Taste why White Horse runs alone.
## CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>NIGHT AND DAY CAST</td>
<td>5</td>
</tr>
<tr>
<td>THE PRICE WE PAY FOR THE PART THAT MATTERS</td>
<td>6</td>
</tr>
<tr>
<td>ANOTHER PART OF THE FOREST CAST</td>
<td>9</td>
</tr>
<tr>
<td>THE FOXES IN ANOTHER PART OF THE FOREST</td>
<td>11</td>
</tr>
<tr>
<td>THREE SISTERS CAST</td>
<td>13</td>
</tr>
<tr>
<td>ANTON CHEKHOV: WRITER</td>
<td>14</td>
</tr>
<tr>
<td>THE RIVALS CAST</td>
<td>17</td>
</tr>
<tr>
<td>LOVE 18TH CENTURY STYLE</td>
<td>18</td>
</tr>
<tr>
<td>THE LITTLE FOXES CAST</td>
<td>21</td>
</tr>
<tr>
<td>THE ANGRY COMEDY</td>
<td>22</td>
</tr>
<tr>
<td>OF WHO DID WHAT TO WHOM</td>
<td>23</td>
</tr>
<tr>
<td>A.C.T.'S 1980-81 SEASON OF REPETORY</td>
<td>23</td>
</tr>
<tr>
<td>TO THE AUDIENCE</td>
<td>25</td>
</tr>
<tr>
<td>NATIONAL CONTRIBUTORS</td>
<td>27</td>
</tr>
<tr>
<td>COSTUME SKETCHES FOR THE RIVALS</td>
<td>28</td>
</tr>
<tr>
<td>PLAYS IN PROGRESS</td>
<td>30</td>
</tr>
<tr>
<td>INTERPRETED PERFORMANCE</td>
<td>31</td>
</tr>
<tr>
<td>C.A.A.C.T</td>
<td>34</td>
</tr>
<tr>
<td>WHO'S WHO: DIRECTORS</td>
<td>38</td>
</tr>
<tr>
<td>WHO'S WHO: THE ACTING COMPANY</td>
<td>40</td>
</tr>
<tr>
<td>WHO'S WHO: DESIGNERS</td>
<td>48</td>
</tr>
<tr>
<td>THE A.C.T. COMPANY</td>
<td>46</td>
</tr>
</tbody>
</table>

Cover: Seated left right: Morris Bejelick, All 1/2 standing/left right: Actors Jennings, Robert Patterson in OTHER PEOPLE'S MONEY. Photo: Gary MKolb.

arts & leisure publications

BONNIE HAGEN
Publisher

JEANIE MOREN
Staff Director, Director

JAMES MCGAFFERY
Design Director

DEBRA PETER
Art Director

MICK WAGGON
MICHAEL ZEPKIN
Editorial Director

JACQUELINE CONANT
Editorial Production Manager

SHANNON KEEY
Editorial Production Assistant

DIANA LEWIS
CRIS RICHARDSON
KATHERINE COHILL

LARRY MOKULY
Account Supervisor—New York

ROBERT OLLER
DEBORAH PREVIN
Account Executive—New York

PENELOPE MCGINTY
Associate Publisher

SUZANNE WOLK
Advertising Director

K. R. KRIS MURPHY
Business Manager

AMY YEN
Account Supervisor—San Francisco

PITY ELLIS
Senior Account Executive

LORI LEWIS
EXECUTIVE DIRECTOR, MARKETING

NANCY LANGEORDEN
Account Executive—San Francisco

ESTHER BURKET
Administrative Assistant—San Francisco

GUY DAVIN
KAREN MAKOFF
Account Executives—Los Angeles

RAY COLEMAN
Administrative Services—Los Angeles

NANCY MOOR
Account Supervisor—Chicago

MARTHA DUFFY
Account Executive—Chicago

The A.C.T. Theater Magazine is published by Arts & Leisure Publications, a Division of The Hagen Group. C 1980. 550 Battery Street, San Francisco, CA 94111. 415 392-3422

Los Angeles Office 302 South Grander, Los Angeles, CA 90012. 213 681-1215

Chicago Office: 5 North Michigan, Chicago, IL 60602—212 732-9195


Restaurant
Français

Dinner 5:30-11 p.m.
Late Supper 11 p.m.—1 a.m.

One block from Ghirardelli Square
804 North Point
Closed Monday

S71—6077
A new, colorful chapter in American design opens with these new, short subjects. Just one new dimension of her softly turned phrasing, her clean, unencumbered style. Tunic dress shown, 210.00. The Shop on Union Square (d. 165) - Macy's San Francisco.

THE AMERICAN CONSERVATORY THEATRE presents

NIGHT AND DAY
(1979)
by
TOM STOPPARD

George Guthrie
Ruth Carson
Phyllis
Alastair Carson
Dodie Wagner
Jacob Moline
Geoffrey Carson
President Mageeba

BYRON JENNINGS
DeANN MEARS
GARLAND J. SIMPSON
NEIL SAFIER
LAWRENCE HECHT
MARK HARELICK
WILLIAM PATEROSON
ISIAH WHITLOCK, JR.

Directed by
ELIZABETH HUDDLE

Associate Director
JANICE GARCIA
Scenery by
RICHARD L. HAY
Costumes by
MARSHA BURKE
Lighting by
DERRICK EPPERSON
Sound by
ALFRED TETZNER
Hairstyle by
RICK BUCHOLZ

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 Bromberg; Wagner - Frank Savino; Moline - Nicholas Kaledin; Carson - William McKernigan; Mageeba - Garland J. Simpson.
Audi opens a colorful new chapter in American design with these novel short subjects. Just one new dimension of her softly turned phrasing, her clean, unencumbered style. Tunic dress shown, $210.00. The Shop on Union Square (d.165)-Macy's San Francisco.

THE AMERICAN CONSERVATORY THEATRE presents

NIGHT AND DAY (1979)
by TOM STOPPARD

George Guthrie
Ruth Carson
Francis
Alastair Carson
Dick Wagner
Jacob Miller
Geoffrey Carson
President Magee

BYRON JENNINGS
DEANNA MERS
GARLAND J. SIMPSON
NEIL SAFIER
LAWRENCE HEECHT
MARK HAREL
WILLIAM PATRICK
SIAH WHITLOCK, JR.

Directed by ELIZABETH HUDDLE

Associate Director: JANICE GARCIA
Scenery by RICHARD L. HAY
Costumes by MARTHA BURKE
Lighting by DIRK EPPSON
Sound by ALFRED TETZNE
Hair by RICK BUCHOLZ

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 Bromley; Wagner-Frank Savino;
Miller-Nicholas Kalesis; Carson-William McNeve; Magee-Garland J. Simpson.
THE PRICE WE PAY FOR THE PART THAT MATTERS
Night and Day

For audiences accustomed to the philosophical, dream pie concerts and elegant verbal gymnastics of Rosenkranz and Goddard, are Dark Jumpers and Dwarves. Tim Stoppard’s 1978 London hit may come as a pleasantly antithetical 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 backdrop of third world politics.

The setting is the newly independent black African nation of Kambwe 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 Magreta is being challenged by a rebel faction, and newcomers from around the world converge on the remote area, angling 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 uncorrectable. Just journalism is the evidence of a society that has got at least one thing right, that there should be nobody with the power to dictate where responsible journalism begins.”

Maugham, Melville, Gauguin, each told his tale of the legend known as Tahiti.

What you’ll find is that none of them exaggerated. Rather nature itself may have something so beautiful seems almost impossible.

Ribbons of sun-drenched beach entwined in coral. Mountains wilder than shark’s teeth. Lagoons whose colors shimmer from midnight blue to champagne.

In Papeete enjoy a marvelous mixture of French lifestyle and cuisine and Polynesian joie de vivre. Beyond Tahiti explore other islands with names that sound like sea chanties. Bora Bora, Huahine, Raiata, Rangiroa. And the yet-to-be discovered Marquesas.

What you’ll find alongside beauty is a way of life where the pace is easy, the people have laughing eyes, and life is to be enjoyed.

And there is simply no place like Tahiti to enjoy Fishing, Diving, Snorkeling, Golf, Tennis. Or just lazing about.

Now you can discover it all, not through words, but through your own eyes.

There are many tours to choose from and many packages to take advantage of. Write to us for a brochure and see your travel agent.

Tahiti will capture your imagination.

I want to discover Tahiti for myself
Name ____________________________________________________________
Address __________________________________________________________
City ______________________________________________________________
State _____________________________________________________________
Zip ____________

The Tahiti Tourist Board, Dept.
Tourist Board Office P.O. Box A, Collier City, A.U. 10231

Tahiti Tourist Board
THE PRICE WE PAY FOR THE PART THAT MATTERS
Night and Day
Sándor Géllé

For audiences accustomed to the philosophical, symphonic, and alluringly romantic works of Rossini and his contemporaries, Sándor Géllé's Night and Day is the beginning. Our food is served all day and night, and it's all served with style.

TRADER VIC'S

7 THIS IS THE ONLY FROWN YOU'LL SEE AT TRADER VIC'S

Restaurant Francis
Corner of Bush & Sutter St.
For Reservations, 980-1030
Order by 5:30-7:00

Maugham, Melville, Gauvin. Each told his tale of the legend known as Tahiti.

What you'll find is that none of them exaggerated. Rather nature itself may have something so beautiful seems almost impossible.

Ribbons of sun-drenched beach entwined in coral. Mountains wider than shark's teeth. Lagoons whose colors shimmer from midnight blue to champagne.

In Papeete enjoy a marvelous mixture of French lifestyle and cuisine, and Polynesian joie de vivre. Beyond Tahiti explore other islands with names that sound like sea chanties. Bora Bora, Huahine, Raiatea, Rangiroa. And the yet-to-be discovered Marquesas.

Put yourself in their place.

I want to discover Tahiti for myself.
Name
Address
City
State
Zip

The Tahiti Tourist Board. Dept. Government Tourist Office
350-12 A. Colyer St., CA 90221

TAHITI
Tourist Board
Tuaca is a very different liqueur. It tastes a bit more but it's worth it. Imagine a big, bold brandy taste lightly laced with a subtle sweetness. Unboring. Unusual. Imported from Italy.

Tuaca. It's what's missing from your collection of liqueurs.

THE AMERICAN CONSERVATORY THEATRE presents

ANOTHER PART OF THE FOREST

by LILLIAN HELLMAN

Regina Hubbard
John Bagtry
Lavinia Hubbard
Coralie
Marcus Hubbard
Benjamin Hubbard
Jacob Jabel
Simon Joham
Oscar Hubbard
Berdie Bagtry
Harold Penniman
Gilbert Jagger
Laurette Simone

BARBARA DIRICKSON
JOHN HUTTON
ANNE LAWDER
JOHANNA JACKSON
RAY REINHARDT
BRUCE WILLIAMS
GARLAND J. SIMPSON
MICHAEL WINTERS
MARK MURPHY
JULIA FLETCHER
MARESHALL WATSON
JOHN C. FLETCHER
LAUREN R. KLEIN

Directed by ALLEN FLETCHER

Associate Director JOHN KAUFFMAN
Scenery by RALPH FUNCELO
Costumes by MICHAEL OLCH
Lighting by JAMES SALE
Music by RICHARD HINDMAN
Hairstyles by RICK ECHOLS

ACT I
A Sunday morning in June 1880, the Alabama town of Brownsville, 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 Roy; John—Thomas Harrison; Lavinia—Mimi Carr; Coralie—
Delores Mitchell; Marcus—Sydney Walker; Benjamin—Mark Harelik; Jake—
Isaiah Washkow, Jr.; Isham—Allen Fletcher; Oscar—Thomas Oleskey;
Berdis—Janice Garcia; Penniman—Frank O'Rewell; Jagger—
Matt McKenzie; Laurette—Deborah Sussel
THE AMERICAN CONSERVATORY THEATRE

presents

ANOTHER PART OF THE FOREST

1946

by

LILLIAN HELLMAN

REGINA HUBBARD
JOHN BAGRY
LEVINIA HUBBARD
CAROLEE
MARCUS HUBBARD
BENJAMIN HUBBARD
JACOB HUBBARD
SIMON JEHAM
Oscar Hubbard
Bertie Bagry
Harold Pennington
GILBERT JUGGER
LAURETTE SIMCO

BARBARA DIRICKSON
JOHN HUTTON
ANNE LAWDER
JOHANNA JACKSON
RAY REINHARDT
BRUCE WILLIAMS
GARLAND J. SIMPSON
MICHAEL WINTERS
MARK MURPHY
JULIA FLETCHER
MARSHALL WATSON
JOHN C. FLETCHER
LAUREN R. KLEIN

DIRECEN by

ALLEN FLETCHER

Associate Director:

JOHN KAUFFMAN

Scenery by

RALPH PUNCELLO

ANNE LAWDER

Costumes by

MICHAEL GIURCA

JAMES SALE

Lighting by

RICHARD HINDMAN

Music by

BICK ECHOLS

Hair by

ACT I

A Sunday morning in June 1880, the
Alabama town of Broaden, the side porch
of the Hubbard house

ACT II

The next evening

ACT III

Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES

REGINA—Stacy Ray; John—Thomas Harrison; Levinia—Matt Carr; Carolee—
Dolores Mitchell; Marcus—Sydney Walker; Benjamin—Mark Harelik; Jake—
Isaiah Washlock, Jr.; Isaiah Allen Fletcher; Oscar—Thomas Oglesby;
Bertie—Janice Garcia; Pennington—Frank Lottwell; Jugger—
Matt McKenzie; Laurette—Deborah Stessel.
THE FOXES IN ANOTHER PART OF THE FOREST

Another Part of the Forest

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 husband 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 existing 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 necessaries like molasses.

