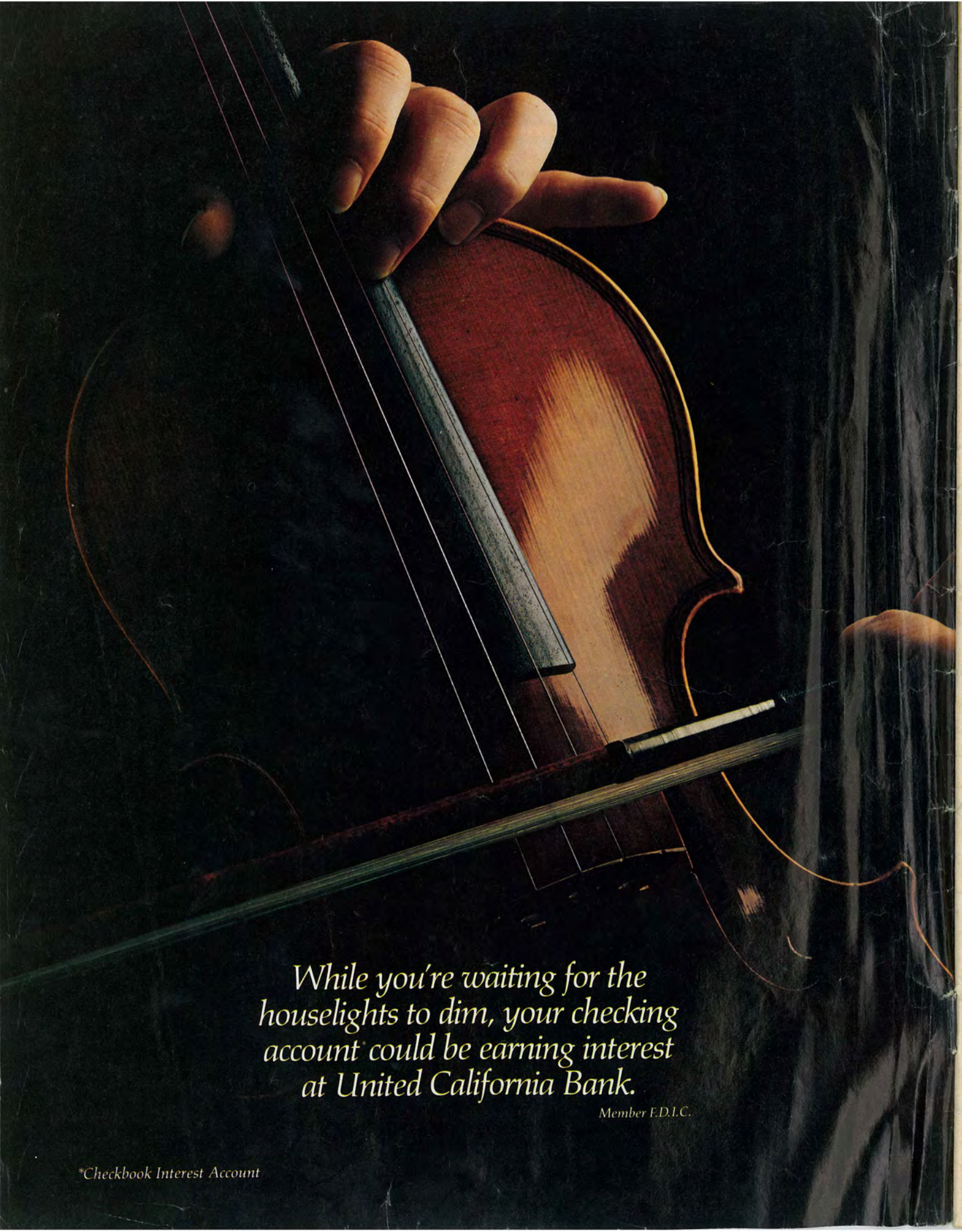




American Conservatory Theatre

An Arts & Leisure Publication

March 1981

A close-up, artistic photograph of a hand holding a violin and bow against a dark background. The lighting is dramatic, highlighting the texture of the wood and the skin of the hand. The violin is positioned diagonally across the frame, with the hand gripping the neck. The bow is held across the strings. The background is dark and textured, possibly a curtain or fabric.

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houselights to dim, your checking
account* could be earning interest
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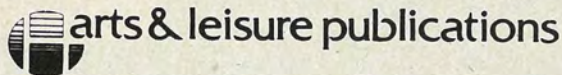
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Cover: Barbara Dirickson, Bruce Williams (standing) and Ray Reinhardt in *ANOTHER PART OF THE FOREST* photo: Larry Merkle



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1980-81 SEASON OF REPERTORY

William Shakespeare's
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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 Stoppard's
NIGHT AND DAY
Closing April 15

Lillian Hellman's
**ANOTHER PART
OF THE FOREST**
Closing May 15

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

Anton Chekhov's
THREE SISTERS
Opening March 31
Closing May 30

Lillian Hellman's
THE LITTLE FOXES
Opening April 21
Closing May 27

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Vol. 5, No. 3, March 1981



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THE AMERICAN CONSERVATORY THEATRE

presents

THE RIVALS

(1775)

by RICHARD BRINSLEY SHERIDAN

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

Directed by DAVID HAMMOND

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

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

There will be one twelve-minute intermission

UNDERSTUDIES

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

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



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THE RIVALS: FATHERS, SONS AND LOVERS

"What Sheridan has done or chosen to-do," wrote Lord Byron at the end of the eighteenth century, "has been, *par excellence*, 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 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 Critic* and *The Rivals* among them. In all his endeavors Sheridan was constantly in the public eye, but he first aroused national attention at the age of 20 as a participant in one of the great romances of his day.

In 1770 Sheridan's father, following the death of his wife, moved his four children to the resort city of Bath, where he earned a precarious living staging "Attic Entertainments" in private homes and instructing young gentlemen in elocution. The reigning darling of the town was 16-year-old Elizabeth Linley, a celebrated soprano and daughter of popular composer Thomas Linley. Elizabeth in her teens was already famous both for her talent (her oratorio concerts at Drury Lane, Fanny Burney observed, "met with as much applause and admiration as Garrick ever got.") and for her beauty, which has been captured forever in several portraits by Gainsborough 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, actually a retired ensign already "encumbered with a wife." Elizabeth was a public figure and her distresses were publicly recounted in a very successful London comedy, *The Maid of Bath*. According to her own letters, Elizabeth attempted to escape her troubles by taking laudanum. (To judge from these same letters, she was a somewhat dramatic young woman, prone to weeping and swooning.) When her suicide failed, she simply fled to France with an unknown man named Richard Brinsley Sheridan.

