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PONDEROSA HOMES
One of the AETNA LIFE & CASUALTY Companies
THE AMERICAN CONSERVATORY THEATRE

presents

MOURNING BECOMES ELECTRA

(1931)

A Trilogy

by EUGENE O'NEILL

Brigadier-General Ezra Mannon
Daughter of the Vanishing King
ANNIE LAMOUR
Christie, his wife
DAVIN MATTHEWS
Lavinia, their daughter
RICHARD KESS
Orin, their son
THOMAS O'GLESBY
Captain Adam Brant,
of the clipper "Flying Tradewinds"
JOHN HUTTON
Captain Peter Niles, U.S. Artillery
NICHOLAS KALELIDIN
Hazel Niles, his sister
WENDY RADFORD
Seth Backwith
RICHARD KESS
Anna Ames
ROBERT WORTHAM-KRIMMER
Lousia, his wife
JOYANNA JACKSON
Minnie, her cousin
STACY RAY
Jostab Bordens, the manager of the shipping company
D. PAUL YEUELL
Emma, his wife
JOYANNA JACKSON
Everett Hills, D.D.,
of the First Congregational Church
GARLAND SIMPSON
His Wife
STACY RAY
Doctor Joseph Blake
JOSEPH BIRD
The Chantryman
RANDALL RICHARD
Eva Mackel
D. PAUL YEUELL
Amer Small
GARLAND SIMPSON
Directed by
ALLEN FLETCHER
Associate Director
ALEX NIBLEY
Scenery by
RALPH FUNICELLO
Costumes by
ROBERT BLACKMAN
Lighting by
JOSEPH APPELT
Music by
LARRY DELINGER
Hairstyles by
RICK EICKHOLTS

THE HOMECOMING

Act II: Ezra Mannon's study in the house—immediately follows Act I.
Act III: The same as Act I—exterior of the house—a night a week later.
Act IV: A bedroom in the house—later the same night.

THE HUNTED

Act I: Exterior of the Mannon house—a moonlight night two days after the murder of Ezra Mannon.
Act II: The same as Act I—exterior of the house— immediately follows Act I.
Act III: Ezra Mannon's study—immediately follows Act II.
Act IV: the stern of the clipper ship "Flying Tradewinds"—at a wharf in East Boston—a night two days later.
Act V: Same as Act I—exterior of the Mannon house the night of the following day.

THE HAUNTED

Act I: Scene I: Exterior of the Mannon house—an evening in the summer of 1866.
Act II: Scene II: Dining-room in the house—immediately follows Act I.
Act III: The same as Act I—exterior of the Mannon house a late afternoon three days later.
Act X: Same as Act I, Scene I—exterior of the Mannon house—a late afternoon three days later.

UNDERSTUDIES

Eva Mannon—Sydney Walks
Christie—Wini Carr
Lavinia—Jane Jones
Orin—Robert Wortham-Krimmer
Adam Brant—Garland Simpson
Eva Mackel—Thomas Harrington
Amer Small—Lydia Blaisdell
Seth Backwith—Ray Park
Anna Ames—Jeanette Borden
Inez Mackel—Janet E. Ford
Eva Mackel—Irene Callahan
Mrs. Hills—Sarah Newman
Chris Mannon—David Talbot
Amer Small—Sarah Whitehead, Jr.
Dr. Wolfe—Ray Blaisdell
The Chantryman—Bruce Williams

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THE AMERICAN CONSERVATORY THEATRE
presents
MOURNING BECOMES ELECTRA
(1931)
A Trilogy
by EUGENE O’NEILL
Brigadier-General Ezra Mannon
Christine, his wife
Lavinia, their daughter
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Hazel Niles, his sister
Seth Bockwitt
Anna Ames
Louisa, his wife
Missie, her cousin
Josiah Borden, manager of the shipping company
Emma, his wife
Everett Hills, D.D., of the First Congregational Church
His Wife
Doctor Joseph Blake
The Chastity
Erie Mackel
Abner Small
Directed by ALLEN FLETCHER
Associate Director ALEX NIBLEY
Scenery by RALPH FUNCIELLO
Costumes by ROBERT BLACKMAN
Lighting by JOSEPH APPLET
Music by LARRY DELINGER
Hairdresses by RICK EICKHOLDS
THE HOMECOMING
Act I
Exterior of the Mannon house in New England—April, 1866.
Act II
Ezra Mannon and his son—immediately follows Act I.
Act III
Ezra Mannon and his son—immediately follows Act II.
Act IV
A bedroom in the house—after the same.
THE HUNTED
Act I
Exterior of the Mannon house—after the same—two days later.
Act II
The scene changes to the room in the house—immediately follows Act I.
Act III
The scene changes to the sitting room—immediately follows Act II.
Act IV
The scene changes to the same interior—after the same—three days later.
THE HAUNTED
Act I
Scene I
Exterior of the Mannon house—a stormy night—three days later.
Act II
Scene II
The same—immediately follows Act I.
Act III
The scene changes to the same interior—immediately follows Act II.
Act IV
The scene changes to the same interior—after the same—three days later.

UNDERSTUDIES
Ezra Mannon—Syndey Walker
Christine—Connie Carol
Lavinia—Jane Jones
Orin—Robert Wuthrath
Captain Adam Brant—Garland Simpson
Captain Peter Niles—Thomas Momson
Hazel Niles—Lidia Ramshad
Seth Bockwitt—Ray Park
Anna Ames—Josiah Borden
Louisa—Stella Hacket—John C. Hittner
Abner Small—Aubrey Hill
Missie, his wife—Sharon Newman
Everett Hills—Alfred Small—Ralph Heathcock, Jr.
Dr. Blake—Roy B. Brindish
The Chastity—Bruce Williams

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ELECTRA REDUX

By Jeffrey Hirsch

The drama must seek to make us recognize the things that, since Greek days, we have forgotten—the eternal identity of you and me with the vast and unmanageable forces which have played through every atom of life since the beginning.”

—Kenneth Macgowan

THEATRE OF TOMORROW (1921)

Only a couple of generations ago prevailing critical opinion held Eugene O'Neill’s Mourning Becomes Electra to be the finest English language tragedy written to date in the 20th century. Over the years that have passed since the play’s 1931 premiere, reappraisals of the script have often been based on much more reserved judgements of its literary merit.

Ultimately, of course, the measure of a play lies not on the page of its printed text, but in the success or failure of productions where it is viewed by audiences as living theatre. Here Mourning Becomes Electra has always fared well. Each time O’Neill’s magnificent opus is revived—the three play, thirteen act, fourteen scene drama has only been produced a handful of times—it is re-recognized as a work of extraordinary ambition and heroic scale.

To be sure, O’Neill’s play has glorious ancestry. The Greek legend of Electra is older than the hills, or at least as old as Mount Olympus, in whose shadow stood the cursed House of Atreus, progenitor of O’Neill’s characters. The Electra’s story has been told by Sophocles, Euripides, Aeschylus and in modern times by Henrik von Hofmannsthal, Robinson Jeffers and Jean Giraudoux. O’Neill’s fascination with “the most interesting of all women in drama” resulted in a play based on the Orestia trilogy by Aeschylus, but set in America and informed by everything that has been learned about the life of the mind since antiquity. “Is it possible,” O’Neill asked in his diary of 1925 as he embarked on the project, “to get modern psychological approximation of Greek scene of fate into such a play, which an intelligent audience of today, possessed of no belief in gods or supernatural retribution, could accept and be moved by?”

The fascinating record of O’Neill’s attempt at reviving the Electra myth in modern terms is contained in the notes he kept while writing Mourning Becomes Electra. There can be found, in the playwright’s nearly indecipherable hand, an explanation of many of the choices he made in writing his impartive story of domestic crime and punishment. On the updating of Aeschylus’ ‘Irish War setting to Civil War times’ O’Neill wrote: “No matter in what period American history the play is laid, there must remain a modern psychological drama—nothing to do with period except to use it as a mask.”

What war?—Revolution too far off and too clerged in people’s minds with romantic grammar-school history associations. World War too near and recognizable needs distance and perspective—period not to distant for audience to associate itself with, yet possessing sufficient mask of time and space so that audiences will unconsciously grasp at once. It is primarily drama of hidden forces—fate—behind trees of characters. Civil War is only possibility—fits into picture—Civil War as background for drama of murder.


The decision to “use characteristic names with some similarity to Greek ones” resulted in the selection of Ezra Mannion for Agamemnon—Christine for Clytemnestra, Orin for Orestes and Adam for Aegisthus. After considering Eleanor, Ellen and Elsa as possible substitutions for Electra, the playwright opted to call her heroic Lavinia, after Laodice, Electra’s Homeric equivalent.

The play’s title was fashioned. O’Neill later explained, to “convey that mourning befits Electra, it becomes Electra to mourn, it is her fate, black is becoming to her and it is the color that becomes her destiny.”

O’Neill further extended his development of classical motif with the introduction of a "chasing" of townspeople who appear at the beginning of each play in the trilogy "representing the town as a human background for the drama of the Mannions." The family theme in Attic literature and fore- shadows O’Neill’s examination of “hopeless hope”—she dependence on pipe dreams to sustain the spirit—in The Iceman Cometh.

Enlarging on the “undramatic married bannality” in which he felt the Orestes left Electra, O’Neill departed from the Aeschylean plot in the last play of his trilogy. Instead of sustaining the traditional moral and religious finale revolving around Orestes. The Haunted is given over to Electra/Lavinia, the last of the Mannions. "Electra adores father, devoted to brother (who resembles Fa-...
ELECTRA REDUX

By Jeffrey Hirsch

The drama must seek to make us recognize the things that, since Greek days, we have forgotten—the eternal identity of you and me with the vast and unmanageable forces which have played through every atom of life since the beginning.

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Mourning Becomes Electra's "small New England town," like the "large small town in Connecticut" in which Ab, Wilderstein, O'Neill's only full-length comedy takes place, is a reconstruction of the playwright's boyhood summer home in New London, Connecticut. "New England background best possible dramatically for Greek plot of crime and retribution, chain of fate—Puritan conviction of man born to sin and punishment." O'Neill noted of the Calvinist influenced region that also provided locales for Desires Under the Elms and Long Day's Journey into Night.

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Eugene O'Neill, sketch by Leo Midziner. Providence, 1921.

Eugene O'Neill, sketch by Leo Midziner. Providence, 1921.
Becomes Electra. And he got a racing
nervous and tired, he would go out in
and drive 95, 98 miles an hour and
come back looking 10 years old, not
a wrinkle and perfectly relaxed.

Shortly after setting at Le Plessis,
O'Neill wrote a friend: "I am attempting
something big and new—the most am-
bitious stuff I've ever tackled, but it
sure looks good. Shooting at a star may
be hopeless in my case, but it gives one
a rich zest in being alive.

The writing of Mourning Becomes
Electra consumed O’Neill for the next
two years. "I am working longer hours
than I have ever before as a day after
day shift," he wrote critic George Jean
Na-
than. Upon completing the play’s first
draft in February 1930, O’Neill told Na-
than, "I’ve never had anything ride me
so hard," and praised Carlotta’s support
of his work: "She has collaborated by
keeping the old clause running with
uncanny efficiency so that nary an out-
side worry has touched me or bogged
my stride even for a moment. A most
marvelous wife and friend!"

The third and final draft of
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don’t know is that reading it all through,
in spite of familiarity with every page,
it leaves me moved and dis-
turbed spiritually, and I have a feeling
of there being real size in it, quite
apart from its length. A sense of having
a valid dramatic experience with intense
toned passion beyond the ambition or
scope of other modern plays.

The new play was also mailed to
Law-
rence Larner, founder of the Thea-
tre Guild, where O’Neill’s Strange Inter-
lude and Mourning Electra were produced.
I could not put it down, once I started,
and had to go on and read the
three plays, one after the other," Lar-
ner wrote O’Neill. "The effect was to
knock me silly for the rest of the day.

