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An Arts & Leisure Publication

April 1981

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Cover: Seated (left-right) Marrian Walters, Jill Hill; standing (left-right) Byron Jennings, William Paterson in *THE RIVALS* photo: Larry Merkle

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THE AMERICAN CONSERVATORY THEATRE

presents

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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**THE PRICE WE PAY
FOR THE PART
THAT MATTERS**

Night and Day



For audiences accustomed to the philosophical cream pie conceits and elegant verbal gymnastics of *Rosencrantz and Guildenstern Are Dead*, *Jumpers* and *Travesties*, Tom Stoppard's 1978 London hit may come as a pleasantly astringent shock. *Night and Day* takes a hard look at the ethics of news gathering and the cool manipulation of facts by the popular press, against a background of third world politics.

The setting is the newly independent black African nation of Kambawe where a British mining engineer and his wife are caught up in the first rumblings of a revolution which may be Russian backed. The ironclad rule of the autocratic President Mageeba is being challenged by a rebel faction, and newsmen from around the world converge on the remote area, angling feverishly for their all-important scoop.

His latest play could be interpreted as a scathing attack on journalism but Stoppard has explained to one interviewer that the opposite is the case. "I'm a lover of and 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 once told critic Kenneth Tynan that the only thing that would make him leave England was control over free speech. In *Night and Day*, he strongly suggests that the free press may be the last line of defense for all the other freedoms.

"No matter how imperfect things are, if you've got a free press, everything is correctable," he has one young reporter 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."

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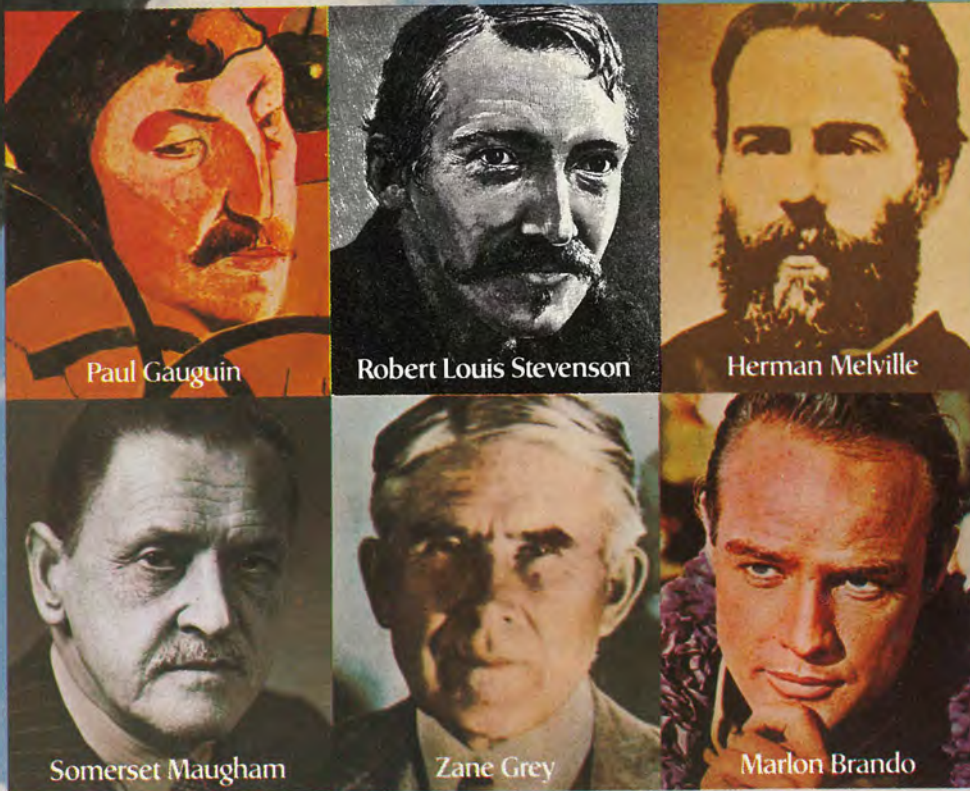
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THE AMERICAN CONSERVATORY THEATRE

presents

ANOTHER PART OF THE FOREST

(1946)