The romance at this time seems to have been platonic, with Elizabeth dwelling in a convent and Richard at a nearby hotel, but it received widespread attention in the British press. When



Mrs. Richard Brinsley Sheridan (Elizabeth Linley), portrait by Gainsborough.

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 his life. Since Sheridan's father was violently opposed to a marriage on the grounds that Elizabeth was a notorious woman of questionable family background, Miss Linley resumed her concert career and the young lovers continued to meet in secret, exchanging letters and verses charmingly addressed to "Silvio" and "Laura." Poor old Mr. Long, meanwhile, had bowed out of the competition.

Captain Mathews, however, was not finished. A second duel was fought, this time violent and bloody. Mathews
continued on p. 8



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The Rivals continued from p. 6

knocked Sheridan to the ground, breaking his sword, 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 1773. Because he refused to allow his wife to sing in public (Boswell 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, begrudging-but-loving relationship between Captain Jack and Sir Anthony we may see something of Sheridan and his own father, whose relationship, despite periodic reconciliations, remained strained. The elder Sheridan attended an early performance of the play, sitting in silence in a stage-box while his 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, fierce joy of being very young and thinking it will last forever."

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

David Hammond

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THE AMERICAN CONSERVATORY THEATRE

presents

THREE SISTERS

[1900]

by ANTON CHEKHOV

Translated by Randall Jarrell

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

Directed by TOM MOORE

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

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

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

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

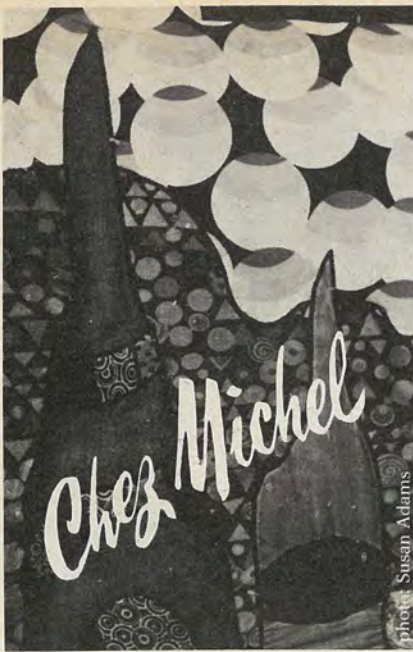
There will be a twelve-minute intermission

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

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

UNDERSTUDIES

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



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TO MOSCOW! AH! MOS

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 will be cottage cheese for his supper. How else will he lose weight?

And suddenly he finds himself pouring out his heart to old Ferapont, a porter from the county office. He has dreamed of being a professor at the University of Moscow, a scholar of whom all Russia would be proud. But now all he can 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 cafe in Moscow!

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

Ferapont is deaf. "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 cafe where no one knows you, but you don't feel a stranger. And here you know everybody, and everybody knows you...and you're a stranger and lonely."

First produced in 1901, *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 wishes she might have married instead. Masha has made an early, unhappy marriage to Kulygin, a kind, but unimaginative and faintly 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, exquisitely 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 that 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 useless luxury. Not even a luxury, but a sort of useless appendage,

like a sixth finger." Their hopes are pinned on Andrei. Somehow they will return to Moscow, which glitters on the far horizon like a distant star, an unattainable city.

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

In the first act, it is a spring morning. Flowers 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 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 well. But they should not regard their lives as useless.

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 six at first, but then twenty, and more will follow with each succeeding generation. "In two hundred years, life on earth will be unimaginably beautiful, 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 flees 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 their father's house, and finally their way of life, growing happy in the process, thriving in the atmosphere the sisters find so stifling, as their dreams of Moscow recede forever with the passing years.

At the end of the play Natasha plans to cut down the avenue of trees that shades

the house. The garrison is leaving for Poland. Vershinin and Masha must part. Olga will move to the school. Irina will go to work. In the final tableaux of the play, Andrei wheels the baby carriage in the distance, the old army doctor reads his newspaper, Kulygin forgives his wife, kind and inarticulate in his understanding. "Let's start over again," he tells her. Life will go on.

The special art of Chekhov reaches its height in *The Three Sisters*, an unmatched prose poem that catches as no other modern play the transitory nature of living, 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.

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ANOTHER PART OF THE FOREST

(1946)

by

LILLIAN HELLMAN

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

Directed by ALLEN FLETCHER

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

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

ACT II The next evening

ACT III Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES

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

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THE AMERICAN CONSERVATORY THEATRE

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NIGHT AND DAY

(1978)

by

TOM STOPPARD

<i>George Guthrie</i>	BYRON JENNINGS
<i>Ruth Carson</i>	DeANN MEARS
<i>Francis</i>	GARLAND J. SIMPSON
<i>Alastair Carson</i>	NEIL SAFIER
<i>Dick Wagner</i>	LAWRENCE HECHT
<i>Jacob Milne</i>	MARK HARELIK
<i>Geoffrey Carson</i>	WILLIAM PATERSON
<i>President Mageeba</i>	ISIAH WHITLOCK, JR.

Directed by ELIZABETH HUDDLE

<i>Associate Director</i>	JANICE GARCIA
<i>Scenery by</i>	RICHARD L. HAY
<i>Costumes by</i>	MARTHA BURKE
<i>Lighting by</i>	DIRK EPPERSON
<i>Sound by</i>	ALFRED TETZNER
<i>Hairstyles by</i>	RICK ECHOLS

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

There will be one twelve-minute intermission.

UNDERSTUDIES

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

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INFORMATI

Night

To Elizabeth Huddle, who directs the West Coast premiere of Tom Stoppard's 1978 London hit *Night and Day*, there is a strong duality underlying the searing drama which is stated in the title. "The play is about journalism and desire, the 'day' section being the men's world where a journalistic forum is established to debate the freedom of the press, the 'night' section being the self-created world of Ruth Carson. She supplies the play with desire, passion and 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 outspoken wife are caught up in the first rumblings of a revolution which may be Russian backed. The fictitious nation of Kambawe has only recently been "liberated" from colonial rule by a black dictator reminiscent of Idi Amin, who prefers to call the rebellion a "devolution."