Following seven weeks of rehearsal
at
the newly refurbished Eugene
O’Neill’s Strange Inter-
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The American Conservatory Theatre presents

An Evening of Two One Act Plays:

BLACK COMEDY
(1965)
by Peter Shaffer

The Cast (in order of appearance)

Brendan Miller THOMAS HARRISON
Carol Mellett JANICE GARCIA-HUTCHINS
Miss Furrwalt MIMI CARY
Colonel Mellett SYDNEY WALKER
Harold Gorringe BRUCE WILLIAMS
Celia JANE JONES
Schubertzki WERNER KEILBERGH
George Bamberger DAKIN MATTHEWS


THE BROWNING VERSION
(1948)
by Terence Rattigan

The Cast (in order of appearance)

John Tipler GREG PATTERSON
Frank Hunter MARK MURPHY
Millee Crocker-Harris DONN MEARS
Andrew Crocker-Harris RAVE BIERK
Dr. Frohike SYDNEY WALKER
Mrs. Gillette LINDA WHITLOCK, JR.
Mrs. Gilbert LYDIA HANNIBAL

Directed by JAMES EDMONDSON

Associate Director EUGENE BARCONE
Scenery RALPH FUNCELLO
Costumes MARTHA BURKE
Lighting MARK BOSCH
Hairstyles RICK RECHERS

UNDERSTUDIES
Black Comedy: Bradbury Miller—John Hunter; Carol Mellett—Julia Fletcher; Miss Furrwalt—Johanna Jackson; Colonel Mellett—Paul Ventre; Celia—Sally Smythe; Schubertzki—Lawrence Hecht; Bamberger—Frank Orwell; Harold—Thomas Oglesby

The Browning Version: Sapho—Randall Richard Hunter; John Noel Hunter; Millee Crocker-Harris—Wendy Radford; Andrew Crocker-Harris—Dakin Matthews; Frohike—Frank Savino; Mrs. Gillette—John C. Fletcher; Mrs. Gilbert—Jill Hill

The Chateau de Plessis at St. Antoine de Rochel, near Tours, France provided Eugene O'Neill with the serenity he needed to write Mourning Becomes Electra. He went there to live with Carol in 1924, following their marriage in 1929. O'Neill always called his neoclassical trilogy "Carlotha's play" and dedicated the manuscript to her. Carlotha, who survives for another 27 years, recalled the events of her marriage, the births and deaths of their three children, and the effects of their daily lives. Ten years, recalled the tale of an affair that "had never lived in a chateau and the idea of a chateau, the beauty and the aristocracy of the land." But we rented one outside of Town, but in France. And though he was a rather rough Irishman, finally saw that you could be polite and live in a changing place without being ridiculous. That is where he wrote Mourning Becomes Electra. And he got a racing cat, a Bugatti, and when he was very nervous and tired, he would go out in it and drive 95, 98 miles an hour and come back looking 10 years old, not a wrinkle and perfectly relaxed.

Shortly after settling at Le Plessis, O'Neill wrote a friend: I am attempting something big and new—the most ambitious stuff I've ever tackled, but it seems good. Mourning at a star may be hopeless in its case, but it gives one a rich zest in being alive.

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The play was also mailed to Lawrence Langer, founder of the Theatre Guild, where O'Neill's Strange Interlude and Ulysses were produced. "I could not put it down, once I started reading, and had to go on and read the three plays, one after the other," Langer wrote O'Neill. "The effect was to knock me silly for the rest of the day.

Following seven weeks of rehearsal at the newly repurposed Eugene O'Neill's long-dead Theatre Guild, the production of Mourning Becomes Electra opened March 12, 1931. Top ticket price was $6.60.

An evening of two one act plays:

THE AMERICAN CONSERVATORY THEATRE

by Terence Rattigan

The Cast (in order of appearance)

John Tipler GREG PATTERSON
Frank Hunter MARK MURPHY
Millee Crocker-Harris DONN MEARS
Andrew Crocker-Harris RAVE BIERK
Dr. Frohike SYDNEY WALKER
Mrs. Gilbert LINDA WHITLOCK, JR.

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Lighting MARK BOSCH
Hairstyles RICK RECHERS

UNDERSTUDIES
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Notes on THE BROWNING VERSION

The Browning Version, Terence Rattigan’s study of faded idealism and frustrated ambition, was written in 1946 when the playwright was at the zenith of his success. Set in an English boys’ school like the one in James Hillman’s Goodbye, Mr Chips, the play was drawn from its author’s own Harrow School experience. Rattigan has said that as a school boy his favorite play was the Agamemnon and that his desire to become a playwright owed a good deal to having read the play in the urging of his Greek master, Coke Norris.

Norris had spent a lifetime in his profession only to suffer, through his own shortcomings and life’s miscalculations, humiliation and defeat. Upon his retirement young Rattigan presented the pedagogue with the gift to which he responded with the incredulity of one who has never before been treated with decency. When it came time to write The Browning Version, Rattigan modeled Crocker-Harris on Norris, Taplow on himself and used the gift giving episode as the central incident of the play.

The character of Crocker-Harris was written for John Gielgud, who had long been a hero of Rattigan’s. Following their 1935 collaboration on an adaption of Dickens’ A Tale of Two Cities, the playwright longed to have the actor appear in one of his plays. Eleven years later Gielgud turned down the leading role in The Whistling Boy but encouraged Rattigan to go ahead with plans to write a one-act in which he might appear. Gielgud’s response to the completed The Browning Version wounded Rattigan to the heart. “They’ve seen me in so much fine stuff,” the actor remarked, “do you think they will like me in second class stuff?” It was not until 1959 in a CBS television broadcast directed by John Frankenheimer that Gielgud at last played Andrew Crocker-Harris.

On September 8, 1948 The Browning Version opened in London’s West End. Presented on a double bill with Rattigan’s Harlequinade, a backstage farce, the evening was entitled Playbill. It was a runaway success and earned the playwright the Ellen Terry award for best new play for the second year running. When the show opened in New York the following year it was less enthusiastically received, prompting Rattigan to write an article for the New York Times on the difficulties of transferring English plays to the American stage.

The 1951 film adaption of The Browning Version, directed by Anthony Asquith and featuring Michael Redgrave, is a classic of the British cinema. Rattigan adapted his play for the screen, streamlining it and opening it out by adding new scenes, characters, and locales. As is often the case with adaptations, the film is overly literal and explicit and loses the play’s poignancy. This is particularly apparent in the film’s final moments where a contrived denouement has been substituted for the play’s ineluctable ending.

Terence Rattigan always regarded The Browning Version as his most accomplished work and held it as especially dear among his plays. One day while he was writing the play his vases entered his study to find tears running down his cheeks. Many years later Rattigan said, “If today I had to justify my choice of career before a heavenly jury, The Browning Version is the play I would want to present me.”

Notes on BLACK COMEDY

Black Comedy, Peter Shaffer’s one-act farce, was commissioned by Britain’s National Theatre for its 1969-70 summer season at Chichester. When it played there and in subsequent productions in London the next fall and New York two years later, the playbill carried this note to the author: “In one of the most celebrated scenes in the repertoire of the Chinese Classical Theatre, two swindlers fight a duel in a completely darkened room. The scene is performed with the stage fully lit.”

By wedding Chinese classical theatre to traditional European farce, Peter Shaffer created his own tour de force in Black Comedy. The happy result of the union is an ingenious play that allows the audience to know everything that is going on while keeping the actors in the dark.

Peter Levin Shaffer and his twin brother, Anthony, were born into an orthodox Jewish family in Liverpool, England on May 15, 1926. Peter and Anthony’s formal education was interrupted at age 18 when they were conscripted for duty in the coal mines of Kent and Yorkshire. All of England’s miners had been recruited into the army leaving the nation with only a three day supply of coal. Shaffer was named Ernst Bevan, a rank under which the Empire’s young men could be drafted into service to replace the coal miners. Of his days as a “Bevan Boy,” Shaffer has said, “Any illusions I had held about the nobility of manual work vanished during the three years I spent in the mines. It was a wicked work.”

Following his unorthodox service, Shaffer attended Cambridge and was graduated in 1949. The next year he journeyed across the Atlantic to New York where he stayed for two years and wrote his first play, The Maid, a classically structured tragedy set in modern Israel, that was telecast by the BBC in 1955.

Black Comedy appeared in 1961 first coupled with Strindberg’s Miss Julie and later with a Shaffer curtain raiser, The White Legs.

Shaffer’s only unsuccessful work, The Battle of Shrivlings, a neo-Shavian play of ideas, opened and closed in 1970, within weeks of his brother Anthony’s hit St draped. Four years later Equus took Broadway by storm. Winning a Tony Award for Best Play, establishing an appetite for Shaffer’s work that was fed this past season by Amadeus, his latest play and second Tony Award winner.

Peter Shaffer believes a play should be so eloquently written “you ought to be able to quote six lines when you leave the theatre.” Of his work he has said, “All art is autobiographical inasmuch as it refers to personal experience and the portmanteau of adolescence is in my plays, as is the essential adolescent desire to conquer certain death. Those tensions and ob sesions are autobiographical. But of course there is another kind of story as stories, myths, that is theatre.”
Notes on THE BROWNING VERSION

The Browning Version, Terence Rattigan’s study of faded idealism and frustrated ambition, was written in 1946 when the playwright was at the zenith of his success. Set in an English boys’ school like the one in James Hilton’s Goodbye Mr. Chips, the play was drawn from his own Harrow School experience. Rattigan has said that as a schoolboy his favorite play was the Agamemnon and that his desire to become a playwright was a good deal to have read the play in the acting of his Greek master, Coke Norris.

Norman had spent a lifetime in his profession only to suffer, through his own shortcomings and life’s miscalculations, humiliation and defeat. Upon his retirement young Rattigan presented the pedagogue with the gift to which he responded with the incredulity of one who has never before been treated with decency. When it came time to write The Browning Version, Rattigan modeled Crocker-Harris on Norris, Taplow on himself and used the gift giving episode as the central incident of the play.

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Following his unorthodox service, Shaffer attended Cambridge and was graduated in 1949. The next year he journeyed across the Atlantic to New York where he stayed for two years and wrote his first play, The Bad Land, a classically structured tragedy set in modern Israel, that was telecast by the BBC in 1955.

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THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS
(1982)

by WILLIAM HAMILTON

Constance Treadwell Madison
Nicholas Madison
Carl Von Eltz
Dede Von Eltz
Topping Treadwell
Klaus Von Eltz
Red
Bartender
Other Drinker
Aunt Hopey

Directed by EDWARD HASTINGS

Associate Director SARAH REAM
Assistant Director MICHAEL PULIZZANO
Scenery by RICHARD SEGER
Costumes by MICHAEL CASEY
Lighting by MARK BOSCH
Hairstyles by RICK ECHOLS

San Francisco: an apartment in Pacific Heights and a bar in the Tenderloin

There will be one twelve-minute intermission.

UNDERSTUDIES
Constance—Wendi Radford; Dede—Jane Jones;
Topping—Sydney Walker; Klaus—John Hutton;
Red—Sid Whitlock, Jr.; Bartender—Richard Kuss; Other Drinker—Robert Worthington-Kimmer, Aunt Hopey—DeAnn Mears

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MACY'S, San Francisco, Hillsdale
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SALLY SMYTHE

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Topping Treadwell
WILLIAM PATTERSON

Klaus Von Elitz
JOHN NOAH HERTZLER

Red
LAWRENCE HECHT

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THOMAS OGLESBY

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MACY'S, San Francisco, Hillsdale
KISSES AND LAUGHTER
An Interview with William Hamilton

William Hamilton is a tall man. He is also a successful cartoonist whose work frequently appears in The New Yorker, and is syndicated in newspapers across the country.

In recent years Hamilton has increasingly turned his attention to writing. His first two plays, Save Grand Central and Plymouth Rock Isn't Pink, received their world premiers at the California Actors Theatre in 1976 and went on to be produced in New York and Chicago, respectively. His first novel, The Love Of Rich Women, was published by Houghton Mifflin in September.

"Kisses and laughter, life is a matter of not making dreary mistakes," Hamilton writes in his novel. Interviewed by phone at his New York apartment, he gave the impression of being generous and awfully smart; the kind of person who deliberately does not make dreary mistakes.

A.C.T.: The play may not have reached The New York Times, but your hometown of St. Helena in the Napa Valley was recently named the safest town in Northern California.

HAMILTON: When I was a kid there the man in the Post Office. Mr. I won't mention his name—stole all the money for Father Fenney's Boys Home. He was our only criminal and we all knew him. The poor guy was thrown out of the postal service, but the town got together a little fund to keep him alive. We used to watch him walking the streets and think: That's crime!

A.C.T.: Your first New Yorker cartoon appeared in 1965. Ten years later in his book, Here At the New Yorker, Brendan Gill included you in a list of New Yorker artists he is most often asked about. He also says that the tradition at The New Yorker has been to call cartoonists artists. Have you a preference?

HAMILTON: What I do is I call art, but I don't call it art. I certainly don't mind being a cartoonist. That's what I put on my passport. "Playwright" with G-I-V in it is the most honest thing I've ever heard anyone called. And "writer" sounds like you're living off somebody else. "Cartoonist" sounds like a specific form of earning money without working. I've always liked it better than "artist" or "writer" or "humorist" or whatever.

A.C.T.: With the opening of Hot Money in A.C.T. in January, all three of your produced plays will have had their World Premiers in California. Is that a coincidence?

HAMILTON: Isn't it strange? It's pure coincidence and it is amazing. And my newest play, It's Beautiful, opens next year in Los Angeles. There we are again, California, my dear old state.

A.C.T.: Your first play, Save Grand Central, was read at the Square Valley Writer's Conference. Is that where you met El Hadleigh who went on to direct the show at the California Actors Theatre?

HAMILTON: Yes, I did. More than anyone else in the theatre, he has taken me seriously and paid attention to me. He's been a huge help and enormously encouraging. He has been my mentor. I feel indebted to him and there is no one else in the theatre that I could say that about.

A.C.T.: Happy Landings was produced last year in the A.C.T.'s Plays-In-Progress series. Did you see that production?

HAMILTON: Yes, I did. I thought it was terrific and I thought I was in business with the play. I guess Bill Boll liked it when he saw it, too.

A.C.T.: In Happy Landings the character of Topping Treadwell says, "If you're not rich, you have to be an artist." Is that your philosophy?