The Hubbards are not aristocrats, "a distinction that was made for us, and perhaps an important distinction," Boz explains in The Little Foxes. The aristocrats had ridden off to war, leaving their cotton and their women to rot. Enough to hang onto what was theirs. To Marcus, the patriarch of the Hubbard clan, the aristocratic Biggley 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 government contracts and "bribing 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 Biggley comes to beg a loan on the plantation, part of Marcus' plan is to make the fact that her mother has never spoken to him and no Biggley has ever darken his door before.

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

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 modeled on her mother's family - merchants and bankers who had also gained economic and unfair advantage over their less fortunate neighbors in the post Civil War years. But her mother Julia seems to have escaped the characteristic arrogance of the Newshouse 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 Biggley and Lavina 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 Hubbard after the completion of Another Part of the Forest and the third play was never written.
THE FOXES IN ANOTHER PART OF THE FOREST

Another Part of the Forest

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," insists Ben, explaining in The Little Foxes. The aristocrats hadidden off to war, leaving their cotton and their women to rot, too high-minded to hang onto what was theirs. To the Hubbards, the patriarch of the Hubbard clan, the aristocrats Biggers "had deserted 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 speculation in some cotton. "Blooded 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, part of Marcus' plan is to let her know that her mother has never spoken to him and no Blythe has ever darken his door before.

As the Hubbards seek to exploit and enslave those around them, trumpeting 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 affections on Regina. All three children must constantly scheme to gain their father's favor and their sibling estrangement games will continue on into Another Part of the Forest. Marcus's treatment of the hall crazed Lavinia has driven her into a dream world from which she sadly observes that none of her children "even needed a man."

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 Northern 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, Catholic, Catholics, Jewish, Synagogue. 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 1885. 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 1800s, 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.

Josef Robe

Sun Francisco Expecially for you
(415) 566-2444
975 Ranae St.

Also: P.O. Box 35
731-7757

The robe specialist

A GREAT FINALE!

SUPERLATIVE PASTRIES
AND ESPRESSO DRINKS
SERVED TILL 17 30 A.M.
246 CHURCH ST
1403 PACIFIC AVE

Tamanana Morrocan Restaurant

For Reservations Call 827-6777

For Restaurant Call 827-6777

Wine of the Week

"Chateau Ste. Michelle" 1980

Diane, S. 112, Aliso Viejo, CA 92652
You work to make it. We make it work for you.

Hard-working banking services. Would you like to earn interest on the money in your checking account? You can with our Interest Checking Plan. And with our new Combined Balance Service the balances in both your checking and a savings account can be used to meet the minimum balance needed to get Interest Checking free of money service charges.

Financial expertise. Our officers can help you with personal or business banking needs. They can offer investment assistance with tax-exempt and money market instruments, a tax-sheltered retirement program, or estate planning.

Money. You work hard to make it. Our Money Convenience System can help make it work harder for you.

THE AMERICAN CONSERVATORY THEATRE

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Prozorov
IRINA Sergeyevna Prozorov
Marina [MASHA] Sergeyevna Prozorov
Baron Nikolai Livovich TUSENBAICH, an army captain
Ivan Romanovich CHEBUTYKIN, an army doctor
Vasily Vassilyevich SOLONY, an army surgeon
FEDOROV, a porter from the County Council
Lieutenant-Colonel Alexander Ignatyevich VERSHININ, a high school teacher
Natalya [NATASHA] Ivanovna, a school teacher, dead
Alexey Petrovich FEODOTIK, an army second lieutenant
Vladimir Karlovich RODE, an army second lieutenant

DeANN MEARS
BARRY DREICKSON
ELIZABETH HUGGIE
RAYE BIRK
BARRY BURREN
BRUCE WILLIAMS
MIMI CAR
JOSEPH BIRD
PETER DONAT
DARIN MATTHEWS
MICHAEL WINTERS
SALLY SMYTHE
NICHOLAS KALELIN
MATT MCKENZIE
PAUL BATES, WILLIAM BROWN, MARTIN CURLAND, PATRA DAVE, MARILIANO DI MARCO, EMILY HEBNER, ED HODSON, ROBERT KRIMMER, GARY LOGAN, ROBERT PESCOTT, GRETCHEN RUMBAUGH, MELISSA STERN

Directed by
TOM MOORE

Associate Director
LARRY RUSSELL

Scenery by
RICHARD SEGER

Costumes by
MICHAEL OLICH

Lighting by
DEAN SCHULER

Hairstyes by
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.

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 B. Klein; Tuseinbach—Nicholas Kalelin

Chebutykin—William Patterson; Sobryev—Isaiah Whitlock, Jr.; Astrov—Johanna Jackson, Fortunato—Sydney Stokoe; Vershinin—John Hutton; Andrei—Matt McKeever; Kulyn—William McKeeghan; Natasha—Bill Hill; Fedotik—Frank Savino; Roda—Mark Murphy
You work to make it. We make it work for you.

Financial expertise. Our officers can help you with personal or business banking needs. They can offer investment assistance with tax-exempt and money market instruments, a tax-sheltered retirement program, or estate planning.

Money. You work hard to make it. Our Money Convenience System™ can help make it work harder for you.

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

DEANN MBEAS
BARBARA DERICKSON
ELIZABETH HUDDLE
RAYE BIRK
BAY RENHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD
PETER DONAT
DARIN MATTHEWS
MICHAEL WINTERS
SALLY SMYTHE
NICHOLAS KALELIDN
MATI MCKENZIE
PAUL BATES, WILLIAM BROWN,
MARTIN CURBLAND, PATRA DAWE,
MARIANO DI MARCO, EMILY HEIBNER,
ED HODSON, ROBERT KRIMMER,
GARY LOGAN, ROBERT PESCOVITZ,
GRETHE GREMATDAHL, MELISSA STERN

Directed by
TOM MOORE

Associate Director
LARRY RUSSELL

Scenery by
RICHARD SEGER

Costumes by
MICHAEL OLICH

Lighting by
DEANE SCHULER

Hairstyles by
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.

The scene 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 B. Klein; Tsurenba—Nicholas Kalelin; Chicherkin—William Patterson; Sobrye—Isaiah Whitting; Ida; Antoin—Johanna Jackson; Forinhas—Sydney Wilder; Veshchik—Peter Hunton; Andrei—Matt McKenzi; Kulygin—William McKerghan; Natasha—Jill Hill; Fedorika—Frank Savino; Rodia—Mark Murphy.
Gourmet Helpers

Asparagus Steamer $59.95

Artichoke Steamer set/2 $99.95

Rubesacine

Old Dominion

By Robert Low

The shadows of late afternoon and the odors of honeysuckle are a congruent sadness.

All is easy but wrong. I am walking

away from my work, flying over the faulted masses in borrowed tennis whites.

It is like the photographs of Randall Jarrell I stared at on the backs of the Los Angeles Kings. He looked so sad and relaxed in the pictures.

He was translating Chekhov and wore tennis whites.

I paused and in his worn glasses, I could see every man lost that the main chance was never seized because it is only there as a thing to be dreamed of or because someone somehow fails.

The Don Juan (time; severity; love; yield; yield; yes) and his taste for honeysuckle.

Now the throng. Thrash of tennis balls being hit reaches me and is the first sound of an automatic chopper plant sound of machine guns

where the young terrorists are exploding among poor people on the streets of Los Angeles.

All is easy but wrong. I am walking.
When young Dr. Anton Chekhov won the Pashkin Prize in 1884 for his book of collected short stories in The White Amber, he composed the award to: "the great rhythm of Immortal Soul" 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 five-ounce backwood short-stories—short humorous pieces, sketches, fillers, and essays, even a weekly gossip column which he wrote under various pseudonyms such as "Antonov Chokhov," "A Doctor Without Patients," "A Man Without a Spoon," "A Quiet Temporized 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 Turnadot was first produced in Moscow in 1887 with 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 his back work as an unwritten come-down, more of a labor sentence than the beginnings of a career. "Writing," he said, "gives me nothing but a twitch."

When he died sixty years later in 1904, he was considered the most important writer in Russian, with only Tolstoy as a possible rival for the title. The body of writing which he left behind would amount to some thirty volumes in the official collected works, including 588 novellas, stories, and sketches, 17 plays and 4100 letters. The 60 stories of his mature period, written from 1894 to 1904, showed him to be the master of the genre, who also just happened to be one of the great dramatists of all time. His four final plays, The Seagull (1901), Uncle Vanya (1901), The Three Sisters (1901), and The Cherry Orchard (1904), demand a whole new set of definitions in theater. They were strangely anti-dramatic, unresolved, poetical, lyrical, deeply touching though never tragic. They evolved 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 emerged from the letters could have been one of his own finely drawn characters—"a Chekhovian" in essence.

BORN in 1860, Chekhov was from peasant stock and the grandson of a serf. The Great Reforms of Peter the Great took place a year later, and Chekhov would almost certainly have been born serf, except for the momentous career of his grandfather, who, with the help of a few wealthy neighbors, bought his freedom in 1830, and his wife and their two sons at 18,000 rubles a head in 1841. Although the personal sacrifice 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 upstairs of a building in 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, nothing." The futility and vulgarity of life in a provincial town would become a current theme in his works, best exemplified in The Three Sisters.

Pavel Chekhov was something of a martinet and Anton, the son of six children, received a strict upbringing which in his later writings he would denounce, and which gave him 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-shop boy, chess-teacher, grammar school pupil and student, brought up to worship kings, to kiss them on the hand, to kiss the people who said thank you for every bite of food, who were often beaten, who had no clothes to wear, who grew all the food for the family, who got anything by human sacrifice, who had no money for any reason at all, and purely out of consciousness of his own insignificance."

Chekhov continued 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 squire, 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. In September or October of 1888, he went to the theatre, and at the age of 16, supported himself with tutoring, finishing his education, 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 humorous pieces for the popular press. "What gentleman writers receive from life gratses, members of the lower class buy with their teeth," he wrote in retrospect. He would insist throughout his life that he wrote only for the money that he felt "tapped like a bell by his" debts. For the next four years, he worked by day, wrote by night. It was a hellish 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 would write repeatedly about the boredom 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 tension for life to sink into a rut, especially in the Russian provinces.

In 1890 Chekhov, the man of letters and a townsman, broke out of the rut to become an adventurer, undertaking a one-man expedition to Russia's Devil's Island, the penal colony twenty miles off the Pacific coast of Siberia. The rigors of the 6,000-mile journey, part of it through the primitive heartland of Siberia, would have tried a hardy soul. "My only reason for going is to spend six months different from those I have spent," he said. If getting out of it, it would surely provide two or three days which I shall remember with my every breath for all my life."

His life trip took nine months and Chekhov traveled back by way of Ceylon, which he pronounced paradise.

With much the same impetuousness, he purchased a 475-acre estate in 1892 located some fifty miles away from Moscow. For the next six years he combined writing with farming, bought a chauffeur, gardener and fisherman—and medicine. Like Dr. Astrov in Uncle Vanya, he traveled to the outskirts of the season 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

Old Dominion
By Robert Hare
The shadows of late afternoon and the odors of honeysuckle are a congenial sadness.

It is like the photographs of Randall Jarrell I stared at on the backs of old books. I looked so sad and relaxed in the pictures. He was translating Chekhov and wore tennis whites.

It puzzled me that in his pictures I saw everyone lost. It wasn't that the main chance was never seized because it is only there as a thing to be dreamed of or because someone somehow fails to be there (time; time lies like habit and it doesn't hurt). Now the though, though of tennis balls being hit reaches me and it is the first sound of a faraway cricket or the sound of machine guns where the young terrorists are exploding among poor people on the streets of Los Angeles. I tried to help them and the norms, the painted countenances and the people in tennis whites who look so graceful from this distance.

Courtesy of Ecco Press, New York
Close friends. Close talk.
Close feelings.
Just say the word, and the evening doesn’t have to end.

Say Galliano instead of goodnight.