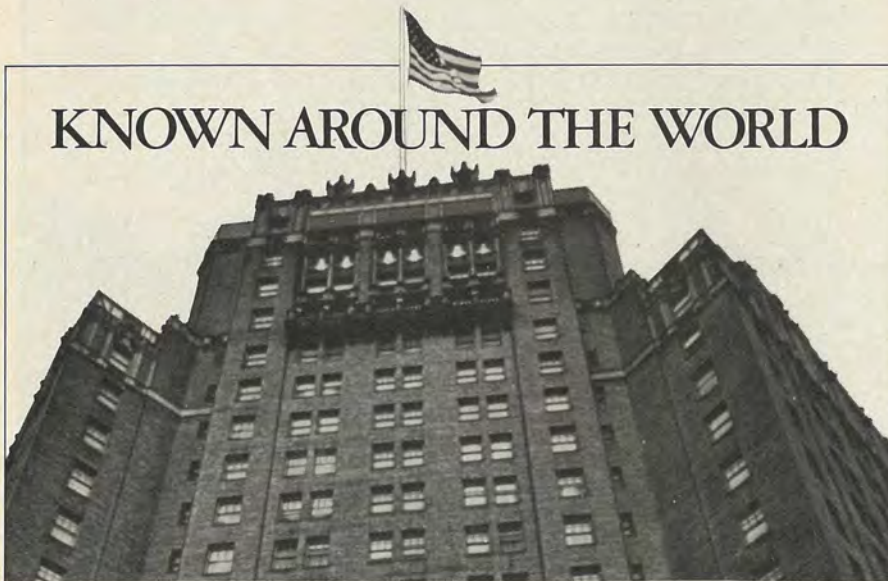
"We don't call them 'boy' anymore," Ruth tells one reporter with light bitchery. "The idea is if we don't call them boy, they won't chop us up with their machetes." The three newsmen who have converged on the remote Carson home are, a veteran photojournalist of the world's various war fronts, a hard bitten Fleet Street reporter who claims he files facts, not prose, and an idealistic young novice desperate to scoop an interview with the rebel colonel of the Adoma Liberation Front.

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

Night and Day could be interpreted as a scathing attack on journalism, but Stoppard has told one interviewer that the opposite is the case. "I'm a lover of and an 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."

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

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ON IS LIGHT

and Day



DeAnn Mears

the last line of freedom for all the other freedoms. "No matter how imperfect things are, if you've got a free press, everything is correctable," he has his young reporter Milne say. "Without it, everything is concealable. Junk journalism is the evidence of a society that has got at least one thing right, that there should be nobody with the power to dictate where responsible journalism begins."

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 Grimsby 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 unemployable in England.

Now in Africa, he is the only reporter to interview the rebel commander. The powerful Sunday *Globe* gives his scoop front page treatment, but no by-line. 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 shattering climax of the play, he has the photojournalist sum up the argument for the free press: "Information is light. Information, in itself, about anything, is light."

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THE FLETCHERS DIS THE HUBBARDS

Another Part of the Forest



Johanna Jackson and Anne Lawder in
ANOTHER PART OF THE FOREST

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

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

Seven years later in 1946, Hellman took the Hubbards back in time twenty years to 1880 when the father and 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 rise of the ruthless Hubbard clan for A.C.T., the two plays may stand independently of each other. A knowledge of *The Little Foxes* is not necessary to understand and enjoy *Another Part of the Forest*. "But naturally what you are interested in seeing is where these people came from and how they got that way. Hellman has always been a person of strong social convictions, strong personal integrity. I think she felt a necessity to make the Hubbards more human and understandable, not to make her social message stronger, but to make her human message stronger, by writing *Another Part of the Forest*."

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

But Allen points out that the fact they are a family offstage does not affect them,

except in working together as actor to actress, director to actor. In *Another Part of the Forest* they are not playing members of the same family: Lavinia is a Hubbard only by marriage, a sad, gentle eccentric who observes that Regina, Ben and Oscar never needed a mama; Birdie, whom Ben will get Oscar to marry for her cotton rich land in the interim between the two plays, has never met Marcus when she comes to beg a loan from the patriarch of the clan; and Jugger is a complete outsider, a musician Marcus has hired from Mobile to play for his monthly musicale, including a composition Marcus has written himself.

In a sense all three characters are victims of Marcus' megalomania. For John as Jugger, it poses something of a problem to watch the mistreatment of Lavinia and Birdie. "It's hard for me to concentrate on my own inner monologue in the second act, without wanting to punch Ray Reinhardt (who plays Marcus) or one of the other characters. I forget my own character's needs and wants and start watching how Julia is suffering as Birdie and how my mother is suffering as Lavinia."

As a character, Jugger is not concerned with the awful things the Hubbards do to one another. "Jugger is by no

means a trumpet of truth in that he's totally selfish," John adds. What prompts Jugger's anger is Marcus' vain pretentious attitudes about his knowledge of music and his arrogance towards his hired musicians.

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

"Look at what he says to Ben and Oscar," Anne adds, citing Marcus' speech: "Think of what I must have wanted in sons. Then think of what I got — one unsuccessful trickster, one proud illiterate." Marcus has put no effort into his sons' upbringing, she adds. As for Lavinia, "she has absented herself from the ranks."

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

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

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

continued on p. 22



SAMSON AND DELILAH, Plate 56

The Bible

Marc Chagall

The major artistic event of 1930 was Vollard's commission for the illustration of the Bible. Chagall was able to complete this monumental undertaking many years later. In 1931, he journeyed to the Holy Land to immerse himself in the world of the Bible, and at the time of Vollard's untimely death in 1939, almost half of the 105 plates had been finished.

The work was completed in 1956 and published in 1957. Harcourts Gallery will exhibit "The Bible" in its entirety.



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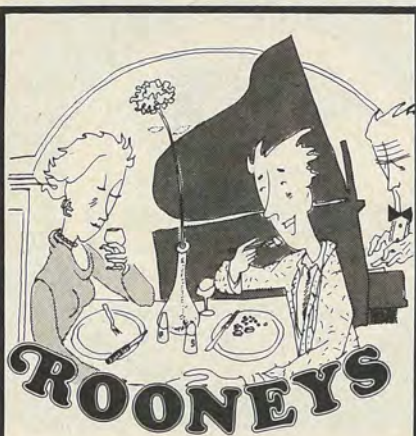
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Fletcher continued from p. 21

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 himself, Anne suggests.

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

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

Another Part of the Forest is the second A.C.T. production on which the entire Fletcher family has worked. Last season Fletcher directed *Romeo and Juliet*, with Julia as Juliet, Anne as the Nurse and John as 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 as mother and daughter.

In their eleven seasons with A.C.T., Anne has acted in a number of plays under Allen's direction, including *Ghosts* earlier in the season, in which she played Helene Alving. Others productions have included *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



The Fletcher family during rehearsal of *ROMEO AND JULIET* L-R Allen, Anne (Lawder), John and Julia

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

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

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

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

"And I would like to put Julia in character make-up and direct her and mother in *Arsenic and Old Lace*," John adds.