HAMILTON: Yes. I'll tell you something about that play that I think is funny. I hated that damned Topping and tried to wipe him out every time he walked in. He just takes the whole play away. And he did it to me. When you write or draw stuff it's hard for people to believe—because you did it—that it's just as removed from you as it is anybody else. You do it, but you don't really have any control over it. It just happens. And Topping—I knew I was in business because I just couldn't get rid of him. I hated him and every time I tried to run him, he just stole the scene.

A.C.T.: Do you enjoy the process of playwriting?

HAMILTON: I love it. It beats cartooning and writing novels because it is collaborative and you don't have to be alone. That's nice. Other people's talent surprises you; it's terribly exciting. I really don't think that anybody who has written plays will ever be quite as happy with anything else because everything else is so damned passive. You write it, you mail it out. They take it or they don't. They buy it or they don't, but you don't participate in people's apprehension of the work in the way you do with a play. It's just incredible. It's the best.

A.C.T.: Do you get tired of critics saying that your plays are like your cartoons: "up to life"?

HAMILTON: I sure do. I don't think it's true. I don't think they have anything to do with either.

A.C.T.: You do a good deal of traveling both inside and outside of the country. What is it about traveling that appeals to you?

HAMILTON: I was once seeing a woman to whom I was attached under some guise. I was absolutely destroyed when the affair ended and I said, "I'm going to Rome." These people I was with said, "You can't run away from things like that. You have to face and die. So I stayed and to this day I know that if I had gone to Rome I would have been better off. Running away from your problems and escaping are both not only possible, but very very good solutions. This business of facing things is ridiculous. It makes everybody miserable." —J. H.
A process of change, of growth, of transformation. Requiring time, patience and understanding. Yielding beauty and value.

It's worth the effort.

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Topping Treadwell (William Paterson) and Ann Hoppey (Marlise Walters) hugging it up at the Pastime Lounge.

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THE AMERICAN CONSERVATORY THEATRE
presents
THE ADMIRAEL CRUCHTON
(1902)
by JAMES M. BARRIE

Upstairs:
Henry Lassenby, Lord Loam  WILLIAM PATRICK
Lady Mary LUCY SMYTHE
his daughters:
Lady Catherine JILL HILL
Lady Agatha JANCIE GARCIA-HUTCHINS
Hon. Ernest Wooley, his nephew
Rev. John Treherne
The Countess of Brocklehurst
Lord Brocklehurst, her son

Downstairs:
Crichton, the butler
Mrs. Perkins, the housekeeper
M. Fleury, the chef
Rolleston, His Lordship’s valet
Tompsett, the coachman
Miss Fisher, Lady Mary’s maid
Miss Simmons, Lady Catherine’s maid
Mlle. Jeane, Lady Agatha’s maid
Thomas, a footman
John, another footman
Jane, the upstairs maid
Gladys, the downstairs maid
Eliza, the “tweeny”
The Stableboy
The Kitchen Wench
The Page Boy
A Naval Officer
Directed by
Michael Winters

Associate Director
Scenery by
Costumes by
Lighting by
Hairsets by

There will be an intermission.
This performance will last approximately two hours and thirty-five minutes.

UNDERSTUDIES
Crichton—D. Paul Vesel; Lady Mary—Julia Fether; Lady Catherine—Stacy Ray;
Lady Agatha—Lydia Hannibal; Tweney—Deborah Samuel; Earl of Loam—Dalain Matthews;
Treherne—Lawrence Hecht; Brocklehurst—Nicholas Kalinoski;
Countess of Brocklehurst—DeAnn Mears; Ernest—Robert Worthing-Krimer;
M. Fleury—Tompsett—Frank Orrwell; Naval Officer—Joseph Bred; Fisher—Gina Ferrall; Mlle. Jean—Jane Simmons—Sharon Newman; Gladys, Kitchen Wench—Johanna Jackson;
Page, Thomas, John, Stableboy—Alex Vibley.

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THE AMERICAN CONSERVATORY THEATRE

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THE ADMIRABLE CRICHTON

(1912)

by JAMES M. BARBIE

Upstairs:

Henry Lasenby, Lord Loam
Lady Mary
his daughters
Lady Catherine
Lady Agatha
Hon. Ernest Wooley, his nephew
Rev. John Treherne
The Countess of Brocklehurst
Lord Brocklehurst, her son

WILLIAM PATRICK
SALLY SMYTH
JILL HILL
JANICE GARCIA-HUTCHINS
THOMAS OGLEBY
THOMAS HARRISON
MARIAN WALTERS
MARK MURPHY

Downstairs:

Crichton, the butler
Mrs. Perkins, the housekeeper
M. Fleury, the chef
Rolleston, His Lordship's valet
Twopenny, the coachman
Miss Fisher, Lady Mary's maid
Miss Simmons, Lady Catherine's maid
Mlle. Joanna, Lady Agatha's maid
Thomas, a footman
John, another footman
Jane, the upstairs maid
Gladys, the downstairs maid
Etta, the "neezy"
The Stableboy
The Kitchen Wench
The Page Boy

JOHN NOAH HERTZLER
MIMI CARR
RICHARD YUILL
FRANK SAVINO
ROBERT WORTHAM-KRIMMER
WENDI RAYFORD
LYDIA HANNIBAL
JULIA FLETCHER
D. PAUL YEUELL
JOHN HUTTON
STACY RAY
SHARON NEWMAN
JANE JONES
RANDALL RICHARD
GINA FERRALL
GREG PATTISON

A Naval Officer
JOHN HUTTON

Directed by
MICHAEL WINTERS

Associate Director
JOHN C. FLETCHER

Scenery by
RICHARD L. HAY

Costumes by
MARTHA BURKE

Lighting by
DIRK EPPERSON

Hairstyles by
RICK EICHEL

There will be one twelve-minute intermission.
This performance will last approximately two hours and thirty-five minutes.

UNDERSTUDIES

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Lady Agatha—Lydia Hannibal; Twopenny—Deborah Surov, Earl of Loam—Daak Melross;
Treherne—Lawrence Hecht, Brocklehurst—Nicholas Kalden.

Countess of Brocklehurst—DeAnn Mears; Ernest—Robert Wortham-Krimmer;
M. Fleury, Rumpson—Frank Orrwell, Naval Officer—Joseph Bird;
Fisher—Gina Ferrall; Mlle. Jeanne, Jane, Simmons—Sharon Newman; Gladys, Kitchen Wench—Johanna Jackson;
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The Admirable Crichton... A Fantasy
AN ISLAND ROMANCE

James Matthew Barrie was born in Kirriemuir, a Lowland Scottish village, on May 9, 1860. He was the ninth of 10 children. His father, David Barrie, was a handloom weaver, and his mother, Margaret Ogilvie, retained her maiden name in accordance with the Scots custom.

James’ early years were uneventful until 1867 when his older brother, David, was killed in a skating accident. David was his mother’s pride; it was her hope that he would one day become a Minister. David’s death on the eve of his 18th birthday overwhelmed Margaret with grief. Barrie later wrote: “She lived 29 years after his death but in those nine-and-twenty years he was not removed one day farther from her.”

To Margaret, David remained fixed in time, a boy of 13 forever, and her obsession with her lost boy haunted James into adulthood, providing him with the inspiration for his best known play, Peter Pan.

By 1887, Barrie had received an M.A. degree from Edinburgh University, moved to London and became a widely published journalist. His higher literary ambitions began to be realized the following year when A Window in Thrums was published to critical acclaim.

Barrie’s third novel set in Thrums, The Little Minister (1891), secured his position in the literary world. His boyhood hero, Robert Louis Stevenson wrote him, “I am proud to think you are a Scotman. I am a capable artist but it begins to look to me as if you are a man of genius.”

More adept with words than feelings, Barrie was always bashful and uneasy with women, which Victorians called “mother’s clair.” His marriage in 1894 to Mary Anderson proved unhappy and ended 15 years later in divorce.

Although domestic commitment evaded him, an 1897 stage adaptation of The Little Minister, starring Maude Adams, broke all Broadway records and brought Barrie wealth and fame. His celebrity spread on both sides of the Atlantic, with the 1902 premières of The Admirable Crichton and Quality Street.

“To be born is to be wrecked on an island.” J.M. Barrie wrote in his 1905 Preface to The Coral Island. The romance of “wrecked islands” always held a special appeal for him, figuring prominently in Peter Pan, Mary Rose, Dear Brutus, and, of course, as the cause sine qua non of The Admirable Crichton.

Arthur Conan Doyle, with whom Barrie had once collaborated on an opera- libretto, claimed credit for the idea behind Crichton. He remarked to Barrie while they were out strolling one day that, “If a King and an able seaman were wrecked together on a desert island for the rest of their lives, the sailor would end as King and the monarch as his subject.”

Another source of the play shows up in Barrie’s notebook of 1899, where the entry describes a scene in which servants are entertained in the drawing room of their master and mistress “a la the Carlsile family.” This reference is to Rose- lind, Countess of Carlisle, a contemporary of Barrie’s who shocked members of every class with her radical ideas of social democracy.

These seeds, planted in the soil of Barrie’s imagination—already rich with the influence of the Swiss Family Robinson, Treasure Island and Robinson Crusoe—grew to become The Admirable Crichton.

Barrie wrote Crichton in 1901 in one burst of creativity. The work-in-progress was first called The Island and Later The Case is Altered, and the third act was written before the others, indicating Barrie’s primary concern in developing the comic situation of the play.

The Admirable Crichton opened in London on November 4, 1902. A last-minute strike by stagehands threatened to postpone the premiere, but the producer’s appeal to other theaters raised enough money to shift the setting. The show went on but with seemingly endless intervals.

The opening night audience was unenthusiastic, staying until after midnight to applaud the new hit play. Their repeated cries of “author!” went unanswered, however. Barrie, having lost patience with the scene changes after the second act, spent most of the evening out in the street.

The critics adored Crichton, too. The play was called “the greatest English drama of modern times,” “as delightful a play as the English stage has produced in our generation,” and by Max Beerbohm, “quite the best thing that has happened, in my time, to the British stage.”

Crichton also created a bit of an unexpected sensation. Some critics felt certain that the play’s comic vengeful hit an attack on the existing system of government. Barrie accepted no responsibility for having created a social satire. He had expressed his attitude toward the play’s polemic value when he submitted it, “a fantasy. The fun, as Crichton himself acknowledges in the third act, is playing the game.”

Crichton opened in New York on November 17, 1903 with most of the London cast intact but for H.B. Irving who was replaced by William Gillette in the title role, shocking members of the theatrical community by giving up Hamlet to play Barrie’s Butler. Crowds of people were reported to have left the theatre upon seeing a star of Gillette’s stature portraying a diminutive character as a servant.

At 79 years of age, The Admirable Crichton still performs in the service of world drama. With a perfect understanding of its proper place in the repertoire, the play is the very model of a sentimentalist comedy. But imagine a repertory company wrecked on an island with only scripts of The Admirable Crichton and King Lear to perform. In the state of Nature, would the servant or the sovereign prove supreme? —J.H.
James Matthew Barrie was born in Kirriemuir, a Lowland Scottish village, on May 9, 1860. He was the ninth of 10 children. His father, David Barrie, was a handloom weaver, and his mother, Margaret Ogilvy, retained her maiden name in accordance with the Scots custom.

James’ early years were uneventful until 1867, when his older brother, David, was killed in a skating accident. David was his mother’s pride, and it was her hope that he would one day become a Minister. David’s death on the eve of his 16th birthday overshadowed Margaret with grief. Barrie later wrote, “She lived 29 years after his death but in those nine-and-twenty years she was not removed one day farther from her.”

To Margaret, David remained fixed in time, a boy of 15 forever, and her obsession with her lost boy haunted James into adulthood, providing him with the inspiration for his best-known play, Peter Pan.

By 1887, Barrie had received an M.A. degree from Edinburgh University, moved to London and become a widely published journalist. His higher literary ambitions began to be realized the following year when A Window in Thrums was published to critical acclaim.

Barrie’s third novel set in Thrums, The Little Minister (1891), secured his position in a writer of merit. His boyhood hero, Robert Louis Stevenson wrote him, “I am proud to think you are a Scotchman. I am a capable artist but it begins to look to me as if you are a man of genius.”

More adept with words than feelings, Barrie was always bashful and uneasy with women, when Victorians called “mother’s darling.” His marriage in 1894 to Mary Anderson, an actress, was an unhappy one and ended 15 years later in divorce.

Although domestic concern evaded him, an 1897 stage adaptation of The Little Minister, starring Maude Adams, broke all Broadway records and brought Barrie wealth and fame. His celebrity spread on both sides of the Atlantic, with the 1902 premiere of The Admirable Crichton and Quality Street.

To be born is to be wrecked on an island,” J. M. Barrie wrote in his 1905 Preface to The Coral Island. The romance of “wrecked islands” always held a special appeal for him, figuring prominently in Peter Pan, Mary Rose, Dear Brutus and, of course, as the central situation of The Admirable Crichton.

