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BLACK COMEDY

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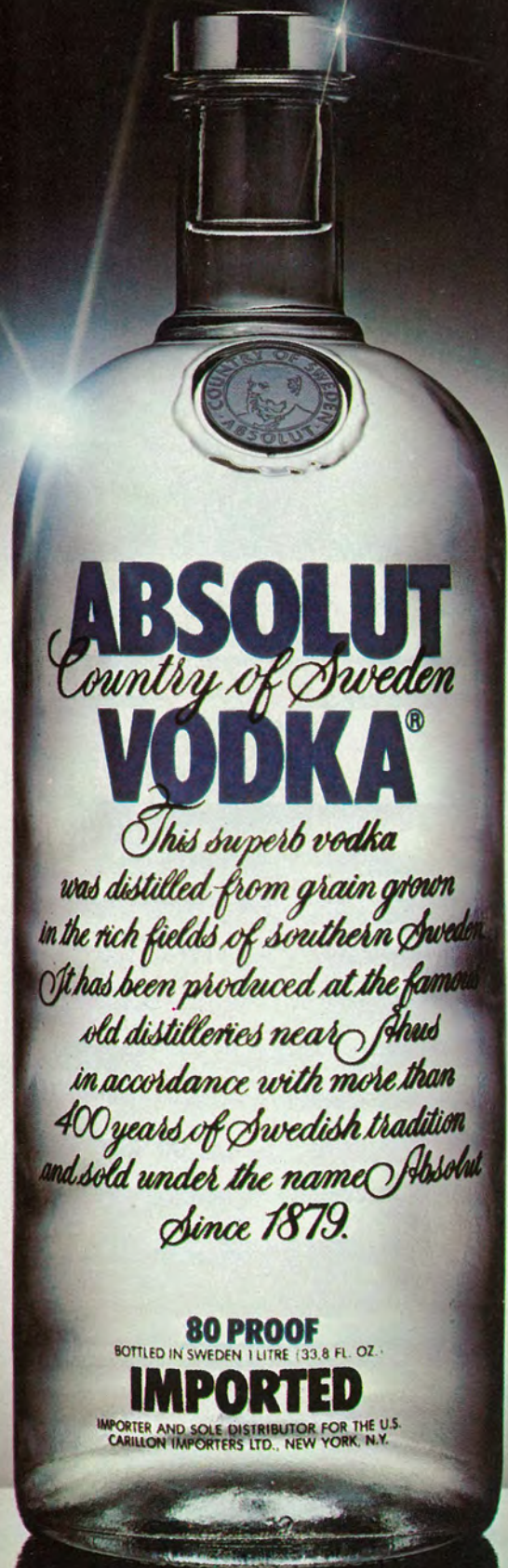
COVER: Sally Smythe & Ray Reinhardt, *Cat Among the Pigeons*. Design: Bernie Schimbke. Photo: Larry Merkle.

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GILMAN KRAFT, *President*

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THE AMERICAN CONSERVATORY THEATRE

presents

ANOTHER PART OF THE FOREST

(1946)

by LILLIAN HELLMAN

<i>Regina Hubbard</i>	BARBARA DIRICKSON
<i>John Bagtry</i>	JOHN HUTTON
<i>Lavinia Hubbard</i>	ANNE LAWDER
<i>Coralee</i>	JOHANNA JACKSON
<i>Marcus Hubbard</i>	RAY REINHARDT
<i>Benjamin Hubbard</i>	BRUCE WILLIAMS
<i>Jacob (Jake)</i>	GARLAND J. SIMPSON
<i>Simon Isham</i>	DAKIN MATTHEWS
<i>Oscar Hubbard</i>	MARK MURPHEY
<i>Birdie Bagtry</i>	JULIA FLETCHER
<i>Harold Penniman</i>	NICHOLAS KALEDIN
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<i>Laurette Sincee</i>	WENDI RADFORD

Directed by ALLEN FLETCHER

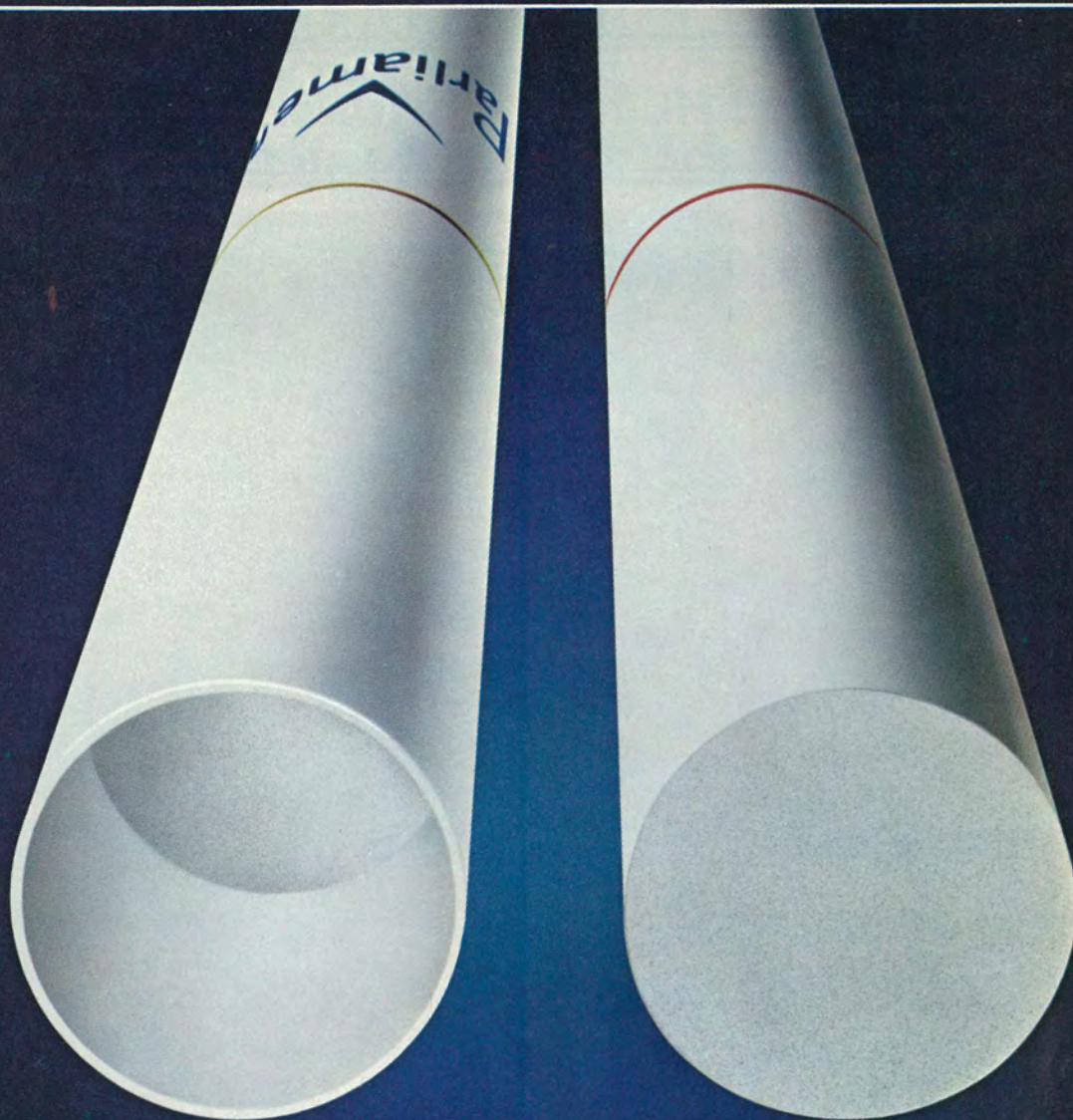
<i>Scenery by</i>	RALPH FUNICELLO
<i>Costumes by</i>	MICHAEL OLICH
<i>Lighting by</i>	JAMES SALE
<i>Music by</i>	RICHARD HINDMAN
<i>Hairstyles by</i>	RICK ECHOLS

Act I: A Sunday morning in June 1880, the Alabama town of Bowden, the side portico of the Hubbard house
Act II: The next evening
Act III: Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES

Regina—Stacy Ray; John—Lawrence Hecht; Lavinia—Mimi Carr; Coralee—Gina Ferrall; Marcus—Sydney Walker; Benjamin—D. Paul Yeuell; Jake—Isiah Whitlock, Jr.; Isham—Joseph Bird; Oscar—Thomas Oglesby; Birdie—Stacy Ray; Penniman—Frank Ottiwell; Jugger—Greg Patterson; Laurette—Deborah Sussel



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A GRAVEYARD AFFECTION FOR DIAMONDBACKS

by Cather MacCallum



Marcus Hubbard (Ray Reinbart) is the patriarch of the ruthless Hubbard clan.

“**F**oxes is melodrama,” Lillian Hellman told a reporter shortly after *The Little Foxes* opened in 1939, with Tallulah Bankhead in the role of Regina. “If you believe, as the Greeks did, that man is at the mercy of the gods he might offend, then you write tragedy. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody’s mercy, then you will probably write melodrama.”

It was less a defense of her biting drama detailing the ruthless power struggles of the Hubbard clan than a clarification of her intent. Exquisitely crafted, tight and economical as an Ibsen drama, *The Little Foxes* was tough and uncompromising as a gambler’s game. She drew her Hubbards as cold, hard schemers, larger than life, at no one’s mercy but each other’s and cunning enough to outwit the gods, had they admitted to any higher power than their own. What surprised Hellman was the audience’s reaction. She had not intended her audience to think of Regina, Ben and Oscar as villains to whom they had no connection.

“There are hundreds of Hubbards sitting in rooms like this throughout the

country,” she has Ben say at the end of *The Little Foxes*. “All their names aren’t Hubbard but they are still Hubbards and they will own the country some day.”

In *Pentimento*, one of her three books of memoirs, Hellman writes that she had meant to half mock her own “youthful high class innocence” in her delineation of Regina’s young daughter. “To my great surprise, the ending of the play was taken to be a statement of faith in Alexandra . . . I had never meant it that way. I had meant people to smile at, and to sympathize with, the sad weak Birdie. Certainly, I had not meant them to cry. I had meant the audience to recognize some part of themselves in the money dominated Hubbards.”

When she found that audiences seemed to derive what she termed a hypocritical feeling of moral superiority from her foxes, her own “graveyard affection” for them increased. She told one interviewer she cherished them “as one would cherish a nest of particularly vicious diamondback rattlesnakes and it seemed worthwhile to look into their family background and find out what it was that made them the nasty people they were.” *continued*

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Seven years and two plays later, Hellman took the Hubbards back in time 20 years to 1880 when the father and mother were still alive in a small Alabama town still reeling in the aftermath of the Civil War.

The Hubbards are not aristocrats, "a distinction that was made for us," Ben explains in *The Little Foxes*, "and perhaps an important distinction." Aristocrats are too high toned to hold onto what is theirs. The aristocrats rode off to war leaving their cotton and their women to rot. The Hubbards, on the other hand, learned the new ways and learned how to make them pay, and married the poor aristocratic Birdies to get the cotton. In *Another Part of the Forest* when Birdie comes to beg a loan from the old patriarch Marcus Hubbard, part of his pleasure lies in the fact that her mother has never spoken to him and that no Bagtry has ever deigned to call on him before. To Marcus, the Bagtrys deserved to lose their war and their world, a backward world that was getting in the way of history.

Marcus' "new way" had been war profiteering, or as one character puts it, "bleeding the whole state of Alabama with money tricks." He keeps his sons on a short leash, in low paying, menial jobs in the family mercantile store, taking perverse pleasure in their smoldering resentment at the small daily humiliations. "Think of what I must have wanted in sons," he tells them. "Then think of what I got—one unsuccessful trickster, one proud illiterate." The handsome, headstrong Regina, at age 20, is his pride, but must scheme to get her own way, playing off father and sons against each other. "You should have figured out a long time ago that Papa's going to do whatever you tell him not to, unless I tell him to do it," she tells Ben in one of the many cat and mouse twists in the game that leave the victor uneasy, waiting for the loser's next move. Marcus provides his children with expert tutoring in treachery, bitterness and greed. His treatment of the sad, half crazy Lavinia will serve as a model for Oscar's nastiness to Birdie in *The Little Foxes*. From the wisdom of her dream world, Lavinia notes that none of her children ever needed a mama.

In taking the Hubbards back in time, Hellman believed she could now demonstrate that she had meant *The Little Foxes* not as a study in evil, but as a kind of satire—an "angry" comedy mixed with drama. "But what I thought funny or outrageous the critics thought straight stuff; what I thought bite, they thought sad, touching or melodramatic. Perhaps, as one critic said, I blow a stage to pieces without knowing it."