THE AMERICAN CONSERVATORY THEATRE

THE RIVALS

by RICHARD BRINSLEY SHERIDAN

Sir Anthony Absolute
Captain Jack Absolute, his son
Mrs. Malaprop
Lydia Languish, her niece
Lucy, Lydia’s maid
Julia Melville, Sir Anthony’s ward
Faulkland, her betrothed
Bob Acres, suitor to Lydia
Sir Lucas O’Ragger
Fag, Captain Absolute’s valet
David, Acres’ servant
Thomas, Sir Anthony’s coachman
Servants and Townpeople

Directed by
DAVID HAMMOND

Associate Director
JOHN C. FLETCHER

Scenery by
WILLIAM BLOEDGROOD

Costumes by
MARSHA BURKE

Lighting by
DUANE SCHULER

Hairstyes by
RICK ECHOLS

Combat Consultant
DAVID BOUSHEY

The action takes place in Bath in the late eighteenth century and occupies one day.
There will be a twelve-minute intermission.

UNDERSTUDIES
Sir Anthony—Michael Wrest
Captain Absolute—Matt McKinzie
Julia—Julia Fletcher
Lydia—Lauren Klein
Faulkland—Mark Murphy
Acres—Marshall Watson
Mrs. Malaprop—Joy Carlin
Sir Lucas—Lawrence Heckel
Lucy—Deborah Sapiel
Fag—Frank Savino
David—John C. Fletcher

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

THE RIVALS

by RICHARD BRINSLEY SHERIDAN

Sir Anthony Absolute
Captain Jack Absolute, his son
Mrs. Malaprop
Lydia Languish, her niece
Lucy, Lydia's maid
Julia Melville, Sir Anthony's ward
-fashion her husband
Bob Acres, tutor to Lydia
Sir Lucius O'Trigger
Fag, Captain Absolute's valet
David, Acres' servant
Thomas, Sir Anthony's coachman
Servants and Bowpeople

WILLIAM PATTERSON
BYRON JENNINGS
MARRIAN WALTERS
JILL HILL
DELORES MITCHELL
JANICE GARCIA
MARK HABEL
THOMAS OGLESBY
SYDNEY WALKER
WILLIAM MCKERRIGAN
THOMAS HARRISON
FRANK SAVINO
MARY ELIZABETH BROWN
STEVE JOHNSON, KATHARINE REDWAY
STEVEN WINDROTH, D. PAUL YEUELL

Directed by
DAVID HAMMOND

Associate Director
JOHN C. FLETCHER

Scenery by
WILLIAM BLOEGOOD

Costumes by
MARSHA BURKE

Lighting by
DUANE SCHULER

Hairstyes by
RICK ECHOLS

Combat Consultant
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 B. Klein
Prue blaming—Martha Murphy
Acres—Marshall Watson
Mrs. Malaprop—Joy Carlin
Sir Lucius—Lawrence Hecht
Lucy—Deborah Sander
Fag—Frank Savino
David—John C. Fletcher

This production is made possible in part by a generous grant from the Andrew W. Mellon Foundation.
Swiss cotton knit jumpsuit inspired of Renée Helga Howie

love 18th century style
The Rivals

The central theme is the perennial tension between the generations, particularly in relation to the importance of love versus money in marriage settle-
ments. Sheridan built his plot on an old comedic device — two pairs of lovers, "one spirited 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 more serious 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 will, with sexual conquest frequently its sole aim. It was considered ill-fated 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 more economic alliance or sexual gratifica-
tion, and further that love's proper result was marriage. If Shakespeare's Petruchio had "come to win it wealthily 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 "more splendid 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 plot exerts, it should be observed that none of the characters are finally forced to suffer economically for their love. Jack and Lydia keep their fortunes and, perhaps more significantly, his Julia and Faulkland are not going to flee penniless to the Continent. Staying in a garden is 18th century's symbol of romantic love, but not the 18th Century which prized good reason above all things.

Carol MacMaster

known around the world

Top of the Mark
Located high in the sky overlooking San Francisco in the Mark Hopkins Hotel, where you can enjoy cocktails at sunset, a right up with a view of the city's lights on a Sunday Buffet Brunch. Cocktails 10:30 am - 2 am, daily. Sunday Brunch 11 am - 3 pm. Also, you may wish to enjoy Novecchi Cuisine for lunch or dinner in our Nob Hill Restaurant.

Martha Hopkins

What kind of people frame their own pictures?

Add that elegant touch of tile to your home.
At Tilecraft you will find the finest selection of ceramic tile in Northern California. We also offer a line of custom hand-painted sinks, stone fountains, brass sinks fixtures and much more.

Tilecraft Ltd.
Main Office: 438 Francisco Blvd. West
San Rafael. Phone: (415) 456-3202
Also in San Francisco, San Jose, Walnut Creek and Novato

ты, your image! Frame it at the Mitre Box. Do-It-Yourself Framing/Pine Custom Framing 1080 24th St., San Francisco, CA 94110. Open 10 am - 6 pm. Frames, Floater, Glass, Etc. 1700 Shattuck Ave., Berkeley, 848-2651

Le Costei T
3925 Sacramento Street San Francisco
Nouvelle cuisine and classic French cooking in a San Francisco townhome. Inside this Pacific Heights townhouse, you'll find gourmet, and elegant dinner setting. Individually syllables of the chef are offered each day in ad-

"One of the most creative kitchens!" — Jack Sheldon
"A New Yorker's Little French restaurant on Montgomery St." — Herb Caen
"Lafayette: A lovely and highly professional restaurant." — Carolyn Bates, Gourmet Magazine
"It's the best French restaurant in San Francisco." — Melvin Belli, San Francisco Chronicle

Lafayette
645 Montgomery St. 966-3666
or the foot of the Transamerica Pyramid
Pre-Theatre Dinner Mon.-Fri. 11 am-10:30 pm
Sat 5-10:30 pm. Closed Sunday

18
What kind of people frame their own pictures?

Add that elegant touch of tile to your home.

At Tilecraft you will find the finest selection of ceramic tiles in Northern California. We also offer a line of custom hand-painted sinks, stone fountains, brass sinks fixtures and much more.

What kind of people frame their own pictures?
THE AMERICAN CONSERVATORY THEATRE
presents
THE LITTLE FOXES
(1906)
by
LILLIAN HELLMAN
"Take us the foxes, the little foxes, that spoil the vines; for our vines have tender grapes."

Addie - DELORES MITCHELL
Cal - ISHA WHITLOCK, JR.
Birdie Hubbard - JOY CARLIN
Oscar Hubbard - WILLIAM MCKERRIEGHAN
Leo Hubbard - THOMAS O'GLESBY
Regina Giddens - ELIZABETH HUDDE
William Marshall - JOSEPH BIRD
Benjamin Hubbard - MICHAEL WINTERS
Alexandra Giddens - JANICE GARCIA
Horace Giddens - PETER DONAT

Directed by
 TOM MOORE

Associate Director
EUGENE BARCONE
Scenery by
RICHARD SIEGER
Costumes by
CARRIE ROBBINS
Lighting by
RICHARD JEVIN
Musical Arrangement by
LARRY DELINGER
Hair Styling by
RICK ECHOLS

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

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

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

UNDERSTUDIES
Addie—Johanna Jackson; Cal—Garland Simpson; Birdie—Mimi Carr; Oscar—Mark Murphy; Leo—Marshall Watson; Regina—Barbara Drickson; Alexandra—Sally Smythe; Mr. Marshall—Sydney Walker; Ben—Raye Birk; Horace—Byron Jennings.
THE ANGRY COMEDY OF WHO DID WHAT TO WHOM

The Little Foxes

In Fentiments, 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 stereotyping, banking family from rural Alabama by the name of Newhouse who served as models on which the Hubbard family was 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 tangled tangle of mazes 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 Givings had syphilis, because his counterfeit had contracted it in real life. The “Ragusa” figure of Hellman’s childhood had banished her husband to a miserable building that had once been used as a slum quarters, and kept him there for the rest of his life, lest he infect his children. Family legend had it that during his funeral, he had gone horseback riding.

“All that seemed fine for the play,” Hellman writes, “but it wasn’t: life had been too big, too maddening for writing. So the syphilis became heart trouble, the slave cabin cut out, and the early life of Horace and Regina rarely 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 confessed to thirty percent interested in 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 coffee profits they had sense enough to move toward.”

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

A small 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 coun- try’s benefit,” and saw that as comic. Jake provided the model for Ben Hubbard, and once at age 15, young Lillian prevaricated 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 cents 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 spunk after all. Most of 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 casual companions 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.”

AMERICAN CONSERVATORY THEATRE

1980-81 SEASON OF REPERTORY

William Shakespeare’s
MUCH ADO ABOUT NOTHING

Henrik Ibsen’s
GHOSTS

Noel Coward’s
HAY FEVER

Ian Gilmour’s
THE TROJAN WAR WILL NOT TAKE PLACE

Charles Dickens’
A CHRISTMAS CAROL

Tom Stoppard’s
NIGHT AND DAY

Opening April 15

Lillian Hellman’s
ANOTHER PART OF THE FOREST

Opening May 15

Richard Branson’s
THE RIVALS

Opening March 31

Opening May 29

Austen Cheetham’s
THREE SISTERS

Opening March 31

Closing May 30

Lillian Hellman’s
THE LITTLE FOXES

Opening April 21

Closing May 27
**THE ANGRY COMEDY OF WHO DID WHAT TO WHOM**

*The Little Foxes*

In Portland, one of her three volumes of memoirs, Lillian Hellman signed autographs in The Little Foxes as the most difficult role she ever wrote. These early deals 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 stereotyping, 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 tangle jumble in which I could find no space to walk without tripping over old roots, hearing old voices speak about history's 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 bastardized her husband to a miserable fellow that had once been used as a sneeze quartermaster, and kept him there the rest of his life, lest he infect his children. Family legend had it that during his funeral, he went horseback riding.

"All that seemed fine for the play," Hellman writes, "but it wasn't: life had been too big, too modified for writing. So the syphilis became heart trouble, the slave cabin 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 outlawed, what benefits the year had brought from the Southern business they had left behind for Northern profits they had sensed enough to move toward."

It was a large family and these ritual Sunday dinners were like a kind of corpora-tion 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."

A child, Hellman was fascinated by the wit and worldliness of her uncle who saw his financial machinations as "natural not only to him, but to the country's benefit, and saw that as comic."

Jake provided the model for Ben Hubbard, and once at age 12, young Lillian pretended 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 of 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 she 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."

---

**AMERICAN CONSERVATORY THEATRE**

**1980-81 SEASON OF REPERTORY**

*William Shakespeare's MUCH ADO ABOUT NOTHING*

*Henrik Ibsen's GHOSTS*

*Noel Coward's HAY FEVER*

*Euripides' THE TROJAN WAR WILL NOT TAKE PLACE*

*Charles Dickens' A CHRISTMAS CAROL*

*T. S. Eliot's NIGHT AND DAY*

*Lillian Hellman's ANOTHER PART OF THE FOREST*

*Richard Brinsley Sheridan's THE RIVALS*

*Anton Chekhov's THREE SISTERS*

*Lillian Hellman's THE LITTLE FOXES*

THE THREE SISTERS by Anton Chekhov
Laughter and tears are inseparable in the shifting moods of this Russian masterpiece. Three sisters in provincial exile: search for fragments of meaning in their vanishing way of life.

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

THE LITTLE FOXES by Lillian Hellman
Hellman’s portraits in evil LaCathie: A rich tapestry of passion and greed: laced with dark sardonic laughter. One of the true classics of the American theatre.

ANOTHER PART OF THE FOREST
by Lillian Hellman
America’s foremost woman playwright takes the ruthless Hubbard dynasty back in time to 1890 to expose the roots of their last and greed. Forest illuminates one like the bust of a Roman candle on a hot Southern night.

NIGHT AND DAY by Tom Stoppard

PLEASE NOTE: special curtain time for THREE SISTERS

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

TICKETS-BY-TELEPHONE
(415) 673-6440

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

Mon.–Thurs. 8 p.m. & All Matinees: 5/12, 50, 51, 58, 95, Fri. & Sat. 8:30 p.m.; 51, 52, 50, 59, 56; All Previews: 51, 50, 57, 54.

GROUP DISCOUNTS: 771-3880

Card #: Exp. Date

THE THREE SISTERS by Anton Chekhov
Laughter and tears are inseparable in the shifting moods of this Russian masterpiece. Three sisters in provincial exile: search for fragments of meaning in their waning way of life.

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

THE LITTLE FOXES by Lillian Hellman
Hellman's portraits in evil lacework. A rich tapestry of passion and greed, laced with dark-sardonic laughter. One of the true classics of the American theatre.

ANOTHER PART OF THE FOREST by Lillian Hellman
America's foremost woman playwright takes the ruthless Hubbard dynasty back in time to 1880 to expose the roots of their last and greed. Forest illuminates freely like the burst of a Roman candle on a hot Southern night.

NIGHT AND DAY by Tom Stoppard
A startling exposé of the dirty politics of news-gathering set against the headlines of African revolution. A beautiful woman, hungry for truth, struggles with three reporters scavenging for a scoop.

PLEASE NOTE: special curtain time for THREE SISTERS

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

TICKETS-BY-TELEPHONE
(415) 673-6440

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

Mon.-Thurs. 8 p.m. & All Matinees:
All Previews: $11.50. $11.50. $11.50. $11.50. $11.50. $11.50. $11.50. $11.50. $11.50. $11.50.