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THE AMERICAN CONSERVATORY THEATRE presents

THE TRAGEDY OF
KING RICHARD THE SECOND

by WILLIAM SHAKESPEARE

King Richard the Second
Uncles of the King: John of Gaunt, Duke of Lancaster
Edmund of Langley, Duke of York
Henry Bolingbroke, Duke of Hereford
(afterward King Henry IV)
Duke of Aumerle, son to the Duke of York
Thomas Mowbray, Duke of Norfolk
Earl of Salisbury
Servants to King Richard: Sir John Busby
Sir John Bagot
Sir Henry Green
Duke of Northumberland
Henry Percy, unnamed Hotspur or hot
Lord Ross
Lord Willoughby
Bishop of Carlisle
Abbot of Westminster
Lord Marshal
Sir Pierce of Exton
Captain of a band of Welshmen
Queen to King Richard
A Gardener
Another Gardener
A Groom
A Keeper
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RANDALL RICHARD
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D. PAUL YULELL
STEVAN ARBONA, MADELINE FLUTER
RICHARD GARNER, ROBERT JACOBS,
JAMES LEAMING, MIC MURPHY
JOSEPH OLIVIERI, KEVIN SCHWARTZ,
HAROLD SARRATT

Directed by
ELIZABETH HUDDLE

Associate Director
JANICE GARCIA-HUTCHINS

Scenery by
RICHARD SEGER

Costumes by
ROBERT MORGAN

Lighting by
DIRK BEPPSON

Music by
LARRY DELINGER

Text Consultant
DAXIN MATTHEWS

Combat Choreography by
J. STEVEN WHITE

There will be one twelve-minute intermission.
This performance will last approximately two hours and thirty minutes.

UNDERSTUDIES
Richard—Thomas Oglesby; Bolingbroke, Ross, Keeper—Nicholas Kaledin;
John of Gaunt—Dakin Matthews; York—Richard Kass;
Northumberland—William McKeevagh; Aumerle—Greg Patterson;
Mowbray—John C. Fletcher; Busby, Bagot—Exon;
Groom—Garth J. Simpson; Queen—Lya Drumheller; Lady—Jane Jones.

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I kept looking at the watch the courier had placed in my hands: an Audemars Piguet Royal Oak. It was not a casual gift. By any means.

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Here, indeed, was a tough, exacting instrument, almost immune to temperature variations and water resistant to 100 meters.

And each was individually numbered like a fine work of art...yes, there was my number. I turned to the courier, "No note?"

He glanced towards the woman preparing to step from her car. "I don't think," he said with a smile, "you will need one."

Audemars Piguet

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And, indeed, was a tough, exacting instrument, almost immune to temperature variations and water resistant to 100 meters.

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presents

THE TRAGEDY OF

KING RICHARD THE SECOND

by WILLIAM SHAKESPEARE

(1597)

John, Noah Herzlinger
William Paterson
Sydney Walker
Lawrence Hecht

Mark M. Ruphey
Bruce Williams
John Hutton

Robert Wortham-Krimer
Diah Whitlock, Jr

Thomas Harrison

Raye Birk
Greg Patterson
D. Paul Youell

Frank Savino
Frank Ottweil
Frank Savino

Joseph Bird
Robert Wortham-Krimer
Randall Richard

Stacy Ray
Joseph Bird

Randall Richard

Diah Whitlock, Jr.
D. Paul Youell

Joseph Arbona, Madeline Flumer
Richard Garner, Robert Jacobs,
James Leaming, Mic Murphy
Joseph Oliwieri, Kevin Schwartz,
Harold Surraut

Directed by ELIZABETH HUDDO

Associate Director JANICE GARCIA-HUTCHINS

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John of Gaunt—Diah Matthew; York—Richard Kass,
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and Herald, Salisbury—Randall Richard, Green, Mortay—John C. Fletcher; Bushy, Bagot, Eaton,
Groom—Garth J. Simpson; Queen—Lydia Hamilton; Lady—Jane Jones.

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The King Who Fell From Grace

Richard II

Richard II is a study of the nature of Kingliness. The play demonstrates the necessity of competence in a ruler and obedience in a subject. It is a king's divine right to govern but if he lacks the authority, majesty or wisdom to do so, someone better equipped may come forward to seize the sceptre.

Richard II is Shakespeare's first tragic hero in a line that eventually leads to Hamlet and Lear. A man of conflicted intentions, Richard is often referred to as the "poor king" for his introspection and passion to defeat the "actor-king" for his self-conscious assumption of the "role" of the fallen monarch after his return from Ireland. In fact, he is nothing more or less than a man who would - but could not - be king. Not so much insincere as excessive, not so much careless as resolute, Richard is not a very bad man, just a very bad king. He gains knowledge through experience and strength through adversity, but all too late. Self-realization comes only as he faces death. "I wished for time, and now doth time waste me," says the deposed Richard.

At last, the King's fall became the Coun try's. As Richard II plunged into the abyss of death, England sank into a dark period of nearly 100 years in which favor was loosed and anarchy reigned.
Richard II

The King Who Fell From Grace

Tales of England's past were being retold in the chronic plays of Sidney, Spenser, Lyly and Marlowe when the young actor William Shakespeare decided to try his hand as a dramatist. His earliest plays, the two parts of Henry VI and Richard III, form half of a double tetralogy on the Plantagenet line of kings that was completed some years later with Richard II and the two parts of Henry IV and Henry V. Together, the plays document the struggle for the English crown that went on from the close of the 14th to the end of the 15th century.

The message of Shakespeare's histories is clear: being a medieval English king was a very tricky business. One was never certain where to seek council; there were always more flatterers than honest men at Court. To secure and consolidate one's power, one often had to murder, first, one's enemies, and before long, one's former allies. Possible usurpers, successors and pretenders to the crown were everywhere—they too had to be killed.

Richard II was one of seven grandchildren of the prodigal Edward III. Richard's father, Edward the Black Prince (so called because of his black armor), was a proper heir to the throne but predeceased King Edward. Thus it came to pass that Richard, aged 10, succeeded Edward III as King of England in 1377. Richard's coronation ceremony was the most splendid England had ever seen; its pomp and ceremony became a hallmark of his 22-year reign.

Young Richard's rule was, for the most part, enlightened. John of Gaunt, Duke of Lancaster, Richard's uncle and guardian, served him faithfully as chief advisor. But before he reached the age of majority, Richard forsook his uncle's council and lent his ear to several courtiers of dubious character. The king's lack of self-sentiment led parliament to mistrust him and incensed his younger uncle, Thomas of Woodstock, Duke of Gloucester. An anti-royalist faction led by Gloucester saw further evidence of Richard's unfitness to rule in his marriage to the King of France's seven-year-old daughter.

When hostility between his clique and senior nobles raged out of control, Richard responded by having Gloucester arrested. Some historians view the action as retaliatory and irresponsible, but others argue defensively that, as God's designated representative on earth, a medi eval monarch's power was absolute and inviolate. King Richard was above the law and tradition, while Gloucester's sedition conduct was tantamount to treason against God and Country. The breath of worldly men, "declares the eponymous sovereign, "cannot depose the deputy elected by the Lord."

Although Shakespeare's recounting of Richard's fall from grace begins in 1399, just after Gloucester's arrest and murder, the play raises the question of the king's culpability in the event but does not answer it directly. Whether or not Richard starts the play with blood on his hands, he soon ineluctably seals his fate by illegally seizing Gaunt's land thereby depriving Bolingbroke of his rightful inheritance.

Writing entirely in verse, Shakespeare shaped Richard II's primary historical source, Holinshed's Chronicles of England, Scotland and Ireland, into some of his most lovely and memorable speeches. Richard's eloquence on the death of kings has been called "the most perfect thing Shakespeare ever wrote," and Gaunt's praise of England before he dies so masterfully evokes British patriotism that it was often broadcast by the BBC during World War II.

Richard II is a study of the nature of kingship. The play demonstrates the necessity of competence in a ruler and obedience in a subject. It is a king's divine right to govern but if he lacks the authority, muster or wisdom to do so, someone better equipped may come forward to seize the scepter.

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At last, the King's fall became the country's. As Richard II plunged into the abyss of death, England sank into a dark period of nearly 100 years in which honor was lost and anarchy reigned.

—J.H.
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On Golden Pond

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FUNDRAISING TEAM UPDATE—
DRIVE TO DATE
$100,000 AHEAD OF LAST YEAR

The Fundraising Team of the American Conservatory Theatre has raised $295,000 to date, $800,000 more than at this time last year. The theatre company, which changed its campaign year to conclude on March 15, rather than May 31, is attempting to reach the goal in only 8 months. The deadline was adjusted to avoid an annual springtime fundraising crisis and to alleviate cash flow problems at the conclusion of the repertory season and the close of the Conservatory’s academic year.

At a January meeting, William Ball, A.C.T. General Director, said, “we are asking Bay Area individuals, foundations and corporations to support us with $800,000 out of the $2.2 million total to be raised. The Fundraising Team has raised $295,000 of the $800,000 needed, and of the national goal of $2.2 million, $1.1 million has been received so far.

“Our cut-off point is March 15, and next season will reflect whatever amount of money we have been able to raise by that time, a dramatic departure from past policy,” explained Ball. “We have had too many emergency campaigns in the past and need to identify the natural flow of money to our company. We want to give this community the kind of theatre it can afford, and it would be irresponsible of us to mount a season we can’t pay for completely. If it turns out that the local support is perhaps $500,000, instead of $800,000, then we will simply modify next year’s repertory season accordingly.

“I am confident we’ll raise the $800,000, though,” said Ball. “The activity and response to date by our contributors and the Fundraising Team have been very exciting—they are an outstanding group of people.”

A.C.T. has created a new approach to fundraising by establishing the Fundraising Team, consisting of current Association Board Members, leaders in the community and A.C.T. top management. New fundraising volunteers are being recruited for the Team, headed by Mr. Ball. Anyone interested in joining the Team, or making a donation to the American Conservatory Theatre, should contact A.C.T.’s Development Office, 450 Geary Street, San Francisco, CA 94102, (415) 771-3880.

Join the Team

The Fundraising Team of the American Conservatory Theatre must raise $800,000 by March 15, 1982. We need your support to continue to present America’s greatest seasons of repertory theatre. Large gifts. Small gifts. They all enable us to present America’s greatest seasons of repertory theatre. A.C.T. depends on the generous, tax-deductible gifts of our supporters.

It doesn’t take a great gift to make a great contribution!

Please join the team and support A.C.T. Today!

Call 771-3880 ext. 245 to charge your donation to AMEX, Visa or MC, or send your check to:
Fundraising Team for A.C.T.
450 Geary Street
San Francisco, CA 94102
or, drop your check in the contribution box in the lobby.

Thank You!
FUNDRAISING TEAM UPDATE
DRIVE TO DATE
$100,000 AHEAD OF LAST YEAR

The Fundraising Team of the American Conservatory Theatre has raised $290,000 to date, $100,000 more than at this time last year. The theatre company, which changed its campaign year to conclude on March 15, rather than May 31, is attempting to reach the goal in only 8½ months. The deadline was adjusted to avoid an annual springtime fundraising crisis and to alleviate cash flow problems at the conclusion of the repertory season and the close of the Conservatory’s academic year.

At a January meeting, William Ball, A.C.T. General Director, said, “we are asking Bay Area individuals, foundations and corporations to support us with $800,000 out of the $2.2 million total to be raised. The Fundraising Team has raised $250,000 of the $800,000 needed, and of the national goal of $2.2 million, $1.5 million has been received so far.

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San Francisco, CA 94102

or, drop your check in the contribution box in the lobby.

Thank You!
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-0400 and charge your tickets to AMEX, Visa, or MasterCard (3% service charge per order).

Window Sales—Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason streets. Box Office Hours, 11 a.m. through the close of the evening performance, from 12 to 6 p.m. (8 p.m. for Sunday performances). For information call 673-0440.

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.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or 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
A.C.T. performances start on time! Certain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city’s Board of Supervisors). Doctors may leave their seat location and the number 926-1950 with their call services.

In respect for the health of our performers it is the policy of this company not to actually light cigarettes (etc.) during the play.

ACCESS FOR THE HANDICAPPED
Boxes are available for wheelchair users, or call the box office to reserve a ticket at the special price. For information call (415) 771-3380 (voice) or TTY 771-0338.

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 25 or more attending A.C.T. performances. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T., (415) 771-3380.

CREDITS
Edward Bennett, Larry Merkle and Ron Schel for A.C.T. photography; special thanks to Herbert Renard and staff of Herbert’s Fans Inc. for fur storage and services, and Tom Johnson and staff of Johnson Optical Co. for optical services.

Happy Landings jewelry by Lois Becker, Belt by “Touches of Michi,” courtesy of Anne Klein representative Phyllis Hausman.

Special thanks to H. David Farrow for his assistance with The Adorable Cricketon.

GIFT IDEAS
Gifts available from A.C.T. The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Bags are red with “burlap” lettering. The tote bags are $5.75 each and the aprons are $6.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL
WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country; say they miss the most. Please … if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now! Call Merbeth or Emily at the Conservatory office (771-3380). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPECIAL THANKS
The A.C.T. company would like to express its gratitude to Dennis Duncan of Paradise Flowers for the donation of flowers for opening nights.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the “OFF” position while you are in the theatre to prevent any interruption in the performance.