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

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

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A.C.T. is proud to present the 1981 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 5:30 to 6:30 p.m. and are open to the public free of charge. Director David Hammond will speak on *The Rivals* by Richard Brinsley Sheridan on Monday, March 9. Martin Esslin and Resident Director Tom Moore will discuss Anton Chekhov's *The Three Sisters* on Monday, March 30. These informative and insightful discussions are a perfect way to embellish your theatre-going experience.

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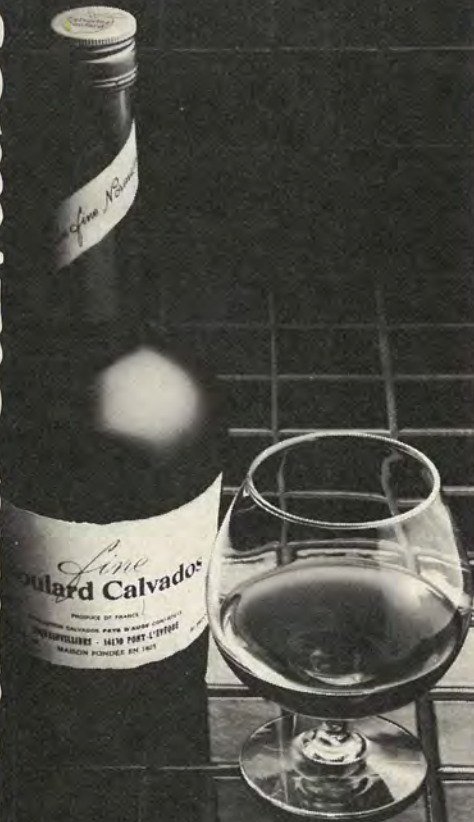
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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (*Executive Producer*)



has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as Producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a Director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association; is a consultant for F.E.D.A.P.T. and was recently appointed a member of the Board of Directors of L.I.T.N.A., the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

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 Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver!* He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and at A.C.T. the English-language



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ALLEN FLETCHER (*Conservatory Director*) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra*, *Othello*, *Paradise Lost*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, the world premiere of Tennessee Williams' *This Is (An Entertainment)* and *Desire Under the Elms*, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as *Ah, Wilderness!*, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt* and *The Master Builder*.

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 artist Bob James. A graduate of the University of Michigan, O'Brien is a product of Ellis Rabb's A.P.A. Repertory Company, and spent the first six years of his professional life working with that troupe. He has worked extensively in regional theatres around the country, principally the Old Globe for whom he has staged *A Comedy of Errors*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *As You Like It*, *Hamlet*, *A Midsummer Night's Dream*, and last season's *Romeo and Juliet*; Lake Forest, Illinois, for whom he did *The Tavern* with Brian Bedford; The Westwood Playhouse, *The Heiress* with Marsha Mason; The Ahmanson, *A Man for All Seasons* with Charleton Hes-



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

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

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



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

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



TOM MOORE (*Resident Director*) is best known as the director of *Grease*, the longest running show in the history of the Broadway theatre. Other Broadway productions include the Big Band musical *Over Here* with the Andrew Sisters, for which he received a Tony nomination, the critically acclaimed revival of *Once in a Lifetime* staged on Broadway for Circle-in-the-Square, Steve Resich's *Division Street* and most recently the short-lived *Frankenstein*. Moore began his association with A.C.T. directing the West Coast premiere of Jules Feiffer's *Knock, Knock*, and continued with the Feydeau farce, *Hotel Paradiso* and *The Little Foxes*. Other productions include the record-breaking *Division Street* at the Mark Taper Forum in Los Angeles, *Hay Fever* and *Our Town* at the Williamstown Theatre Festival in Massachusetts, *Once in a Lifetime* at the Arena Stage in Washington, D.C. and *Loot* at the Tyrone Guthrie Theatre in Minneapolis. He also directed the na-





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tional and London companies of *Grease*. Moore directed *Welcome to Andromeda* off-Broadway and his Film Journal won two international film awards. As director of the Peterborough Players in New Hampshire, he directed *You Can't Take It With You* and *The Hostage*. Moore has lectured at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. Moore is a graduate of the Yale School of Drama. He has also recently formed an association with Polygram Pictures to direct his first feature film.

THE ACTING COMPANY

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

JOSEPH BIRD, now in his 11th season



with A.C.T., made his Broadway debut in *You Can't Take it With You* and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory

productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

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



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

JOY CARLIN has given the best part of



her artistic life of the past ten years teaching, acting and directing at A.C.T. She graduated from the University of Chicago and has studied at Yale Drama School

and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 26 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horovitz's *Mackerel* for the Berkeley Stage Company. This Fall she will be directing *Artichoke* by Joanna Glass at the Oregon Shakespearean Festival. She appeared in John Korty's TV film *A Christmas Without Snow* which will air in December.

MIMI CARR is from Florida. She holds



an M.F.A. from Wayne State University in Michigan. She has appeared with the Alley Theatre in Houston, Texas in the roles of Maria in *Twelfth Night*, Nurse

Preen in *Man Who Came to Dinner*, Elly May in *Tobacco Road*, Eunice in *Streetcar Named Desire*, and Jenny in *Front Page*. At the Oregon Shakespearean Festival in Ashland, she played Volunnia in *Coriolanus*, Juno in *Juno and the Paycock*, Lady Macbeth in *Macbeth*, Margaret in *Henry VI, Part III* and *Richard III*, Mme. Desmortes in *Ring Around the Moon*, Beatrice in *Marigolds*, Mrs. Malaprop in *The Rivals*, Florence in *Indulgences in the Louisville Harem*, and Mary in *Who's Happy Now?*

PENELOPE COURT is the Vocal Coach



for the A.C.T. company, as well as teaching Voice in the Advanced Training Program and the Summer Training Congress. In the past three seasons she has

appeared in *All the Way Home*, *The Master Builder*, *Hay Fever* and *Ah, Wilderness!* and has performed leading roles in two of the Plays In Progress series: *The Frequency* and *The Overland Rooms*. Prior to coming to A.C.T., Court had a long and checkered career in many aspects of the

theatre, earning an M.F.A. along the way from the Goodman School of Drama.