GROUP DISCOUNTS: 771-3880
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets-by-Telephone — Call (415) 673-6440 and charge your tickets to Visa or MasterCard ($1 service charge per order).
Window Sales — Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Sunday, it opens from 12:30 p.m. until 8 p.m., and from 10:30 a.m. to 8 p.m. for Sunday performances. Marin Theatre: Tickets available at the Marin Theatre Box Office until two hours prior to curtain; they will then be available at the Marin Theatre Box Office. For additional information call 673-6440. Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102 or sign up for A.C.T.'s mailing list in the Geary Theatre lobby and receive advance notice of special attractions as well. Ticket Agencies — All BASS and most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agent, you'll get a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one hour prior to the performance.

LATE ARRIVAL TO THE THEATRE
In response to numerous requests, latecomers will not be seated until a suitable break in the performance. Curtain times are Monday-Thursday 8 p.m.; Wednesday matinees, 2 p.m.; Saturday matinees, 2:30 p.m. Friday and Saturday, 8:30 p.m.
NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Doctors may leave their seat location and the number 928-9903 with their call numbers.

HANDICAPPED ACCESS
Buses are available to handicapped and guest the week of performance at 8:44 a.m. at a wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of accessible performances to the season. For information call (415) 775-3880 (voice) or TTY no. (415) 775-5813.

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

SPECIAL DISCOUNTS
Available to groups and theatre parties attending A.C.T. in groups of 25 or more at both the Geary and Marin Theatre. Special student matinees (not based on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 775-3880.
Tickets at half-price will be available to students/military one hour before curtain. Seniors may purchase tickets starting at noon for matinees only. Two tickets may be purchased with one valid I.D. Tickets subject to availability.

CREDS

ANNUAL LONDON THEATER TOUR
The highly successful London theatre tour, sponsored by the Friends of A.C.T. and the California Association for A.C.T., is scheduled for August 15-29. The tour package includes round trip non-stop air transportation via British Airways/747, 14 nights at the Shelld Hotel in London, a welcoming cocktail party with celebrity guests, orchestra seats to five London plays, round trip transportation between the hotel and the theatres, five discussions about the plays with tour leader Martin Edinon, Professor of Dramatic Literature at Stanford University and world renowned author and critic, half day guided London theatreland walking tour. A highlight of this tour will be a two-day trip to the medieval walled city of York, including a visit to a castle, returning to London via Cambridge immediately following the London tour, an optional four day visit to the Edinburgh Festival in being offered. Tour participants may also plan independent travel following the tour, under the APEX fare structure. Anyone who tours becomes a member of the California Association for A.C.T. is eligible to join the tour. Brochures describing the tour are available at the Box Office upon request. Further tour information may be obtained by calling Tour Arts at (415) 396-4111. Membership information may be obtained by calling (415) 396-7623.

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office or by calling 673-6440. Gift Certificates can be redeemed for tickets for any repertory production subject to ticket availability. Have you seen A.C.T.'s Oedipus? A.C.T.'s gift certificate is filled with recipes gathered from actors, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail at $7.44 including postage and handling or can be purchased in the Geary Theatre lobby before performances or during intermission. All checks should be made payable to Friends of A.C.T.

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

NATIONAL CONTRIBUTORS
The American Conservatory Theatre is supported by generous grants from the San Francisco Hotel Tax Fund, the California Arts Council and The National Endowment for the Arts, a federal agency. And A.C.T. as a constituent of The Corporate Theatre Fund gratefully acknowledges the support of the following corporations, foundations (which have contributed and are currently contributing) and:

AIDS Foundation
Allen & Company
Alliance Capital Management Corporation
American Airlines
American Broadcropping Companies, Inc.
American Gas Company Foundation
American Express Company
American Telephone & Telegraph Company
Bank of America
Beecham Products, Inc.
Beverage Corporation
Celluloid Records, Inc.
Cepato Foundation, Inc.
Cellyn Foundation
CBS
Charles Corporation
Chubb Foundation
The Continental Group Foundation, Inc.
Donaldson, Lufkin & Jenrette Inc.
Dudley Anderson, Inc.
Public Relations
Eisenhower & Whitney
Elborn Corporation
Gamazon Foundation
The Great Atlantic & Pacific Tea Company
Hill & Knowlton, Inc.
IBM Corporation
Inland Steel Reversion Foundation, Inc.
International Paper Company Foundation
Joffrey Ballet
Jones Brothers Company
March & McLellan Companies, Inc.
McGraw-Hill Inc.
The Metropolitan Life Foundation
The Rice Foundation
Ritter Foundation
The New Yorker Magazine
Spaulding & Mather Inc.
J.C. Penny, Inc.
Pepsi Co.
RCA Corporation
Robertson Foundation
Banfield Reynolds Associates, Inc.
The S Ha Shil Foundation
Martin Segré & Company, Inc.
The Singer Company Foundation
Spray Corporation
Stevens Dracner
Walter Thompson Company
Thomas & Murray Foundation
Union Carbide Corporation
Vanderbilt Foundation, Inc.
U.S. Industries, Inc.
Duette Wallace Fund
Warner Communications Foundation
Webb Ruth & Co., Inc.
Westphal Electric Fund
S Anonymous
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets-by-Telephone — Call (415) 677-6440 and charge your tickets to Visa or MasterCard ($1 service charge per order). Window Sales — Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets, Geary Theatre Box Office Hours: 9 a.m. through the first intermission of the evening performance. On Friday it is open from 12:15 p.m. until 8 p.m. for Sunday performances. Martin’s Memorial Theatre: Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Martin’s Memorial Theatre Box Office. For additional information call 677-6440, Mail Orders — Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby and receive advance notice of special attractions as well. Ticket Agencies — All BASS and most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you will get a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half hour prior to the performance.

LATE ARRIVAL TO THE THEATRE
In response to numerous requests, latecomers will not be seated until a suitable break in the performance. Curtain times are Monday-Thursday: 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee: 2:30 p.m.; Friday and Saturday, 8:30 p.m.

NOTICES
Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city’s Board of Supervisors). Doctors may leave their seat location and the number 928-9903 with their call number.

HANDICAPPED ACCESS
Buses are available to handicapped and guest the week at the performance. 8 a.m. - 8 p.m. wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances to the main performance. For information call (415) 775-3880 (voice) or TTY no. (415) 775-5813.

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

SPECIAL DISCOUNTS
Available to groups and theatre parties attending A.C.T. in groups of 25 or more at both the Geary and Marines Memorial Theatres. Special student matinees (not listed on regular schedule) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 775-3880.

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

CREDITS
Dennis Anderson, Edward Bennett, William Gandsen, Larry Merkle and Ron Schon for A.C.T. photography. Johnson's Optical for eyeglass and contact lenses, the Lamp Shop for lamps and fixtures, Inc. for camera equipment in Night and Day. Special thanks to Herbert Reindl and staff of Herbert's Fans Inc. for fur storage and services.

ANNUAL LONDON THEATRE TOUR
The highly successful London theatre tour, sponsored by the Friends of A.C.T. and the California Association for A.C.T., is scheduled for August 15-29, 1981. The tour package includes round trip non-stop air transportation by British Airways, 14 nights at the Russell Hotel in London, a welcoming cocktail party with celebrity guests, orchestra seats to five London plays, round trip transportation between the hotel and the theatres, five discussions about the plays with tour leaders Martin Eden, Professor of Dramatic Literature at Stanford University and world renowned author and lecturer, half day guided London theatland walking tour. A highlight of the 1981 tour will be a day trip to the medieval walled city of York, including a visit to a castle, returning to London via Cambridge. Immediately following the London tour, an optional four day visit to the Edinburgh Festival is being offered. Tour participants may also plan independent travel following the tour, under the APX fine structure.

Anyone who tours becomes a member of the California Association for A.C.T. is eligible to join the tour. Brochures describing the tour are available at the Box Office upon request. Further tour information may be obtained by calling Tour Arts at (415) 398-4110. Membership information may be obtained by calling (415) 398-5763.

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office or by calling (415) 775-3880. Gift Certificates can be redeemed for tickets for any repertory production subject to ticket availability.

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

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

NATIONAL CONTRIBUTORS
The American Conservatory Theatre is supported by generous grants from the San Francisco Hotel Tax Fund, the California Arts Council and The National Endowment for the Arts, a federal agency.
And A.C.T. is a constituent of The Corporate Theatre Fund, gratefully acknowledges the support of the following organizations which have contributed and are currently contributing to its growth:

Alcoa Foundation
Allen & Company
Alpine Capital Management Corporation
American Airlines
American Broadcasting Companies, Inc.
American Can Company Foundation
American Express Company
American Telephone & Telegraph Company
Anheuser-Busch Inc.
Aronson Products, Inc.
Bromwell-Corona Corporation
Carl Reilly & Associates, Inc.
Carpenter Foundation, Inc.
Carolyn Foundation
CBS
Columbia Corporation
Crunch Foundation
The Continental Group Foundation, Inc.
Donaldson, Lufkin & Jenrette Inc.
Dudley-Anderson Story Public Relations
Eaton Foundation
Eaton Corporation
Gruen Foundation
The Great Atlantic & Pacific Tea Company
Hall & Knowlton, Inc.
IBM Corporation
Inland Steel Research Foundation, Inc.
International Paper Company Foundation
Joffrelynth Theatres
Leuer Brothers Company
March & McLennan Companies, Inc.
McGraw-Erickson Inc.
The McVicker Hill Foundation
Metropolitan Life Insurance Foundation
Mr. Morris Incorporated
William Morris Agency Foundation, Inc.
Newswest
The New Yorker Magazine
Oxley & Mather Inc.
P.C. Penny, Inc.
Pepsi Inc.
RCA Corporation
3DO General Foundation
Bassett Reynolds Associates, Inc.
The SFH Foundation, Inc.
Martin Segal Company & Inc.
The Singular Company Foundation
Sperry Corporation
Statler Corporation
T. J. waiter Thompson Company
Towns-Murray Foundation
Union Carbide Corporation
United States Steel Foundation, Inc.
U.S. Industries, Inc.
Dowell Wallace Fund
Warner Communications Foundation
Westminster Bank & Co., Inc.
Washington Electric Fund

S-A Ethan

All JAZZED UP AND NO PLACE TO GO?

THURSDAY THROUGH SATURDAY AT THE BEN JONSON UNTIL 1 A.M.
FISHERMAN'S WHARF, SAN FRANCISCO 775-4453

Tandoori RESTAURANT
Gourmet Cuisine from India
7 days a week - 5:30-10:30 p.m.
770-1455
2550 Van Ness Ave., S.F.
COSTUME SKETCHES FOR THE RIVALS

By Martha Burke
COSTUME SKETCHES FOR THE RIVALS

By Martha Burke
PLAYS-IN-PROGRESS
TAKE A CHANCE ON THE PRESENT!
HELP US CRYSTALLIZE WHAT WILL BECOME DRAMA'S FUTURE MEMORY

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

SUBROSAS
COUTURE LINGERIE

www.subrosascouture.com

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 includes 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 Rudes: 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 physical 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 Shub and performed by Barbara Dickson, Elizabeth Huddle, Deano Moons, Peter Donat and the A.C.T. acting company. The play is an imaginative concept about The Three Stooges, 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 once-in-a-lifetime special event!
PLAYS-IN-PROGRESS
TAKE A CHANCE ON THE PRESENT!
HELP US CRYSTALLIZE
WHAT WILL BECOME
DRAMA'S FUTURE MEMORY

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

INTERPRETED PERFORMANCE

Rounding out A.C.T.'s pilot program of interpreted plays for the hearing-impaired is a specially 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 Has Heart 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 Roden, 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 overall 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 Shubin performed by Barbara Erickson, Elizabeth Huddle, DeAnne Moors, Peter Donat and the A.C.T. acting company. The play is an imaginative conceit about the Three Stooges which begins when Cohan ends. There will be a discussion after the performance led by Raye Rich 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!
EXCITING EVENTS
FOR DONORS

YOUR FAVORITE ACTORS IN
SPECIAL PERFORMANCES
A TRIP TO LONDON!

TRAVEL OPPORTUNITIES: Custom-designed tours with excellent guides and
glimpses backstage, never available in
standard package tours. This year’s tours
are to The People’s Republic of China
and London.

STAGED READING OF A NEW PLAY
Receive two tickets to the staged reading
of Moscow Lights, a new play by Bernard
Salah, The story seizes Chekhov’s
tenants, and features Barbara
Dickson, Peter Donat, Elizabeth Huddell
and DeAnn Mears.

SCENES FROM A COMEDY. Receive
two tickets to selected scenes from The
Marquise, a Noel Coward comedy featur-
ing William Paterson, Sydney Walker
and Marnie Watters.

DEVELOPMENT OF CHARACTERS. Re-
cieve two tickets to hear Barbara
Dickson, Elizabeth Huddell and DeAnn
Mears discussing their roles in Three Su-
ters by Anton Chekhov.

PURCHASE: “In The ACT” newsletter brings you exciting articles and
photo-filled articles on the magic of
A.C.T.