American enchantress… heroine of lingering memories and fragile fantasies in daydream dressing by Jessica McClintock. Only at 333 Sutter Street, San Francisco. 415/397-0962.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-0440 and charge your tickets to AMEX, Visa, or MasterCard (3% service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason streets. Box Office Hours: 9 a.m. through the first intermission of the evening performance. Sunday: 12 to 6 p.m. (8 p.m. for Sunday performances), for information call 673-0440.

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.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or 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
A.C.T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city’s Board of Supervisors). Doctors may leave their seat location and the number 992-9993 with their call services.

In respect for the health of our performers it is the policy of this company not to actually light cigarettes (etc.) during the play.

ACCESS FOR THE HANDICAPPED
Boxes are available for wheelchair use. The wheelchair boxes can be reserved for the week of the performance at $5 a ticket.

The wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances for the hearing impaired. For information call (415) 771-3800 (voice) or TTY # 771-0338.

CHILDREN
Parents are encouraged to bring very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 25 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda L. Graham at A.C.T. (415) 771-3800.

CREDITS
Edward Bennett, Larry Merkle and Ron Scharf for A.C.T. photography; special thanks to Herbert Benard and staff of Herbert’s Furs Inc. for fur storage and services, and Tom Johnson and staff of Johnson Optical Co. for optical services.

Happy Landings jewelry by Lois Becker, Belt by ‘Touched by Michl’ courtesy of Anne Klein representative Phyllis Haasen.

Special thanks to H. David Farrow for his assistance with The Admireable Crichton.

GIFT IDEAS
Gifts available from A.C.T. The A.C.T. of Cooing is a collection of recipes from the kitchens of the A.C.T. family available by mail for $6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Bags are $15.00 each, the aprons are $35.00 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students cooking A.C.T. from other parts of the country say they miss the most.

Please... if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Merbeth or Emily at the Conservatory office (771-3800).

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPECIAL THANKS
The A.C.T. company would like to express its gratitude to Dennis Duncan of Paradise Flowers for the donation of flowers for opening nights.

If you carry a beeper, watch, or calculator with alarm, please make sure it is set to the “OFF” position while you are in the theatre to prevent any interruption in the performance.

American enchantress... heroine of lingering memories and fragile fantasies in daydream dressing by Jessica McClintoch. Only at 553 Sutter Street, San Francisco. 415/397-0967.

Jessica McClintoch
AMERICAN CONSERVATORY THEATRE
REPERTORY FOR THE 1981–82 SEASON

William Shakespeare's
RICHARD II
Closing February 9

John van Druten's
I REMEMBER MAMA

Anton Chekhov's
THE THREE SISTERS

James M. Barrie's
THE ADmirable Crichton
Closing March 30

Charles Dickens' 
*A CHRISTMAS CAROL

William Hamilton's
HAPPY LANDINGS
(World Premiere)
Closing April 6

Peter Shaffer's
BLACK COMEDY
and
Terence Rattigan's
THE BRIGHTNESS VERSION
Opening February 2
Closing May 20

Eugene O'Neill's
MOURNING BECOMES ELECTRA
Opening March 2
Closing May 23

George Feydeau's
CAT AMONG THE PIGEONS
Opening March 23
Closing May 29

Lillian Hellman's
*ANOTHER PART OF THE FOREST
Opening April 20
Closing May 26

*Encore Presentation

Success is often measured by how deeply you're in the Black.
American Conservatory Theatre
RePERTory For The
1981–82 Season

William Shakespeare's
RICHARD II
Closing February 9

John van Druten's
I REMEMBER MAMA
Anton Chekhov's
"THE THREE SISTERS"

James M. Barrie's
THE ADMIRABLE CICHTON
Closing March 3

Charles Dickens'
"A CHRISTMAS CAROL"

William Hamilton's
HAPPY LANDINGS
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BLACK COMEDY
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Opening March 23
Closing May 29

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A.C.T. Scholarship Awards

The American Conservatory Theatre train actors at all stages of their personal development from students in the Young Conservatory through the mature actors in their professional company. This training is made possible through the unselfish and loving support of individuals, families, groups, foundations and corporations who support the various scholarship funds which A.C.T. offers to students enrolled in Conservatory programs.

A.C.T. extends hearty congratulations to this year's recipients and wishes to publicly thank the following individual benefactors and foundations for their generous aid in sponsoring students at A.C.T. during the 1981-82 season.

The Faé McNally Memorial Fellowship, funded by patrons who donated money in memory of Faé McNally, was awarded to Gina Ferrall, third-year student in the Advanced Training Program.

The Henry Boetscher Memorial Fellowship was awarded to Harold Sutten, second-year student in the Advanced Training Program.

The Nina Vunce Memorial Fellowship was awarded to Laura Ann Worten, second-year student in the Advanced Training Program.

The San Francisco Foundation- Reim分钟th Trust was awarded to Nancy Guth, first-year student in the Advanced Training Program.

The Alma Brooks Walker Scholarship Funds were awarded to five second-year students in the Advanced Training Program: James Cole, Paul Goodrich, Mel Murphy, Joseph Oliveri, and John Wochte.

The Ethel Skinner Memorial Fellowship was awarded to Annette Benning, second-year student in the Advanced Training Program.

The Feist Memorial Fellowship Fund for emergency student aid.

Annual tuition for the Advanced Training Program is now $2,785. The Conservatory also offers scholarships for the Summer Training Congress (tuition $1,250), and scholarships for the Young Conservatory’s ten-week programs can be funded for $150.

Call the Conservatory offices today at (415) 771-3880, extension 207 to invest in the future of an American theatre artist.

A.C.T.'s 1982 Plays-in-Progress Series

Dedicated to nurturing tomorrow's American theatre masterpieces.

February 21-March 6
TEN MINUTES FOR TWENTY FIVE CENTS
by Janet Thomas

The laundromat, "the last truly democratic meeting place in America," is the setting for Janet Thomas' drama which centers around the birthday party for an elderly woman and the various attitudes about the process and death.

Directed by Eugene Barone

March 17-April 12
AN AMERICAN IN PARI
by Robert Emsguth

A hilarious and peripatetic look at the House of American Activities Committee hearings and a bizarre investigation of its members. Character names, a comic book detective, Misanthrope and Firebaby.

Directed by John South Bemler

For additional information and single tickets to the P.L.P. Programs, call (415) 673-0440

For P.L.P. Subscriptions call (415) 771-3880

AMERICAN CONSERVATORY THEATRE
A.C.T. Scholarship Awards

The American Conservatory Theatre, training actors at all stages of their personal development from students in the Young Conservatory through the mature actors in their professional company, is dedicated to nurturing tomorrow's American theatre masterpieces.

The Young Conservatory offers training to actors and directors in a variety of disciplines, including acting, directing, design, and stage management. The program is designed to provide a comprehensive education in theatre arts, preparing students for professional careers.

The Young Conservatory offers scholarships to students enrolled in the program. These scholarships are awarded based on merit and financial need. To be considered for a scholarship, students must submit an application, a personal statement, and letters of recommendation.

The Young Conservatory Scholarship Program is open to students of all ages and backgrounds. The program is committed to diversity and inclusion, and is dedicated to creating a community where all students feel welcome and supported.

If you are interested in applying for a Young Conservatory Scholarship, please visit our website for more information and to download the application.

Contact Information:

American Conservatory Theatre
1555 Market Street
San Francisco, CA 94103

Phone: (415) 443-3821
Email: info@act-sf.org
Website: act-sf.org

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WE'VE GOT SO MUCH MORE.

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Our operators are standing by to take your order by telephone Monday through Friday, 10 a.m. to 5 p.m. Call 415-864-8351. (415) 771-5519. 1-800-445-2318.

REPERTORY SEASON 1982

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theater as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directional debut with Chekhov's little-known Ixion in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Award for 1994. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Festival and, as casting several operas for the New York City Opera. In 1966, his production of Six Characters in Search of an Author proved another multiple award winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Petronia, with composer Lee Hrosky, based on A Month in the Country. In 1969, he directed Tartuffe and Hamlet to Shakespeare Festival San Diego's Center, then travelled to London to recreate his staging of Six Characters, a graduate of Carnegie Mellon University. He has been the recipient of a Fullbright Scholarship, a Ford Foundation Director's grant and an NBC-RAI Director's fellowship. Among the first plays he directed for A.C.T. were A Midsummer Night's Dream, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caedmon and Gregorio, The Contractor, Cyrano De Bergerac, The Crucible, The Taming of the Shrew, The Schools of Archie, King Richard III, Sambo, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher at A.C.T.'s Conservatory program. As founder and General Director of A.C.T., he accepted an Andreini Italy) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer, C.A.T.) celebrates his 13th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented over 250 plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Peter Miller Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Missouri Theatre on Long Island; Griffith Playhouse in Miami, the Dobbs Ferry Playhouse in New York, and others. His producing company, The Equity Agency, has produced over 100 productions of summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the Independent Legitimate Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the Internationally Widely Known in Death of a Salesman, the title role in Richard III, George of the Hanged Men, Shylock in The Merchant of Venice, and Joe in The Times of Your Life. Mr. McKenzie's other activities at A.C.T. this season include teaching in the Conservatory and taking part in the Play's in Progress program.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T. whose productions of Charles's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Play's in Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Conference of Writers. Off-Broadway, he co-produced The Sainthood of Margery Kempe, Euphorbia, Dr. Jekyll and Mr. Hyde, and directed the national touring company of Giver. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Seattle-Orlando at the Edinburgh Fringe Theatre in Belgrade. He has recently been guest director at the Guthrie Theater and Seattle Repertory Theatre.

JAMES EDMONDSON (Guest Director) made his directing debut with the productions of The Browning Version and Black Comedy at A.C.T. in the past season. He directed Henry IV: Part One at the Oregon Shakespeare Festival; Mr. Edmondson's previous directing credits include King Lear, Round the Moon, Taste of Honey, Romeo and Juliet, and Much Ado About Nothing. He has served as both actor and director with The Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival. As an actor, Mr. Edmondson's roles with the Oregon Shakespeare--on a 4-month tour in Germany in Death of a Salesman, the title role in Richard III, George of the Hanged Men, Shylock in The Merchant of Venice, and Joe in The Times of Your Life. Mr. Edmondson's other activities at A.C.T. this season include teaching in the Conservatory and taking part in the Play's in Progress program.

SAN FRANCISCO BALLET

DIRECTORS: LESTER CHISTENSEN, MICHAEL MAHAN

DANCE THEATRE OF HARLEM PERFORMANCES AT DAYS AND TIMES

Program #1

Thursday, March 22, 8 p.m. Saturday, March 27, 7:30 p.m.

Friday, March 23, 8 p.m. Saturday, March 27, 7:30 p.m.

Sunday, March 25, 7:30 p.m.

Program #2

March 28, 8:15 p.m.

March 28, 8:30 p.m.

March 29, 5 p.m.

March 30, 8:15 p.m.

March 30, 8:30 p.m.

March 31, 5 p.m.

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March 31, 8:30 p.m.

March 31, 5 p.m.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known farce in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1954. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milk Wood won the Lola D'Amouranto and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Petronia, with composer LeRoy Bays. From A Month in the Country, 1964, he directed Tartuffe and Homage to Shakespeare, which made his A.C.T. Center, then travelled to London to re-creating his staging of Six Characters. A graduate of Chicago's Loyola University, he has been the recipient of a Fulbright Scholarship, a Ford Founders Directorial Grant and an NBC-RCA Directorial Fellowship. Among the first plays he directed for A.C.T. were: A Christmas Carol, Twelve Angry Men, and The Magician of Oz. They were followed by Twelve Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, Tambourine, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Clytemnestra, The Crucible, The Taming of the Shrew, 4000 Miles, The Seagull, King Richard III, Junquers, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed theatre for PBS television, including the Taming of the Shrew, for which he received the "best director" nomination by the Television Critics' Circle. He also works as a teacher at A.C.T.'s Conservatory program. As founder and General Director of A.C.T., he accepted an Anthony fund for naming purposes, (Tony Award) for the company from the American Theatre Wing in

San Francisco Ballet

Directors: Lew Christensen, Michael Smuin

DANCE THEATRE OF HARLEM
PERFORMANCE DATES AND TIMES

Tuesday, March 25, 8:00 p.m. Sunday, March 27, 2:00 p.m.
Friday, March 28, 8:00 p.m. Saturday, March 29, 2:00 p.m.

San Francisco, CA 94118-1163

EDWARD HASTINGS (Executive Director) has been a member of A.C.T., whose productions of Charles's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Sainthood of Margery Kempe, Ephraim forstage (Ollin) and directed the national touring company of Oliver. He staged the American production of Mr. Michael Bedard's Shakespeare's First Wife at the experimental Dramatic Theatre in Belgrade. He has recently been guest director at the Graduate Theatre and Seattle Repertory Theatre.