BARBARA DIRICKSON (*) joined A.C.T.



nine years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties*, *All the Way Home*, *A Month in the Country*, *The Circle*, *5th of July*, *Hay Fever*, *Buried Child* and *The Girl of the Golden West*. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

PETER DONAT has appeared at A.C.T.



for twelve seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best featured actor). He spent six seasons with the Canada's Stratford Shakespearean Festival and has starred on American TV. His appearances here include *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder*, *A Month in the Country*, *Heartbreak House*, *Equus*, *The Little Foxes* and *The Crucifer of Blood*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and upcoming *Highpoint* and *All Washed Up*.

DANA ELCAR last appeared with A.C.T.



as Lopahin in *The Cherry Orchard* and before that as the Coach in *That Championship Season* and the P.I.P. production of *Blessing*. Other recent appearances include Vladimeer in the Los Angeles Actor's Theatre production of *Waiting for Godot* which also played on national TV on the Theatre in American Series and Drummond in *Inherit the Wind* at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcar has been seen off and on Broadway in *Dylan*, *Under Milkwood*, directed by William Ball, *Androcles and the Lion*, *Our Town*, *Summer of the Seventeenth Doll*, *Oh Men*, *Oh Women*, *The Dumb Waiter* and *Too True to be Good*. His movie and TV acting credits are many and lately he has also been producing and directing.



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JOHN FLETCHER joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coordinator and is an acting instructor for the Advanced Training Program. He has associate directed *Heartbreak House*, *Ah, Wilderness!* and *Romeo and Juliet*. He has studied acting at The Juilliard School in New York, filmmaking at New York University and film at the San Francisco Art Institute.



JULIA FLETCHER (*) was seen as Juliet in *Romeo and Juliet* last season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays In Progress series for one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of *Hamlet* with Daniel Davis and as Isabelle in *Ring Around the Moon* under the direction of Laird Williamson. This past summer she taught acting in the Summer Training Congress.



JANICE GARCIA returns to A.C.T. for her fifth season. She toured in *Ah, Wilderness!* during A.C.T.'s tour of Hawaii and Japan and has been seen here in *The Merry Wives of Windsor*, *Peer Gynt*, *Equus*, *A Christmas Carol*, *Valentin and Valentina*, *The Winter's Tale*, *Ah, Wilderness!* and *The Girl of the Golden West*. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.



MARK HARELIK was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company, he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in *The Crucifer of Blood* and *A History of the American Film*.



THOMAS HARRISON (*) joins the A.C.T. acting company after appearing on the Geary stage in *Romeo and Juliet*, *Ah, Wilderness!* and *Pantagleize*. His student productions include Eliot in *Private Lives* and Treplyov in *The Seagull*. He studied ballet with Eugene Slavin and Igor You-skevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in *Three Goats in a Blanket*. Other roles include Stephen Ryder in *When You Comin' Back Red Ryder?* Lucky in *Waiting for Godot*, Malcolm in *Macbeth* and Tom in *Glass Menagerie*. In addition, he was a T.C.G. National Finalist this past spring. His film credits include *Piranha*. His second love is professional landscaping and gardening.



LAWRENCE HECHT (*) is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the



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company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West* and most recently on tour in *Hay Fever*.

JILL HILL (*) joins A.C.T. after receiving her B.F.A. in theatre and film at Denison University, Ohio. She has studied in London with Michael MacGowan from R.A.D.A. and with the English Speaking



Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in *The Crucifer of Blood*. She played the part of "Girl" in *The Hot L Baltimore* and Hodel in *Fiddler on the Roof* at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in *The Hot L Baltimore*, Gwen in the *Royal Family*, Joan La Pucelle in *Henry VI, Part I* and Natasha in *Three Sisters*. This summer at the Western Stage in Salinas, she appeared as Lady Teasle in *School for Scandal* and Bianca in *The Taming of the Shrew*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her ninth season at



A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The Hot L Baltimore*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, The Countess in *This Is (An Entertainment)*, Joan in *Knock Knock*, Marcelle in *Hotel Paradiso*, Natalya in *A Month in the Country*, Claire Zachanassian in *The Visit* and Regina in *The Little Foxes* among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*. She also directed the P.I.P. production of Jack Gilhooley's *Afternoons in Vegas*. Her first feature film, *Pilgrim, Farewell* was invited to the Venice Film Festival this summer.

JOHN HUTTON (*) received his B.F.A. from Ithaca College, New York before joining A.C.T. He has been seen on the Geary stage in *Romeo and Juliet* and *The Girl of the Golden West*. Student productions at



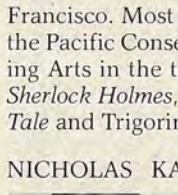
A.C.T. include Vershinin in *Three Sisters* and Herbert Dean in *The Royal Family*. This past summer he appeared in *Our Town* and *The Beard* at the Oregon Repertory Theatre in Eugene.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in *Member of the Wedding*, *Showboat* and most recently *Death of a Salesman* and *The Journey*. She



joins A.C.T. this season as a Journeyman having appeared on the Geary stage last season in *Pantagloize*.

BYRON JENNINGS joins A.C.T. this season having performed at the Oregon Shakespearean Festival, Mark Taper Forum, Old Globe Theatre, California Actors' Theatre and the Alcazar Theatre in San



Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in the title roles in *Richard III*, *Sherlock Holmes*, Leontes in *The Winter's Tale* and Trigorin in *The Seagull*.

NICHOLAS KALEDIN (*) joins the A.C.T. acting company after studying at Bowdoin College, Brunswick, Maine and Tufts University in London, England and with E. Martin Browne and Anthony



Cornish. Born and raised in Lexington, Massachusetts, he has performed at the Theatre at Monmouth, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in *Midsummer Night's Dream*, Eros in *Anthony and Cleopatra*, France in *King Lear*, Antipholus of Ephesus in *Comedy of Errors*, Bernardine in *Measure for Measure* and Framp-ton Nuttel in *The Open Window*. Last season he was seen in the student projects as Dr. Astrov in *Uncle Vanya* and Richmond in *Richard III*.

LAUREN R. KLEIN (*) joins the A.C.T. Acting company this season after studying at the College of Santa Fe where she played opposite Greer Garson and Sylvia Sidney. As a member of the Greer Garson



Theatre Company, she worked in collaboration with playwright Preston Jones on *A Place on the Magdalena Flats*. Last season she was seen as the silent mother in *A History of the American Film*. While in A.C.T.'s Advanced Training Program, her roles included Arkadina in *The Seagull* and Alma in *Eccentricities of a Nightingale*. This past summer she played Beatrice in the V.I.T.A. production of *Much Ado About Nothing* at the Paul Masson Vineyard. She also appeared in the film *Butch and Sundance: The Early Years*.

ANNE LAWDER, an original member of the Actor's Workshop, was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes.