For a tax-deductible gift of $30 or more,
you can become a member of the Cali-
fornia Association for A.C.T., the fund-
raising organization of A.C.T.

The above programs are just a few of the
benefits members of the California Asso-
ciation for A.C.T. can receive. For further
information about memberships please
call 771-3880 or write to C.A.A.C.T., 458
Geary, San Francisco, CA 94102.

A.C.T. needs and values your support.
When you give to A.C.T., you not only
support theatre at its finest, but you also
support the cultural excellence of the
San Francisco Bay Area.

JOIN NOW!

SPECIAL PEOPLE
SPECIAL OCCASIONS

Make a gift in their honor.
Let us join you in remembering
graduations, anniversaries,
birthdays and other
important events.
A special acknowledgement from
A.C.T. will be sent to the honoree.
Your gift is tax deductible.

For additional information
call 398-7623.
MAGIC THEATRE presents SAUL KIMMER PRODUCTIONS’
Staging of
Sam Shepard’s

TRUE WEST
directed by Robert Woodruff

“TRUE WEST...One of the American Theatre's most precious natural resources”  (New York Times)

“TRUE WEST...hurled with lethal precision at the cliche American psyche...hanging simultaneously at the jugular and the funny bone”  (Time Magazine)

“TRUE WEST...An amazing capacity for riding the jagged currents of our time.”  (Los Angeles Times)

STARTS WEDNESDAY, APRIL 8
at
A.C.T.’S MARINES’ MEMORIAL THEATER
9 to 11 Van Ness Avenue

CHARGE BY PHONE
Tickets at A.C.T. Box Office (Geary and Mason) and other major agencies. For phone orders: (415) 703-6000. (VISA and Master-charge accepted, $1 surcharge on phone orders)

LOW-PRICE PREVIEWS: Daily, April 3-13: WED, THURS & MORN. @ 8PM: $5.50, $6.50; SUN @ 7:30PM: $9.50, $10.50; FRI & SAT @ 8PM: $9.50, $10.50

SHOWTIMES & PRICES: April 14- May 17: TUES, WED & THURS @ 8PM: $11.50, $12.50; FRI & SAT @ 8PM: $12.50, $14.50; SUN @ 7:30PM: $13.50, $14.50; SPECIALS & SAT & SUN matinees @ 2PM: $11.50, $12.50

SPECIAL GROUP DISCOUNTS: 771-3880
A.C.T. is a member of the Marin Theatre Company’s 90/10 Club

EXCITING EVENTS
FOR DONORS

YOUR FAVORITE ACTORS IN SPECIAL PERFORMANCES
A TRIP TO LONDON!

TRAVEL OPPORTUNITIES: Custom-designed tours with excellent guides and guided sightseeing, never available in standard package tours. This year’s tours are to The People’s Republic of China and London.

STAGED READING OF A NEW PLAY
Receive two tickets to the staged reading of Moscow Lights, a new play by Bernard Sabath. The story follows Chekhov’s Three Sisters, and features Barbara Dickson, Peter Donat, Elizabeth Huddell and DeAnn Moors.

SCENES FROM A COMEDY: Receive two tickets to select scenes from The Marquise, a Noel Coward comedy featuring William Paterson, Sydney Walker and Marnie Walker.

DEVELOPMENT OF CHARACTERS: Receive two tickets to hear Barbara Dickson, Elizabeth Huddell and DeAnn Moors discussing their roles in Three Sisters by Anton Chekhov.

PURCHASE: “In The A.C.T.” newsletter brings you exciting interviews and photo-filled articles on the magic of A.C.T.

For a tax-deductible gift of $30 or more, you can become a member of the California Association for A.C.T., the fundraising organization of A.C.T.

The above programs are just a few of the benefits members of the California Association for A.C.T. can receive. For further information about memberships please call 771-3880, or write to C.A.C.T., 458 Geary, San Francisco, CA 94102.

A.C.T. needs and values your support. When you give to A.C.T. you not only support theatre at its finest, but you also support the cultural excellence of the San Francisco Bay Area.

JOIN NOW!

SPECIAL PEOPLE
SPECIAL OCCASIONS

Make a gift in their honor. Let us join you in remembering graduations, anniversaries, birthdays and other important events.

A special acknowledgement from A.C.T. will be sent to the honoree. Your gift is tax deductible.

For additional information call 398-7623.

Sponsored by the Hearing Impaired Program, The Kiwanis Club of San Francisco

SYMPHONY BROADCASTS

EDO de WAART
MUSIC DIRECTOR

EVERY FRIDAY
8:00 P.M. ON
KKHI
95.7 FM / 1550 AM

presented by
Buena Vista
Winery and Vineyards
CONTRIBUTORS

June 1, 1979—February 28, 1981

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage.

THE SHAKESPEARE CIRCLE ($500 and above)

INDIVIDUAL DONORS

Mr. and Mrs. John Voorhees, Sr.
Mr. and Mrs. William A. Sturgis, Jr.
Mr. and Mrs. Alan F. Becker
Mr. and Mrs. Charles Byrd
Mr. and Mrs. Carlisle Cheek
Mr. and Mrs. Roy DeBue
Mr. and Mrs. William H. Draper III
Mr. and Mrs. Wilmer H. Fitts III
Margaret Hidden Green, M.D.
Mr. and Mrs. William Hamilton
Mrs. Franklin F. Johnson Jr.
Mr. and Mrs. Ivan Lecher
Mr. Cyril Magon
Ms. and Mrs. Robert Magowan
Mr. and Mrs. Albert McCarthy
Mr. and Mrs. Alfred Moses
Dr. Marshall T. Font
Toni and Arthur Rock
Mr. and Mrs. Robert W. Young

THE SHAKESPEARE CIRCLE ($500 and above)

CORPORATE AND FOUNDATION DONORS

BankAmerica Foundation
Bay Area Federal Savings and Loan
The Barbara Hines Foundation
Chesnut, E.R.I., Inc.
Commercial Bank of San Francisco
H.S. Crown Collection Foundation
Crocker National Bank Foundation
Crown Zellerbach Foundation
Dow Chemical and International Paper Foundation
Emeryville Foundation
First United Commercial Insurance Co.
Foundation for the University of California
Montclair Fleishhacker Foundation
Hambrecht & Quist
William Randolph Hearst Foundation
The Heart Foundation
Ivanhoe Foundation
Levi Strauss Foundation
Mermaid Foundation
Newman Foundation
Ralph M. Parsons Foundation
The Regents of the University of California
Sequoia Bank
SFO Foundation
Shidler Corporation
Source Water Research Foundation
Macy’s of California
The Martin Foundation
Alma Brooks Watterer Foundation
Tina Willard
Watts Foundation
The Woolf Foundation

THE O’NEILL CIRCLE ($1,000-4,999)

INDIVIDUAL DONORS

Mr. and Mrs. Paul D. Bridge
Mr. and Mrs. James C. Cilker
Mr. and Mrs. Donald Conely
Mr. and Mrs. William Demopolis III
Mr. and Mrs. Donald Fisher
Mr. and Mrs. B. Greenslade
Mr. and Mrs. Douglas W. Griggs
Mr. and Mrs. Stephen Hallett
Mr. and Mrs. George Haven
Mr. and Mrs. Charles R. Kibbe
Mr. and Mrs. Elain Page
Mr. and Mrs. John D. Satterfield
Mr. and Mrs. Stephen T. Weaver
Mr. and Mrs. James Wollenberg
Mr. and Mrs. Robert Woodard
Mr. and Mrs. Henry W. Woodard
Mr. and Mrs. William J. Worthen
Mr. and Mrs. James H. Wyman
Mr. and Mrs. Donald C. Zurn

THREE SISTERS was covered from page 15

Within a twelve-month period beginning mid-1987, three decisive events occurred which would shape the rest of Cherkov’s life. The newly formed Moscow Art theatre approached him and asked if they might revive The Seagull for their premiere season; he met Olga Kuppr whom he would marry in 1941, and he suffered a massive heart attack.

He could no longer deny his symptoms. The doctor diagnosed advanced tuberculosis, recommending that he move to a warmer climate. The state had sold Cherkov eventually settled in Yiheien Ysah, often wintering in southern France. Like his three sisters, he longed for Moscow.

The Moscow Art Theatre’s production of The Seagull 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 Stanislavski as to their interpretation. Cherkov insisted they were essentially, comically, his marriage to Kuppr 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 flocked him on the occasion of his 25th anniversary as a writer. That summer he and Kuppr went to Germany on board his schooner. On the anniversary of July 1st, he suffered a heart attack and died for a decade. He had packed his bag for his heart. “Don’t put an ice bag on an empty heart.” Cherkov said. Then the doctor suggested another glass of champagne. Cherkov’s last words were, “It’s been a long time since I had champagne.” He finished the glass and died shortly after.

Cherkov’s body was shipped back to Russia in a refrigerated railroad car and marked FRESH OYSTERS. It might have provided young Antonia Cherkovitch with a light ironic ending for a comic story.
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 in New York and
Shakespeare festivals across the country. Ball made his New York directorial debut with Chekhov's little-known
tragedy in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. In the next few
years, he directed at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shake-
peare Theatre, as well as several seasons of the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D.A.Franklin and
Outer Circle Critics Awards. In 1962, his production of Six Characters in Search of an Author was a New York Drama Critics Circle
award winner and enjoyed an extended run in New York. After directing at Cam-
bridge Shakespeare Festival, he returned to New York to write the libretto for
an opera, Nathalia Petrowska, with composer Lee Hoiby, based on a novel in the Coun-
y. In 1964, he directed Titurel and Honorine to Shakespeare in Lincoln
Center; then travelled to London to recreate his staging of Six Characters. A faculty member of Carnegie Mellon University, he has been the recipient of a Fulbright Schol-
schip, a Ford Foundation grant, and an NEA-RCA Director's Fellowship. Among the many plays Ball has directed for A.C.T. were Tartuffe, Six Characters
Under Milkwood, Tiny Alice and King Lear. They were followed by Shakespeare at Lin-
coln Center; then travelled to London to recon-

EDWARD HASTINGS (Executive Direc-
tor), a founder member of A.C.T., whose produc-
ings of productions of Chin-
ya's Aunt and Our Town were so great that they inspired
the founding of A.C.T. during its first two seasons, has staged numerous produc-
tions for the company since 1965 and has also headed the Plays in Progress program, devoted to the production of new writing. Off-Broadway, he co-produced The Stainless Steel Rat, directed by Jack O'Brien and starring 2000; directed the national theatre company of Oliver! He has served as a guest director in colleges and re-
gional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Sewanee Valley Community of Writers. He staged the American produc-
tion of Sir Michael Redgrave in Shakespeare's Poor Jew, directed the Brit-
ish premières of The Hot L Baltimore, and at A.C.T. the English-language
premier of the hit Soviet play Valentin and Valentina.

ALLEN FLETCHER (Executive Direc-
tor) is former Artistic Director of the Seattle Repertory Theatre. Among the many companies he has directed for was the Oregon Sho-
fest. He is a founding producer of the San Francisco Shakespeare; San Diego's Old Globe Theatre, the New York City Opera, A.P.A.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; one of these as Resident Director and Direc-
tor of the training program. As the 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, Oh, What a Lovely War, Hedda Gabler, The Latent Heat, The Hot L Baltimore, The Misogynist, Androcles and the Lion, The Complete Works of Shakespeare and A.C.T. 's production of A Midsummer Night's Dream, and last season's Romeo and Juliet. Julio Fournier, for whom he did The Trojan Women with Baghdad Redford, The Westwood Playhouse, The Herons with Martha McBride, The View From the Bridge, and for All Saints with Charles D. Hamlin and the Studio Arena in Buffalo, where he just concluded the world premiére of Mark Berman's The Jew of Lincoln. As Associate Artistic Director of John Houseman's Acting Company in the early 70's, he did productions of The Oresteia. As Beckett's Play and Slaughtering, The Time of Your Life, 1:2:3, on the operas staged by the company. O'Brien has directed many productions for San Francisco Opera. Opera, Cappuccino and Playwright for the New York City Opera, San Francisco Opera, and As A Christmas Carol, The Sea Gull and The Winter's Tale, and A.C.T.'s production of A Midsummer Night's Dream, which also ran on Broadway last year. His next assignment will be to direct Paradiso Mundi by Mary Stuart in a new translation at the Shakespeare Theatre in Los Angeles next Spring.

JERRY TURNER (Guest Director) is about to complete 20 years with the A.C.T. and has been a Producer and Director for the Oregon Shake-
fest. Since 1971, he has directed Richard III, Much Ado About Nothing, Athens Morning, Oedipus, Measure for Measure, Night of the Tribes and Mother Courage. He has co-directed a special revival of a dream play and has translated Miss Julie, David of Gilded Age, Wild Duck and directed the last three. His academic career spans more than 10 years and he holds a Ph.D. from the University of Arkansas. Washington State University, University College of the University of Washington. University of California at Riverside.