JAMES B. MCKENZIE (Executive Producer) founded the company in 1967. His production of A.C.T.'s first season was A Month in the Country, which was produced by A.C.T. in 1965. He has produced and directed both A.C.T.'s 1965 and 1966 seasons and has had a hand in three of A.C.T.'s productions since 1965. He is also a founding member of A.C.T., whose productions of Charles's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Sainthood of Margery Kempe, Ephraim forstage (Ollin) and directed the national touring company of Oliver. He staged the American production of Mr. Michael Bedard's Shakespeare's First Wife at the experimental Dramatic Theatre in Belgrade. He has recently been guest director at the Graduate Theatre and Seattle Repertory Theatre.

JAMES E. EDMONDSON (Guest Director) made his directing debut with the productions of Carnegie Mellon University and Black Comedy. In this past season, he directed Henry IV Part One at the Oregon Shakespeare Festival. Mr. Edmondson's previous directing credits include the West Coast premiere of the new musical Round the Moon, Taste of Honey, Rosner and Juliet, and Much Ado About Nothing. He has served as both an actor and director and The Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival. As an actor, Mr. Edmondson's roles include the title role in Richard III, George (Orlando), and The Divine Comedy. He has appeared in Death of a Salesman, the title role in Major Barbara, and as a consultant for FEAP and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racquet racq
Bach, Beethoven and BART.

Roll over Beethoven and toll the Beatles the news: BART's the way to go to get to the symphony, ballet, or theatre—anywhere you might want to go for a night of fun. Monday through Saturday, 6AM to Midnight. Sundays 6AM to Midnight. Remember, fun goes farther on BART.


On certain nights, it would be unthinkable to order mere cognac.

MUMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Diller in A Christmas Carol and Arias in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Villainia in Coriolanus, Mrs. Malaprop in The School for Scandal, Juno in Juno and the Paycock and Lady Macbeth in Macbeth for Houston's Alley Theatre, she played Maria in Twelfth Night, Elly May in Tobacco Road and Nurse Green in The Man Who Came to Dinner. Miss Carr received an M.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilbert Repertory Theatre.
ALLEN FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director. He is now the director of the training program and two as Artistic Director. He has been an active performer in the American Theatre and has directed numerous Shakespeare plays, including "The Taming of the Shrew," "Julius Caesar," and "Hamlet.

ELIZABETH HUDDLE (Assistant Director) brings 28 years of experience to her directorial assignment of Richard III. In her 100th season as a member of the acting company, she has directed "Two Gentlemen of Verona," "Hotel Universe," "Romeo and Juliet," and "Hamlet." She is the future Director of the Shakespeare Festival in Los Angeles. In addition, she has directed for the National Endowment for the Arts and remains with the Endowment as an auditing stage manager.

MICHAEL WINTERS (Guest Director) makes his mainstage directing debut with "The Admireable Crichton." His many Conservatory projects include "The Two Gentlemen of Verona," "Macbeth," "The School for Scandal," and "The Taming of the Shrew." In his 100th season as a member of the acting company, he has directed "Two Gentlemen of Verona." In addition, he has directed for the National Endowment for the Arts and remains with the Endowment as an auditing stage manager.

THE ACTING COMPANY

JOSEPH BIRD, 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 productions. A noted actor in 17 A.F.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured in "The Show Off" and "The School for Scandal." He has directed for the National Endowment for the Arts and remains with the Endowment as an auditing stage manager.

RAYE BIRK came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University in Minneapolis, and taught acting at the University of Southern California. He has appeared in "The Imaginary Invalid" and "Miss Julie," and has directed "Hamlet" and "Macbeth." He has also directed "The Merchant of Venice" and "The School for Wives" at the Intimiate Theatre in San Francisco. In addition, he has directed for the National Endowment for the Arts and remains with the Endowment as an auditing stage manager.

MUMI CARR is in her second season at A.C.T. She was last seen in "The School for Wives" at the Intimiate Theatre in San Francisco. She has also directed "The Imaginary Invalid" and "Miss Julie," and has directed "Hamlet" and "Macbeth." She has also directed "The Merchant of Venice" and "The School for Wives" at the Intimiate Theatre in San Francisco. In addition, she has directed for the National Endowment for the Arts and remains with the Endowment as an auditing stage manager.

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Roll over Beethoven and toll the Beatles the news: BART's the way to get to the symphony, ballet, or theatre—anywhere you might want to go for a night of fun. Monday through Saturday 6AM to Midnight. Sundays 6AM to Midnight. Remember, fun goes farther on BART!


On certain nights, it would be unthinkable to order more cognac.

PETER DONAT has appeared at A.C.T. for 15 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theater World Award, Best Featured Actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include Hamlet, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Equus, The Little Foxes and The Crucifer of Blood. His films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and upcoming Hurricane and Alienated. This summer he performed at the Mark Taper Forum in A Lesson from Alice, and this fall he will be seen regularly in the TV series Platoon Road.

GINA FERRALL (*), was seen this past summer at Montana's Shakespeare in the Parks at Bivian in The Raining of the Sleep at the Santa Rosa Summer Repertory Theatre. Her roles included Mrs. Frank in The Diary of Anne Frank and Dinah in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love's Labor's Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

PETER DONAT has appeared at A.C.T. for 13 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theatre World Award, Best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include Phantom of the Opera, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Equus, The Little Foxes and The Crucifer of Blood. His films include Godfather II, The Hindenburg, A Different Story, F.E.L.T., The China Syndrome, and upcoming Highpoint and A Kissed Cop. This summer he will perform at the Mark Taper Forum in A Lesson from Aesop, and this fall he will be seen regularly in the TV series Plamengo Road.

GINA FERRALL (*) was seen this past summer at Montana's Shakespeare in the Parks as Bianca in The Taming of the Shrew. At the Santa Rosa Summer Repertory Theatre her roles included Mrs. Frank in The Diary of Anne Frank and Dooms in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love's Labour's Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.
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It's the new—comedy, dance, drama, music, movie—hit everyone's talking about. It's CBS Cable, starring Peter Ustinov and Peter O'Toole in Strumpet City. With a star like Dorothy Tutin as the mother in Ghosts and Martin Scorsese's mother as a star.

With Gertraude Stein, Gertrude Stein, a virtuoso performance by Pat Carroll who plays both roles.

With the piano of Emil Gilels, Weissenberger and Count Basie. With the likes of Sir Ralph Richardson in David Storey's "Early Days" and "The Loves of Napoleon."

With Liv Ullmann playing the lead role in "Lady From The Sea" and residents of a small Italian town playing every role in Ernanno Olmi's "The Tree of Wooden Clogs." With a Mixed Bag that covers every subject from Mike Nichols' horses to artists' royalties. And Signature, a unique interview show that uncovers subjects like Milos Forman, Christian Barnard, Barbara Cartland and Norman Cousins. With the ballet of "Swan Lake" (starring Natalia Makarova and Anthony Dowell) and the cabaret of Dussait and Morrow.

And where there are songs and singers, there's The Kraft Music Hall's Songwriters, a chance to see the people whose words you so often hear. Look back in anger and sorrow and humor at the 60's with Jane Alexander, Shirley Knight and Brad Dourif in Robert Patrick's "Kennedy's Children."

Or look forward to Claude Chabrol's "Ten Days Wonder" with Orson Welles and Anthony Perkins. That's the kind of fresh, innovative programming you'll find on CBS Cable. In three hour groups of programs, 12 hours a day, 7 days a week.

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With Gertrude Stein, Gertrude Stein, a virtuoso performance by Pat Carroll who plays both roles.

With the pianos of Emil Gilels, Weissenberger and Count Basie.

With the likes of Sir Ralph Richardson in David Storey's "Early Days" and "The Loves of Napoleon."

With Liv Ullmann playing the lead role in "Lady From The Sea" and residents of a small Italian town playing every role in Ernanno Olmi's "The Tree of Wooden Clogs."

With a Mosaic that covers every subject from Mike Nichols' horses to artists' royalties. And Signature, a unique interview show that uncovers subjects like Milos Forman, Christian Barnard, Barbara Cartland and Norman Cousins.

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That's the kind of fresh, innovative programming you'll find on CBS Cable. In three hour groups of programs, 12 hours a day, 7 days a week.

Right there on your TV set. In your friendly neighborhood home.
JILL HILL (*) returns to A.C.T. for her second season. She was seen last season in Regina in Ghosts, Helen in The Trojan War, Will Not Take Place, and Lydia in The Rivals. Miss Hill received her B.F.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacGowan from RADA, and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L Baltimore and Fiddler on the Roof and in the Western Stage, Salinas. The Naming of the Senior and School for Scandal.

ELIZABETH HUBBIE made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Christy in The Caucasian Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Doctor in Cyrano de Bergerac, Sante in The Hot L Baltimore, Mrs. Mazur in Street Scene, Dolly in The Matchmaker, The Countess in This Is All Entertainment, Joan in Knock Knock, Marcell in Hotel Paradiso, Natsai in Jerry in May in the Country; Claire Zachanassian in The Visit and Regina in The Little Foxes. She has appeared as a guest artist with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Minnie. She also directed the P.I. production of Jack Gilhooly’s Afternoon in Nixon. Her first feature film, Pilgrims, Farewell was invited to the Venice Film Festival last summer.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat, and most recently Death of a Salesman. The Journey and Rainbow in the Sun. She was seen last season in A Christmas Carol and in Carolee in Another Part of the Forest and the season before in Pendants.

JANE JONES (*) joins the A.C.T. acting company this season. She appeared last season on the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Love’s Labor Lost, The Bedstiched, and The Ragged. She has been seen in numerous productions of the Oregon Repertory Theatre, including Our Town, A Midsummer Night’s Dream, and Under Milkwood. Miss Jones has also appeared at the Oregon Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

NICHOLAS KALEIDIN (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He was last seen last year in Much Ado About Nothing, Hay Fever, A Christmas Carol and Three Sisters. Mr. Kaleidin has also performed at the Geary in St. Louis, Tennessee, Maine, and the United Shakespearean Festival. A recent graduate of the University of Pennsylvania, Mr. Kaleidin has been a member of the I.A. in the role of Claudio in Much Ado About Nothing.

RICHARD KUSCH last played the Geary Theatre in December, 1965 with the road company of Archibald MacLeish’s Jr. He has performed at The American Shakespeare Festival, and Long Wharf, Lincoln Center, Phoenix, and other resident theatres as well as the Center, Montreal, and the Citadel. Last season he appeared on Broadway in The Bicentennial and John Gabriel Borkman with F.G. Marshall. His other Broadway credits include Golda, The Shadow Box, Secret Birds of Youth and West Out Dead. Mr. Kasch season.
THE SEARCH FOR ALEXANDER

JILL HILL (*) returns to A.C.T. for her second season. She was seen last season in Regina in Ghosts, Helen in The Trojan War Will Not Take Place, and Lydia in The Italians. Miss Hill received her B.F.A. in theatre and film at Deas University in Greenville, Ohio, and has studied in London with Michael Macgowan from R.A.D.A. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L Baltimore and Fiddler on the Roof and in the Western Stage, Salinas. The Music of the Spheres and School for Scandal.

ELIZABETH HUBBLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Ginevra in The Concession on the Cake Circle. This is her tenth season at A.C.T. where her roles have included the Dona in Corinna de Bergerac, Susie in The Hot L Baltimore, Mrs. Maurian in Street Scene, Dolly in The Matchmaker, The Courtesan in This Is (An Entertainment), Joan in Knock Knock, Merci in Hotel Paradiso, Natasia in A Month in the Country, Claire Zachanassin in The Visit and Regina in The Little Fox. She has appeared as guest artist with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Misfit. She also directed the P.I. P production of Jack Gilhooly's Afternoon in Utopia. Her first feature film, Pilgrim's Progress, was invited to the Venice Film Festival last summer.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently Death of a Salesman. The Journey and Bailiaz in the Sun, she was seen last season in a Christmas Carol and in Carolee in Another Part of the Forest and the season before in Pountage.

JANE JONES (*) joins the A.C.T. acting company this season. She appeared last season on the Geary stage in Much Ado About Nothing. Her student productions include the Three Sisters, Love's Labor Lost, The Beast, and Bus Stop. She has been seen in numerous productions of the Oregon Repertory Theatre including Our Town, A Midsummer Night's Dream and Under Milkwood. Miss Jones has also appeared at the Oregon Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

NICHOLAS KALEEN (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He was seen last year in Much Ado About Nothing, Hay Fever, A Christmas Carol and The Three Sisters. Mr. Kaleen has also performed at The Theatre at Monmouth in Monmouth, Maine, as an associate producer at Bowdoin College, Brunswick, Maine, he recently completed his M.A. thesis on the role of Claudio in Much Ado About Nothing.

RICHARD KISS last played the Geary Theatre in December, 1990 with the road company of Archibald Macleish's J.M. He has performed at The American Shakespeare Festival, Long Wharf, Lincoln Center, and in other Broadway productions including The Model, Phoenix and The Royal Family. Mr. Kiss has also appeared on Broadway in The Farce and John Gabriel Borkman with F.G. Marshall. His other Broadway credits include God's, The Pillow Book, Secret Garden and South and West Out with David. Mr. Kiss' recent

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The foreground of the post-philosopher king who believed
in the doctrine of the annunciation to his poor children
England and Shakespeare - is also felt, perhaps the most
sharply and securely - perhaps the most deeply
poems at Shakespeare's pow.}

THE ADMIRABLE CRICHTON
by James R. Horne

Both Americans and audience. Crichton is not only
the impossible father to a mysterious English girl
when a newspaper deposits a poor and by property
daughter on a desert island for his test of her future.
No other, but the latter lives as if he were unaware
of the woman's age in a mysterious and subtle relationship
by the author of The Blue Plate.