by
LILLIAN HELLMAN

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

Directed by ALLEN FLETCHER

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

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

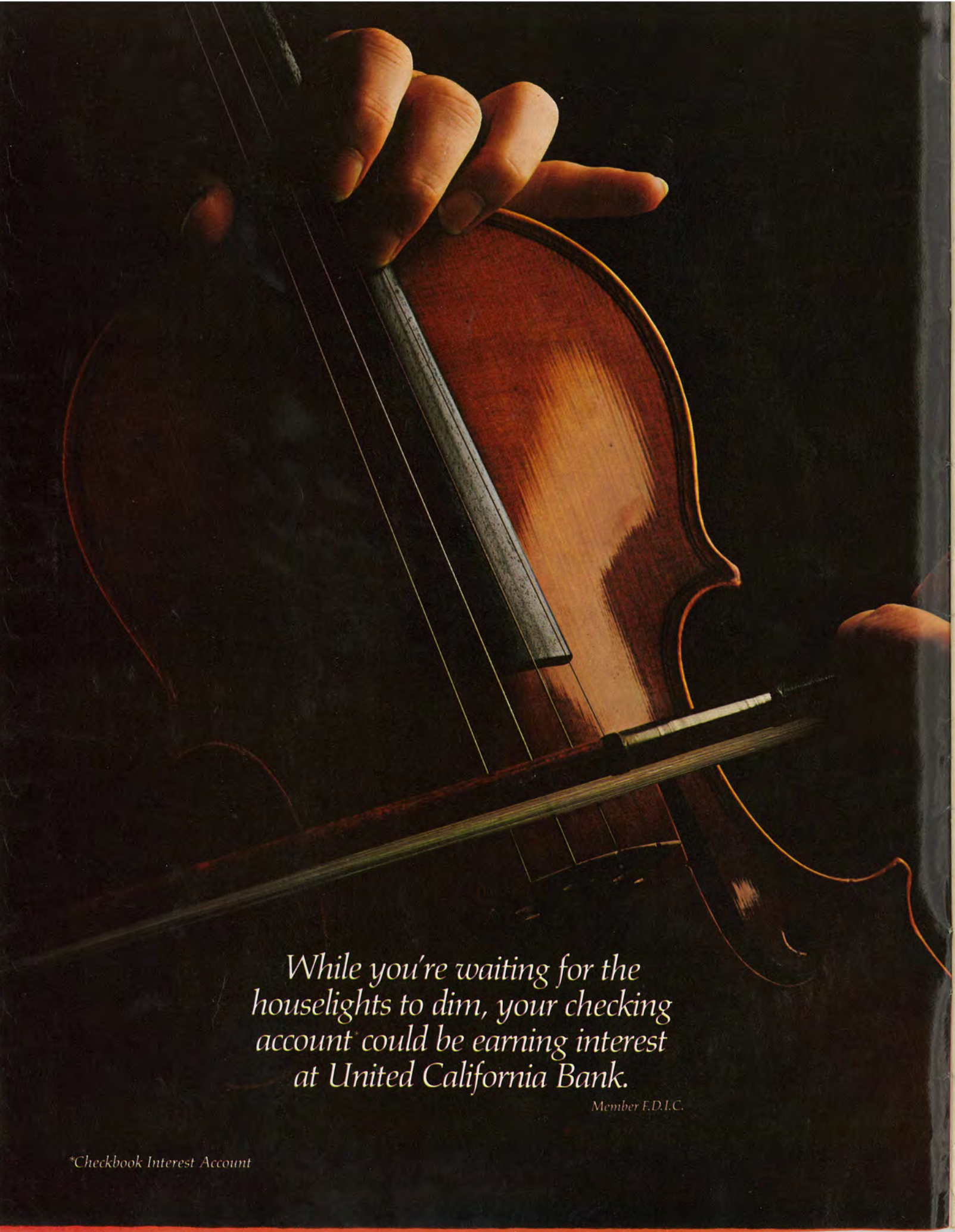
ACT II The next evening

ACT III Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES

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



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THE FOXES IN ANOTHER PART OF THE FOREST

Another Part of the Forest



Ray Reinhardt, Barbara Dirickson

Seven years after *The Little Foxes* opened on Broadway, Lillian Hellman returned to the saga of the ruthless Hubbards in *Another Part of the Forest*, borrowing her title from a Shakespearean stage direction. Her aim, Hellman said, was not to write history, but to try to understand what lay behind the behavior of Regina and her brothers Ben and Oscar, "to look into their family background and find out what it was that made them the nasty people they were."

A sequel that precedes in time, the second play about the Hubbards takes them back twenty years to 1880 when the parents are still alive. The setting is a small Alabama town still reeling in the aftermath of the Civil War which had destroyed the plantation system and consequently the South's economy, leaving the aristocrats land poor and starving for simple necessities like molasses.

The Hubbards are not aristocrats, "a distinction that was made for us, and perhaps an important distinction," Ben explains in *The Little Foxes*. The aristocrats had ridden off to war, leaving their cotton and their women to rot, too high-toned to hang onto what was theirs. To Marcus, the patriarch of the Hubbard clan, the aristocratic Bagtrys "had deserved to lose their war and their world, a backward world that was getting in the way of history."

The Hubbards, on the other hand, were survivors, learning new ways and learning how to make them pay. Marcus had made money out of the war through profiteering and "bleeding the whole state of Alabama with money tricks," as one character puts it. Now that the war is over, he speculates in cotton mortgages, lending money on the crop, charging exorbitant interest, then calling in the

mortgage early to force a sale. When Birdie comes to beg a loan on the plantation Lionnet, part of Marcus' pleasure lies in the fact that her mother has never spoken to him and no Bagtry has ever darkened his door before.

As the Hubbards seek to exploit and enslave those around them, trampling whatever honor and dignity is left in the Old South, so they exploit each other. Marcus inflicts great humiliations on his grown sons while lavishing his money and affection on Regina. All three children must constantly scheme to gain their father's favor and their sibling cat-and-mouse games will continue on into *The Little Foxes*. Marcus' treatment of the half-crazed Lavinia has driven her into a dream world from which she sadly observes that none of her children "ever needed a mama."

In explaining the roots of the Hubbards, Hellman also explored her own family background. We know from her several books of memoirs that the greedy Hubbards were modelled on her mother's family — merchants and bankers who had also gained economic and unfair advantage over their less fortunate Alabama neighbors in the post war years. But her mother Julia seems to have escaped the characteristic arrogance of the Newhouse clan. Hellman describes her as a "gentle eccentric," a soft-spoken, rather vague woman who had a habit of stopping in churches to pray — Baptist churches, Catholic cathedrals, Jewish synagogues. It was obvious to her mother that "God could be found anywhere," and she seemed to be at home in all churches, Hellman writes.

"She liked a simple life and simple people, and would have been happier, I think, if she had stayed in the backlands of Alabama...not so life-long lonely for the black men and women who taught her the only religion she ever knew."

Both Birdie and Lavinia were patterned on Julia Newhouse, who died in 1935. Elsewhere Hellman writes that it was not until five years after her mother's death that she came to appreciate this shy woman, at about the time she finished writing *The Little Foxes*.

Hellman had originally conceived the history of the Hubbards as a trilogy. A third play would go forward in time to the late 1920s, showing Regina's daughter Alexandra as an angry and disappointed spinster in Europe. But Hellman says she grew tired of the Hubbards after the completion of *Another Part of the Forest* and the third play was never written.