DAVID HAMMOND (Resident Director), who last season directed The Crucible and Blood, first joined A.C.T. in 1974 as an Associate Director, serving in capaci-
ty. Many of his students have gone on to professional careers in the theatre, including at the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University, directed him with an honorary doctorate degree.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Re- gained the theatre as a designee when turned to acting and appeared with repertory companies in London and Shakespearean festivals across the country. Ball had his New York professional debut with Chekhov's little-known funny man in an off-Broadway production that won the Olga and Verton Rice Drama Desk Awards for 1968. The few years before he directed at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespearean Theatre, as well as staging several operas with the New York City Opera. His 1969 off-Broadway production of Under Milkwood won the Los Angeles Drama Critics' Award. In 1962, his production of Six Characters in Search of an Author won a Pulitzer prize and an extended run in New York. After directing in Campinas and forming the New York to write the libretto for an opera, Natacha Petersen, with composer Lee Holby, based on a Month in the Country. In 1964, he directed Tartuffe and Hamlet at Shakespeare's Globe Theatre, and then travelled to London to recreate his staging of Six Characters. A professor of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship and a Ford Foundation grant, and an A.F.R.C.A. 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 The Dream, Night of the Iguana, Hamlet, Othello, The Diviners, and The Front Page. His productions have won the Los Angeles Drama Critics' Circle Award. He has directed for the television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As a founder and General Director of A.C.T., he has also accepted an Aristide de La Tour Award from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University bestowed upon him an honorary doctorate degree.

JAMES E. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout his history as a member of the Board of Trustees. In 1969, he became Executive Director, took the company on its first tour to Broadway, and has remained as Producing Director ever since. McKenzie is a prolific participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of his productions. He has been the Production Manager of the West Coast Playhouse in Connecticut since 1959, and the Peninsula Players in Fish Creek, Wisconsin, since 1965. McKenzie was the Director of the League of Resident Theatres, the Council for American 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 member of the Association of Licensed Professional Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors Equity Association, a consultant for F.E.D.A.P.T., and was recently appointed a member of the Board of Directors of L.T.N.A., the League of Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work 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 production of Tom Stoppard's Loot won the Obie Award and The Onion's Best of the Under Milkwood, Tiny Alice and King Lear. They were followed by The Dream, Night of the Iguana, Hamlet, Othello, The Diviners, and The Front Page. His productions have won the Los Angeles Drama Critics' Circle Award. He has directed for the television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As a founder and General Director of A.C.T., he has also accepted an Aristide de La Tour Award from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University bestowed upon him an honorary doctorate degree.

ERTE REECE PETTERSON NAGEL KENDALL

San Francisco 1951
by Carlon Martinez

[Image 0x0 to 1224x792]

Hardy Gallery

Custom framing

210 Polk St. San Francisco Ca.

770-4178

[Image 0x0 to 1224x792]

ERTÉ REECE PETTERSON NAGEL KENDALL

San Francisco 1951
by Carlon Martinez

[Image 0x0 to 1224x792]
and Poor Gent, and directing the revival of Absurd Person Singular. As Assistant Conservatory Director and instructor in acting for ACT's Advanced Training Program, he has also directed studio productions of Uncle Vanya, The Cherry Orchard, Three Sisters, Voge Balchus, Ah, Wilderness, All's Well That Ends Well, Thieves of the West, A View from the Bridge, A Midsummer Night's Dream, and The Barber of Seville, as well as the plays in Progress productions of Where Do the Reptiles Go? and All the Early Performances. A graduate of Harvard and the Carnegie Mellon University, Deanna's School of Drama, he has also directed Poldark's Lincoln Student Program and the Pacific Conservatory of the Performing Arts, and 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 Oregon Shakespeare Festival, where he is a newly appointed Artistic Director.

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

THE ACTING COMPANY

JOSEPH BIRD, now in his 12th season with ACT, 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.F.A. Phoenix Repertory productions, in New York, he also toured Canada and the U.S. with this company. Bird appeared in The Show Off with George Grizzard and Jesse Royce Landis and the original Phoenix Eastern University production of The Maids of Angouleme and Army of 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.

MIMI CARR is from Florida. She holds an M.F.A. from Wayne State University in Detroit, Michigan. She last appeared in the Albee Theatre in Houston, Texas in the roles of Marta in Man and Night Nurse in Miss Julie. She returns to the Oregon Shakespeare Festival and has starred on American TV. Her appearances include the Chinese Prime Minister, Cinderella and The First Gentleman (Theater West, Los Angeles). Her most recent appearance was as the nurse in a revival of The Rida, Florence, Linda Ricks and The Little Foxes. Mimi has been seen in New York, Los Angeles, and San Francisco.

RAV BIBB came to A.C.T. seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and the University of Minnesota, and taught acting at the University of Wisconsin. His films include The Lion in Winter, The Rain, Fallen Petals, and The Little Foxes. In four seasons at the Oregon Shakespeare Festival, he directed The Ingmar Bergman and the Midsummer Night's Dream, and played the title role in Hamlet as Malvolio in The Merchant of Venice and Thomas More in A Man for All Seasons. Along with many other roles at A.C.T. are Martin Dyas in Equus, Henry Cain in Carousel, Cassius in Julius Caesar, and Roderigo in Othello. Ben Davis in Hamlet and the Schoolmaster in The Visit, Dr. Strangelove in A Month in the Country, and the leading role in A Midsummer Night's Dream.

JOY CARLIN has given the best part of her artistic life to the past ten years teaching, writing 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 and on Off-Broadway productions with resident and summer theatres in Chicago, Illinois, and elsewhere. For A.C.T. she directed The House of Bernarda Alba and has performed in over 25 productions. Other professional credits include Billy in Barbara Keeler, Shoe-Player Maria in Tony Walton's and Bill Hoffman's The Perfect Woman and The Thirder Grinnell. She directed A.R. Gurney's for the Berkeley Stage Company. This fall she will be directing Arcadia by Joanna Glass at the Oregon Shakespeare Festival. She appeared in John Korty's TV film A Christmas Snow which will air in December.

BARBARA DERICKSON (*) joined A.C.T. nine years ago and last appeared in The Love of the Golden West at the Westport Country Playhouse in Shubert, Connecticut. She returns to A.C.T. after appearing in Julius Caesar, the Scottish National, the Jet National, the English National, the Norwegian National, and the Moscow Art Theatre. She last appeared in A.C.T.'s production of The Love of the Golden West at the Westport Country Playhouse in Shubert, Connecticut. She returns to A.C.T. after appearing in Julius Caesar, the Scottish National, the Jet National, the English National, the Norwegian National, and the Moscow Art Theatre.
and Pretti Cest, and directing the revival of Abigail Paré Singer. 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, Voge Bully, Ah, Wretched, Abandoned, All's Well That Ends Well, The Whirl of the Web, A View from the Bridge, A Midsummer Night's Dream, and The Barber of Seville, among other as the Places in Progress productions of Where Do the Robyns Go? and At The Elev- en-gram 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 Carthage Festival, and has taught and directed at the Binstead School, the University of Washington, and the State University of New York. Future projects include three productions for the Oregon Shakespeare Festival, where he is newly appointed Artistic Director.

ELIZABETH HUDSON (Resident Direc- tor) brings twenty years of acting experience to her directorial assignment of A.C.T.'s nursery- aged 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 En- emies for the Conservatory and Jack Gil- bokky's Afternoon in Vegas for the P.S. 1 program. For the Oregon Shakespeare Festival she has directed A Sonnake, Namid Desire and Miss Julie. In addition, she has directed for the Eagle Theatre for children in Sacramento, and co-ordinated 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.

THE ACTING COMPANY

JOSEPH BIRN, now in his 12th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 Off-Broadway produc- tions. A featured actor in 17 A.F.A. Phoenix Repertory New York, he also toured Canada and the U.S. with this company.

MIMI CARR is from Florida. She holds a B.A. from Wayne State University, and a B.F.A. from the University of Michigan. She has appeared in A Midsummer Night's Dream, and The Tempest in Houston, Texas, and in the roles of Marta in Manon Lescaut and Night Nurse Prey in Me Who Came to Dinner, Lily in The Kitchen, and in The Nanny Lady in California.

JOY CARLIN has given the best part of her artistic life to the past ten years teaching, acting and directing 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 Theatre, she has appeared on Broadway with The Second City, in Off-Broadway produc- tions with resident and summer theatre and in films and videos. For A.C.T., she directed The House of Bernard Alba and has performed in over 25 productions. Other credits include Bolivia by Barbara Keeler, Shoe Fiancee Magic by Tony Willands and Bill Hoffman and The Happy Hooligan by John Robin- son for A.C.T.’s Plays in Progress, and Sra- na over the Betteley Stage Company. This fall she will be di- recting Artifice by Joanna Glass at the Oregon Shakespeare Festival. She ap- peared in John Kory’s TV film A Christmas Snow which will air in December.

MAME DONAT has appeared at A.C.T. for twelve seasons. His Broadway appearances include The Chinese Puzzle Man, Our Miss Carr and The First Gentlemen (Teatre Vista, best featured actor). He spent six seasons with the Cannes and Scottish Shakespearean Festival and has starred on Am- erican TV. His appearances here include...

DANA ERCAR last appeared with A.C.T. as Lopabin in The Cherry Orchard and before that as the Coach in That ChampionShip. Scenes. And the P.P.P. production of Blessing. Other recent appearances include Vladimir in the Los Angeles Ac- tor’s Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Dreamtime in the Wind in the Arena Stage and in Moscow and Leningrad. In New York, Ms. Ercar has been seen off and on Broadway in Dykes, Under Milkwood, directed by William Ball; Androcles and the Lion; Our Town; Summer of the Seventeenth Doll; Oh Man; Oh Woman; 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. Now he serves as an Associate Director; Conservatory Coordinator; and is an acting instructor for the Advanced Training Program. He has associate directed Heartbreak House, Ab, Wildness and Romeo and Juliet and has studied acting at The Juillard School in New York, filmmaking at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER [*] was seen in Juliet in Romeo and Juliet last season after working as an A.C.T. stage manager for three years on 37 shows. A play reader for the Plays in Progress series for one year. Last year was spent 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 Isabella in Ring Around the Moon under the direc-

LAWRENCE HAYMOUTH [*] is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xergus Performing Company, the Muns Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkley. As 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, Burial Chamber, The Golden of the Golden West and most recently on tour in The Pillow.

JILL HILL [*] joins A.C.T. after receiving her B.F.A in Theatre and Film from Denison University, Ohio. She has studied in London with Michael MacGowan from RADA and with the English Speaking Theatre in Copenhagen, Denmark. She was seen last season on the Geary stage in The Crucible of Blood. She played the part of "Girl" in The Hot L.Ballantine and Held in Pudder on the Roof at the Southern California Conservatory Theatres. She was also seen in student productions as the "Girl" in The Hot L.Ballantine and Held in Pudder on the Roof at the Southern California Conservatory Theatres. 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 HUDLET made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grubus in The Company of Actors Craft Circle. This is her tenth season at A.C.T. where her roles have included the Doctora in Grumo di Bergariga, Statue in The Hot L.Ballantine, Mrs. Mauritain in Street Scene, Dolly in The Matchmaker, The Countess in The Countess. An Internment; Joan in Knock Knock, Moritelle in The Hunchback of Notre Dame, Nastasya in A Month in the Country, Caroline Zuckerman in The Visit and Regina in The Little Flowers among others. She has appeared on a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Sheepish Swara in December and Miss Julie. She also directed the P.L.P. production of Jack Gilford’s Afternoon at the Waldorf. Her first feature film, Playm, was invited to the Venice Film Festival this summer.

JOHN HUTTON [*] received his B.F.A. from Rhode Island School of Design and A.C.T. He has been seen on European stages in Romeo and Juliet and The Girl of the Golden West. His work includes student productions at A.C.T.include Verdianna in Three Sisters and Herbert Doan in The Royal Family. This past summer he appeared in Our Town and The Bald 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, Snowsman and重演ently the role of a Salome in Salome in The Machinery. She joins A.C.T. this season as a Journeyman having appeared on the Geary stage last season in Parasites.

BYRON JENNINGS joins A.C.T. this season having performed at the Oregon Shakespearean Festival, Mark Taper For- um, Old Globe Thea- ter, California Actors Theatre and the Al- can Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in the title role in Richard III. Shutter Holmes, Lovers in The Hunter’s Tale and Trigons in The Seagull.

NICHOLAS KALEIDEN [*] joins the A.C.T. acting company after studying at Bowdoin College, Brown, Northampton and Smith University in London, England and with E. Martin Browne and Anthony Corbin. Born and educated in Lexington, Massachusetts, he has performed at the Theatre at Moscow, Maine and the U.S. Shakespearean Festival. He has appeared as Demetrius in A Midsummer Night’s Dream; Hieronimo in The Tragedy of Ophelia; and the Count in the Company of Actors Craft Circle. This is his tenth season with the company. He has performed in Grumo di Bergariga, Statue in The Hot L.Ballantine, Mrs. Mauritain in Street Scene, Dolly in The Matchmaker, The Countess in The Countess. An Internment; Joan in Knock Knock, Moritelle in The Hunchback of Notre Dame, Nastasya in A Month in the Country, Caroline Zuckerman in The Visit and Regina in The Little Flowers among others. She has appeared on a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra, France’s king Lear, Antipholus of
SALIGNAC
What to do with your big summer plans? Visit Salignac in the Lozère, a village set in a forest of beech trees. It's a great place for hiking, cycling, and exploring the surrounding countryside.