HAPPY LANDINGS
by William Hamilton

A DC young woman seeking the grand life in San Fran
cisco learns a whole new bag of tricks from her charming
soldier boyfriend. In her first novel, The First De
tention her lawyer listed the State of California. The new shaking
Madame's comedy epic some sacred cows of both
generations. With Promises.

BLACK COMEDY
by Peter Shaffer

When the right blow out a social-climbing British
is a need for a change of pace. The comedy
shalloween's goblins, boys, and women's
application for its first

THE BROWNING VERSION
by Terence Rattigan

If you're one of those schoolchildren's and
immortal 'aspects' from an unoriginal he
creates the situation he has written as follows:
the story of the story, madam, and well. The
mystery is meeting her in meeting

MOURNING BECOMES ELECTRA
by Eugene O'Neill

A rare opportunity to experience O'Neill's magnificent
trilogy of the O'Neill Family. Set against a transfigured
New England background at the close of the Civil War.
The O'Neill Family, the Tragedy of the O'Neill and the
transfigured New England background of the last
eighty years of the O'Neill Family, the last great American
climax of the last great American

AND REMEMBER... IT DOESN'T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION!

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ANOTHER PART OF THE FOREST
by George Bernard Shaw

When注射的注射液被丢弃在不占
由注射器被丢弃在不占

CAT AMONG THE PIGEONS
by Eugene O'Neill

When注射的注射液被丢弃在不占
由注射器被丢弃在不占

DAN K. MATTHEWS is in his second season as A.C.T. and was
seen in The Three Stor
ers. He is a founding
member of the Johnson House's Acting
Company and an
instructor in the John
son House Jr. Drama Division. He was also Artistic Director of the Cali
fornia Actors Theatre in
the South Bay, where he directed three plays, acted in 20 and founded the theatre's new play
program. He has been a leading actor with the Berkeley Stage Company, the
Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Bay Area Shakespeare Festival and the
San Diego Shakespeare Festival. He has been a frequent guest artist at Bay Area
colleges and universities. Mr. Matthews is also a dramaturg, Shakespearean
scholar and Associate Professor of English
and Drama at California State Uni
versity, Hayward.

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RICHARD III
by William Shakespeare

The shockwaves of the anti-nihilist king who believed
in the divine right of monarchy, enacted by great comediens
England and otherwise.

THE ADMIRABLE CRICHTON
by James R. Barrett

Two decrepit and despairing middle-aged sisters, in a
perfect setting, the impossible brother to a garrulous English
woman, the result is highly entertaining. The play will
complement the A.C.T. schedule, offering a rich variety of
plays to the audience.

HAPPY LANDINGS
by William Hamilton

A British comedy, about a young English family's
gathering on a sunny summer day. The play is
engaging and entertaining, offering a
touch of humor and wit.

BLACK COMEDY
by Peter Shaffer

A black comedy, with a darkly humorous tone. The
play is full of unexpected twists and turns,
keeping the audience on edge.

THE BROWNING VERSION
by Terence Rattigan

A classic piece, with a strong script and
strong performances. The play is
entertaining and engaging.

MOURNING BECOMES ELECTRA
by Eugene O'Neill

A classic American drama, with a
powerful message. The play is
moving and thought-provoking.

AND REMEMBER... IT DOESN'T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION

FEBRUARY

THURSDAY
FRIDAY
SATURDAY
SUNDAY

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THURSDAY
FRIDAY
SATURDAY
SUNDAY

APRIL

THURSDAY
FRIDAY
SATURDAY
SUNDAY

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WILLIAM MCMURRERIAN joined the company four seas-
sons after nine seasons at the Mil-
waukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarkew in Mid-
alliance, Sander Burt in The Play's the Thing, the Marquis de Sade in Marat/Sade, and Willy Loman in Death of a Salesman. He spent five seasons at Balti-
more's Center Stage where he played maj-
or roles in Lusinet, The Birthday Party, Wait- ing for Godot and The Country Wife. Mr. McMurrerian received his B.A. and M.A. in Theatre Arts from the Uni-
versity of Minnesota, and has been seen at A.C.T. in Julius Caesar, A Midsummer Night's Dream, and The Trojan War Will Not Take Place, and Much Ado About Nothing.

DEANN MARES, a charter member of A.C.T., returned last season to play the leading role in Agnes and Day, Cassandra in The Trojan War Will Not Take Place, and Olym in Olym The Three Sisters, Miss Mares, New York credits include: Abducted and Heliotrope, Too True to Be Good, One Flew Over the Cuckoo's Nest, Dear Liar, and A.C.T.'s Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Reardon Drinks a Little. A guest artist at leading American regional theatres. Miss Mares starred with Mi-
chel Landon in the TV movie The Lon-
est Runner.

MARK MURPHY, now in his third sea-
son at A.C.T., is a gradu-
ate of University of Min-
nesota. Past A.C.T. produc-
tions include: The National Health, Absurd Person Sin-
gular, Julius Caesar, A Christmas Carol and Hotel Paradiso, The Winter's Tale, 5th of July, The Visit, Rumpelstiltskin, The Girl of the Golden Whiz, The Crusader of Blood, Tybalt in Romeo and Juliet and Simon in My Fair Lady, and last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespeare Festival in 1968 in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Ver-
roma and appeared at the Alley Theatre, Houston, in Ingenu, Juno and the Pay-
cock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Run Way, The Importance of Being Earnest and Ghosts.

SHERON NEWMAN joins A.C.T. this sea-
son as Director of the Young Conservatory. She received her M.A. in young peo-
ple's theatre from the University of Utah where she taught cre-
iove drama, puppetry, story theatre and oral history. Mrs. Newman was involved as a children's librarian in an inter-related arts program to bring theatre, music, and art to the schools and libraries, and has writ-
ten, directed, and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

ALEX NIRELY (*), a product of the A.C.T. Advanced Training Program, has ap-
peared on the Gypsy stage in Full on, Cane and Hotel Paradiso. He has also been seen with the Pacific Con-
seratory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Utter Glory of Morris-
sey Hall As part of the Oregon Shake-
" SPEAK...

“Art,” and Much Ado About Nothing. He has also per-
formed with the Pacific Ballet in Peter Pan and Cendrillon.

THOMAS OGDEN (*), joined the com-
paNY four seasons ago. Some of his appearances include: A Month in the Coun-

FRANK OTTENWELL has taught the Alex-
ander Technique at A.C.T. since the Conser-
vatory's beginning in 1965. In Pittsburgh, Mr. Ottewell taught at the Canadian Art Theatre of Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach the Alexander Technique in New York. In addition to teaching, A.C.T. ac-

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WILLIAM MCKEREGHAN joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theater where he was seen as Tobias in A Delicate Balance, John Tarken in Misalliance, Sandor / Tural in The Play's the Thing, the Marquis de Sade in Marat/Sade, and Willy Loman in Death of a Salesman. He spent five seasons at Baltimore's Center Stage where he played major roles in Lysistrata, The Birthday Party, Waiting for Godot and The Country Wife. Mr. McKereghan received his B.A. and M.A. in Theater Arts from the University of Minnesota, and has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes, From the Crue, Blood of the Virgin, The Trojan War Will Not Take Place, and Much Ado About Nothing.

DEANN Mears, a charter member of A.C.T., returned last season to play the leading role in Agnes and Day, Cassandra in The Trojan War Will Not Take Place, and Olga in The Three Sisters. Miss Mears has been seen at the National Company of And Miss Reardon Drifts as a Little. Her guest artist at leading American regional theater. Miss Mears also starred with Malcom Landon in the TV movie The Lowest Runner.

MARK MURPHY, now in his fifth season at A.C.T., is a graduate of Harvard University, and the University of Texas. Past A.C.T. productions include the National Health, Absurd Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter Tale, 5th of July, The Visit, and Casebook. The Grip of the Golden Wolf, The Crucifer of Blood, Tybalt in Romeo and Juliet and Simon in guys in da Mirror, and last season as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bun Shaw, The Importance of Being Earnest and Ghosts.

SHARON NEWMAN joins A.C.T. this season as Director of the Young Conservatory. She received her B.E.A. in young people's theatre from the University of Utah where she taught creative drama, puppetry, story theatre and also nursery school. Ms. Newman was involved as a children's librarian in an inter-related arts program to bring arts activities to the schools and libraries, and has written, directed, and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

ALEX NIBLEY (*), a product of A.C.T.'s Advaned Training Program, has appeared on the Geary stage in Hotel Paradiso and Hotel Paradiso. He has been seen with the Pacific Conservatory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Usher Story of Morrissey Hall. As part of the Oregon Shakespearean Festival he appeared in Henry IV, Part II, Antony and Cleopatra, A Moon for the Misbegotten, and The Man of the House. This year he has also performed with the Pacific Ballet in Peter Pan and Cinderella.


FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1964. In 1968 in Pittsburgh, Mr. Osswell served as Lecturer at the Canadian Art Theatre in Montreal, and the Vera Solomon Studio of Acting in New York and taught at the American Center for the Alexander Technique in New York. In addition to "Alexandering" an A.C.T. ac-
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Stacy Ray (*), joined the A.C.T. acting company last year and has portrayed a variety of characters in productions at the A.C.T. and in regional theaters across the country. She received her B.A. in theater from the University of Wisconsin-Madison and her M.F.A. in acting from the University of Washington. Stacy is currently working on a new play, "The Weight of Water," which she will premiere this fall at the A.C.T. in San Francisco.

Ray Reinhartd, who won an A.C.T. memorable for the variety of roles he has performed in productions at the A.C.T. and in regional theaters across the country. He received his B.A. in theater from the University of California at Berkeley and his M.F.A. in acting from the University of Michigan. Ray is currently working on a new play, "The Weight of Water," which he will premiere this fall at the A.C.T. in San Francisco.

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Cynthia Harvey, principal dancer, American Ballet Theatre. (From Dance Magazine, Nov. 1981)

Randall Richard (*), joined the A.C.T. acting company last year and has portrayed a variety of characters in productions at the A.C.T. and in regional theaters across the country. He received his B.A. in drama from Tufts University and his M.F.A. in acting from the University of Washington. Randall is currently working on a new play, "The Weight of Water," which he will premiere this fall at the A.C.T. in San Francisco.

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RAY REINHARDT, who owns the A.C.T. mentions he has a tour of Russia coming up. He hopes to present a program on the history of ballet. He plans to visit St. Petersburg, Moscow, and other cities. The tour will include performances by local companies. He is looking forward to sharing his passion for the art with others.

STACY RAY (*) joined the A.C.T. Acting Company last year and has been seen in student productions at University of California Arts in the Three Sisters, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina and spent time at London’s Royal Academy of Dramatic Art. After training intensively with the late Edith Skinner, Miss Ray takes on the role of a lifetime - the title role of Othello in Ibsen’s classic play. Her performance is widely acclaimed, and she continues to tour extensively, captivating audiences with her rich voice and profound insight into the characters she portrays.

STACY RAY (*) joined the A.C.T. Acting Company last year and was seen in student productions at June Cavendish in (The Royal Family) Queen Elizabeth in Richard III, Ibsen in The Three Sisters, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London’s Royal Academy of Dramatic Art. After training intensively with the late Edith Skinner, Miss Ray takes on the role of a lifetime - the title role of Othello in Ibsen’s classic play. Her performance is widely acclaimed, and she continues to tour extensively, captivating audiences with her rich voice and profound insight into the characters she portrays.

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SYLVIA HARVEY, principal dancer, American Ballet Theatre, from Dance Magazine, Nov. 1981

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FRANK SAVINO obtained his M.E.A. at the Goodman The- atre of Chicago, where he then joined the acting company until moving to Tor-onto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Rip Torn in "Daughter of Silence" and has since assumed a long list of Broadway and off-Broadway credits ranging from Bette Midler in "Room Service", Jonas in "Dead Man's Cross in One Flew Over The Cuckoo's Nest" to name a few. His TV credits range from "Soap Opera" to "Kab, Baretta" and "Taxi" and his last fea- ture film was with Robert Redford in "Three Days of the Condor". He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan, began prior to joining A.C.T. He has performed at the Oakland Ensemble The- atre in "Les Liaisons Dangereuses" by Lorraine Hansberry. On the Gypsy stage he has been seen in "The Girls of the Golden West", "Parsifal", "Much Ado About Nothing", "Night and Day", "A Christmas Carol" and "An- other Part of the Forest."

SALLY SMYTHE returns to A.C.T. after appearing in "The Three Sisters" last season. Last fall she played Louisa for C.A.T.'s production of "Birth" and "Miss Amanda in San Jose Repertory's production of "Private Lives," and in her two years with the Oregon Shakespeare Festival she was seen as Celia in "As You Like It", Diana in "Ring Round the Moon" and Virginia in "Coriolanus". Miss Smythe has also worked with the Pacific Con- servatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied in Paris at the Centre American and with Paul Richards.