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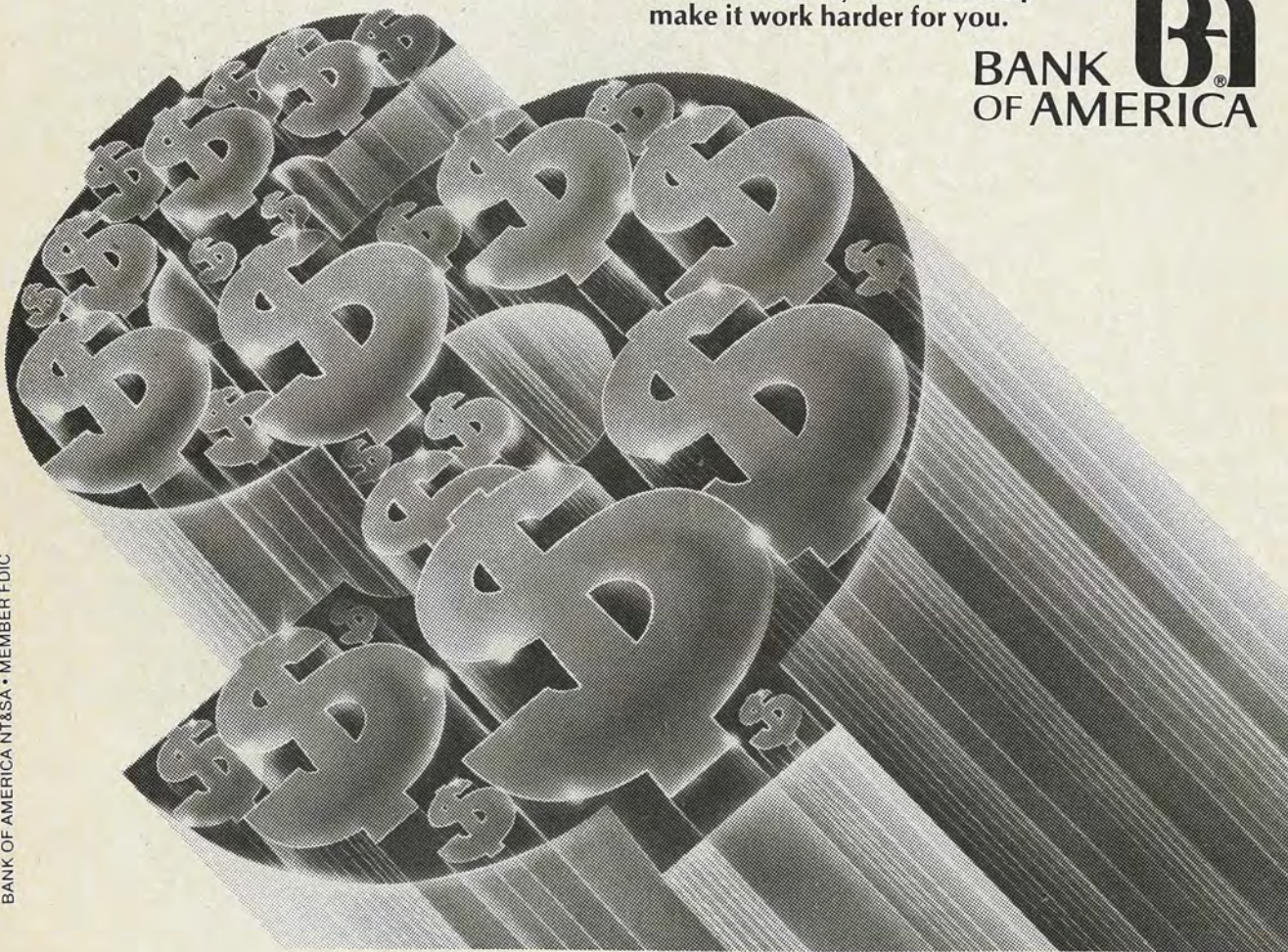
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THE AMERICAN CONSERVATORY THEATRE

presents

THE THREE SISTERS

(1900)

by ANTON CHEKHOV

Translated by Randall Jarrell

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

Directed by TOM MOORE

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

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

The Prozorov house.

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

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

There will be a twelve-minute intermission

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

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

UNDERSTUDIES

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

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ANTON CHEKHOV, WRITER

The Three Sisters

When young Dr. Anton Chekhov won the Pushkin Prize in 1888 for his book of collected short stories *In the Twilight*, he compared the award to "the dread thunder of Immortal Zeus" and wrote to a friend that all his writing would surely be forgotten in ten years.

At the time, Chekhov was 28 and had been supporting himself and his family for eight years from the proceeds of his writing, most of it free lance hack work — short humorous pieces, sketches, fillers, and once, even a weekly gossip column which he wrote under various pseudonyms such as "Antosha Chekhonte," "A Doctor Without Patients," "A Man Without Spleen," "A Quick Tempered Man" and "Ulysses."

It was only two years earlier that he had published his first serious story under his own name in the St. Petersburg paper *The New Times*. His play *Ivanov* had been produced in Moscow in 1887 with no great success and he had written *The Bear*, a farcical one-act which was already beginning to bring in royalties from productions in the provinces. A doctor by profession, he called medicine "his wife" and literature "his mistress," and regarded the hack work as an unwelcome chore, more a hard labor sentence than the beginnings of a career. "Writing," he had said, "gives me nothing but a twitch."

When he died sixteen years later in 1904, he was considered the most important writer in Russia, with only Tolstoi as a possible rival for the title. The body of writing which he left was staggering and would amount to some thirty volumes in the official collected works, including 588 novellas, stories and sketches, 17 plays and 4,200 letters. The 60 stories of his mature period, written from 1888-1904, showed him to be a master of the genre, who also just happened to be one of the great dramatists of all time. His four final plays, *The Sea Gull* (1886), *Uncle Vanya* (1898), *The Three Sisters* (1900) and *The Cherry Orchard* (1903), demanded a whole new set of definitions in theatre. They were strangely anti-dramatic, unresolved, plotless, lyric, deeply touching though never tragic. They evoked tears through laughter, laughter through tears. Above all, they were elusive. "On the stage," Chekhov wrote, "everything should be as complex and simple as in life."

The events of his life were likewise simple and complex and contradictory. The man who emerges from the letters could

have been one of his own finely drawn characters — "Chekhovian" in essence.