The "straight stuff" was provided by childhood memories. On her mother's side, Hellman belonged to a storekeeping, banking family from Alabama, who served as models on which the Hubbards were loosely based. She remembers long Sunday dinners, attended by three generations, which she describes as a kind of corporation meeting, presided over by her grandmother and her great Uncle Jake, both of whom were given "to breaking the spirit of people for the pleasure of the exercise."

In her memoirs, she recalls that there was "much high-spirited talk and laughter from the older people of who did what to whom, what good nigger had consented to thirty percent interest on his cotton crop and what bad nigger had made a timid protest, what new white partner had been outwitted, what benefits the year had brought from the Southern business interests they had left behind for Northern profits they had sense enough to move toward." She was fascinated by the wit and worldliness of her uncle, who "saw his financial machinations as natural not only to his but to the country's benefit, and saw that as comic."

Her mother's generation would sit white faced, sometimes tearful, appalled at what was happening, "envious of the vigor of their parents, half knowing they were broken spirits who wished the world were nicer, but who were still so anxious to inherit the money that they made no protest." Her mother, whom she describes as "a sweet eccentric," would serve as a model for Birdie and to an extent, Lavinia.

Hellman was made of sterner stuff, and was known to create disturbances at the Sunday rituals. In what she calls one of her many "righteous periods," she yelled across the expanse of table cloth to a great aunt that she had "a spatulate face made to dig in the mud for money," and added a "may God forgive you" for emphasis.

But in her teens, Hellman says she began to be fascinated with the intrigues of the Newhouses, and recognized that the "greed and cheating that is its usual companion were comic as well as evil and I began to like the family dinners with the talk of who did what to whom."

Out of these richly textured childhood memories, Hellman has fashioned two remarkable documentaries on the rise of a new breed in the South. We may be grateful for her graveyard affection for diamondbacks that allows her to lard evil with sardonic humor. And lest we think chicanery a vice peculiar to the South, we have her stern reminder that the Hubbards could inherit the earth. ★

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CAT AMONG THE PIGEONS

(1894)

by GEORGES FEYDEAU

translated by John Mortimer

<i>Marceline</i>	GINA FERRALL
<i>Firmin</i>	JOHN NOAH HERTZLER
<i>Lucette Gautier</i>	SALLY SMYTHE
<i>Gontran De Chenneviette</i>	SYDNEY WALKER
<i>Nini Galant</i>	JANE JONES
<i>Fernand Bois d'Enghien</i>	RAYE BIRK
<i>Ignace de Fontanet</i>	BRUCE WILLIAMS
<i>Baroness Duverger</i>	MARRIAN WALTERS
<i>Camille Bouzin</i>	WILLIAM MCKEREGHAN
<i>General Irrigua</i>	RAY REINHARDT
<i>Antonio, the interpreter</i>	ISIAH WHITLOCK, JR.
<i>Vivianne</i>	JILL HILL
<i>Fraulein Fitzenspiegel</i>	MIMI CARR
<i>Antoinette, maid to the Baroness</i>	C. DIANNE MANNING
<i>Lantery, a solicitor</i>	GARLAND J. SIMPSON
<i>Jean, a valet</i>	WILLIAM PATERSON
<i>Flower Boy</i>	GREG PATTERSON
<i>Man, a wedding guest</i>	THOMAS HARRISON
<i>Woman, a wedding guest</i>	CATHERINE TELFORD
<i>Bride</i>	LAURA ANN WORTHEN
<i>Groom</i>	GERALD MCGONIGLE
<i>Father of Bride</i>	PAUL COOLBRITH
<i>Concierge</i>	D. PAUL YEUELL
<i>Policeman</i>	KEVIN SCHWARTZ
<i>Directed by</i>	NAGLE JACKSON
<i>Associate Director</i>	JANICE GARCIA-HUTCHINS
<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	DIRK EPPERSON
<i>Hairstyles by</i>	RICK ECHOLS

Act I: Lucette's Drawing Room

Act II: Baroness Duverger's Bedroom

Act III: Bois d'Enghien's Apartment

There will be two twelve-minute intermissions

UNDERSTUDIES

Marceline—Johanna Jackson; Firmin—Frank Ottiwell; Lucette—Wendy Radford; De Chenneviette—John Hutton; Nini Galant—Stacy Ray; Bois d'Enghien—Mark Murphey; De Fontanet—Randy Richard; Baroness—Anne Lawder; Bouzin—D. Paul Yeuell; General—Richard Kuss; Antonio—Garland J. Simpson; Vivianne—Julia Fletcher; Fraulein—Janice Garcia-Hutchins; Lantery—William Paterson; Jean—Thomas Harrison; Flower Boy—Alex Nibley; Man—Nicholas Kaledin; Woman—Barbara Dirickson; Concierge—William Ball.



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Notes on *CAT AMONG THE PIGEONS*

A FINE MADNESS

To be in Paris at the turn of the century was to live in the best of all possible worlds. *La belle époque* had arrived bringing with it a promise of prosperity and many new inventions to be enjoyed at one's leisure: electricity, the cinema, radio, photography, the motor car and the airplane. The painfully fought Franco-Prussian war was quietly fading from memory and it seemed that peace would remain forever fixed. The Universal Exposition of 1900 attracted the curious of every nation to Paris, nearly doubling the city's population and affirming its position as the cultural and intellectual center of the world.

On Paris' right bank, from his table amidst the Art Nouveau splendor of Maxim's, Georges Feydeau viewed the poets, princes and merry-makers of the *demi-monde*. "Through his cigar smoke he observed mankind," wrote a contemporary, "with a kind of attentive distraction. He was haunted by life and that is why he hardly ever smiled. He enjoyed being a living, charming, paradox. He was infinitely cordial but with a bit of detachment, extremely sensitive beneath apparent indifference, ambitious but modest, nonchalantly hard-working, at once good humored and sad."

Georges Feydeau was born in Paris on December 8, 1862 and is reported to have been a good mannered child. His only shortcoming seems to have been a lack of industry to which he admits in his description of how he came, at a tender age, to be a playwright: "How did I become a writer of comedies? Purely by laziness. I was a child of six or seven when I was first taken, one evening, to the theatre. I have forgotten what was being given, but I remember my enthusiasm. The fever had gripped me. I did not sleep all night, but the next day I set to work. My father found me, hair tousled, scribbling furiously in my notebook. When he asked me what I was doing, I replied that I was writing a play. Some hours later, my governess (a nice girl, but how boring!) arrived to collect me: 'Come along, Master Georges, time for lessons!' My father told her to leave me alone. 'He has worked quite hard enough this morning,' he said. 'He has written a play.' Instantly, I beheld the road to salvation. From that blessed day on, whenever I had not done my homework (which, believe me, happened often) I rushed to my notebook and my petrified governess left me in peace. She did not understand the wiliness of the dramatist."

continued

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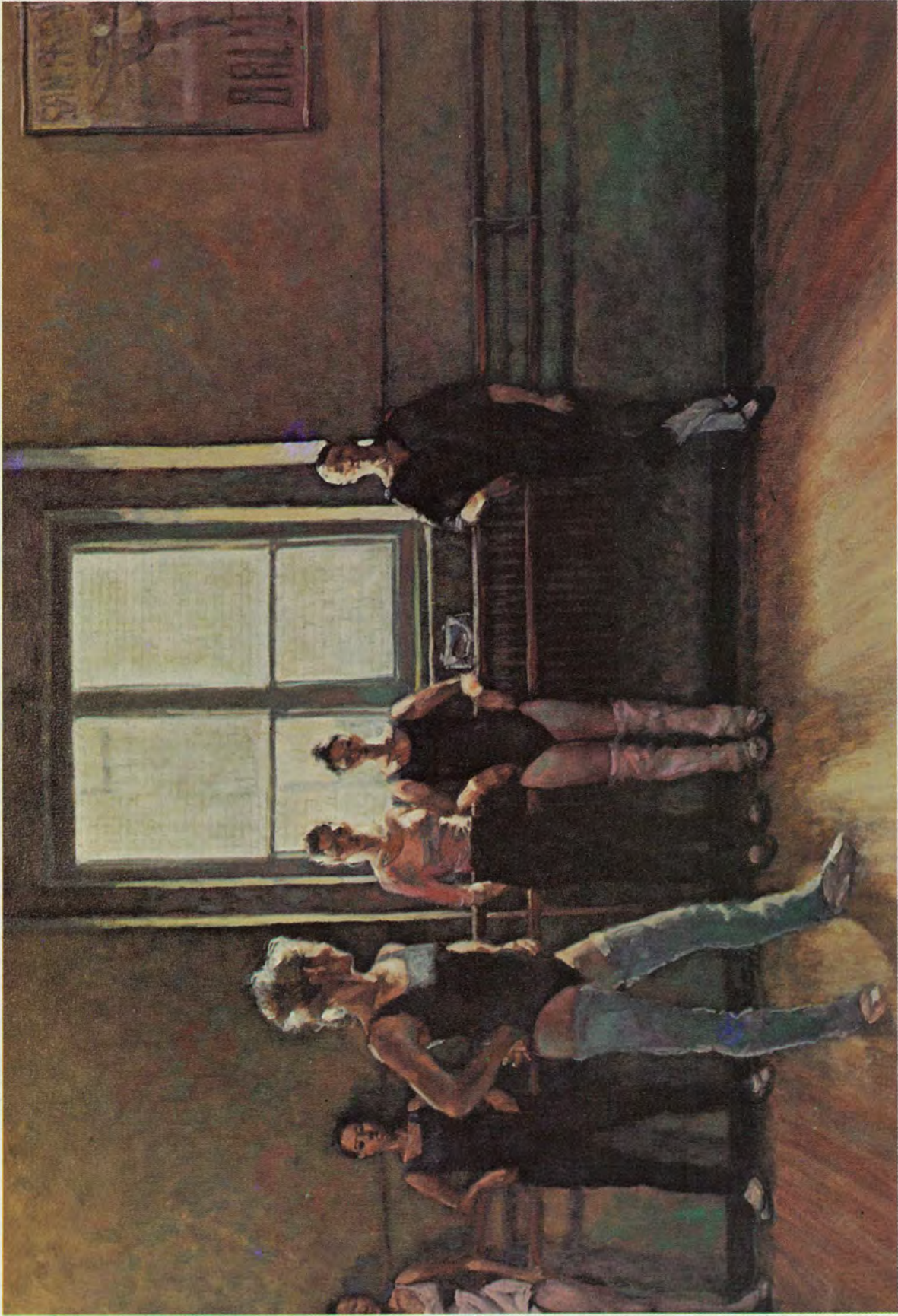
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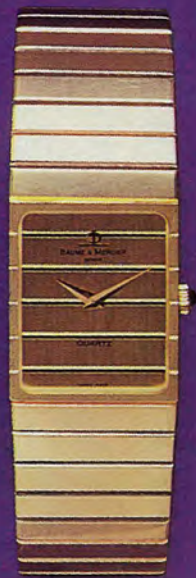
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Bois d'Enghien (Raye Birk) promises *Lucette* (Sally Smythe) that she is the only one he really loves.

Feydeau's first important success, in a career that was eventually to comprise a 39-play *oeuvre*, was *Tailleur Pour Dames* (*A Gown for His Mistress*; 1886). He was unable to repeat his initial triumph until six years and seven plays later, when *Monsieur Chasse* (*The Happy Hunter*) and *Champignol Malgré Lui* (*Champignol in Spite of Himself*) opened within weeks of one another for runs that exceeded one thousand performances.

The appearance of each new play thereafter added to Feydeau's reputation as France's leading farceur. Every year came another play, often with two or three being given in Paris simultaneously. Knowledge of the playwright's talent to amuse spread throughout the countryside, across the Continent and even to America through extensive provincial tours and foreign productions of such plays as *L'Hôtel du Libreechange* (*Hotel Paradiso*; 1894), *La Dame de Chez Maxim* (*The Lady from Maxim's*; 1899), and *La Puce à l'Oreille* (*A Flea in Her Ear*; 1907). Francisque Sarcey, the leading theatre critic of the day, wrote in a review typical of those that announced the arrival of a new Feydeau play: "I shall not attempt to describe the audience. It was exhausted, dead from laughter—it could laugh no more. Toward the end of the play, the wild laughter which seized and shook the whole theatre was so thunderous that the actors could no longer be heard. The play had to be finished in pantomime."