DEBORAH SUSS returns to A.C.T. for her ninth season as an actress and teacher in speech and dramaturgy for the Conservatory and Company. Ms. Suss has been seen at the Berkeley Stage Company, the The- ater of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV in- cluding "Tales of the Unexpected" and "The Last Tycoon."

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FRANK SAVINO obtained his M.E.A. at the Goodman Theatre of Chicago, where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Rip Torn in *Doughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binston in *Room Service*, Jonas in *Moses and Chief Bromdam* in *One Flew Over the Cuckoo’s Nest* to name a few. His TV credits range from Soap Opera to Kay, Baretta and Taxi and his last feature film was with Robert Redford in *Three Days of the Condor*. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan, and began prior to joining A.C.T. He has performed in the Oakland Ensemble Theatre in *Les Liaisons Dangereuses* and Lorraine Hansberry. On the Geary stage he has been seen in *The Girl of the Golden West*, *Pandiluce*, *Much Ado About Nothing*, *Night and Day*, *A Christmas Carol* and *Another Part of the Forest*.

SALLY SMITH returns to A.C.T. after appearing in *The Three Sisters* last season. Last fall she played Lonika for C.A.T.’s production of *Arms and the Man*, Amanda in San Jose Repertory’s production of *Private Lives*, and in her two years with the Oregon Shakespeare Festival she was seen as Celia in *As You Like It*, Diana in *Ring Round the Moon* and Virginia in *Coriolanus*. Miss Smithy has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of Stanford University, Miss Smithy has also studied in Paris at the Centre Americain and with Paul Richards.

DEBORAH SUSSELA returns to A.C.T. for her ninth season as an actress and teacher in speech and scansion for the Conservatory and Company. Miss Susse’s been seen as at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including *Tell Me a Riddle* and *June 10, 1995*. She is presently on the staff of Mills College, U.C. Berkeley, and is a voice and speech consultant in private practice in the Bay Area.

SYDNEY WALKER is a veteran of 37 years of stage, film and television work. Eighty percent of Mr. Walker’s professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre in Newtown, Pennsylvania, in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, and a P.A. and Lincoln Center Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in *Among the Guests* (*TheEMAIL... to be cut*), *The Distant Mirror*, *The Italian Job*, *Don Juan* and *The Trojan War*. He is a member of the A.C.T. Players and has guest-starred at many other Bay Area theatres.

MARIAN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in *The Circle*, *Absurd Person Singular* and *The Winter’s Tale*. Winner of two Chicago Jefferson awards in 1973 for her work in *The Hit*, *Hollywood and Bia!, Stoph, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yarn Bom Tree* at the On Broadway Theatre. Miss Walters has appeared in over 500 productions including *Angel Street* with Raymond Massey in Chicago, *The Tender Trap* with Robert Preston on Broadway and *A Funny Thing Happened on the Way to the Forum* with the Drury Lane Playhouse. Her film credits include *Petulia*, *Bullitt* and *Midnight Cool*. With her husband, director Michael Ferrall and daughter Gina, she also designs the sets for *A Funny Thing Happened on the Way to the Forum*. Her new show opening soon at Polk 59 and other exclusive designs available at their elegant shop at Polk 59 and their new shop opening soon on Polk near Sutter.

ISAIAH WHITLOCK, Jr. (*) returns to A.C.T. for his fourth season. He was last season as Mag- ecia in *Night* and *Daisy*, and at 38, his roles include *The Homecoming* and *The Iceman Cometh*. Featuring Tandoori Cuisine.

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D. Pau Yueiell (*) received his B.A. from Stanford University and attended the M.F.A. Theatre program at the University of North Carolina, Greensboro. He appeared in various productions at the North Carolina Shakespeare Festival including Much Ado About Nothing and A Man For All Seasons, and has performed at the Berkeley Shakespeare Festival and in several stock shows. His A.C.T. student productions included Our Town, The Cherry Orchard, Love’s Labour’s Lost and The Great Divide, and he appeared in the last season in The Three Sisters and The Rivals.

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Designers

Mark Boschwitz (Lighting Design Associate) joins A.C.T. for his first season. He most recently was Lighting Director at the M.G.M. Grand Hotel in Reno and played a large part in the success of Hello, Hollywood. Hello. His lighting design credits at Harrah’s include the Dionne Warwick Special, the Perry Como Special and Sammy and Company. Mr. Boschwitz is a graduate of San Francisco State University and his work has been seen on television and in nightclubs.

Martha Burke (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day, The Rivals, Buried Child, and Ibsen of July. Other credits include Romeo and Juliet and H.M.S. Pinafore for Santa Barbara Repertory Theatre. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award for The Lion in Winter.

Michael Casey (Costume Designer) recently designed Radio City Music Hall’s current production of America and last season’s production of Manhat- tan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockies in the highly acclaimed television production of Peter Allen and the Rockettes. A graduate of the University of Texas, Mr. Casey designed for New York Solo Repertory Theatre’s production of Riquem for a Heavyweight, the Hubbe Theatre/New Arts production of The Lion in Winter, and the Bronx Opera’s production of Abduction from the Seraglio. Other credits include numerous productions for Summer Theatre Festivals in Austin and productions of A Midsummer Night’s Dream, Billy Budd, Arms and the Man, Patience, and Of Thee I Sing for the Occidental Summer Theatre Festival in Los Angeles.

Dirk Epperson (Lighting Designer) received his M.F.A. from Yale School of Drama and designed at Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of Poor Gunt, Knock Knock, Travesties, All the Way Home, The National Health, Ibsen of July, Hay Fever, The Crucifer of Blood, Panteletie and Buried
MARK BOSCH (Lighting Design Associates) joins A.C.T. for his first season. He most recently was Lighting Director at the M.G.M. Grand Hotel in Reno and played a large part in the success of Hello, Hollywood. His lighting design credits at Harrah’s include the Dionne Warwick Special, the Pherry Como Special and Sammy and Company. Mr. Bosch is a graduate of San Francisco State University and his work has been seen on television and in nightclubs.

MARSHA BURKE (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day, The Rivals, Buried Child, and 5th of July. Other credits include Romeo and Juliet and H.M.S. PINAFORE at Santa Barbara Repertory Theatre. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award for The Lion in Winter.

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DICK EPPSSON (Lighting Design) received his M.F.A. from Yale School of Drama and designed at Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Eppsion designed lighting for the productions of Peer Gynt, Knick Knack, Travesties, All the Way Home, The National Health, 3rd of July, Hay Fever, The Crocker of Blood, Pantiagulie and Buried
CHILD. He also spent eight seasons with P.C.P.A. in Santa Marta and designed 25 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Old Door Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNCHES (Set Designer) has been a resident designer at A.C.T. for 20 seasons, designing 21 productions including 45 Wildhearts!, Another Part of the Forest, Peer Gynt, Pantin- glist and The Taming of the Shrew. Mr. Funches’s work has been seen on Broadway as well as at many resident theatres including the Berkeley Repertory Theatre, Denver Center Theatre Company; Guthrie Theatre; Mark Taper Forum, McCarver Theatre, Pacific Conservatory of the Performing Arts, Shrewdwood Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for The Tempest on the street for PBS Television.

RICHARD I. HAY (Set Designer) is resident scene designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare’s plays as well as the majority of their non-Elizabethan repertory, including King Lear, Macbeth, Henry V, Richard III, Henry VIII, and Wild Oats. Last season he designed scenery for Camino Real and Billy Budd at P.C.P.A. Theaterfest, Santa Marta/Solvang; Medea for the Missouri Repertory Theatre, Columbia for the Berkeley Repertory Theatre and Night and Day for A.C.T. Mr. Hay designed the three theatres at the Ashland Festival, the outdoor festival stage for the San Diego Old Globe, and the auditorium and stage of their soon-to-open new Old Globe Theatre. He has also been an associate professor at Stanford University.

ROBERT MORGAN (Costume Designer) has been a resident designer at A.C.T. for 15 seasons. He has designed costumes for 25 company productions. Most recently, he designed King Lear and The Country Wife for Jack O’Brien at the San Francisco National Shakespeare Festival. His costume designs for A. Man for All Seasons at the Ahmanson Theatre were recently honored with Los Angeles Drama Critics Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.C.P.A. in Santa Marta. Mr. Morgan resides in Vermont’s northeastern kingdom with his attorney wife, Wendy.

MICHAEL OLICH (Costume Designer) is currently a director of design for Houston’s Alley Theatre. An M.F.A. graduate of Carnegie-Mellon University, his design credits for A.C.T. include: Alligator, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three years was scene designer and lecturer at the University of Santa Clara. A winner of the 1975 U.S.C.I.T. design competition in both costume and scenery categories, Mr. Olich has designed for the Alaska Repertory Theatre, the Oregon Shakespearean Festival, the Intiman Theatre Company, the Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

DUANE SCHULER (Lighting Designer) joins A.C.T. for a second season having designed The Gift of the Golden West, The Rituals and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions, most recently, The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Cimarron Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler was the lighting designer at the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he has designed Sleeping Beauty for the Young Artists Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Isaac Sings’ Tevye and Her Demons for which he received a Drama Desk Nomination.

RICHARD SEGER (Set Designer) returns for a fourth season at A.C.T. This past July, Mr. Seger designed Much Ado about Nothing and The Trojan War Will Not Take Place at the San Francisco Theatre as well as A.R. Child, The Little Foxes and The Girl of the Golden West, The Winter’s Tale, 5½ of July, The Visit, Julius Caesar and Hotel Paradiso, the Matchmaker, The Bourgeois Gentilhomme, Orpheus and Eurydice, all premieres at the San Francisco Opera. For further information about membership, please call 771-8880, or write to A.C.T., "Attn: San Francisco Opera, San Francisco, Ca. 94102.

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CAT AMONG THE PIGEONS Monday, March 22 • 5:30-6:30pm Geary Theatre Speaker: Nagle Jackson, Resident Director, Doors at the Geary Theatre open one hour before the PROLOGUE. Seating is unreserved and Free of Charge.

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The most important events for donors are those that bring the friends closer to the theatre. The most impressive and rewarding are those that give the donors an impression of the scale of the works and the power of the productions. The best of all is when a donor can see the artist, the director, the designer, the musician, the costume designer, the stage manager, etc., in action. In addition to the events for donors, there are also special events for the general public, such as the A.C.T. Holiday Gala and the A.C.T. Spring Gala. These events are usually held at public venues, such as the War Memorial Opera House or the Opera House of San Francisco, and they are open to the general public. However, A.C.T. also offers private events, such as the A.C.T. Private Viewings and the A.C.T. Private Performances, which are usually held at private venues, such as the A.C.T. Private Theatre or the A.C.T. Private Concert Hall.

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CHILD. He also spent eight seasons with P.C.P.A. in Santa Maria and designed 25 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outside Door Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNCHES (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 20 productions including Act of War, A Midsummer Night's Dream, The Tempest, Hamlet, and The Taming of the Shrew. Mr. Funches’ work has been seen on Broadway as well as on many resident theatres including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Coast Centre of the Performing Arts, Sherlock Holmes Festival, Seattle Repertory Theatre, and he recreates his designs for The Taming of the Shrew on PBS Television.

RICHARD L. HAS (Set Designer) is resident scenic designer for the Oregon Shakespearean Festival in Ashland where he has designed the entire canon of Shakespeare’s plays as well as the majority of their non-Elizabethan repertoire, including Twelfth Night, The Winter's Tale, As You Like It, and Richard III.

ROBERT MORGAN (Costume Designer) returns in his 10th season at A.C.T. He has created costumes for 30 company productions. Most recently, he designed King Lear and The Country Wife for Jack O’Brien at the San Diego National Shakespeare Festival. His costumes for a Man for All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.C.P.A. in Santa Maria. Mr. Morgan resides in Vermont's northeastern kingdom with his attorney wife Wendy.

MICHAEL OLICH (Costume Designer) is currently Director of Design for Houston’s Alley Theatre. An M.F.A. graduate of Carnegie-Mellon University, his credits include Design for A.C.T.’s Please Pay Attention, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three seasons was scenic designer and lecturer at the University of Santa Clara. A winner of the 1987 U.S.I.T.C. design competition in both scenery and costumes, Mr. Olich has designed for the Alaska Repertory Theatre, the Oregon Shakespearean Festival, Intiman Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

DUANE SCHULER (Lighting Designer) joined A.C.T. for another season having designed The Gift of the Golden West, The Rituals and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 50 productions, most recently The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Connecticut Repertory Theatre, Guthrie for the Berkeley Repertory Theatre and Night and Day for A.C.T. Mr. Schuler designed the three theatres at the Ashland Festival, the outdoor festival stage for the San Diego Old Globe, and the auditorium and stage of their soon-to-open new Old Globe Theatre. He has also been an associate professor at Stanford University.


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Y our favorite actors in special performances, custom-designed theatre tours, and productions about the magic of A.C.T. can all be yours for a tax-deductible gift of $100 or more. You can become a contributing member of A.C.T. For further information about membership, please call 771-3880, or write to A.C.T., 450 Geary Street, San Francisco, CA 94102.

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