

Set in 2022: A.D. 2022, a family of three 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" drama comments on the happenings of the last century.

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

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

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

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

Performance schedule: 8:00 p.m. on March 18, 19, 25, 30; 8:30 p.m. on March 27; 2:30 p.m. on March 21, 28; Special Performance added March 20 at 8:00 p.m.

STRICTLY A FORMALITY
by Thomas F. Silver and Roy Comber, Jr.
Directed by Lawrence Hecht
May 1-3
In an uncannily totalitarian state, a writer is arrested for smuggling out articles of historical and political interest. The stakes are life and death as the interrogators and victim lock in a battle of wits and souls in this psychological thriller.

THE LAST ACT
An Annotated History of the 20th Century
by Cornelia Malurie Jones
Directed by Allen Fletcher
May 5-33
Set in 2022 A.D., a family of artists and the last family on earth to procreate biologically, have been declared an endangered species. The first English-language play by the Swedish-born playwright, this "domestic" drama comments on the happenings of the last century.

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

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