The title of Feydeau's masterpiece, *Un Fil à la Patte*, cannot be literally translated into English. The French trope refers to the manner in which the play's hero is tied to his mistress—like a dog with a rope attached to one of its paws. The play was first presented in the United States as *The Lady from Lobster Square* in 1910. In 1966 the Comédie-

Française presented its attendance-record-breaking revival during a New York engagement. The production featured Alain Feydeau, the playwright's grandson, in the role of Fontanet, and demonstrated the ease with which comedy can break through the language barrier. John Mortimer's translation received its American premiere in a 1971 staging by Nagle Jackson at the Milwaukee Repertory Theatre Company. The play has also been translated as *Not By Bed Alone* by Norman Shapiro.

Un Fil à la Patte provides a perfect door through which to enter the naughty world of Georges Feydeau. Its structure conforms to Feydeau's basic tenet of playwriting: "When two characters must not meet, I bring them together as soon as I can." The play's plot incorporates the classic comic device of *quid pro quo* or mistaken identity, through which the innocent clerk Bouzin becomes a victim of circumstances beyond his control, and the technique of repeating an incident to the point of absurdity, as with the ubiquitous issue of *Le Figaro* in Act I. What's more, *Un Fil à la Patte* features three chases and a man literally caught with his pants down not once, but twice.

Long after the work of Sardou, Becque, Courteline and other *belle époque* dramatists has gone flat, Georges Feydeau's plays retain their effervescence. Like fine champagnes, Feydeau farces range in flavor from *doux* and sentimental to *brut* and sharp-edged. *Un Fil à la Patte* falls neatly into the middle ground and is a play of vintage quality, the supreme achievement of a man who professed to hate working. "No, I am not one of those who enjoy giving birth," he wrote. "While I am arranging all the madness that unleashes the spectators' glee, I am not amused by it. When the work is done, what a relief!" ★



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THE AMERICAN CONSERVATORY THEATRE

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MOURNING BECOMES ELECTRA

(1931)

A Trilogy

by EUGENE O'NEILL

<i>Brigadier-General Ezra Mannon</i>	DAKIN MATTHEWS
<i>Christine, his wife</i>	ANNE LAWDER
<i>Lavinia, their daughter</i>	JULIA FLETCHER
<i>Orin, their son</i>	THOMAS OGLESBY
<i>Captain Adam Brant,</i> <i>of the clipper "Flying Trades"</i>	JOHN HUTTON
<i>Captain Peter Niles, U.S. Artillery</i>	NICHOLAS KALEDIN
<i>Hazel Niles, his sister</i>	WENDI RADFORD
<i>Seth Beckwith</i>	RICHARD KUSS
<i>Amos Ames</i>	ROBERT WORTHAM-KRIMMER
<i>Louisa, his wife</i>	JOHANNA JACKSON
<i>Minnie, her cousin</i>	STACY RAY
<i>Josiah Borden,</i> <i>manager of the shipping company</i>	D. PAUL YEUELL
<i>Emma, his wife</i>	JOHANNA JACKSON
<i>Everett Hills, D.D.,</i> <i>of the First Congregational Church</i>	GARLAND J. SIMPSON
<i>His Wife</i>	STACY RAY
<i>Doctor Joseph Blake</i>	JOSEPH BIRD
<i>The Chantyman</i>	RANDALL RICHARD
<i>Ira Mackel</i>	D. PAUL YEUELL
<i>Abner Small</i>	GARLAND J. SIMPSON
<i>Directed By</i>	ALLEN FLETCHER
<i>Associate Director</i>	ALEX NIBLEY
<i>Scenery by</i>	RALPH FUNICELLO
<i>Costumes by</i>	ROBERT BLACKMAN
<i>Lighting by</i>	JOSEPH APPELT
<i>Music by</i>	LARRY DELINGER
<i>Hairstyles by</i>	RICK ECHOLS
<i>Dialect Coach</i>	ALAN SHATERIAN

HEMLOCK

- Act I: Exterior of the Mannon house in New England—April, 1865.
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: Sitting-room in 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 Trades," 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 I: Scene II: Sitting-room in the house—immediately follows Scene I.
Act II: The study—an evening a month later.
Act III: The sitting-room—immediately follows Act II.
Act IV: Same as Act I, Scene I—Exterior of the Mannon house—a late afternoon three days later.

There will be a twenty-minute intermission at the conclusion of Hemlock.

There will be a ten-minute intermission at the conclusion of The Hunted.

UNDERSTUDIES

Ezra Mannon—Sydney Walker; Christine—Mimi Carr; Lavinia—Jane Jones; Orin—Robert Wortham-Krimmer;
Adam Brant—Garland J. Simpson; Peter Niles—Thomas Harrison; Hazel Niles—Lydia Hannibal; Seth Beckwith—Raye Birk;
Amos Ames, Josiah Borden, Ira Mackel—John C. Fletcher; Louisa, Emma—Jill Hill; Minnie, Mrs. Hills—Sharon Newman;
Everett Hills, Abner Small—Istiah Whitlock, Jr.; Dr. Blake—Ray Reinhardt; The Chantyman—Bruce Williams.



MACY'S EASTER FLOWER SHOW UNFOLDS

Our 36th Annual Easter Flower Show opens April 4 and continues in full blossom through April 10, in floral tribute to the famous and familiar faces of San Francisco. Ruth Asawa, whose delightful sculptures enhance our city, has created larger-than-life masks in the images of San Francisco's own Herb Caen, Joan Baez, Dianne Feinstein, Willie Brown, Carol Channing, O.J. Simpson and more. Twelve in all will appear in Macy's Windows. And Ruth herself will appear at Macy's to demonstrate her mask-making techniques. All week long, Bay Area artists and craftspeople will show their handiwork. For the children—a special visit from the Easter bunny. For everyone—the breathtaking beauty of the flowers. Macy's Easter Flower Show is a 36-year tradition. Each year, on Palm Sunday, nearly 500 rhododendrons and azaleas, plus thousands of cut flowers and ferns, appear overnight as a bounteous bouquet for the people of San Francisco. Easter Sunday marks the end of this, and the beginning of the next, Easter Flower Show. When trucks return the plants



to Gomes Nursery, each of the thousands of blossoms is plucked off and a new cycle of growth and preparation begins. Alfredo Gomes, patriarch of family and flowers, supervises each step: pruning, pinching, cooling, warming and coaxing each plant to peak bloom. Timing is crucial, for each plant must be ready at the moment the show opens. Finally, on the eve of Palm Sunday, crews from Podesta Baldocchi begin Macy's transformation. A transformation that requires hundreds of hands working all night to produce the spectacular event that is Macy's Easter Flower Show.

m a c y s

“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.

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 House of Mannon. Electra’s story has been told by Sophocles, Euripides, Aeschylus and in modern times by Hugo von Hofmannstahl, Robinson Jeffers and Jean Giradoux. 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 1926 as he embarked on the project, “to get modern psychological approximation of Greek sense 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 reinventing the Electra myth in modern terms is contained in the notebook he kept while writing *Mourning Becomes Electra*. There can be found, in the playwright’s nearly indecipherable hand, an explication of many of the choices he made in writing his tripartite story of domestic crime and punishment. On the updating of Aeschylus’ Trojan War setting to Civil War times O’Neill wrote: “No matter in what period of 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 clogged 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



Christine Mannon (Anne Launder) comforts her son Orin (Thomas Oglesby) in Eugene O’Neill’s masterwork, *Mourning Becomes Electra*.

drama of hidden forces—fate—behind lives of characters. Civil War is only possibility—fits into picture—Civil War as background for drama of murderous family love and hate.”

Mourning Becomes Electra’s “small New England town,” like the “large-small town in Connecticut” in which *Ab, Wilderness*, O’Neill’s only full-length comedy takes place, is a reconstitution 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. . . .”

The decision to “use characteristic names with some similarity to Greek ones” resulted in the selection of Ezra Mannon 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 his heroine Lavinia, after Laodicea, 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 motifs with the introduction of a “chorus” 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 Mannons.” The family homestead, “a large building of the Greek temple style that was the vogue in the first half of the nineteenth century,” provides a visual neoclassical reference and serves, the playwright said, as “a grotesque perversion of everything Greek temple expressed of meaning of life.”

Enlarging on the “undramatic married banality” in which he felt the *Orestia* 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 Mannons. “Electra adores father, devoted to brother (who resembles father), hates mother—” O’Neill noted in his schematic plan. “Orestes adores mother, devoted to sister (whose face resembles mother’s), so hates his father—Agamemnon, frustrated in love for Clytemnestra, hates and is jealous of his son Orestes.” Describing what he sought to achieve in *The Haunted*, O’Neill wrote: “I have tried to give my Yankee Electra an end tragically worthy of herself. The end to me is the most inevitable thing in the trilogy. She is broken and not broken. By her way of yielding to the Mannon fate she overcomes it.”

By far O’Neill’s greatest innovation in updating the *Orestia* is the substitution of psychological imperatives for the belief in the gods, divine intervention and retribution that informed his Aeschylean source. The characters in *Mourning Becomes Electra* are not victims of fate like their Greek counterparts, but of their own psyches. The ancient avenging Furies are transfigured, through O’Neill’s modernist sensibilities, into torturing consciences and debilitating feelings of guilt. The playwright reminded himself in his work diary to develop the passions of his characters “always remembering fate from within the family is modern psychological approximation of the Greek conception of fate from without, from the supernatural.” The Mannons are trapped by their pasts and haunted by internal demons, not terrible gods: “A hell of a problem, a modern tragic interpretation of classic fate without the benefit of gods—” the playwright admitted.

O’Neill’s brilliant solution to the problem of making the *Orestia* anew was to create his own myth, firmly but pessimistically placing control of his character’s destiny in their own mortal hands.

J.H.

Elizabeth Ashley talks about her 'first time'



ASHLEY: Well, I was restless...couldn't sleep...didn't feel like reading. Then, somewhere over the Rockies, the man next to me turned and said, "Look, as long as you can't sleep, how'd you like to try something really different?"

I figured, oh, what the heck, why not.

So he turned off the reading lamps, called for the flight attendant, and ordered Campari for two.

Let's see, I had Campari and orange juice, and he had Campari and tonic.

INTERVIEWER: *You certainly have a memory for detail. Then what?*

ASHLEY: My first time was on the 'red-eye' from LA to New York.

INTERVIEWER: *I had no idea you could get Campari on airplanes.*

ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

INTERVIEWER: *Well, what was it like?*

ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.

INTERVIEWER: *Really? Tell me the whole story.*

ASHLEY: I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER: *What did you say?*

ASHLEY: "Is this it? Is this what all my friends are raving about?"

INTERVIEWER: *Was he offended?*

ASHLEY: Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better."

You know, he was absolutely right. The second time was wonderful. And now I just love it...there are so many interesting ways to enjoy Campari.

INTERVIEWER: *Yes, I'm sure. By the way, whatever happened to the man on the plane?*

ASHLEY: That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

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CAMPARI. THE FIRST TIME IS NEVER THE BEST.