SALIGNAC, the unstuff cognac.


DANA ELCAAR last appeared with A.C.T. as Lopashov in The Cherry Orchard and before that as the Coach in That Championshipe Scans and the P.L.P. production of Blessing. Other recent appearances include Vladimir in the Los Angeles Arc- ter Theatre production of Waving for Godot which also played on national TV on the Theater in American Series and Dreaming in absentia. His present season includes Vladimir in Moscow and Leningrad. In New York, Ma E REAL has been seen off and on Broadway in Dylan, Under Milkwood, directed by William Firth, Andrzej in The Lion, Our Town, Summer of the Seventeenth Doll. Oh Man, GW, Heaven's Deal and Zoo Too. His TV and movie 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 its first five years. He now serves as an Associate Director, Conservatory Coordinator and is the instructor for the Advanced Training Program. His association directed Heartbreak House, Ah, Wilderness and Romeo and Juliet. He studied acting at The Juilliard School in New York, filmmaking at New York University and film the San Francisco Art Institute.

JULIA FLETCHER [†] was seen in Juliet in Romeo and Juliet last season after working as an A.C.T. stage manager for three years on 17 shows. She also played 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 Jocelyn Williamson. This past summer she taught acting in the Summer Training Congress.

JANICE GARCIA returns to A.C.T. for her fifth season as the Nurse in Hamlet. She also appeared in A.A. Walker and during A.C.T.'s tour of Hawaii and Japan and has been seen in The Merry Wives of Windom, Peer Gynt, Equus, A Christmas Carol, Emily, Valerie and Valentina, The Walker's Tale, Ah, Wilderness and The Golden 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 been in the Young Conservatory and won the Summer Conservatory. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

MARK HARRIDGE was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company he played opposite over 20 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in The Crucible of Blood and A History of the American Film.

THOMAS HARRISON joins the A.C.T. acting company after appearing previously at A.C.T. in Romeo and Juliet, Ah, Wilderness and Piazzolla. His student productions include Hamlet, Romeo and Juliet, and Treasuries in The Siappeg. He studied ballet with Enrico Maria and Igor Varjok in sketch and he also served as a faculty consultant at ballet at the University of Texas. He appeared with Mickey Rooney in Three Graves a Dying. Other roles include Stephen Rea in When Ha Come Rock 'n Roll. Lucky in Waiting for Godot. Malcolm in Macbeth and Jim in Glor, Monger in the T.C.G. National Finalist this past spring. His film credits include Ponder. His second love is professional landscaping and gardening.

LAWRENCE HESTER [*] is now in his seventh season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, Perform Lace, Performing Company, the Santa Barbara Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkley. As 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 Golden of the Golden West and most recently on tour in The Fisherman.

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 Mac Gowan from RAD A and with the English Speeching Theatre in Copenhagen, Denmark. She was last seen on the Geary stage in The Crucible 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 and in the Royal Family. In Piazzolla, she appeared in The 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 Pantages.

JOHANNA JACKSON [*] studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and Lannan's Beautiful Southern Girls. She also did a tour of Animal Farm. In New York she has worked on the These Student performances at A.C.T. include Veruschka in Three Sisters and Herbert Doan in The Royal Family. This past summer she appeared in Our Town and The Bead at the Oregon Repertory Theatre in Eugene.

BYRON JENNINGS joins A.C.T. this season having performed at the Oregon Shakespearean Festival and the Alcazar Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in the role of Richard III, Shrews and Grounded in the Winter's Tale and Troilus in The Seagull.

NICHOLAS KALELIN [*] joins the A.C.T. acting company after studying at Bowdoin, College, Brunswik, Maine and Tufts University in London, England and with E. Martin Browne and Anthony Crumm on at Wesleyan University. Born and educated in Lexington, Massachusetts, he has performed at the Theatre at Minnesota, Maine and the Utah Shakespearean Festival. He has appeared in Demeritts at fundraising, At Night's Dream, St. Anthony and Chopa- pa, France and King Lear. Antipholus of
Esposito in Comedy of Errors, Bernard in Measure for Measure and Francis in The Taming of the Shrew. After studying at the College of San Francisco, she was a member of the Green G Figaro Company. She has worked in collaboration with playwright Preston Jones on A Place on the Magdalenas. 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 Arkadia in The Seagull and Alma in Freight in a Night.
The Class of Music
F.M. 102.9

RAY REINHARDT, who celebrated A.C.T.'s memorable tour of Russia as a pianist in "Dover Under the Flies," is known in San Francisco as the lead in "Omnibus." The S.L.O.C. in The Moor, Stanley in "A Streetcar Named Desire," Andrew Wykle in "South and West," and Uncle Vanya in "Uncle Vanya." He appeared on Broadway as the lawyer in "Terry Atria," with which he recreated with A.C.T. Away from the Geary stage, he has performed Shakespeare's "King Lear," Dan Bergman in The Ambassadors, "The Millionaire," and "The Philadelphia Apartment." He has also acted with the San Francisco Opera in "Richard Strauss:" "Arminien" and "Nasir." FRANK SAYNO obtained his M.F.A. at the Goodman Theater in Chicago where he then joined the acting company until moving to Toronto, where he has worked with the C.B.C. and various theater and radio companies. He began his Broadway career in "A Study in Scarlet" and "A Study in Green," and has appeared in a long list of radio commercials and off-Broadway credits ranging from Harry Bittin in "Room Service" to Jason in "My Name Is Rachel Corrie."
GRADE, VANDERBILT IN: You Can't Take It With You. He was recently appointed to the San Francisco Arts Commission by Mayor Dianne Feinstein.

STACY RAY [*] joined the A.C.T. company this season and will be teaching Voice in the Advance Acting 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. When she was a child, she appeared in Carmen de berroga: Enrico IV and Zoe's Carriage as well as performing in Unto These Hills in Cherokee. Her roles as an A.C.T. student include: Julie Goldman in How the Other Half Lives, Three Sisters, Richard III and Electra in A Nightingale. She spent one year at RADA and performed as Paulina in The Winter's Tale and as Tio Yara on the Goa stage. She was seen in Romeo and Juliet.

RAY REINHARDT [*] celebrated A.C.T.'s memorable tour of Russia as Epiph- ram in Dostoevsky's in the Boston Glee Club in the lead in The Moon, Stories in A Stranger Named Doore, Andrew Wyke in Sixth and Seventh in Uncle Vanya and in Uncle Vanya. He appeared on Broadway as the Lawyer in Time After Time, which he recreated with A.C.T. Away from the Goa stage, he has performed Shakespeare's King Lear, Dan Bergtime in The Foreigner, and an Evening of Comedy on Twentieth Century. His television credits include: House of Night, Nichols, Apartment, Gammage and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss Ariadne and Naissus.

FRANK SAYNO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto where he has worked in the CBC and various theatres acting and directing. His inaugural Broadway career is as standby for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway tickets and off-Broadway credits ranging from Harry Hutton in Room Service, Jason in Mosley and...

Chief Bouton in One Fly Over the Cuckoo's Nest for a few. His TV credits range from Soap Opera to Rail. Bette and her last feature film was with Robert Redford in Three Days of the Condor. He has been a guest star 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 the State University of New York State College. Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Geary stage he has been seen in The Gift of the Golden West and Pinnacles.

SALLY SMYTHE [*] just finished playing Amenda in San Jose Repertory's production of Private Lives. She was an original cast member in Lady in the Dark and in Uncle Vanya as Paulina. She appeared on Broadway as the Lawyer in Time After Time, which he recreated with A.C.T. Away from the Goa stage, he has performed Shakespeare's King Lear, Dan Bergtime in The Foreigner, and an Evening of Comedy on Twentieth Century. His television credits include: House of Night, Nichols, Apartment, Gammage and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss Ariadne and Naissus.

FRANK SAYNO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto where he has worked in the CBC and various theatres acting and directing. His inaugural Broadway career is as standby for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway tickets and off-Broadway credits ranging from Harry Hutton in Room Service, Jason in Mosley and...

Chief Bouton in One Fly Over the Cuckoo's Nest for a few. His TV credits range from Soap Opera to Rail. Bette and her last feature film was with Robert Redford in Three Days of the Condor. He has been a guest star 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 the State University of New York State College. Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Geary stage he has been seen in The Gift of the Golden West and Pinnacles.

SALLY SMYTHE [*] just finished playing Amenda in San Jose Repertory's production of Private Lives. She was an original cast member in Lady in the Dark and in Uncle Vanya as Paulina. She appeared on Broadway as the Lawyer in Time After Time, which he recreated with A.C.T. Away from the Goa stage, he has performed Shakespeare's King Lear, Dan Bergtime in The Foreigner, and an Evening of Comedy on Twentieth Century. His television credits include: House of Night, Nichols, Apartment, Gammage and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss Ariadne and Naissus.

FRANK SAYNO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto where he has worked in the CBC and various theatres acting and directing. His inaugural Broadway career is as standby for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway tickets and off-Broadway credits ranging from Harry Hutton in Room Service, Jason in Mosley and...

Chief Bouton in One Fly Over the Cuckoo's Nest for a few. His TV credits range from Soap Opera to Rail. Bette and her last feature film was with Robert Redford in Three Days of the Condor. He has been a guest star 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 the State University of New York State College. Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Geary stage he has been seen in The Gift of the Golden West and Pinnacles.

SALLY SMYTHE [*] just finished playing Amenda in San Jose Repertory's production of Private Lives. She was an original cast member in Lady in the Dark and in Uncle Vanya as Paulina. She appeared on Broadway as the Lawyer in Time After Time, which he recreated with A.C.T. Away from the Goa stage, he has performed Shakespeare's King Lear, Dan Bergtime in The Foreigner, and an Evening of Comedy on Twentieth Century. His television credits include: House of Night, Nichols, Apartment, Gammage and several award-winning dramas. He has acted with the San Francisco Opera in Richard Strauss Ariadne and Naissus.

FRANK SAYNO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto where he has worked in the CBC and various theatres acting and directing. His inaugural Broadway career is as standby for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway tickets and off-Broadway credits ranging from Harry Hutton in Room Service, Jason in Mosley and...
RICHARD DEVIN (Lighting Designer) has designed eight productions at A.C.T. prior to this season. His work includes Hotel Paradiso, The Bourgeois Gentilhomme and All, Wildness. 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 Contract, later seen on PBS television. At the Williams-Town Theatre Festival he has more than 35 productions as both lighting designer and general manager including Oreste de Bergeyre, Artaud and After the Fall. During the Intimaste Theatre Company’s 1981 season he was resident designer for five productions. For Seattle Repertory Theatre his design includes Equus, Anna Christie and 17 Rue de la Mairie. Among others most recently he designed Woyzeck. He teaches design and technical theatre at the University of Washington School of Drama.

ROBERT FLETCHER (Costume Designer) has designed scenery and costumes for over 20 Broadway shows as well as the Stratford, Conn., and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City Ballet, Houston 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 Much Ado About Nothing, The Tempest, The Taming of the Shrew and Goya’s Night. His films include Paramount’s Star Trek – The Motion Picture and the forthcoming Casavam with Ringo Starr. He is currently designing sets and costumes for Hugh Leonard’s new play A Life for Broadway.

RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including All, Wilderness, Heartbreak House, Hay Fever and The Taming of the Shrew. Funkello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons. His designs including The Winter’s Tale, The Visit, Hamlet and Guys and Dolls. In recent seasons he designed sets for Doctor Faustus, The Shaw in Company and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Demons, One, Pilar, Soy and Vi at the Marin Theatre and The Taming of the Shrew for PBS television. Last season Funkello designed the two opening productions of the new Denver Center for the Performing Arts and has just finished work on the Breithaupt production of Our Town.

San Francisco has 2 bridges, 39 cable cars, and 1 Grand Bar.

The Compass Rose – the city’s Grand Bar. With rare art from around the world. Exotic drinks. And elegant bars d’oeuvres. It’s the perfect setting for lunch, cocktails and before-or-after theatre treats. In a city famous for bars, The Compass Rose is San Francisco’s Grand Bar.

DELTA LINE CRUISES

When you take a Delta Line Cruise to South America, your cabin is one of just 54 beautiful accommodations on board. Because our four luxurious 20,000-ton American flag Cruises set sail with only 100 pampered passengers.

To find out more about our biweekly sailings, see your Travel Agent or send us this coupon.