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

DAKIN MATTHEWS joins A.C.T. in his 15th year as a professional actor. He was a founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division. He has been a leading



actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area colleges and universities. His most recent work was as Artistic Director of the California Actor's Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre's new plays program. Mr. Matthews is also a dramaturg, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

MATT MCKENZIE (*) was seen this past summer at Hartnell's Western Stage performing as Petruchio in *The Taming of the Shrew* and as Joseph Surface in *School for Scandal*. At the University of Notre Dame



in Indiana, where he received his B.A., his roles included Biff Loman in *Death of a Salesman* and Mel Edison in *Prisoner of 2nd Avenue*. Last season he was seen in the student projects at Trijorin in *The Seagull* and the title role in *Richard III* and in *Henry VI Part II* and *III*. On the Geary stage he appeared in *Romeo and Juliet* and *Pantagloize*.

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



DeANN MEARS, a charter member of A.C.T. and a leading actress during the company's first San Francisco seasons, returns after an absence of several years. Her early A.C.T. roles include Miss Alice in *Tiny Alice*, Goneril in *King Lear*, Anne in *Man and Superman*, Polly Garter in *Under Milkwood*, Viola in *Twelfth Night* and Blanche DuBois in *A Streetcar Named Desire*. In New York, she was again seen in *Tiny Alice* as well as in *Abelard and Heloise*, *Too True to Be Good*, *One Flew Over the Cuckoo's Nest* and *A Sound of Silence*. She recently co-starred with Jerome Kilty in the New York production of his *Dear Liar*. In Los Angeles, she was seen in *And Miss Reardon Drinks a Little* and the recent West Coast premiere of Richard Wilbur's translation of Moliere's *The Learned Ladies*. A guest artist at leading American regional theatres, Mears has also made many television appearances including the P.B.S. production of *Under Milkwood*; such series as *Beacon Hill*, *Baretta*, *Kaz* and *Testimony of Two Men*; and the highly acclaimed TV movie, *The Loneliest Runner*.



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



MARK MURPHEY, now in his fourth season at A.C.T., is a graduate of Baylor University, Texas. He was seen here in *The National Health*, *Absurd Person Singular*, *Julius Caesar*, *A Christmas Carol*, *Hotel Paradiso*, *The Winter's Tale*, *5th of July*, *The Visit*, *Pantagleize*, *The Girl of the Golden West*, *The Crucifer of Blood*, *Tybolt in Romeo and Juliet* and *Simon in Hay Fever*. He has played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*, *The Time of Your Life*, and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts*.



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



FRANK OTTIWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, he has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Julius Caesar*, *A Christmas Carol*, *The Visit* and *The Girl of the Golden West*.



WILLIAM PATERSON has devoted his long acting career largely to the resident theatre. He spent at least part of every season for twenty years with the Cleveland Play House, though he also found time to appear in films and TV features and to make five national tours with his original one-man shows *Justice Oliver*



Wendell Holmes and Benjamin Franklin. This season will be his 14th year with A.C.T. in San Francisco. He has also been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los Angeles, Billings, Leningrad, Tokyo and Livermore among other cities. His roles with A.C.T. include Tyrone in *Long Day's Journey Into Night*, First Gravedigger in *Hamlet*, George Moore in *Jumpers*, Clive in *The Circle*, Dodge in *Buried Child*, and Grandpa Vanderhof in *You Can't Take It with You*. He was recently appointed to the San Francisco Art Commission by Mayor Dianne Feinstein.

STACY RAY (*) joins the A.C.T. acting company this season and will be teaching Voice in the Advance Training Program. Although her family roots are in Georgia, she spent time in Florida and North Carolina where she graduated from the University of North Carolina, Greensboro. While there, she appeared in *Cyrano de Bergerac*, *Enrico IV* and *Thieve's Carnival* as well as performing in *Unto These Hills* in Cherokee. Her roles as an A.C.T. student include Julie Cavendish in *Royal Family*, Irina in *Three Sisters*, *Richard III* and *Eccentricities of a Nightingale*. She spent one year at R.A.D.A. and performed as Paulina in *The Winter's Tale* and in *Uncle Vanya*. On the Geary Stage she was seen in *Romeo and Juliet*.



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

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. He began his Broadway




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career as a standby for Rip Torn in *Daughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in *Room Service*, Jason in *Medea* and Chief Bromden in *One Flew Over the Cuckoo's Nest* to name a few. His TV credits range from *Soap Opera* to *Kaz*, *Baretta* and *Taxi* and his last feature film was with Robert Redford in *Three Days of the Condor*. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his first season with A.C.T.

GARLAND J. SIMPSON (*) graduated from Grandvalley State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in *Les Blanc* by Lorraine Hansbury. On the Geary stage he has been seen in *The Girl of the Golden West* and *Pantagleize*.



SALLY SMYTHE just finished playing Amanda in San Jose Repertory's production of *Private Lives*. She was seen this fall as Louka in C.A.T.'s production of *Arms and the Man*. In her two years with the Oregon Shakespearean Festival, she played such roles as Celia in *As You Like It*, Diana in *Ring Round the Moon* and Virgilia in *Coriolanus*. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts where she played Perdites in *The Winter's Tale* and at Summer Repertory Theatre in Santa Rosa. A graduate from San Francisco State University, she also studied in Paris at the Centre Americain with Paul Richards.



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



SYDNEY WALKER is a veteran of 35 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the A.P.A. and Lincoln Center Repertories in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in (among others) *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock*, *Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter's Tale*, *The Visit*, *Buried Child*, *Pantagleize* and *The Girl of the Golden West*.



MARRIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in *The Circle*, *Absurd Person Singular* and *The Winter's Tale*. Winner of two Chicago Jefferson Awards in 1973 for her work in *The Hot L Baltimore* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* at the On Broadway Theatre. She has appeared in over 500 productions including *Angel Street* with Ray Milland in Chicago, *The Tender Trap* with Robert Preston on Broadway and *Plaza Suite* at Drury Lane Playhouse. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.



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



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



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

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



MICHAEL WINTERS came to A.C.T. three seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appeared as Nat Miller in *Ah, Wilderness!*, *Ragpicker* in *The Madwoman of Chaillot*, Bottom in *A Midsummer Night's Dream* and the Troll King in *Peer Gynt*. Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in *The Master Builder*, *The Circle*, *A Christmas Carol*, *Hotel Paradiso*, *The National Health*, *Travesties*, *The Winter's Tale*, *Ah, Wilderness!*, *Heartbreak House*, *The Visit*, *Romeo and Juliet*, *The Little Foxes*, *Pantagleize* and *The Girl of the Golden West*.