Born in 1860, Chekhov was from peasant stock and the grandson of a serf. The Great Emancipation took place a year later, and Chekhov would almost certainly have been born serf, except for the monumental energy of his grandfather, who had somehow contrived to earn and save 35,000 roubles to buy freedom for himself, his wife and his three sons at 7,000 roubles a head in 1841. Although the purchase price did not include the only daughter in the family, their owner threw the girl in for good measure.

Chekhov's father was a struggling grocer in the seaport town of Taganrog located in southern Russia and Chekhov spent 19 years of his life in this stifling provincial atmosphere where, he lamented, there was "nothing, absolutely nothing, new." The futility and vulgarity of life in a provincial town would become a recurrent theme in his works, best exemplified in *The Three Sisters*.

Pavel Chekhov was something of a martinet and Anton, the third of six children, received a strict upbringing which included beatings, enforced church going and little chance for play. In one of the most famous passages in his correspondence he describes himself as "a young man, a serf's son, a one-time shop-boy, choirboy, grammar school pupil and student, brought up to worship rank, to kiss priests' hands, to defer to other people, who said thank you for every bite of food, who was often beaten, who had no galoshes to wear, who fought, tormented animals, liked to eat with rich relatives, and who behaved hypocritically towards God and man for no reason at all, but purely out of consciousness of his own insignificance."

Chekhov continues that he proceeded to "squeeze servility out of himself drop by drop" until he came to feel one fine day that he had the blood of a real man, not of a slave, coursing through his veins.

In 1876 the grocery store failed badly, his father went bankrupt and the family fled to Moscow in disgrace, leaving Anton behind, marooned in Taganrog at age 16. There he supported himself with tutoring, finished his schooling, even sent money to his family and arrived in Moscow three years later with a scholarship for the University of Moscow medical school.

Most of the scholarship went to help his family whom he found living in dank

slum quarters in the red light district of the city. Chekhov moved them to healthier quarters, enrolled in medical school and hit upon the expedient of writing short humor pieces for the popular press. "What gentleman writers receive from life gratis, members of the lower class buy with their youth," he wrote in retrospect. He would insist throughout his life that he wrote only for the money, that he felt "trapped like a fish in ice" by his debts. For the next four years, he studied by day, wrote by night. It was a killing pace and exacted its toll. He had his first lung hemorrhage at age 24, the year he received his diploma, but refused to recognize it as symptomatic of the tuberculosis which would eventually kill him.

"I am bored, bored, bored..." Chekhov wrote repeatedly to friends about the tedium of life..the boredom of bad health, financial pressures, the demands of writing, the quality of life in the city, life in the country. He cursed writing for keeping him from the practice of medicine, medicine for keeping him from writing, the presence of friends, the absence of friends. When in Russia, he longed to be abroad. Abroad, he longed for Russia. There was a tendency for life to sink into a rut, especially in the Russian provinces.

In 1890 Chekhov, the man of letters and hitherto a town dweller, broke out of the rut to become an adventurer, undertaking a one-man expedition to Russia's Devil's Island, the penal colony of Sakhalin which lay off the Pacific coast of Siberia. The rigors of the 6000 mile journey, part of it through the primitive heartland of Siberia, would have taxed a healthy man. "My only reason for going is to spend six months differently from the way I've lived so far. Even if I get nothing out of it, it will surely provide two or three days which I shall remember with joy or sorrow all my life." The entire trip took nine months and Chekhov traveled back by way of Ceylon, which he pronounced paradise.

With much the same impetuosity, he purchased a 575-acre estate in 1892 located some fifty miles away from Moscow. For the next six years he combined writing with farming — he was an ardent gardener and fisherman — and medicine. Like Dr. Astrov in *Uncle Vanya*, he traveled at all hours during all seasons by horseback over abominable roads to doctor the peasants in the surrounding countryside, seldom receiving a penny. He worked tirelessly two summers to prevent the spread of cholera epidemics, served on committees to ameliorate famine conditions in southern Russia and built several schools for the peasants in his district, drawing up the plans, supervising construction and standing much of the expense himself. A genial host, he

continued on p. 35



Set for the *The Three Sisters* by Richard Seger

Old Dominion

by Robert Hass

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

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THE AMERICAN CONSERVATORY THEATRE

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THE RIVALS

(1775)

by RICHARD BRINSLEY SHERIDAN

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

Directed by DAVID HAMMOND

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

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

There will be one twelve-minute intermission

UNDERSTUDIES

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

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



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LOVE 18TH CENTURY STYLE

The Rivals



(L-R) Thomas Oglesby, Byron Jennings, Sydney Walker

While *The Rivals* has been consistently praised for its delightful characters, brilliant wit and comic situations, critics from the beginning have been troubled by what they considered a lack of seriousness in the work. In their view, the play, hastily written by a brash young charmer of "little fortune and no background," lacked true dramatic substance and was little more than a reworking of old stock characters and plot lines. The play has been seen variously as a latter-day comedy of manners, a satire of "sentimental" comedy, or simply the work of a young man who needed money and sought success by writing a play which pleased everyone while offending no one.

Such scholarly disputes have had little effect on the comedy's reputation as a superb theatre piece which has held a secure place in dramatic repertory since it was first produced in 1775. But to appreciate the play only for its charm and sparkling wit is to miss a large part of Richard Brinsley Sheridan's achievement, as well as a certain historical significance. Far from being "a bubble — a nothing," as one early critic put it, *The Rivals* captures in almost perfect balance one of the most important shifts in human consciousness — the fading away of old and formal patterns of social relationships in the 18th century and the emergence of the individual. Dramatically, *The Rivals* looks back to the wit and verve of Restoration Comedy and forward to the passion and tenderness of romantic drama, embodying the spirit of both without the excesses of either.

The central theme is the perennial tension between the generations, particularly in relation to the importance of love versus money in marriage settlements. Sheridan built his plot on an old comedic device — two pairs of lovers, “one spritely and one grave,” and the forces which hinder their desire to marry. The plot line is at least as old as Roman Comedy and dramatic history reflects the shifting social mores regarding love since that time.