DELTA LINE CRUISES, 2700 Soutest Street Tower, One Market Plaza, San Francisco, CA 94108 415-777-8300

Please send me: m All Sea brochure m Full Cruise brochure

Name:
Street:
City:
State:
Zip:
Phone:
My Travel Agency is:
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, Lenstein’s Letter, The Philadelphia Story, The Wild Duck and Elizabeth Huddie’s production of A Streetcar Named Desire. Last season he designed Amanda as the Ilium Theatre Company and at the Berkeley Repertory Theatre he has designed The Molière of the Revolutionaries, What The Butler Saw and My Heart in the Highlands. The Bread is his first production at A.C.T.

F. MITCHELL DANA (Lighting Designer) returns for his ninth season with A.C.T. The Trojan War Will Not Take Place marks his 35th production here, where his designs include Oedipus the King, The Tempest, 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, Manhattan Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, MC-Art Theatre, Pittsburgh Civic Light Opera and the R.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviv Chukh and Tom Moore. He has been nominated for an Emmy Award for his work with Broad Run Yestande. He designs and teaches lighting and theatrical design at the University of Washington School of Drama.

RICHARD DEVIN (Lighting Designer) has designed eight productions at A.C.T. prior to this season, including Hotel Paradiso, The Bourgeois Gentilhomme and Al Wilderman. He toured with the company three summers ago, designing two productions in Hawaii and Japan. Lighting designer for nine regional theatres, Devin is the New York City’s Chelsea Theatre production of The Contract, later seen on PBS television. At the Williams Township Theatre Festival he has been responsible for 35 productions as both lighting designer and general manager includes Oedipus the King, Antigone and After the Fall. During the Intiman Theatre Company’s 1980 season, he was resident designer for five productions. For Seattle Repertory Theatre his design includes Eros, Anna Christie and 13 Rue de l’Amour among others and most recently he designed Run Yestande. He teaches design and theatrical design at the University of Washington School of Drama.

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

San Francisco has 2 bridges, 39 cable cars, and 1 Grand Bar.

The Compass Rose - the city's Grand Bar. With rare art from around the world. Exotic drinks. And elegant hours of course. It’s the perfect setting for lunch, cocktails and before-or-after-theater treats. In a city famous for bars, The Compass Rose is San Francisco’s Grand Bar.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 28 productions including Alice, Wilder, 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 Ruth, The Shaw to Comicon and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, The Winter Garden, The Winter Garden, the Shaw and La Ronde, and at the Berkeley Repertory Theatre. Last season Funicello designed the two opening productions of the new Center for the Performing Arts and has just finished work on the Broadway production of Douchet Street.
Richard Seiger (Set Designer) returns for a sixth season at A.C.T. last year having designed Buried Child, The Little Prince and The Girl of the Golden West as well as The Winter's Tale, 5th of July, The Vast, Julius Caesar, Midsummer Paradox, The Matchmaker, The Bourgeois Gentleman, Oh! and Something's About, which premiered at the Marin Music Memorial Theatre and went on to Broadway. A graduate of Ch.
Escape To
Golden Gate Fields
**1981 Spectacular**

105 Days of Thrillerboud Action
Spectacular Examples:

PLAY PICK SIX EVERY DAY
You Could Win Up To $50,000 or More.
Try It! It’s Fun! It’s Simple!

| FEB | 26 | BELT BUCKLE DAY | Golden Gate Fields bets business
| MAY | 2 | GOLDEN GATE HANDICAP | Spy bicyclists and horses go for $50,000
| MAY | 10 | MOTHER’S DAY | Free Ten Bets given to first 10,000 bettors
| JUNE | 7 | CUP DAY | Golden Gate Fields ships given to first 10,000 bettors
| APRIL | 21 | TOTE BAG GAY | 1st $2,000 paid in $2,000 paid in 20,000 paid in
| JUNE | 21 | FAN THANK YOU DAY | Discounts, entertainment

Golden Gate Fields
Thoroughbred Action by San Francisco Bay
February 1st – June 27

---

Sunset Dinner
Served Nightly
5:30 – 7:00 p.m.

Appetizers
Le Potage du Jour / Salade Maison
Melange de Fruits / Pate de Canard

Entrees
Red Snapper Florentine $7.95
Beef Brisket $10.95
La Paella du Jorn $7.95

Sides
Greek Salad / Garden Vegetables
Grilled Vegetables / Roasted Asparagus

Deserts
Creme Caramel / Chocolate Mouse
Soup, Glace Citron / Trifle
Coffee, Tea, Milk

For Reservations 343-2711

---

Concepts in FIH Highway, Pacifica of Pacifica Piering
800 Airport Boulevard
Redlands, CA 92373

---

An Extraordinary Retail Experience devoted to the understanding and beauty of the natural world.
Visit our four stores.

---

Advance Ticket Offer
WINNER
BEST PLAY
1980 TONY AWARD
“THE FIND OF THE SEASON!”

American Conservatory Theatre
EMANUEL AZENBERG, THE SHINER ORGANIZATION
DASHA EPPSTEIN, LON DANCER

The Mark Taper Forum Production of

CHILDREN OF A LESSER GOD

A Play by MIKE MARKOVICH

PETER EVANS
DEANNA DUNAWAY
KEN LIEBENTHAL
NANCY J. KENDALL
SANDRA LOWE
DAVID JENKINS
NANCY POTTS
RICHARD KENDALL
THOMAS MUSGRAVE
WILLIAM F. WINGATE
KENNETH BRECHER

Directed by GORDON DAVIDSON

An Extraordinary Love Story!

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

8 WEEKS ONLY! JUNE 25 – AUG 23

TICKET PRICES:
Previews 6/25 at 8 p.m., 6/26 at 8:30 p.m., & 6/27 at 2:30 p.m.; $14.50, $10.50, $6.50, $5.50, $3.50, Tues-Thurs., at 8 p.m. (Sun, Sat, at 2:30 p.m., Sun, and 4:30 p.m.); $14.50, $10.50, $6.50, $5.50, $3.50, $2.50, Fri & Sat, at 8:30 p.m. $20, $15, $10, $5 (Seniors and Front Row)

Group discounts (415) 771-3380

---

A.C.T.‘s Tickets by Telephone
(415) 673-6440
TTY (415) 771-0338

Mastercard and Visa OK (51 service charge per order)

A.C.T. subscribers can deduct $2.00 per ticket for performances June 26 through July 12

Discounted tickets based on $10.50 at the A.C.T. Box Office window.

Please enclose a check payable to A.C.T.

Card No.
Exp Date

---

California’s School of Art Institute. Seeger also created sets for the Broadway production of Butterflies Are Free and several offBroadway 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 during which 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 Theatre. 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 Minneapolis Opera Company. For dance he designed Sleeping Beauty for the Stadtgut Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Schuler designed the lighting for Isaac Singer’s Robe and her Dream for which he received a Drama Desk Nomination.

CARRIE F. ROBBINS (Costume Designer) recently designed the San Francisco Opera’s Aida at Delphi, starring Placido Domingo and Shirley Verrett for PBS Televison. On Broadway she has won Drama Desk Awards for The Big Deal’s Opera, The Iconman Canadian, Great and Other Here!, plus Tony nominations for the latter two. Other Broadway credits include Fanny D., Yon, Molly, Secret Affairs of Mildred Wild and George Abbott’s Broadway. She has designed many productions for the New York Shakespeare Festival, and for the Chicago Theatre Center (for which she won a Maharam Award). Nine for the Los Angeles Center Repertory under Judy 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 (where she’ll be designing her 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.

---

An extraordinary retail experience devoted to the understanding and beauty of the natural world. Visit our four stores.

---

An extraordinary retail experience devoted to the understanding and beauty of the natural world. Visit our four stores.

---

An extraordinary retail experience devoted to the understanding and beauty of the natural world. Visit our four stores.

---

An extraordinary retail experience devoted to the understanding and beauty of the natural world. Visit our four stores.
Escape To Golden Gate Fields
1961 Spectacular

105 Days of Thrashedrought Action
Spectacular Examples:

PLAY PICK SIX EVERY DAY
You Could Win Up To $50,000 or More.
Try It! It's Fun! It's Simple!

FEB. 28
BELLE MOLLY DAY
Golden Gate Fields's first business day for a thoroughbred.

MARCH 7
CALIFORNIA DERBY
Pulitzer and to Kentucky Derby hopefuls.

MARCH 16
SHARE THE PURSE
In a 1000 Club.

APRIL 6
TOTE BAG DAY
$5 tote bags at the tote windows.

APRIL 21
FAN THANK YOU DAY
Discounted entertainment.

Sunset Dinner
Served Nightly
5:30 - 7:00 p.m.

Appetizer
LE POTAGE DE JOUE
SALADE MASON
MELODIE DE FRET
PATE DE CANARD

Entrée
RED SNAPPER FLORENTINE $1.95
BEER STRAIGHT $1.25
LA PIQUETTE AU JOUE $1.95
SEM POULET CHAMPAGNE $1.25
GRAND PRIX TOUCHE $1.95
MOULLE MINUTE STEAK MÈRE $1.75
FLAT DE SOLE AWARD $3.95
FRES FRENCH CHICKEN CHANTELLE $1.75

Dessert
CREME CARAMEL CHOCOLATE MOUSSE SOURFE GLACE CITRON TRUFFLE

COFFEE TEA MILK

For Reservations 343-2711
Conventient to 111 Highway, Pixels of Perfect Parking.
800 Airport Boulevard
Burlington, CA 94851

Golden Gate Fields
Thoroughbred Action by San Francisco Bay
February 1961 - June 28

An extraordinary retail experience devoted to the understanding and beauty of the natural world.

Visit our four stores:

Main Store
La Jolla (858) 459-0790

Encinitas
(760) 436-4690

Encinitas
(760) 436-4690

Sunset Diner
Served Nightly
5:30 - 7:00 p.m.

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

CARRIE F. ROBBINS (Costume Designer) recently designed the San Francisco Opera's "Semele et Delfi", starring Plácido Domingo and Shirley Verrett for PBS Televison. On Broadway she has won Drama Desk Awards for "The Beggar's Opera", "The Iceman Cometh", "Grease" and "Olive, the Other Boleyn Girl", plus Tony nominations for the latter two. Other Broadway credits include "Happy End", "Yentl", "Secret Affairs of Mildred Wild" and George Abbott's "Broadway". She has designed many productions for the New York Shakespeare Festival, as well as the Chichester Theatre Center (where she won a Mabruin Award); nine for the Lincoln Center Repertory under Julia Irving and several for the Guthrie Theatre. Seattle Repertory, Baltimore Center Stage, the Mark Taper (for which she designed "The Trinidad", with Anthony Hopkins) and the Sarah Caldwell Opera she'll costume their Mabruin in January at Lincoln Center. Ms. Robbins heads the costume design department at NYU. A.C.T. where she designed "Night of the Foxes".

ADVANCE TICKET OFFER

"THE FIND OF THE SEASON!"

American Conservatory Theatre
EMANUEL AZENBERG, THE GUERBON ORGANIZATION, DASHA EPSTEIN, IRON DANCE, INC.

The Mark Taper Forum Production of

CHILDREN OF A LESSER GOD

"A Love Story by"
MARK MEDOFF

PETER EVANS
DEANNA DUNAGAN
KEN LETNER
NANCY J. KENDALL
TANNIA LOWE
DAVID JENKINS
NANCY POTTS
THADDEUS ROSE
RICHARD KENDALL
THOMAS NISSE
KATHLEEN BRECHER

Directed by
GORDON DAVIDSON

An Extravagant Love Story!
"Children..." explores the world of the deaf through the courtship and marriage of a young teacher and his stubbornly proud student, who, separated by silence, struggles to "hear" each other despite enormous obstacles, some of them humorous, all of them poignant.

8 WEEKS ONLY! JUNE 25 - AUG. 23

TICKET PRICES:
Previews 6/25 at 8 p.m., 6/26 at 8:30 p.m. & 6/27 at 2:30 p.m.; $14.50, $10.50, $6.50, $3.50, Tues.-Thurs., at 8 p.m.; Sat., at 3:30 p.m.; Sun. at 3 & 7:30 p.m. $18.50, $13.50, $9.50, $6.50; Fri. & Sat. at 8:30 p.m. $20, $15, $11.50, $8.50.

Group discounts (415) 771-3880

A.C.T. Tickets by Telephone (415) 673-6440
TTY (415) 771-0338

Mastercard and Visa OK (41 service charge per order)

A.C.T. subscribers deduct $2 per ticket for performances June 26 through July 12.

Discount tickets for advanced sale at box office or by calling the A.C.T. Box Office window.

Show discounts for those 55 and older call box office or stop by the A.C.T. Box Office.

A.C.T.'s GEARY THEATRE

Geary & Mason

Subscribers deduct $2.00 per ticket

TOTAL REMITTANCE ENCLODED

1 enclose a check payable to A.C.T.

2 please charge my Mastercard/Visa

Card No.
Exp. Date

Make checks payable to A.C.T. Box Office, 980 Geary Street, S.F., CA 94109

Please enclose a stamped, self-addressed envelope or a business size envelope and specify where you would like tickets to be sent.
THE BEST WAY to get to the 18th green at St. Andrews is the bridge built during the Third Crusade... over 800 years ago.

The good things in life stay that way. Dewar's® never varies.

Authentic The Dewar Highlander