THE AMERICAN CONSERVATORY THEATRE

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An Evening of two one act plays:

BLACK COMEDY

(1965)

by PETER SHAFFER

The Cast (In order of appearance)

<i>Brindsley Miller</i>	THOMAS HARRISON
<i>Carol Melkett</i>	JANICE GARCIA-HUTCHINS
<i>Miss Furnival</i>	MIMI CARR
<i>Colonel Melkett</i>	SYDNEY WALKER
<i>Harold Gorringe</i>	BRUCE WILLIAMS
<i>Schuppanzigh</i>	WILLIAM MCKEREGHAN
<i>Clea</i>	JANE JONES
<i>George Bamberger</i>	DAKIN MATTHEWS

There will be one 13 minute intermission

THE BROWNING VERSION

(1948)

by TERENCE RATTIGAN

The Cast (In order of appearance)

<i>John Taplow</i>	GREG PATTERSON
<i>Frank Hunter</i>	MARK MURPHEY
<i>Millie Crocker-Harris</i>	DeANN MEARS
<i>Andrew Crocker-Harris</i>	RAYE BIRK
<i>Dr. Frobisher</i>	SYDNEY WALKER
<i>Peter Gilbert</i>	ISIAH WHITLOCK, JR.
<i>Mrs. Gilbert</i>	LYDIA HANNIBAL

Directed by JAMES EDMONDSON

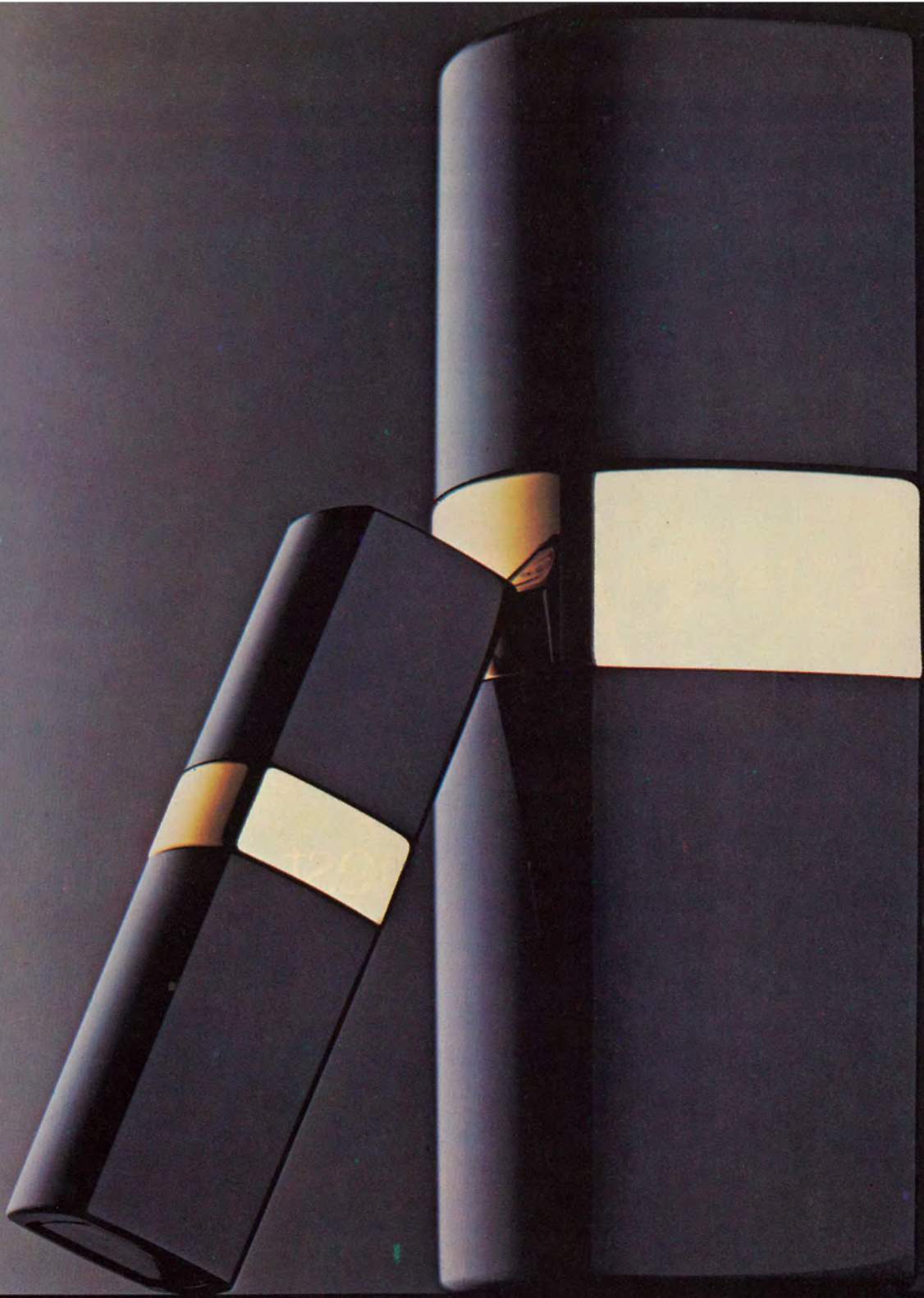
<i>Associate Director</i>	EUGENE BARCONE
<i>Scenery by</i>	RALPH FUNICELLO
<i>Costumes by</i>	MARTHA BURKE
<i>Lighting by</i>	MARK BOSCH
<i>Hairstyles by</i>	RICK ECHOLS

This performance will last approximately three hours and five minutes.

UNDERSTUDIES

Black Comedy: Brindsley Miller—John Hutton; Carol Melkett—Julia Fletcher;
Miss Furnival—Johanna Jackson; Melkett—D. Paul Yeuell; Clea—Sally Smythe;
Schuppanzigh—Lawrence Hecht; Bamberger—Frank Ottiwell; Harold—Thomas Oglesby.
The Browning Version: Taplow—Randall Richard; Hunter—John Noah Hertzler;
Millie Crocker-Harris—Wendi Radford; Andrew Crocker-Harris—Dakin Matthews;
Frobisher—Frank Savino; Mr. Gilbert—John C. Fletcher; Mrs. Gilbert—Jill Hill.

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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 Hilton'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 owes a good deal to having read the play at 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 misdealings, humiliation and defeat. Upon his retirement young Rattigan presented the pedagogue with a 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 adaptation 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 Winslow Boy* but encouraged Rattigan to go ahead with plans to write a bill of one-acts 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 first-rate 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 enthusias-

tically 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 adaptation 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, lengthening 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 inconclusive 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 valet 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 represent me." ★ —J.H.



Clea (Jane Jones) rewards Brindsley (Thomas Harrison) for his infidelity in *BLACK COMEDY*.



Notes on
BLACK COMEDY

Black Comedy, Peter Shaffer's one-act farce, was commissioned by Britain's National Theatre for its 1965 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 from the author: "In one of the most celebrated scenes in the repertoire of the Chinese Classical Theatre,



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Balsamic Vinegar
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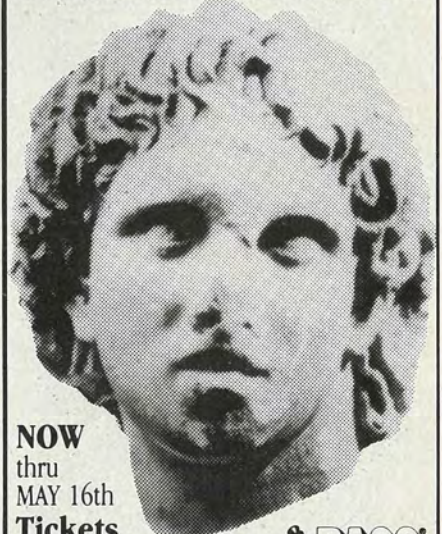
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two swordsmen fight a duel in a completely darkened room. The scene is performed with the stage fully lit."

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, so cabinet minister Ernest Bevan enacted a law 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's wicked work."

Following his unorthodox service, Shaffer attended Cambridge and was graduated in 1950. The next year he journeyed across the Atlantic to New York where he stayed for two years and wrote his first play, *The Salt Land*, a classically structured tragedy set in modern Israel, that was telecast by the BBC in 1955.

Black Comedy appeared in 1967 first coupled with Strindberg's *Miss Julie* and later with a Shaffer curtain raiser, *The White Liars*.

Shaffer's only unsuccessful work, *The Battle of Shrivings*, a neo-Shavian play of ideas, opened and closed in 1970, within weeks of his brother Anthony's hit *Sleuth*. Four years later *Equus* took Broadway by storm earning a Tony Award for Best Play and creating 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. The torment of adolescence is in my plays, as is the essential pessimism in the face of certain death. These tensions and obsessions are autobiographical. But of course they are dressed up as stories, myths. That is theatre." ★

J.H.

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presents

HAPPY LANDINGS

(1982)

by WILLIAM HAMILTON

<i>Constance Treadwell Madison</i>	SALLY SMYTHE
<i>Nicholas Madison</i>	TOM PARKER
<i>Carl Von Eltz</i>	NICHOLAS STANTON FREEDMAN
<i>Dede Von Eltz</i>	JILL HILL
<i>Topping Treadwell</i>	WILLIAM PATERSON
<i>Klaus Von Eltz</i>	JOHN NOAH HERTZLER
<i>Red</i>	LAWRENCE HECHT
<i>Bartender</i>	FRANK SAVINO
<i>Other Drinker</i>	THOMAS OGLESBY
<i>Aunt Hopey</i>	MARRIAN WALTERS

Directed by EDWARD HASTINGS

<i>Associate Director</i>	SARAH REAM
<i>Assistant Director</i>	MICHAEL PULIZZANO
<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	MARK BOSCH
<i>Hairstyles by</i>	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; Nicholas—Sebastian Frey; Carl—Steve Rubens
Dede—Jane Jones; Topping—Sydney Walker; Klaus—John Hutton;
Red—Isiah Whitlock, Jr.; Bartender—Richard Kuss; Other Drinker—
Robert Wortham-Krimmer; Aunt Hopey—DeAnn Mears

J&B. It whispers.

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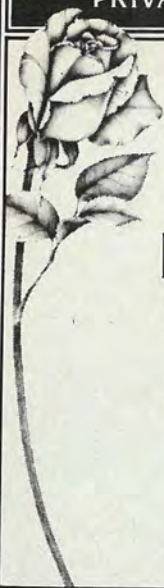
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KISSES AND LAUGHTER

An Interview with William Hamilton

William Hamilton is a very 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 premieres at the California Actors Theatre in 1978 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 decidedly does *not* make dreary mistakes.

A.C.T.: The news 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 Feeney'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.: 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. But he just takes the whole play away. And he did to me, too. 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 guess I knew I was in business because I just couldn't get rid of him. I hated him and every time I tried to insult him, he just stole the scene!

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

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

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 stay and face it." 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.



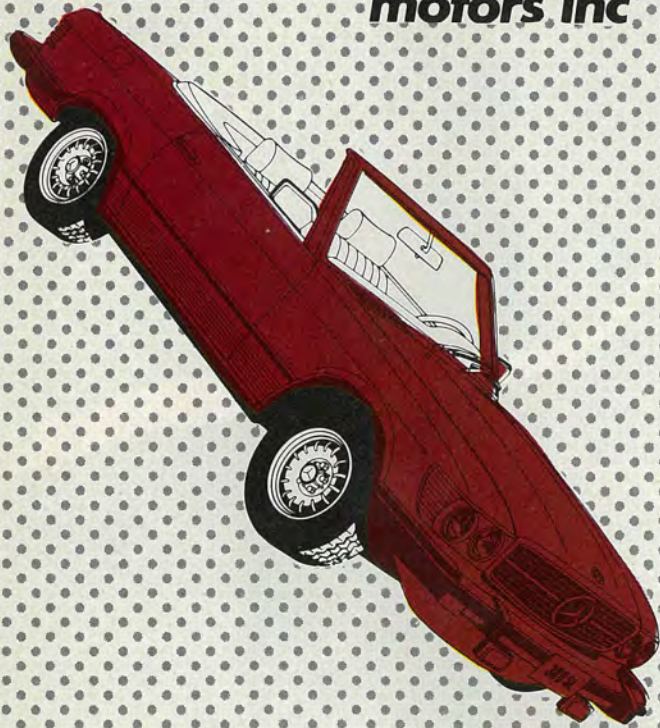
Topping Treadwell (William Paterson) and Aunt Hopey (Marrian Walters) living it up at the Pastime Lounge.

*Perfume is a body melody -
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William Hamilton's
HAPPY LANDINGS
(World Premiere)
Closing April 6

Peter Shaffer's
BLACK COMEDY
and
Terence Rattigan's
THE
BROWNING VERSION
Closing May 20

Eugene O'Neill's
MOURNING BECOMES
ELECTRA
Closing May 27

Georges Feydeau's
CAT AMONG THE
PIGEONS
Closing May 29

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

*Encore Presentation

Dear Fans of A.C.T.,

CONGRATULATIONS to all of A.C.T.'s Fundraising Team, our actors and staff for your heroic efforts during our 1981-82 \$800,000 Bay Area fundraising drive.

Your last minute efforts, during the first two weeks of March, resulted in gifts of \$150,000. Overall, you raised a total of \$450,000, 56% of the goal, in eight and a half months!

We are very encouraged at the response, and are particularly delighted because: over 25% of our existing contributors increased their gifts; we attracted more than 750 new individual and corporate contributors; many of our corporate and foundation contributors were interested and generous enough to adjust their contribution timetable to our new campaign year; and the money was raised in eight and a half months, four and a half less than the previous year.

All this was accomplished concurrent with the initiation of a three-year program designed to restructure completely our volunteer fundraising organization and development department.

The new Fundraising Team concept attracted 55 Bay Area leaders to A.C.T. for the first time. The development staff, including a new director of development, was brought under the A.C.T. organizational umbrella. This is resulting in a leaner, more cost-effective operation and is expected to eliminate in excess of \$200,000 of overhead.

We adjusted our fundraising year to conclude on March 15th, in order to give us the realistic time to make cogent and reasonable plans for the next season, and to contract players, directors, designers and the rights for scripts. This scheduling gives us the necessary time to plan correctly.