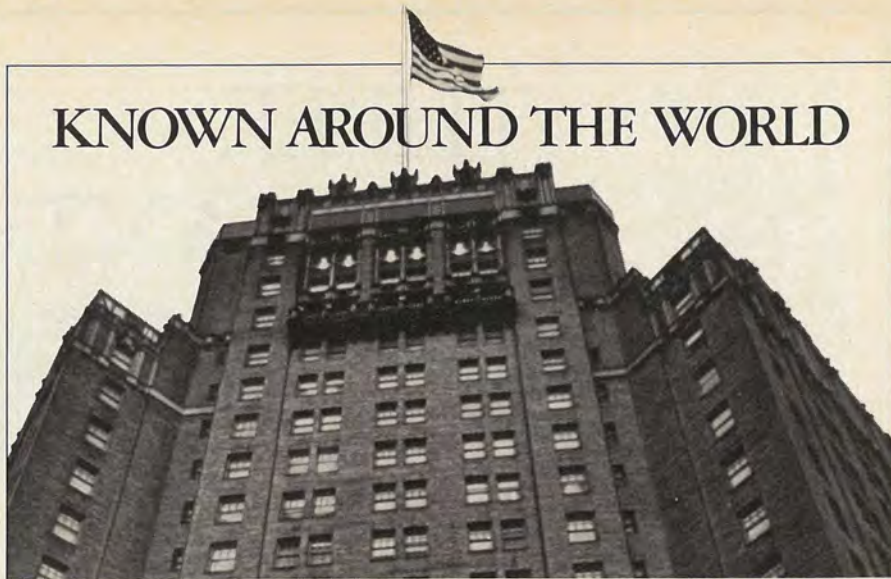
Roman literature lacks a concept of personal love, substituting mere sex instead. Elizabethan drama views love as a chaotic element which could not be controlled and poor reason for marriage. In Restoration comedies, love is essentially a game of wit, with sexual conquest frequently its sole aim. It was considered ill-bred to marry for love with no consideration to fortune.

By the end of the 18th century, the belief had become widespread that relationships should be made for love, not for mere economic alliance or sexual gratification, and further, that love's proper result was marriage. If Shakespeare's Petruchio had “come to wive it wealthfully in Padua” and Polly Peachum's mother in *The Beggar's Opera* (1728) could mock the current standards with “Love him? Worse and Worse! I thought the girl had been better bred,” Sheridan could bring to the stage a play in which love is the primary determining factor in the resolution of the action. Jack and Julia and especially, if questionably, Lydia, are all willing to put true affection before economic gain.

Lydia's romantic caprices are such an important part of the plot it would be easy to overlook the fact that this witty, strong-willed girl is struggling to avoid being married off as a “mere Smithfield bargain.” Romantic notions are the trappings, not the heart, of love for Lydia, as the final scene reveals. However much she may be caught up in the charm of her romantic schemes, it is not fanciful to see that the elopement and poverty she envisions represent an affirmation of genuine love.

To keep a clear view of the balance which Sheridan's play exerts, it should be observed that none of the characters are finally forced to suffer economically for their love. Jack and Lydia keep her fortune and, perhaps more significantly, his. Julia and Faulkland are not going to flee penniless to the Continent. Starving in a garret is the 19th Century's symbol of romantic love, but not the 18th Century which prized good reason above all things.

-Carol MacHamer



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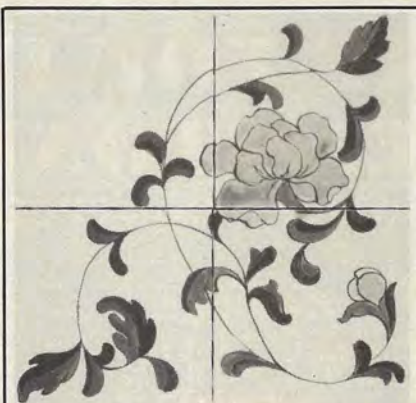
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THE AMERICAN CONSERVATORY THEATRE

presents

THE LITTLE FOXES

(1936)

by

LILLIAN HELLMAN

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

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

Directed by TOM MOORE

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

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

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

There will be two ten-minute intermissions.

This performance will last approximately two hours and twenty-eight minutes.

UNDERSTUDIES

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

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Mother's Day

Memorial Day

Father's Day

Independence Day

Labor Day

Rosh Hashanah

Yom Kippur

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Halloween

Election Day

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The Little Foxes

In *Pentimento*, one of her three volumes of memoirs, Lillian Hellman singles out *The Little Foxes* as the most difficult play she ever wrote. Three early drafts were completely discarded. In later versions, characters were added, subtracted, scenes and whole acts written and rewritten, only to be tossed out, until the play came right. *The Little Foxes* as we know it is Hellman's ninth draft.

Part of the trouble came from the fact that the play had "a distant connection" to her mother's family, a storekeeping, banking family from rural Alabama by the name of Newhouse who served as models on which the Hubbards were loosely based. Hellman writes that she grew restless and sickish digging around the random memories that were the conscious and semi-conscious material for the play.

"Everything that I had heard or seen or imagined had formed a tangled time-jungle in which I could find no space to walk without tripping over old roots, hearing old voices speak about histories made long before my day."

In the first three versions of *The Little Foxes*, Horace Giddens had syphilis, because his counterpart had contracted it in real life. The "Regina" figure of Hellman's childhood had banished her husband to a miserable building that had once been used as a slaves quarters, and kept him there the rest of his life, lest he infect his children. Family legend had it that during his funeral, she had gone horseback riding.

"All that seemed fine for the play," Hellman writes, "but it wasn't: life had been too big, too muddled for writing. So the syphilis became heart trouble, the slave cabin was cut out, and the early life of Horace and Regina merely suggested."

Prior to Hellman's birth, the Newhouse family had moved from the rural Deep South town of Demopolis, Alabama to Cincinnati and then to New York City.