DESIGNERS

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



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of *A Streetcar Named Desire*. Last season he designed *Mirandolina* at the Intiman Theatre Company and at the Berkeley Repertory Theatre he has designed *The Waltz of the Toreadors*, *What the Butler Saw* and *My Heart's in the Highlands*. *The Rivals* is his first production at A.C.T.

MARTHA BURKE (*Costume Designer*) returns to A.C.T. for her third season having designed *Buried Child* and *5th of July*. Her past credits include *Romeo and Juliet* and *HMS Pinafore* for the Santa Barbara Repertory Theater and *The Fourposter* for the Walnut Creek Repertory Theatre. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for *The Lion in Winter*.

F. MITCHELL DANA (*Lighting Designer*) returns for his ninth season with A.C.T. *The Trojan War Will Not Take Place* marks his 53rd production here, where his designs include *Cyrano de Bergerac*, *The Taming of the Shrew*, *A History of the American Film*, *A Christmas Carol*, *The Visit* and the Russian tour. He has worked at the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the L.A. Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the B.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. He has recently designed *Mass Appeal*, *A Coupla White Chicks* and *Adromeda II* in New York City and *The Suicide* for Broadway.

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

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

RALPH FUNICELLO (*Set Designer*) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including *Ah, Wilderness!*, *Heartbreak House*, *Hay Fever* and *The Taming of the Shrew*. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including *The Winter's Tale*, *The Visit*, *Hamlet* and *Guys and Dolls*. In recent seasons he designed sets for *Doctor Faustus*, *She Stoops to Conquer* and *La Ronde* at the Guthrie Theatre in Minneapolis, *The Importance of Being Earnest*, *Travesties*, *The Winter Dancers*, *Dus*, *Fish*, *Stas and Vi* at the Mark Taper Forum, and *The Taming of the Shrew* for PBS television. Last season Funicello designed the two opening productions of the new Denver Center of the Performing Arts and has just finished work on the Broadway production of *Division Street*.

RICHARD L. HAY (*Set Designer*) is resident scene designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Elizabethan repertory, most recently *Ring Round the Moon*, *Sizwe Bansi Is Dead*, *Seascape* and *Wild Oats*. This past year he has also designed scenery for *The Journey* at P.C.P.A. Theatrefest, Santa Maria-Solvang; *Medea* for the Missouri Repertory Theatre and *Galileo*, the opening production on the Berkeley Repertory Theatre's new stage. He designed the three theatres at the Ashland Festival and the outdoor Festival Stage for the San Diego Old Globe. He has also been an associate professor at Stanford University.

MICHAEL Olich (*Costume Designer*) designed costumes for A.C.T.'s production of *Pantagleize* last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes

and scenery for two seasons at Houston's Alley Theatre, where he has returned since as guest designer several times. For the last three years he has taught scene design at the University of Santa Clara. A winner of the 1975 U.S. I.T.T. design competition in both scenery and costumes, Olich has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival.

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*, *Tally's Folly*, *Terra Nova* and *Diamond Studs*. Other design credits include seasons at the Intiman Theater in Seattle, California Actor's Theatre and the Solari Theatre in Los Angeles. He will be designing *Ghosts* and *Another Part of the Forest* for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

RICHARD SEGER (*Set Designer*) returns for a sixth season at A.C.T., last year having designed *Buried Child*, *The Little Foxes* and *The Girl of the Golden West* as well as *The Winter's Tale*, *5th of July*, *The Visit*, *Julius Caesar*, *Hotel Paradiso*, *The Matchmaker*, *The Bourgeois Gentleman*, *Othello* and *Something's Afoot*, which premiered at the Marine's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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

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A.C.T.'s 15th Season in Repertory 1980-1981

NIGHT AND DAY

by Tom Stoppard (1937-)

A witty and startling expose of the dirty politics of news gathering set against the exploding headlines of African revolution. A beautiful woman, hungering for a morsel of truth, struggles with three reporters scavenging for a scoop. This bold new departure into searing naturalism for the brilliant playwright follows the acclaimed A.C.T. productions of Stoppard's *Jumpers*, *Travesties* and *Rosencrantz and Guildenstern are Dead*.

ANOTHER PART OF THE FOREST

by Lillian Hellman (1905-)

In her second play about the ruthless Hubbard dynasty, America's foremost woman playwright takes the little foxes back in time to 1880 when the Civil War was still raw, to expose the roots of their lust and greed festering under the magnolia blossoms of the ante-bellum South. A sequel that precedes, *Forest* illuminates *Foxes* 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 young beauty never dreaming that his playful and innocent deception will propel them both into an enchanting whirlwind of misadventures. It is his most joyous and generous play embodying "the fine, fierce joy of being very young and thinking it will last forever." The misapplied Mrs. Malaprop lives on as a character portrayal so definitive that her name entered the language to mean ludicrously wrong.

THREE SISTERS

by Anton Chekhov (1860-1904)

Laughter and tears are inseparable in the subtly shifting moods of this Russian turn of the century masterpiece. Three sisters, shifting in provincial exile, search for fragments of meaning and purpose in their gracious but vanishing way of life, to find it in the dawn of a new future. 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 last season's most successful plays to the repertory, giving the audience the rare opportunity of seeing both powerful segments of the Hubbard clan's monumental saga in the same season. Hellman's portraits in evil fascinate. A rich tapestry of passion and greed, laced with dark sardonic laughter. One of the true classics of the American theatre.

MARCH

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2 Forest 8:00	3 Forest 8:00	4 * Rivals 8:00	5 * Rivals 8:00	6 Night 8:30	* Rivals 2:30 Forest 8:30
* Rivals 8:00	10 Rivals 8:00	11 Night 2:00 Forest 8:00	12 Night 8:00	13 Rivals 8:30	14 Forest 2:30 Rivals 8:30
16 Forest 8:00	17 Night 8:00	18 Rivals 2:00 Rivals 8:00	19 Rivals 8:00	20 Forest 8:30	21 Rivals 2:30 Night 8:30
23 Forest 8:00	24 Night 8:00	25 * Sisters 7:30	26 * Sisters 7:30	27 Rivals 8:30	* Sisters 2:30 Night 8:30
30 * Sisters 7:30	31 Sisters 7:30				