From now on, we shall have no more fundraising crises. On March 15th, we realized the natural flow of subsidy from the Bay Area community to our company, for this year. This amount serves as an indicator by which we can plan the budgets for the following year. We have immediately begun evaluating the results of our fundraising efforts in order to create the budgets for next year. Our success will determine the financial parameters for the new season.

Our continuing objective is to establish our budgets based on forward funding. This policy frees us from the bottleneck of having to meet our fundraising deadline, complete our season, conclude our training program, sign contracts for the future season and plan our summer tour, all at the same time.

Thank You!



Fundraising Team Cheerleader Ruth Barton and A.C.T. General Director William Ball saying "thank you" during the March Phone Blitz which netted over \$22,000 in contributions.



A.C.T.'s new Fundraising Team has attracted 55 Bay Area leaders to A.C.T. for the first time, including film producers, Mr. and Mrs. Arnold Zidell.

For the past 16 years, A.C.T. has presented San Francisco with the finest theatre in the nation. Our program of repertory and theatre training has earned us the international reputation as the flagship of American theatre.

We have beautiful audiences . . . the finest in the world. Our audiences are liberated, intelligent, generous, humane, advanced-in-thought, loving, carefree and light-hearted.

San Francisco is the crown of Western civilization. It is our home and I believe it will continue to support us in the future as it has for the past 16 years.

Congratulations on a job well done . . . we are proud to have you on our Team!

Sincerely,
William Ball
General Director

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Pan American Airlines and Pearl Cruises of Scandinavia have provided the grand prize of a China Explorer Cruise in A.C.T.'s 2nd Annual Benefit Drawing.



Two weeks cruising through the exotic waters around China on the Pearl of Scandinavia and round-trip airfare from San Francisco on Pan American Airlines (total value of \$11,604) can be yours for only a \$1.00 chance at the 2nd Annual A.C.T. Benefit Drawing.

The winners, occupying an outside deluxe double cabin, will board the ocean liner in Hong Kong and sail to exciting ports-of-call including Shanghai, Qingdao, Hsingang, and Kobe. Pan Am will jet the winners home from Kobe, Japan.

There are 100 other prizes in this year's drawing with an approximate total value of \$35,000, including a nine-day Mexican cruise of Royal Viking Lines, a ride for two people in the KGO traffic helicopter during an afternoon broad-

cast, cases of vintage wine, accommodations at luxurious hotels, meals at world-renowned restaurants and much more.

The drawing will be held on July 5 in the Geary Theatre, home of the American Conservatory Theatre. Tickets may be obtained by calling (415) 771-3880, ext. 269. A tax deductible donation of one dollar buys one ticket; \$5 for a book of six tickets; \$10 for two books (12 tickets); or \$15 for three books (18 tickets). Last year's drawing raised \$70,000 for A.C.T., the nation's largest and most active repertory theatre.

Winner need not be present. Tickets are available to anyone over 18 upon request. No consideration necessary to participate. ★

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. Both are off-white with burgundy lettering. The tote bags are \$15.75 each and the aprons are \$16.75 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 Meribeth or Emilyya at the Conservatory office (771-3880). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

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CAT AMONG THE PIGEONS

by Georges Feydeau

When lascivious Lucette lands her lover back on the eve of his engagement to another, it's a spicy mixture of mounting madness, delicious dementia and riotous rigmarole in the extravagant high style of *Hotel Paradiso*, as the characters cavort through Feydeau's most outrageously funny bedroom farce in the naughty Paris of the 1890's. A classic masterpiece of the French comic theatre tradition.

MOURNING BECOMES ELECTRA

by Eugene O'Neill

A rare opportunity to experience O'Neill's magnificent trilogy of the House of Mannon. Set against a brooding New England background at the close of the Civil War, *The Homecoming*, *The Hunted* and *The Haunted* probe the dark nightmare regions of the soul. A great American classic by the first great American playwright.

BLACK COMEDY

by Peter Shaffer

When the lights blow out at a social-climbing, British sculptor's cocktail party, they come up on stage, revealing mixed-up drinks, lovers, electricians and millionaires. Fast, brilliant and uproarious.

THE BROWNING VERSION

by Terence Rattigan

This one-act play about a schoolmaster's forced and ignominious departure from an institution he loves, uncovers the humiliation he has suffered at the hands of his peers, students, headmaster and wife. The powerful, surprise ending leaves you cheering.

ANOTHER PART OF THE FOREST

by Lillian Hellman

In her second play about the ruthless Hubbard clan, Hellman takes the characters of *The Little Foxes* back in time twenty years to 1880 when their parents are still alive, revealing the roots of their greed and fascinating nastiness in a compelling drama laced with sardonic laughter. A.C.T. encore presentation.

HAPPY LANDINGS

by William Hamilton

A chic young divorcee seeking the good life in San Francisco learns a whole new bag of tricks from her charming con-man father. Set in a sleek Clay Street flat and a Tenderloin bar called the Pastime Lounge, the free-wheeling hilarious comedy spoofs some sacred cows of both generations. World Premiere.



Ray Reinhardt & Raye Birk, *Cat Among the Pigeons*

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5 Landings 8:00	6 Landings 8:00	7 B & B 1:00 Electra 6:30	8 Pigeons 8:00	9 B & B 8:30	10 Electra 12:15 B & B 8:30
12 Pigeons 8:00	13 Pigeons 8:00	14 Electra 12:15 B & B 8:00	* Forest 8:00	15 Pigeons 8:30	16 Forest 2:30 B & B 8:30
19 * Forest 8:00	20 Forest 8:00	21 Pigeons 2:00 Electra 8:00	22 Electra 6:30	23 Electra 6:30	24 B & B 2:30 Forest 8:30
26 Electra 6:30	27 Pigeons 8:00	28 Forest 8:00	29 Pigeons 8:00	30 Electra 6:30	

Fri. & Sat. at 8:30	\$17.00	\$12.00	\$7.00
Mon.-Thurs. at 8 & Mats.	15.00	10.00	5.00
All Preview Performances	12.00	8.00	4.00

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MAY					1 Pigeons 1:00 Electra 6:30
3 Pigeons 8:00	4 Electra 6:30	5 B & B 2:00 Pigeons 8:00	6 Forest 8:00	7 Pigeons 8:30	8 Forest 2:30 Pigeons 8:30
10 Forest 8:00	11 Electra 6:30	12 B & B 2:00 Pigeons 8:00	13 Pigeons 8:00	TBA	14 Electra 12:15 Pigeons 8:30
17 B & B 8:00	18 Electra 6:30	19 Pigeons 1:00 Electra 6:30	20 B & B 8:00	21 Forest 8:30	22 Pigeons 2:30 TBA
24 Pigeons 8:00	25 Forest 8:00	26 Forest 2:00 TBA	27 Electra 6:30	28 Pigeons 8:30	29 Pigeons 2:30 TBA

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† This performance will be signed for the hearing impaired.

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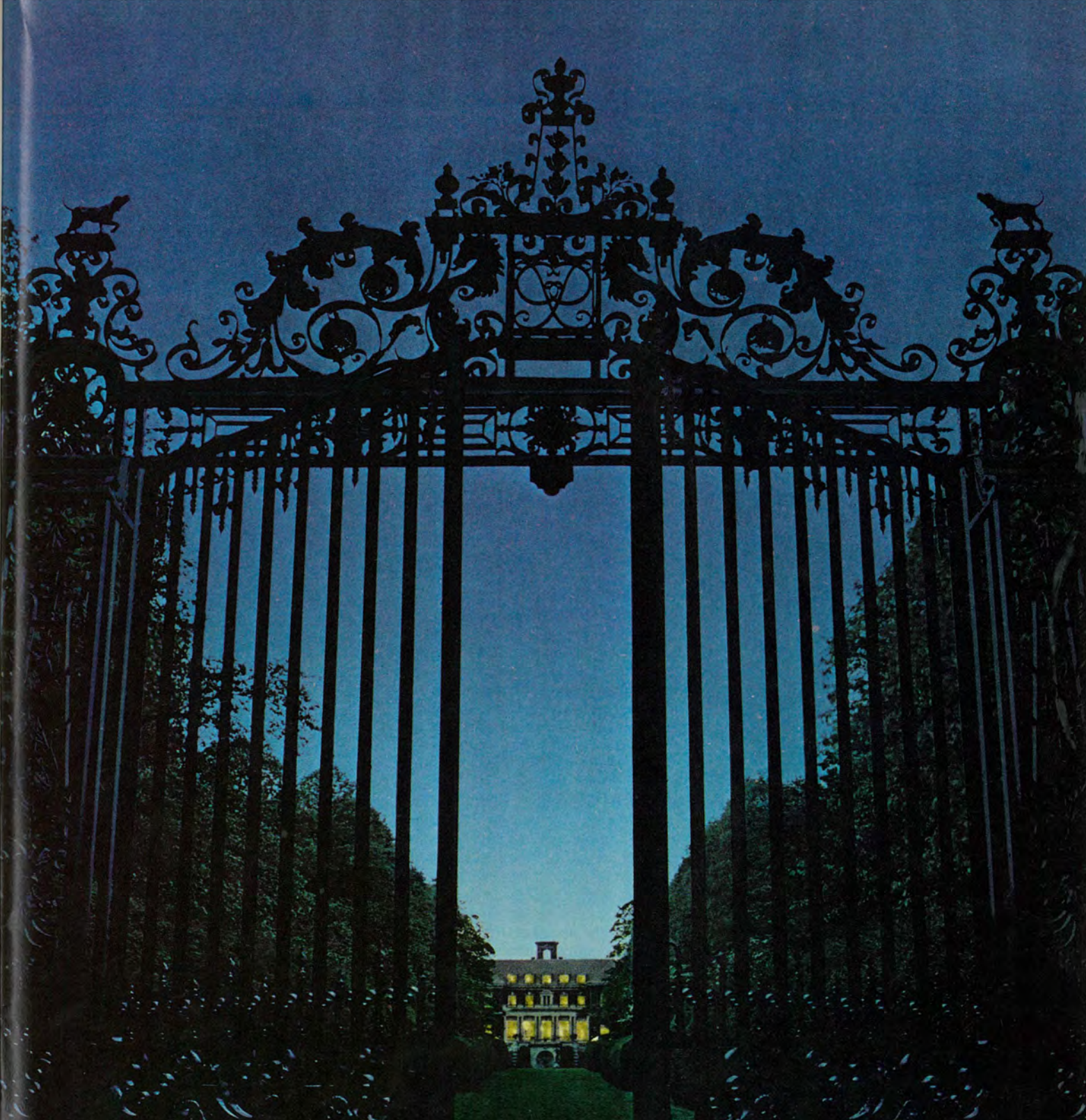
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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



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

June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (*Executive Producer, C.A.A.*)



celebrates his 13th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented 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 plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Paper Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Mineola Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to 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 Legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT 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 ocean racing navigator, and maintains memberships in the Offshore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

EDWARD HASTINGS (*Executive Director*),




a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and 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*, *Epitaph for George Dillon* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia in the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre and Seattle Repertory Theatre.

JAMES EDMONDSON (*Guest Director*)



makes his A.C.T. directing debut with the productions of *The Browning Version* and *Black Comedy*. This past season, he directed *Henry IV, Part One* at the Oregon Shakespearean Festival. Mr. Edmondson's previous directing credits with the Ashland festival include *Ring Round the Moon*, *Taste of Honey*, *Romeo and Juliet*, and *Much Ado About Nothing*. He has served as both an 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 Shakespearean Festival include Willy Loman in *Death of a Salesman*, the title role in *Richard II*, George in *Of Mice and Men*, Shylock in *The Merchant of Venice*, and Joe in *The Time of Your Life*. Mr. Edmondson's other activities at A.C.T. this season include teaching in the Conservatory and taking part in the Plays-in-Progress program.

A close-up photograph of a woman's face and neck. She has dark hair and is wearing red lipstick. A brown snake is draped around her neck. Several yellow flowers are visible on the left side of the frame. The lighting is warm and dramatic, highlighting the woman's skin and the snake's scales.

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ALLEN FLETCHER (*Conservatory Director*) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and



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

ELIZABETH HUDDLE (*Resident Director*) brings 20 years of acting experience to her directorial assignment of *Richard II*. Now in her 10th season as a member of the acting company, she has directed *Two*



Gentlemen of Verona, *Hotel Universe*, *Father's Day* and *Gorky's Enemies* for the Conservatory and Jack Gilhooley's *Afternoons in Vegas* for the P.I.P. program. Last season she directed *Night and Day* in the Geary. For the Oregon Shakespearean Festival Ms. Huddle has directed *A Streetcar Named Desire*, *Miss Julie*, and this past summer she directed Moliere's *School for Wives* at the Intiman Theatre in Seattle. In addition, she has directed for the Eaglet Theatre for children in Sacramento, and co-ordinated and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For two years, she served as a member of the Large Theatre Grants

Panel for the National Endowment for the Arts and remains with the Endowment as an auditor.