She remembers long Sunday dinners from her girlhood, with three generations in attendance, "full of open ill will about who had the most money, who spent it too lavishly, who would inherit what. There was much high-spirited talk and laughter of who did what to whom, what good nigger had consented to thirty percent interest on his cotton crop and what bad nigger had made a timid protest, what new white partner had been outwitted, what benefits the year had brought from the Southern business they had left behind for Northern profits they had sense enough to move toward."

It was a large family and these ritual Sunday dinners were like a kind of corporation meeting, presided over by her grandmother Sophie Newhouse and her great-uncle Jake, both of whom were given "to breaking the spirit for the pleasure of the exercise."

As a child, Hellman was fascinated by the wit and worldliness of her uncle who saw his financial machinations as "natural not only to his, but to the country's benefit, and saw that as comic." Jake provided the model for Ben Hubbard, and once at age 15, young Lillian presumed to lock horns with him.

He had given her a ring as a graduation present, which she took to a hock shop where it fetched \$25 with which she bought books. She immediately went to inform her uncle of the transaction, thinking the break would surely come. Instead, Jake stared at her a long time, then laughed and said the words she would later use in the Regina-Alexandra scene in *The Little Foxes*: "So you've got spirit after all. Most the rest of them are made of sugar water."

Hellman tells us that later she began to recognize that greed and the cheating that was its usual companion were "comic as well as evil...and I began to like the family dinners of who did what to whom...I guess all that was the angry comedy I wanted to mix with drama."

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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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Anne Lawder, *Another Part of the Forest*

Marrian Walters & William Paterson, *The Rivals*

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William Paterson & Isiah Whitlock, Jr., *Night and Day*

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
APRIL					
		1 Rivals 8:00	2 Sisters 7:30	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	*Low Priced Preview This performance signed for the hearing impaired.	

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MAY					
				1 Foxes 8:30	2 Forest 2:30 Rivals 8:30
4 Foxes 8:00	5 Sisters 7:30	6 Forest 8:00	7 Rivals 8:00	8 Sisters 8:00	9 Sisters 2:30 Forest 8:30
11 Rivals 8:00	12 Rivals 8:00	13 Sisters 2:00 Rivals 8:00	14 Foxes 8:00	15 Forest 8:30	16 Sisters 2:30 (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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CREDITS

Dennis Anderson, Edward Bennett, William Ganslen, Larry Merkle and Ron Scherl for A.C.T. photography; Johnson's Optical for eyeglasses, The Lamp Shop for lamps and Nikon, Inc. for camera equipment in *Night and Day*; Special thanks to Herbert Benard and staff of Herbert's Furs Inc. for fur storage and services.

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SPECIAL NOTICE

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

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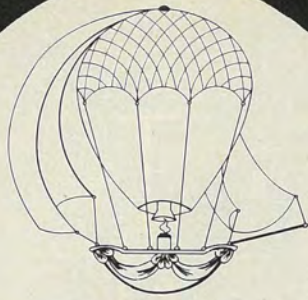
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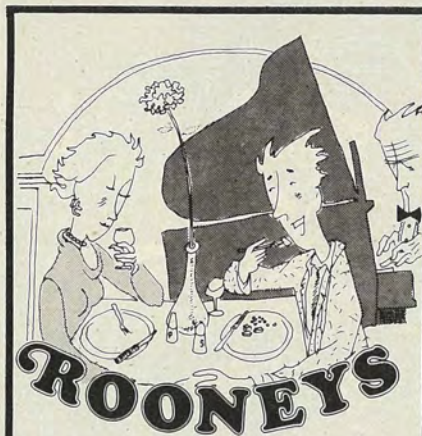
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INTERPRETED PERFORMANCE

Rounding out A.C.T.'s pilot program of interpreted plays for the hearing-impaired is a special signed performance of Lillian Hellman's American classic *The Little Foxes* on Tuesday, April 28 at the Geary.

The three-play series, which included Noel Coward's *Hay Fever* and Charles Dickens' *A Christmas Carol* earlier in the season, has been an unqualified success with the Bay Area deaf community. Interpreter for the plays is Steven Fritsch Rudser, one of ten people in the country who holds a Special Certificate in sign language interpreting for the performing arts from the Registry of Interpreters for the Deaf.

To actor Sydney Walker who played Scrooge in *A Christmas Carol*, it is a unique experience acting with an interpreter. The play is perceived on two different levels, with the signed interpretation enhancing the spoken performance. Like others at A.C.T., he hopes that signed performances will become a regular part of future seasons. According to Linda Graham, co-ordinator of the Deaf Program, the series has caused a terrific groundswell of interest among staff and actors at A.C.T. to learn American Sign Language, which is now being taught in weekly classes at A.C.T. by Jill Hartman.

Tickets for the signed performance of *The Little Foxes* are available by calling TTY No. (415) 775-5813 or (415) 673-6440.

MOSCOW LIGHTS

A special staged reading will be given of a new play by Bernard Sabath performed by Barbara Dirickson, Elizabeth Huddle, DeAnn Mears, Peter Donat and the A.C.T. acting company. The play is an imaginative conjecture about *The Three Sisters* which begins where Chekhov ends. There will be a discussion after the performance led by Raye Birk and the playwright. It performs Sunday, May 10 at 7:30 p.m. at the Geary Theatre. Tickets are \$10 and benefit the Michael O'Sullivan Scholarship Fund. Seating is unreserved. Don't miss this one-time special event!