APRIL

		1 Rivals 8:00	2 Sisters 8:00	3 Night 8:30	4 Rivals 2:30 Sisters 8:00
6 Rivals 8:00	7 Rivals 8:00	8 Sisters 2:00 Forest 8:00	9 Forest 8:00	10 Sisters 8:00	11 Night 2:30 Rivals 8:30
13 Sisters 7:30	14 Sisters 7:30	15 Forest 2:00 Night 8:00	* 16 Foxes 8:00	17 Rivals 8:30	* 18 Foxes 2:30 Sisters 8:00
* 20 Foxes 8:00	21 Foxes 8:00	22 Sisters 7:30	23 Forest 8:00	24 Sisters 8:00	25 Rivals 2:30 Foxes 8:30
27 Rivals 8:00	28 Foxes 8:00	29 Forest 2:00 Sisters 7:30	30 Sisters 7:30		

MAY

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

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Directed by John Kauffman
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Fred Mlejnek, *Tailor*
Richard Parks, *Assistant Tailor*
Harry Rotz, *Milliner*
Sonja Tchakedjian, *Supervising Seamstress*
Catherine Verdier, *Assistant Cutter*
Walter Watson, *Costumer*
Deborah Wynn, *Seamstress*
Jenny Zielon, *Hair and Make-up*
Janet Sellers, *Intern*
Deborah Slate, *Intern*

PROPERTIES

Oliver C. Olsen, *Property Director*
Barbara Affonso, *Property Artisan*
Frank Molina, *Property Artisan*
Michelle Souza, *Purchaser*
Lupe Alvarez, *Intern*
Heather McLarty, *Intern*

WARDROBE

Deborah Capen, *Non-Repertory Wardrobe Coordinator*
Donald Long-Hurst, *Repertory Supervisor*
Mary Lou Houston, *Assistant Supervisor*
Leo Namba, *Assistant Supervisor*
Joan Larkins, *Wardrobe Assistant*

GEARY THEATRE: Backstage

George Mauricio, *Master Carpenter*
Harold Cole, *Property Master*
James Dickson, *Master Electrician*
Maurice Beesley, *Flyman*
Ed Raymond, *Assistant Carpenter*
David Bluford, *Assistant Electrician*
Ivan Van Perre, Jr., *Assistant Electrician*
Thomas Edwards, *Stage Engineer*
Brad Jerrell, *Assistant Properties*
Dan Michalske, *Sound Technician*
Jim Kershaw, *Stage Doorman*

MARINES' MEMORIAL THEATRE

Allen Gross, *Technical Coordinator*
Antonia Anderson, *Front of House*
Donald Harvey
David Seibold

ADMINISTRATION

Benjamin Moore, *General Manager*
Marcia O'Dea, *Special Projects Director*

Mark Greenleaf, *Assistant Plant Manager*
Lutz & Carr, *Accounting Firm*

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Sally Kahn, *Coordinator*

Dianne Prichard, *Assistant to the General Manager*

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Pixie Casparis, *Marketing Manager*
Rochelle Arochas, *Office Manager*
Richard Carreon, *Press Representative*
Stephen Catron, *Marketing Associate*
Linda Graham, *Group and Student Sales Manager*
Philippa Learned, *Public Relations Assistant*
Cather MacCallum, *Staff Writer*
Munsie Martinez, *Executive Secretary*
Joan Olson, *Print Production Manager*
Peter M. Spear, *Communications*
Bernie Schimbke, *Art Director*
Jane Woods, *Volunteer*

BOX OFFICE STAFF
William Koehler, *Manager*
Kim Bynum, *Assistant Manager*

Carole Hewitt, *Accounting Manager*
Kathy Mallory, *Bookkeeper*
Mary Garrett, *Administrative Coordinator*

Penny Simi, *Executive Assistant to Mr. Ball*

Larry Russell, *Casting Assistant*
Luke Falby, *Assistant to Mr. Ball*

Cecile Earle, *Assistant to the Producer*
Beulah Steen, Josephine Yang,

Receptionists
Richeard Cucinotta, *Purchasing/Plant Management*

SUBSCRIPTIONS

Jane McGowan, *Manager*
Richard Bernier, *Assistant Manager*

GEARY THEATRE: Front of House

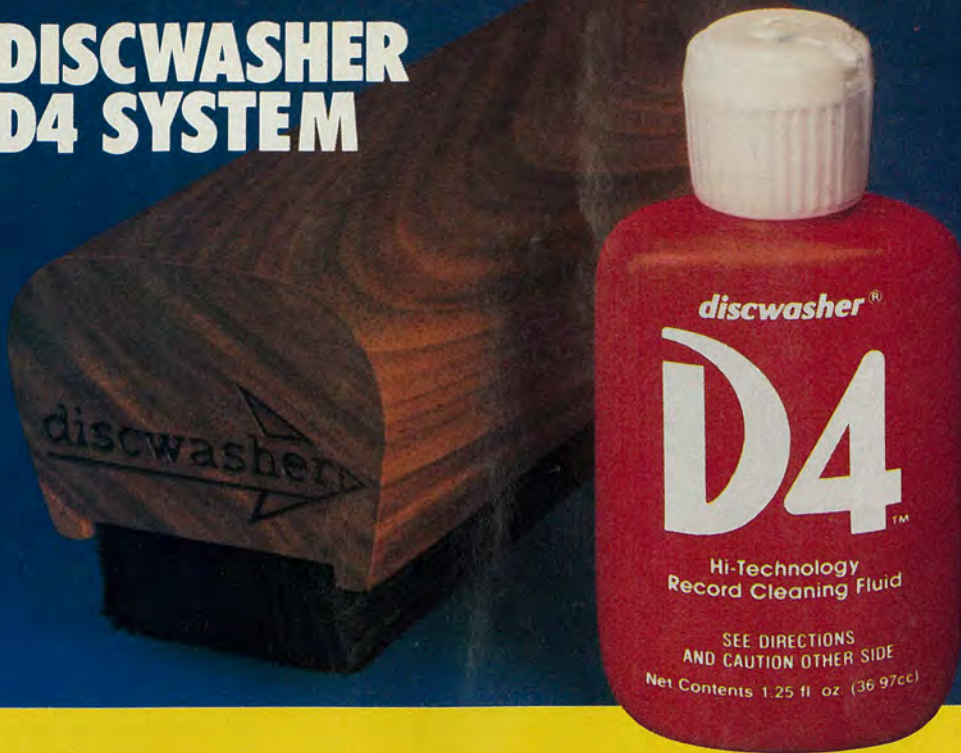
Michael Burnor, *House Manager*
Fred Geick, *Doorman*
Danny Anderson, *Doorman*
Meredith Clark
Casey Daly
Leslie Hojem
Linda Sue Hummel
Gary Loesch
Alfred Pignat
Evelyn Ramos
Sue Rodine
Beverly Saba
Jane Smith
Timothy Williams

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