NAGLE JACKSON (*Guest Director*), Artistic Director for the McCarter Theatre in Princeton where this season he directed Alan Ayckbourn's *Just Between Ourselves* and a new musical comedy, *Key-*



stone. Mr. Jackson served as the Artistic Director of the Milwaukee Repertory Theatre for six seasons, and has returned to A.C.T. to direct *Cat Among the Pigeons*. As a Resident Director at A.C.T. from 1967 to 1970, he staged such works as *Little Murders*, *Room Service* and *Little Malcolm and His Struggle Against the Eunuchs*, returning in 1972 to direct *The Mystery Cycle*, which had originated in Milwaukee. He also staged the recent productions of *Hay Fever*, *Travesties* and *The National Health*. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with the Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of *Volpone*, *Pericles* and *Richard II*.

MICHAEL WINTERS (*Guest Director*) makes his mainstage directing debut this season with *The Admirable Crichton*. His many Conservatory projects include, *All's Well That Ends Well*, *Love's Labour's*



Well, *Love's Labour's*, *Lost*, *The Hot L Baltimore*, and *Another Part of the Forest*. Mr. Winters' directing credits at the Pacific Conservatory for the Performing Arts are, *Under Milkwood*, *Thieves' Carnival*, *You Can't Take It with You*, and *The Country Wife*. Mr. Winters, a graduate of Northwestern University in Illinois, joined the A.C.T. company as an actor in 1977 after four years at the Pacific Conservatory for the Performing Arts in Santa Maria. He has appeared in the A.C.T. productions of *Hotel Paradiso*, *Travesties*, *Ab, Wilderness!*, *The Visit*, *The Little Foxes*, and *The Three Sisters*.

THE ACTING COMPANY

(*) studied in A.C.T.'s Advanced Training Program prior to joining the 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 featured actor in 17 A.P.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* with George Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.



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

In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas Moore in *A Man for All Seasons*. Mr. Birk's many roles at A.C.T. include Martin Dygart in *Equus*, Henry Carr in *Travesties*, Cassius in *Julius Caesar*, Roderigo in *Otello*, Boniface in *Hotel Paradiso*, the Schoolmaster in *The Visit*, Dr. Shpigelsky in *A Month in the Country*, the leading role in *Pantaglatze*, Engstrand in *Ghosts*, Tusenbach in *The Three Sisters* and Scrooge in *A Christmas Carol*.



MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Dilber in *A Christmas Carol* and Anfisa in *The Three Sisters*. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Volunnia in *Coriolanus*, Mrs. Malaprop in *The Rivals*, 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 Preen 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 Hilbery Repertory Theatre.



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



10 years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties*, *All the Way Home*, *A Month in the Country*, *The Circle*, *5th of July*, *Hay Fever*, *Buried Child*, *The Girl of the Golden West*, *The Trojan War Will Not Take Place*, *Another Part of the Forest*, and *The Three Sisters*. Miss Dirickson performed with Sada Thompson at the Westport Country Playhouse in *Shay*. She will appear on television in *Lady With a Badge*.

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 *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder*, *A Month in the Country*, *Heartbreak House*, *Equus*, *The Little Foxes* and *The Crucifer of Blood*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and upcoming *Highpoint* and *All Washed Up*. This summer he performed at the Mark Taper Forum in *A Lesson from Aloes*, and this fall he will be seen regularly in the TV series *Flamingo 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 Domina 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*.



JOHN C. FLETCHER rejoins the A.C.T. acting company for his third season. He serves as Assistant Conservatory Director, and Associate Director for the acting company, and an instructor of acting for the advanced training program. He has directed first and second year student projects of *The Royal Family*, *Our Town*, *The Bewitched*, *Henry VI, Part III*, *Richard III*, *Two Gentlemen of Verona*, and *The Three Sisters*. His associate directing responsibilities have included *Heartbreak House*, *Ab, Wilderness!*, *Romeo and Juliet*, and *The Rivals*. He has studied acting at Juilliard, and film at New York University and the San Francisco Art Institute.

JOHN C. FLETCHER rejoins the A.C.T.



JULIA FLETCHER (*) has appeared in *Romeo and Juliet*, *Much Ado About Nothing*, *Hay Fever*, and *Another Part of the Forest*. She worked as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays-in-Progress series for one year. In 1981, she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of *Hamlet* with Daniel Davis and as Isabelle in *Ring Around the Moon* under the direction of Laird Williamson.



JANICE GARCIA-HUTCHINS begins her sixth season as an A.C.T. actress, and associate director, and this season will direct the Plays-in-Progress program. She toured in *Ab, Wilderness!* during A.C.T.'s tour of Hawaii and Japan and has been seen here in *The Merry Wives of Windsor*, *Equus*, *A Christmas Carol*, *Valentin and Valentina*, *The Winter's Tale*, *Ab, Wilderness!*, *The Rivals* and *The Little Foxes*. She holds an M.A. in Theatre Arts from San Jose State University.



LYDIA HANNIBAL (*) joins the A.C.T. acting company this season. She has appeared on the Geary stage in *Romeo and Juliet* and *Ab, Wilderness!* and while a student, was seen as Queen Elizabeth in *Richard II* and Masha in *The Seagull*. She has also appeared in numerous productions of the Pacific Conservatory of the



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Performing Arts including *Purlie*, *Showboat*, *One Flew Over the Cuckoo's Nest*, *Raisin in the Sun* and *The King and I*.

THOMAS HARRISON (*) joined the



A.C.T. acting company last year. His productions include *Romeo and Juliet*, *Ab, Wilderness!*, *Pantagleize*, *Much Ado About Nothing*, *A Christmas Carol*,

and *The Rivals*. His student productions include Eliot in *Private Lives* and Treplyov in *The Seagull*. Last season he played Davies in *The Caretaker*, a special project. He studied ballet with Eugene Slavin and Igor Youkevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in *Three Goats in a Blanket*. Other roles include Stephen Ryder in *When You Comin' Back Red Ryder?* Lucky in *Waiting for Godot*, Malcolm in *Macbeth* and Tom in *Glass Menagerie*. His second love is professional landscaping and gardening.

LAWRENCE HECHT (*) is now in his



eighth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin

Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, Mr. Hecht continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West*, *Hay Fever*, *Much Ado About Nothing* and *Night and Day*.

JOHN NOAH HERTZLER comes to A.C.T.



having most recently performed in *Macbeth* at the Guthrie Theatre. Other productions include *Custer* at the Hartman Theatre, *The Impresario* at the Kennedy

Center, *Hamlet*, *Richard III* and *A Midsummer Night's Dream* at the Folger Theatre. On Broadway he played Pentheus in *The Bacchae* at the Circle-in-the-Square. Mr. Hertzler's film credits include *Hair*, *Airport '79* and *Ft. Apache*, *The Bronx*, and for TV, he has appeared on *One Life to Live*, *Movin' On* and *White Shadow*.

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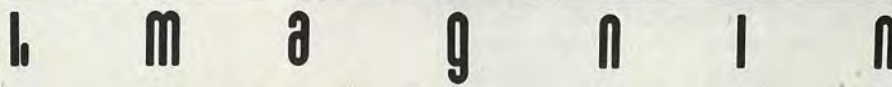
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JILL HILL (*) returns to A.C.T. for her second season. She was seen last season as Regina in *Ghosts*, Helen in *The Trojan War Will Not Take Place*, and Lydia in *The Rivals*. Miss Hill received her B.E.A. in theatre and film at Denison University in Granville, 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 at the Western Stage, Salinas, *The Taming of the Shrew* and *School for Scandal*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her tenth season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The Hot L Baltimore*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, The Countess in *This is (An Entertainment)*, Joan in *Knock Knock*, Marcell in *Hotel Paradiso*, Natalya in *A Month in the Country*, Claire Zachanassian in *The Visit* and Regina in *The Little Foxes*. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*. She also directed the P.I.P. production of Jack Gilhooley's *Afternoons in Vegas*. Her first feature film, *Pilgrim, Farewell* was invited to the Venice Film Festival last summer.

JOHN HUTTON (*) returns to A.C.T.'s Geary stage for his second season. He has been seen in *Much Ado About Nothing*, *A Christmas Carol* and *Another Part of the Forest*. Conservatory productions include Vershinin in *The Three Sisters* and Herbert Dean in *The Royal Family*. Mr. Hutton has also appeared in *The Beard* at the Oregon Repertory Theatre in Eugene.

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

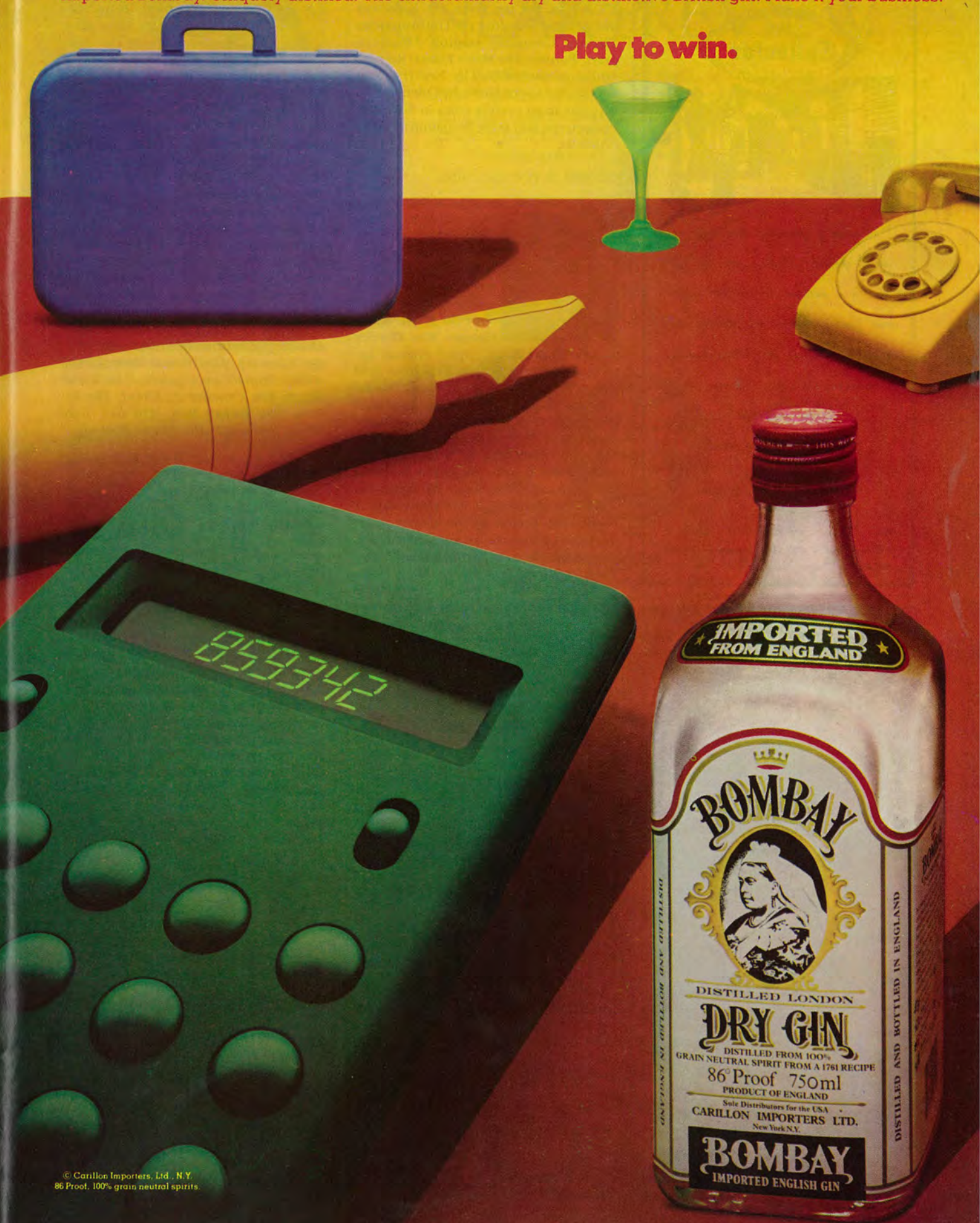
JANE JONES (*) joins the A.C.T. acting company this season. She appeared last season on the Geary stage in *Much Ado About Nothing*. Her student productions include *The Three Sisters*, *Love's Labors Lost*, *The Bewitched*, and *Bus Stop*. She has been seen in numerous productions of the Oregon Repertory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

NICHOLAS KALEDIN (*) 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. Kaledin has also performed at The Theatre at Monmouth in Monmouth, Maine, at the Utah Shakespearean Festival. A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.F.A. thesis on the role of Claudio in *Much Ado About Nothing*.