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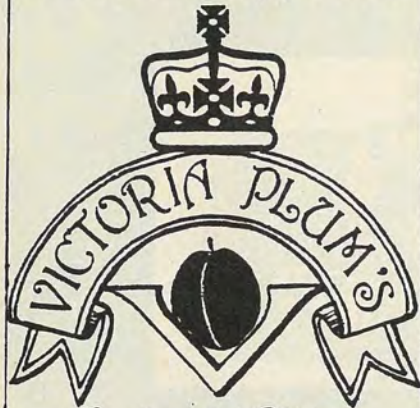
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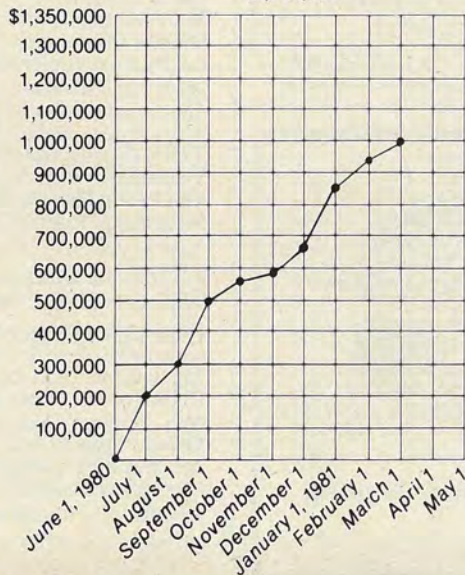
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was constantly surrounded by family and friends and longed for solitude to get on with his writing. During these years he wrote some of his finest stories and completed *The Sea Gull* whose 1896 opening in St. Petersburg was so disastrous that he vowed never to write for the stage again. He complained of feeling bored, old, fatigued before his time — all peculiarly Russian maladies, he insisted. "If you fear loneliness, don't marry," he counselled and continued to value his bachelorhood, despite several young ladies who declared their love.

Within a twelve-month period beginning mid-1897, three decisive events occurred which would shape the rest of Chekhov's life: The newly formed Moscow Art theatre approached him to ask if they might revive *The Sea Gull* for their premiere season; he met Olga Knipper whom he would marry in 1901, and he suffered a massive hemorrhage.

He could no longer deny his symptoms. The doctors diagnosed advanced tuberculosis, recommending that he move to a warmer climate. The estate was sold and Chekhov eventually settled in Crimean Yalta, sometimes wintering in southern France. Like his three sisters, he longed for Moscow.

The Moscow Art Theatre's production of *The Sea Gull* was a triumphant success. The following year he completed *Uncle Vanya* for them and devoted his last years to the writing of *The Three Sisters* and *The Cherry Orchard*, arguing with director-actor Stanislavski as to their interpretation. Chekhov insisted they were, essentially, comedic. His marriage to Knipper was reasonably happy, despite long separations due to his health and her career. She acted in all four of his last great plays.

In January 1904 on his 44th and final birthday, he attended the opening of *The Cherry Orchard* after which an adoring public feted him on the occasion of his 25th anniversary as a writer. That summer he and Knipper went to Germany on his doctors' advice. On the evening of July 1st, he suffered a heart attack and asked for a doctor, who prescribed an ice pack for his heart. "You don't put an ice bag on an empty heart," Chekhov said. Then the doctor suggested he drink a glass of champagne. Chekhov's last words were, "It's been a long time since I had champagne." He finished the glass and died shortly after.

Chekhov's body was shipped back to Russia in a refrigerated railroad car marked FRESH OYSTERS. It might have provided young Antosha Chekhonte with a light ironic ending for a comic story.

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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 produc-

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

premiere of the hit Soviet play *Valentin and Valentina*.

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 Noth-*

ing, *As You Like It*, *Hamlet*, *A Midsummer Night's Dream*, and last season's *Romeo and Juliet*; Lake Forest, Illinois, for whom he did *The Tavern* with Brian Bedford; The Westwood Playhouse, *The Heiress* with Marsha Mason; The Ahmanson, *A Man for All Seasons* with Charleton Heston; and the Studio Arena in Buffalo, where he just mounted the world 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*,



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and *Peer Gynt*, and directing the revival of *Absurd Person Singular*. As Assistant Conservatory Director and instructor in acting for A.C.T.'s Advanced Training Program, he has also directed studio productions of *Uncle Vanya*, *The Cherry Orchard*, *Three Sisters*, *Yegor Bulychov*, *Ah, Wilderness!*, *Anatol*, *All's Well That Ends Well*, *Trelawny of the Wells*, *A View from the Bridge*, *A Midsummer Night's Dream*, and *The Beggar's Opera*, as well as the Plays in Progress productions of *Where Do the Elephants Go?* and *At This Evening's Performance*. A graduate of Harvard and the Carnegie-Mellon University Drama School, he has also directed for the Lincoln Center Student Program and the Pacific Conservatory of the Performing Arts, has staged opera productions for the San Francisco Opera Spring Opera, the Aspen Music Festival, the Tanglewood Festival, and the Carmel Bach Festival, and has taught and directed for the Juilliard School, the University of Washington, and the State University of New York. Future projects include three productions for the Oxnard Shakespeare Festival, where he is newly appointed Artistic Director.

ELIZABETH HUDDLE (*Resident Director*)



brings twenty years of acting experience to her directorial assignment of *Night and Day*. Now in her ninth season as a member of the acting company, she has directed

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

TOM MOORE (*Resident Director*) is best



known as the director of *Grease*, the longest running show in the history of the Broadway theatre. Other Broadway productions include the Big Band musical *Over*

Here with the Andrew Sisters, for which he received a Tony nomination, the

critically acclaimed revival of *Once in a Lifetime* staged on Broadway for Circle-in-the-Square, Steve Resich's *Division Street* and most recently the short-lived *Frankenstein*. Moore began his association with A.C.T. directing the West Coast premiere of Jules Feiffer's *Knock, Knock*, and continued with the Feydeau farce, *Hotel Paradiso* and *The Little Foxes*. Other productions include the record-breaking *Division Street* at the Mark Taper Forum in Los Angeles, *Hay Fever* and *Our Town* at the Williamstown Theatre Festival in Massachusetts, *Once in a Lifetime* at the Arena Stage in Washington, D.C. and *Loot* at the Tyrone Guthrie Theatre in Minneapolis. He also directed the national and London companies of *Grease*. Moore directed *Welcome to Andromeda* off-Broadway and his Film Journal won two international film awards. As director of the Peterborough Players in New Hampshire, he directed *You Can't Take It With You* and *The Hostage*. Moore has lectured at the Seminar in American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. Moore is a graduate of the Yale School of Drama. He has also recently formed an association with Polygram Pictures to direct his first feature film.