RICHARD KUSS last played the Geary Theatre in December 1960 with the road company of Archibald MacLeish's *J.B.* He has performed at The American Shakespeare Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in *The Bacchae* and *John Gabriel Borkman* with E.G. Marshall. His other Broadway credits include *Golda*, *The Shadow Box*, *Sweet Bird of Youth* and *Wait Until Dark*. Mr. Kuss' recent

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films have been *The Deerhunter* and, on TV, *Attica*. For ten years, Mr. Kuss was the Artistic Director of The American Theatre Company staging American plays, *Ponteach* by Major Robert Rogers, *Mulligan Guard Ball* by Ned Harrigan and *Rocket to the Moon* by Odets. As an actor he most prefers roles in Socrates, Philoctetes, and as Joe Benjamin in *God's Favorite*.

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes. Miss Lawder sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Solvang Theaterfest where she appeared in *Ab, Wilderness!* and *Showboat* in the summer of 1977 and *Ring Around the Moon* and *Hamlet* in 1979. In her twelve seasons at A.C.T. she has performed in *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman*, *The Master Builder*, *All the Way Home*, *Ab, Wilderness!*, *Heartbreak House*, *A Month in the Country*, *Romeo and Juliet*, *A History of the American Film*, *Ghosts*, and *Another Part of the Forest*. Miss Lawder's film credits include John Kory's award-winning *The Music School*, and his new TV film *A Christmas Without Snow* airing in December.



DAKIN MATTHEWS is in his second season at A.C.T. and was seen in *The Three Sisters*. He was a founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division. He was also Artistic Director of the California Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre's new plays program. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area colleges and universities. Mr. Matthews is also a dramaturg, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

WILLIAM MCKEREGHAN joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Misalliance*, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade*, and Willy Loman in *Death of a Salesman*. He spent five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. Mr. McKereghan received his B.A. and M.A. in Theatre 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*, *The Crucifer of Blood*, *The Rivals*, *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 playing the leading role in *Night and Day*, Cassandra in *The Trojan War Will Not Take Place*, and Olga in *The Three Sisters*. Miss Mears' New York credits include: *Abelard and Heloise*, *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 Mears starred with Michael Landon in the T.V. movie *The Loneliest Runner*.



MARK MURPHEY, now in his fifth season at A.C.T., is a graduate of Baylor University, Texas. Past A.C.T. productions include *The National Health*, *Absurd Person Singular*, *Julius Caesar*, *A Christmas Carol*, *Hotel Paradiso*, *The Winter's Tale*, *5th of July*, *The Visit*, *Pantagleize*, *The Girl of the Golden West*, *The Crucifer of Blood*, Tybalt in *Romeo and Juliet* and Simon in *Hay Fever*, and last season he appeared as Benedick in *Much Ado About Nothing* and Oscar in *Another Part of the Forest*. Mr. Murphey 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 Pay-*

cock and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts*.

SHARON NEWMAN joins A.C.T. this season as Director of the Young Conservatory. She received her M.F.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 the arts closer 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 the A.C.T. Advanced Training Program, has appeared on the Geary stage in *Julius Caesar* and *Hotel Paradiso*. He has also been seen with the Pacific Conservatory of the Performing Arts in *Gypsy*, *The Ballad of the Sad Cafe*, and *The Utter Glory of Morrissey Hall*. As part of the Oregon Shakespearean Festival he appeared in *Henry VI, Part III*, *Antony and Cleopatra*, *A Moon for the Misbegotten*, and *A Streetcar Named Desire*. He has also performed with the Pacific Ballet in *Peter Pan* and *Candide*.



THOMAS OGLESBY (*) joined the company four seasons ago. Some of his appearances include *A Month in the Country*, *The Little Foxes*, *The Crucifer of Blood*, *A History of the American Film* and *The Rivals*. His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1965 in Pittsburgh. Mr. Ottiwell studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s ac-



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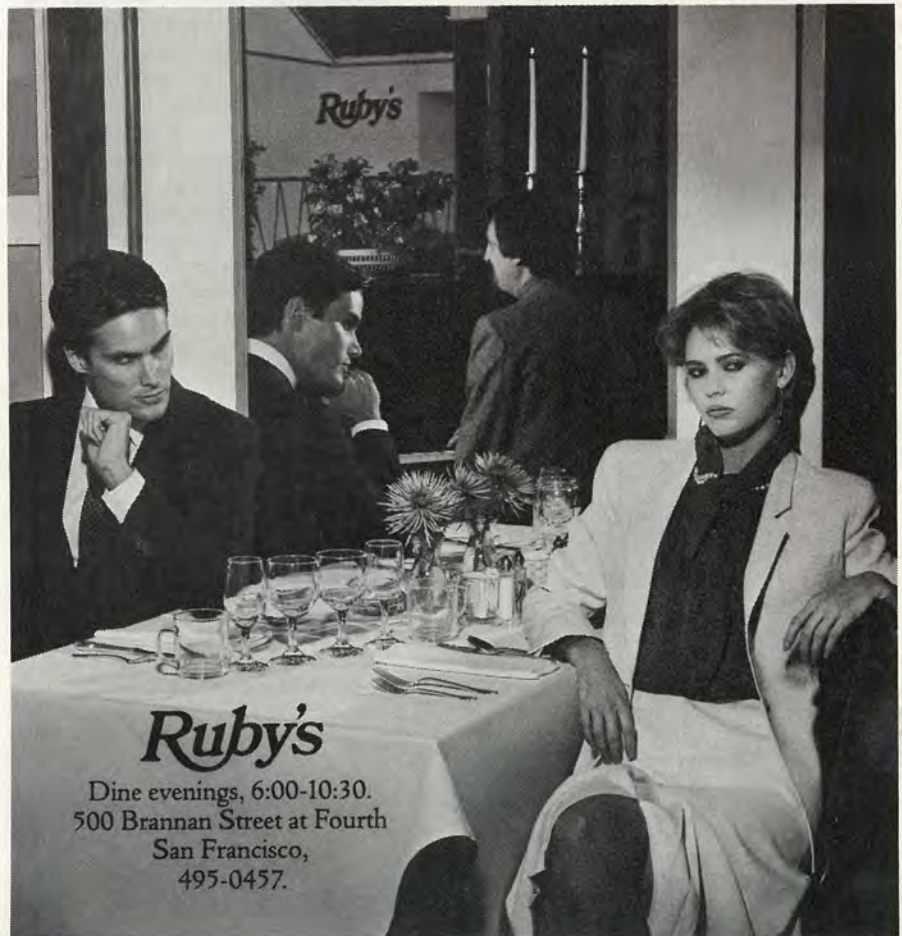
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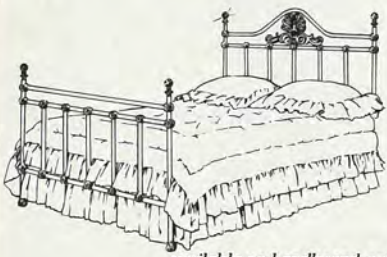
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tors, he has appeared as an actor in such productions as *Oedipus Rex*, *The Merchant of Venice*, *Julius Caesar*, *A Christmas Carol*, *The Visit*, *The Girl of the Golden West* and *Another Part of the Forest*.

WILLIAM PATERSON reached several notable milestones in 1981. In June he and his wife celebrated their 30th wedding anniversary. In July he marked 35 years as a member of the acting profession and in



August he began his 15th season with A.C.T. Most of his theatrical career has been devoted to resident theatre, but he has also written and produced two one-man shows based on the lives of Justice Oliver Wendall Holmes and Benjamin Franklin and performed them in 32 states and at the United States Embassy in London. Among the 55 roles he has played at A.C.T., his favorites include Kit Carson in *The Time of Your Life*, Grandpa Vanderhof in *You Can't Take It With You*, George Moore in *Jumpers*, Scrooge in *A Christmas Carol*, and David in *Hay Fever*. He presently serves as the theatre member of the San Francisco Art Commission.

GREG PATTERSON (*) joins the A.C.T. acting company this season after appearing on the Geary stage last season in *The Trojan War Will Not Take Place* and *The Rivals*. His Conservatory roles include



The Three Sisters and *Two Gentlemen of Verona*. Mr. Patterson received a B.A. from Saint Mary's College, and has appeared as Claudio in *Much Ado About Nothing* and David in *The Rivals* at the Montana Shakespeare in the Parks.

WENDI RADFORD (*) attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions of the Santa Rosa Summer Repertory Theatre including *The*



Miracle Worker and *The Importance of Being Earnest*. Her student productions at A.C.T. include *The Three Sisters*, *Love's Labour's Lost* and on the Geary stage she appeared in last season's *The Trojan War Will Not Take Place*. This past summer she performed at the Old Globe in *The Country Wife*, *Measure for Measure* and *Much Ado About Nothing*.

STACY RAY (*) joined the A.C.T. Acting



Company last year and was seen in student productions as June Cavendish in *The Royal Family*, Queen Elizabeth in *Richard III*, Irina 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 teaches Speech for Actors at U.C. Berkeley, and Voice in A.C.T.'s Advanced Training Program. This summer, she made her Equity debut as Birdie in A.C.T.'s extension of *Another Part of the Forest*.

RAY REINHARDT, who on A.C.T.'s me-



morable tour of Russia appeared as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano de Bergerac*, *The Miser*, Stanley in

A Streetcar Named Desire, Andrew Wyke in *Sleuth*, Marcus in *Another Part of the Forest*, and Anton Schill in *The Visit*. Mr. Reinhardt has appeared on Broadway as the Lawyer in *Tiny Alice*, which he recreated with A.C.T. Away from the Geary stage, he has performed *King Lear*, Dan Berrigan in *The Catonsville Nine*, and *An Evening of Comedy* at Souverain Winery. His television credits include appearances with all major networks and in P.B.S.'s award-winning dramas. He has served as host with the San Francisco Opera live broadcast, and appeared with the company in *Ariadne auf Naxos*. Mr. Reinhardt can be seen in H.G. Well's fantasy *Time After Time*.

RANDALL RICHARD (*) joins the A.C.T.



Acting Company after appearing on the Geary stage last season in *Much Ado About Nothing*. His Conservatory roles include George in

Our Town, Launce in *Two Gentlemen of Verona* and Tusenbach in *The Three Sisters*. Mr. Richard received his B.A. in Drama from Tufts University in Massachusetts, and he appeared with the Cambridge Ensemble in the title role of an adaptation of Peter Handke's autobiographical novel, *A Sorrow Beyond Dreams*. His New York credits include two off-off-Broadway productions, *Gulliver's Travels* and *Tales of Chehm*.

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



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

GARLAND J. SIMPSON (*) graduated from Grandvalley State College, Michigan prior to joining A.C.T. He has performed at the Oakland Ensemble Theatre in *Les Blanc* by Lorraine Hansbury.



On the Geary stage he has been seen in *The Girl of the Golden West*, *Pantaglieze*, *Much Ado About Nothing*, *Night and Day*, *A Christmas Carol* and *Another Part of the Forest*.

SALLY SMYTHE returns to A.C.T. after appearing in *The Three Sisters* last season. Last fall she played Louka 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 Shakespearean Festival, she was seen as Celia in *As You Like It*, Diana in *Ring Round the Moon* and Virgilia in *Coriolanus*. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts 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 Americain and with Paul Richards.



DEBORAH SUSSEL returns to A.C.T. for her ninth season as an actress and teacher in speech and scansion for the Conservatory and Company. Ms. Sussel has been seen 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



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been seen nationally in film and TV including *Tell Me a Riddle* and *June 19, 1953*. 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 of Moylan, 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 others) *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock*, *Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter's Tale*, *The Visit*, *Pantagleize*, *The Girl of the Golden West*, *Much Ado About Nothing*, *The Rivals* and *The Trojan War Will Not Take Place*.