THE ACTING COMPANY

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

JOSEPH BIRD, now in his 11th season



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

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

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



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

JOY CARLIN has given the best part of



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

and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *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 Volumnia in *Coriolanus*, Juno in *Juno and the Paycock*, Lady Macbeth in *Macbeth*, Margaret in *Henry VI, Part III* and *Richard III*, Mme. Desmortes in *Ring Around the Moon*, Beatrice in *Marigolds*, Mrs. Malaprop in *The Rivals*, Florence in *Indulgences in the Louisville Harem*, and Mary in *Who's Happy Now?*

PENELOPE COURT is the Vocal Coach



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

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

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



nine years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*,

Street Scene, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *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

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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 *High-point* and *All Washed Up*.

DANA ELCAR last appeared with A.C.T.



as Lopahin in *The Cherry Orchard* and before that as the Coach in *That Championship Season* and the P.I.P. production of *Blessing*. Other recent appearances include

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

JOHN FLETCHER joins the A.C.T. acting company for his second season after



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

JULIA FLETCHER (*) was seen as Juliet



in *Romeo and Juliet* last season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays In Progress series for one year. Last summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of *Hamlet* with Daniel Davis and as Isabelle in *Ring Around the Moon* under the direc-



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tion 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 *Treplov* in *The Seagull*. He studied ballet with Eugene Slavin and Igor Youkevitch 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 Shake-



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

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



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

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her ninth season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The Hot L Baltimore*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, The Countess in *This Is (An Entertainment)*, Joan in *Knock Knock*, Marcelle in *Hotel Paradiso*, Natalya in *A Month in the Country*, Claire 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 Cleopa-*



tra 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 *Pantagleize*.

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



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

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



Browne and Anthony Cornish. Born and raised in Lexington, Massachusetts, he has performed at the Theatre at Monmouth, Maine and the Utah Shakespearean Festival. He has appeared as Demetrius in *Midsummer Night's Dream*, Eros in *Anthony and Cleopatra*, France in *King Lear*, Antipholus of

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Espesius in *Comedy of Errors*, Bernardine in *Measure for Measure* and Frampton 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 Sydney. As a member of the Greer Garson

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

ANNE LAWDER, an original member



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

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

DAKIN MATTHEWS joins A.C.T. in his



15th year as a professional actor. He was a founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division.

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

MATT MCKENZIE (*) was seen this past



summer at Hartnell's Western Stage performing as Petruchio in *The Taming of the Shrew* and as Joseph Surface in *School for Scandal*. At the University of Notre Dame

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

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 *Mis-*

alliance, 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



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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 Soverain Winery. His television credits include *Hawaii 5-0*, *Nichols*, *Arnie*, *Gunsmoke* and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss' *Ariadne auf Naxos*.



FRANK SAVINO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. He began his Broadway career as a standby for Rip Torn in *Daughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in *Room Service*, Jason in *Medea* and



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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 Virginia in *Coriolanus*. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts where she played Perdites in *The Winter's Tale* and at Summer Repertory Theatre in Santa Rosa. A graduate from San Francisco State University, she also studied in Paris at the Centre Americain and with Paul Richards.



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



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 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 Ferral 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 La-*



bour'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!*, Raggpicker in *The Madwoman of Chailot*, 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 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.

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

DIRK EPPERSON (*Lighting Designer*) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory

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tory 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*.

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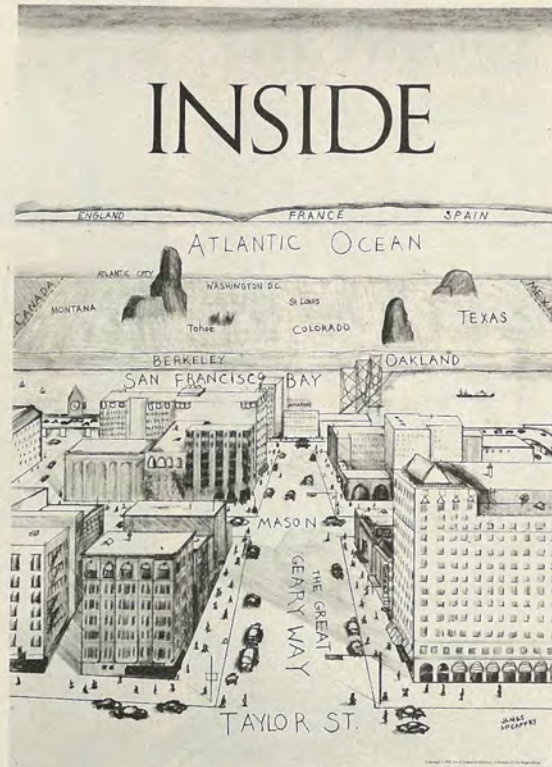
RICHARD L. HAY (*Set Designer*) is resident scene designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Elizabethan repertory, most recently *Ring Round the Moon*, *Size we Bansi Is Dead*, *Seascape* and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

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

JAMES SALE (*Lighting Director*) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including *Loose Ends*, *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 Chi-

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cago's School of Art Institute, Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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

CARRIE F. ROBBINS (*Costume Designer*) recently designed the San Francisco Opera's *Samson et Delila*, starring Placido Domingo and Shirley Verrett for PBS Television. On Broadway she has won Drama Desk Awards for *The Beggar's Opera*, *The Iceman Cometh*, *Grease* and *Over Here!*, plus Tony nominations for the latter two. Other Broadway credits include *Happy End*, *Yentl*, *Molly*, *Secret Affairs of Mildred Wild* and George Abbott's *Broadway*. She has designed many productions for the New York Shakespeare Festival, six for the Chelsea Theatre Center (one won her a Maharam Award), nine for the Lincoln Center Repertory under Jules Irving and several for the Guthrie Theatre, Seattle Repertory, Baltimore Center Stage, the Mark Taper (for which she designed *The Tempest*, with Anthony Hopkins) and the Sarah Caldwell Opera (she'll costume their *Macbeth* in January at Lincoln Center). Ms. Robbins heads the costume design department at N.Y.U. At A.C.T. she designed *The Little Foxes*.

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