MARRIAN 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 Hot L Baltimore* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* at the On Broadway Theatre. Miss Walters has appeared in over 500 productions including *Angel Street* with Ray Milland in Chicago, *The Tender Trap* with Robert Preston on Broadway and *Plaza Suite* at the Drury Lane Playhouse. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

ISIAH WHITLOCK, JR. (*) returns to A.C.T. for his fourth season. He was seen last season as Maggeeba in *Night and Day*, and his other roles include Western Hurley in *5th of July*, Viola in *A History of the American Film*, *The Winter's Tale*, *A*



Christmas Carol and *The Visit*. Mr. Whitlock's roles at the Pacific Conservatory of the Performing Arts include Pompey in *Measure for Measure*, Biff in *Death of a Salesman*, Gitlow in *Purlie*, Walter Younger in *A Raisin in the Sun*, and Scanlon in *One Flew Over the Cuckoo's Nest*. A South Bend, Indiana native, he holds a B.A. in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS (*) joined the company four seasons ago and has appeared in 13 A.C.T. productions, including *A Christmas Carol*, *The National Health*, *Ab, Wilderness!*, *The Girl of the Golden West*, *Pantagleize*, *Much Ado About Nothing*, *The Three Sisters*, and *Another Part of the Forest*. He appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.



ROBERT WORTHAM-KRIMMER (*) joins the A.C.T. acting company this season and will be assisting in the Vocal Training Program. He has appeared at the Utah Shakespeare Festival and was most recently seen in *Macbeth* and *A Midsummer Night's Dream* at the Sherwood Shakespeare Festival. His student productions at A.C.T. include Vershinin in *The Three Sisters* and Marcus Hubbard in *Another Part of the Forest*, among others. On the Geary stage he was seen in last season's *The Trojan War Will Not Take Place* and *The Three Sisters*.



D. PAUL YEUELL (*) 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 last season in *The Three Sisters* and *The Rivals*.



DESIGNERS

JOSEPH APPELT (*Lighting Designer*) comes to A.C.T. from the Missouri Repertory Theatre where he has been the Resident Lighting Designer since 1975. His numerous credits there include *A Perfect Gentleman*, *Medea*, *Twelfth Night*, *Hamlet*, *Rosencrantz and Guildenstern Are Dead*, *The Little Foxes*, *Julius Caesar*, and *The Glass Menagerie*. Mr. Appelt has also served as lighting designer for the Kansas City Philharmonic Association, the Kansas City Ballet, the Chautauqua Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work Mr. Appelt is an Assistant Professor of Theatre at the University of Missouri in Kansas City.

MARK BOSCH (*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. Bosch is a graduate of San Francisco State University and his work has been seen on television and in night-clubs.

MARTHA 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* 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 *Manhattan Showboat*. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes 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 Soho Repertory Theatre's production of *Requiem for a Heavyweight*, the Hubris 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.

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DIRK EPPERSON (*Lighting Designer*) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of *Peer Gynt*, *Knock Knock*, *Travesties*, *All the Way Home*, *The National Health*, *5th of July*, *Hay Fever*, *The Crucifer of Blood*, *Pantagleize* and *Buried Child*. He also spent eight seasons with PC.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was 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 FUNICELLO (*Set Designer*) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including *Ab Wilderness!*, *Another Part of the Forest*, *Peer Gynt*, *Pantagleize* and *The Taming of the Shrew*. Mr. Funicello'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, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for *The Taming of the Shrew* on PBS Television.

RICHARD L. HAY (*Set Designer*) is resident scene designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Elizabethan repertory, including *Ring Round the Moon*, *Sizwe Bansi is Dead*, *Seascape*, *Artichoke*, and *Wild Oats*. Last season he designed scenery for *Camino Real* and *Billy Budd* at PC.P.A. Theaterfest, Santa Maria/Solvang, *Medea* for the Missouri Repertory Theatre, *Galileo* 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*), now in his 10th season at A.C.T., has created costumes for 21 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

PC.P.A. in Santa Maria. Mr. Morgan resides in Vermont's northeast 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 design credits for A.C.T. include *Pantagleize*, *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.I.T.T. 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*) joins A.C.T. for another season having designed *The Girl of the Golden West*, *The Rivals* 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, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has been 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 designed *Sleeping Beauty* for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Isaac Singer's *Teibele and Her Demon* for which he received a Drama Desk Nomination.

RICHARD SEGER (*Set Designer*) returns for a seventh season at A.C.T. He has designed *Much Ado About Nothing*, *The Trojan War Will Not Take Place* and *The Three Sisters* as well as *Buried Child*, *The Little Foxes* and *The Girl of the Golden West*, *The Winter's Tale*, *5th of July*, *The Visit*, *Julius Caesar*, *Hotel Paradiso*, *The Matchmaker*, *The Bourgeois Gentleman*, *Orthello* and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. Mr. Seger's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

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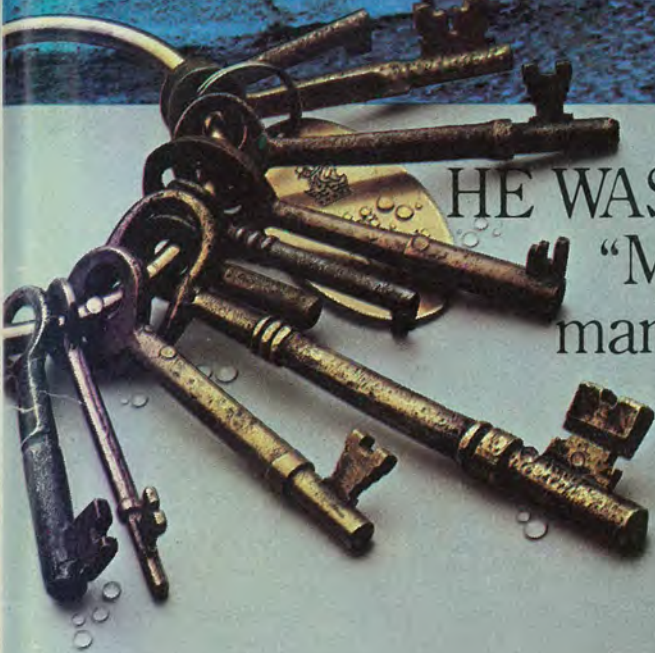
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Sonja Tchakedjian, *Head Seamstress*
Catherine Verdier, *Assistant to Cutter*
Walter Watson, *Costumer*
Clare Henkel, *Costume Intern*
Dawn Line, *Costume Intern*
PROPERTIES
Oliver C. Olsen, *Properties Director*
Jacqueline Bryan, *Buyer*
David Nash, *Properties Assistant*
Eric Norton, *Properties Assistant*
Kristine Berube, *Props Intern*
Louise Reinke, *Props Intern*
WARDROBE
Donald Long-Hurst, *Repertory Supervisor*
Thea Heinz, *Assistant Supervisor*
Suzanne Raftery, *Assistant Supervisor*
Dressers: Mary Arnold, Patricia Doing, Rebecca Lawson, Kristi Olesen
GEARY THEATRE: Backstage
George Mauricio, *Master Carpenter*
Daniel Michalske, *Master Electrician*
Robert Finley, Jr., *Props Master*
William Barr, *Flyman*
David Bluford, *Sound Technician*
Lance Houston, *Assistant Carpenter*
Lynn McKee, *Assistant Electrician*
David M. Murphy, *Assistant Electrician*
Vance De Vost, *Assistant Props*
Thomas Edwards, *C.A.A. Stage Engineer*
James Kershaw, *Stage Doorman*
Patrick Saunders, *Stage Doorman*

ADMINISTRATION

Benjamin Moore, *General Manager*
Marcia O'Dea, *Special Projects Director*
Dianne Prichard, *Assistant to the General Manager*
Carole Hewitt, *Business Manager*
Kathryn Pinna, *Accounting*
Cheryl Kuhn, *Accounting*
Mary Garrett, *Administrative Coordinator*
Penny Simi, *Executive Assistant to Mr. Ball*
Cecile Earle, *Assistant to Mr. McKenzie*
Larry Russell, *Casting Assistant*
John Wilk, *Clerk*
Doug Martin, *Assistant to Mr. Ball*
Beulah Steen, *Receptionist*
Thomas Green, *Receptionist*
Lutz & Carr, *Accounting Firm*
Peter M. Kellogg, The Kellogg Organization, Inc. *Special Advisor to Mr. Ball*

FRIENDS OF A.C.T.
Barbara Fields, *Executive Coordinator*
PUBLIC RELATIONS & MARKETING
Marne Davis Kellogg,
The Kellogg Organization, Inc.
Director
Laura J. Davies, *Secretary & Archivist*
Linda Graham, *Group & Student Sales Manager*
Johanna Kelly, *Public Relations Assistant*
Kirsten Mickelwait, *Press Representative*
Joan Olson, *Print Production Manager*
Bernie Schimbke, *Art Director*
Tim Wason, *Communications Coordinator*
Jane Woods, *Executive Secretary*
James Zinky, *Communications Assistant*
DEVELOPMENT
Diane Hoar, *Director*
Birgit Hall, *Executive Coordinator, Special Events*
Marjorie Belli, *Development Assistant*
BOX OFFICE
William Koehler, *Manager*
Kim Bynum, *Assistant Manager*
James Arnold, Mary Ann Confar, Patricia Costa, Joe Duffy, Chris Kohler, Mario Petta, Joan Ross, Carolyn Gail Thorpe
SUBSCRIPTIONS
Robert Gunderson, *Manager*
Tamara Teague
Cindy McCain
GEARY THEATRE:
Front of House
Michael Burnor, *House Manager*
Fred Geick, *Doorman*
Ushers: Meredith Clark, Donna Brown, Donald Harvey, Leslie Hojem, Lezilly Frier, Samuel Johnson, Gary Loesch, Leonard Lyons, Alfred Pignat, Evelyn Ramos, Sue Rodine, Beverly Saba, Jane Smith, Cynthia Walsh, Todd Wilcox, Frances Winters
FACILITIES
Robert Edney, *Manager*
Don Hanson
Stephen Larson
Chris Shaffner
Gayle Whittemore

HERE AT SALIGNAC,
THERE'S ROMANCE
IN THE MAKING.



Le Chateau Salignac, Cognac, France.

Most cognacs are blended — or, as we French say, “married” — just before they are bottled. But at Salignac, we marry our young cognacs before they sleep... a long,

maturing sleep in oaken casks. There, slowly, an intimate liaison develops. Flavors intermingle. Time and the wood perform their smoothing miracle. Only then is our cognac

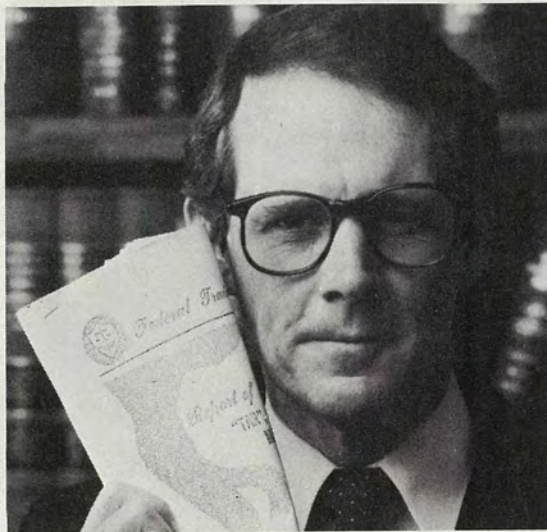
ready for the bottle. The difference? A mellowness of taste and bouquet, unique to Salignac. After all, since 1809 we have known: the longer the marriage, the finer the cognac.

SALIGNAC COGNAC

© 1982 Salignac Cognac, 80 Proof, Maidstone Wine & Spirits, Inc., Universal City, CA 91608.

CARLTON CLAIM CONFIRMED!

U.S. GOV'T REPORT:



King, Menthol or Box 100's:

A whole carton of Carlton has less tar than a single pack of...



...KINGS			...100's		
	TAR mg./cig	NICOTINE mg./cig		TAR mg./cig	NICOTINE mg./cig
Kent	12	1.0	Kent 100's	14	1.2
Winston Lights	11	0.9	Winston Lights 100's	12	0.9
Marlboro	16	1.0	Benson & Hedges 100's	16	1.1
Salem	14	1.1	Parliament Lights 100's	12	0.9
Kool Milds	11	0.9	Salem 100's	15	1.1
Newport	16	1.2	Marlboro 100's	16	1.1
TAR & NICOTINE NUMBERS AS REPORTED IN LATEST FTC REPORT					
Carlton Kings	Less than 0.5	0.1	Carlton Box 100's	Less than 0.5	0.1
Carlton Menthol	Less than 0.5	0.1			

Carlton is lowest.

Box—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nicotine.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine av. per cigarette, FTC Report Dec. '81.