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GILMAN KRAVITZ, President
THE AMERICAN CONSERVATORY THEATRE
presents

ANOTHER PART OF THE FOREST
(1945)

by LILIAN HELLMAN

Regina Hubbard
John Bagtry
Lavinia Hubbard
Coralee
Marcus Hubbard
Benjamin Hubbard
Jacob (Joh)
Simon Isman
Oscar Hubbard
Birdie Bagtry
Harold Penniman
Gibert Jagger
Laurette Simeo

Directed by
ALLEN FLETCHER

Scenery by
RALPH FUNICELLO
Costumes by
MICHAEL OLICH
Lighting by
JAMES SANE
Music by
RICHARD HINDMAN
Hairstyles by
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.R. Paul Vossel, Jr.—Isah Whitlock, Jr.; Isman—Joseph Bred, Oscar—Thomas Oglesby; Birdie—Stacy Ray, Penniman—Frank Drivel, Jagger—Greg Patterson; Laurette—Deborah Susel

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THE AMERICAN CONSERVATORY THEATRE

presents

ANOTHER PART OF THE FOREST

(1946)

by LILLIAN HELLMAN

Regina Hubbard — BARBARA DIREKSON
John Bagtry — JOHN HUTTON
Lavinia Hubbard — ANNE LAWDER
Coralie — JOHANNA JACKSON
Marcus Hubbard — RAY REINHARDT
Benjamin Hubbard — BRUCE WILLIAMS
Jacob (Jabe) — GARLAND J. SIMPSON
Simon Isben — DAKIN MATTHEWS
Oscar Hubbard — MARK MURPHY
Birdie Bagtry — JULIA FLETCHER
Harold Penniman — NICHOLAS KALIDIN
Gilbert Jagger — JOHN C. FLETCHER
Laurette Stinco — WENDI RAILFORD

Directed by ALLEN FLETCHER

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A GRAVEYARD AFFECTION FOR DIAMONDBACKS
by Cather MacCallum

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

"Foxes is melodrama," Lillian Hellman told a reporter shortly after The Little Foxes opened in 1939, with Tallullah Bankhead in the role of Regina. "If you believe, as the Greeks did, that man is in 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 rattlers 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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FOR DIAMONDBACKS
by Cather MacCallum

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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,” explains The Little Foxes, “and perhaps an important distinction.” Aristocrats are too high-toned to hold on to what is theirs. The aristocrats rode off to war leaving their cottages and their women to rot. The Hubbards, on the other hand, learned the new ways and learned how to make money and married the poor aristocratic Birdies to get the cottages. 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 Hubbys has ever deigned to call on him before. To Marcus, the Hubbys 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, mental jobs in the family mercantile store, taking perverse pleasure in their skidding resentment at the small daily humiliations. “Think of what I must have wanted in sons,” he tells them. “Then think of what I got—an unsuccessful trickster, a proud, illiterate.” The handsome, hardworking 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 long 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 many a cat and mouse twist in the game that leave the viewer uneasy, waiting for the loser’s next move. Marcus provides his children with a variety of challenges, from his first son to his last, with the last of his boys, however, being the most difficult to deal with.

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The “straight stuff” was provided by childhood memories. On her mother’s side, Hellman belonged to a stockkeeping, 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 Jack, both of whom she described as “people with the pleasure of the exercise.”

In her memoirs, she recalls that there was “much high-spirited talk and laughter from the older people of whom a did what to whom, and what good magician, who had managed to thirty percent interest in his cotton crop and what had made had made a timid protest, what new, white paper had been outlawed, what benefits the years 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 never, 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 to and an extent, Lavina.

Hellman was made of stern stuff, and was known to intimate friends as the Sunday Ritual. In what she calls one of her many “eighty-four” periods, yelled across the expense of table cloth to a great aunt that she had “a spurious 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 Newhouse, 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 graphic description of the Newhouse, and for her skill in making the most of the material given to her. Although the Newhouse and its people are not always easy to like, their story is one of great interest, and the book is a fascinating account of a unique and colorful group.

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THE AMERICAN CONSERVATORY THEATRE
presents
CAT AMONG THE PIGEONS
(1964)
by GEORGES FEYDEAU
translated by John Mortimer

Marceline  GINA FERRALL
Firmin  JOHN NOAH HERTZLER
Lucette Gautier  SALLY SMYTHIE
Gaston De Cheneviertre  SYDNEY WALKER
Nina Galant  JANE JONES
Fernand Bois d'Englant  RATE BERK
Ignace de Fontenelle  BRUCE WILLIAMS
Baronesse Duverger  MARRIAN WALTERS
Camille Bouzin  WILLIAM MCKEIRGHAN
General Irriguea  RAY REINHARDT
Antonio, the interpreter  ISIAH WHITLOCK, JR.
Vicarage  JILL HILL
Fraulein Fitzhenrygege  MIMI CARR
Antoinette, maid to the Baroness  C. DIANNE MANNING
Lantern, a solicitor  GARLAND J. SIMPSON
Jean, a valet  WILLIAM PATTERSON
Flower Boy  GREG PATTERTON
Max, a wedding guest  THOMAS HARRISON
Woman, a wedding guest  CATHERINE Telford
Bride  LAURA ANN WORTHEN
Groom  GERALD MCGONIGLE
Father of Bride  PAUL COOLBLUTH
Concierge  D. PAUL YEUEU
Policeman  KEVIN SCHWARTZ

Directed by  NAGLE JACKSON
Associate Director  JANICE GARCIA-HUTCHINS
Scenery by  RICHARD SEGER
Costumes by  MICHAEL CROUSE
Lighting by  DEAN EPPERSON
Hair by  RICK ECHOLS

Act I: Lucette’s Drawing Room
Act II: Baronesse Duverger’s Bedroom
Act III: Bois d’Englant’s Apartment

There will be two twelve-minute intermissions

UNDERSTUDIES

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THE AMERICAN CONSERVATORY THEATRE
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CAT AMONG THE PIGEONS
(1962)
by GEORGES FEYDEAU
translated by John Mortimer

Marceline: GINA FERRALL
    Fimlin: JOHN NOAH HERTZLER
Lucette Gautier: SALLY SMYTH
Gontran De Chenevixet: SYDNEY WALKER
Nest Gadant: JANE JONES
Fernand Bois d'Englins: RAYE BERK
Ignace de Fontenel: BRUCE WILLIAMS
Baronesse Duverger: MARRIAN WALTERS
Camille Bouzin: WILLIAM MCKEIRIGHAN
General Irigau: RAY REINHARDT
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Policeman: KEVIN SCHWARTZ

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Scenery by RICHARD SIEGER
Costumes by MICHAEL CASEY
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Act I: Lucette's Drawing Room
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UNDERSTUDIES
Marcelin—Johanna Jackson, Fimlin—Frank Ormsby, Lucette—Wendy Radford, De Chenevixet—John Hunter,
Nest Gadant—Stacy Ray, Bois d'Englins—Mark Murphy, De Fontenel—Randy Richard, Baroness—Anne Lawler,
Baronesse—D. Paul Yeuell, General—Richard Klee, Antonio—Garland J. Simpson, Vicar—Julia Fletcher,
Fernand—Janice Garcia Hutchins, Lantery—William Patren, Jean—Thomas Harrison, Flower Boy—Alex Sibley,
Man—Nicholas Kaledin, Woman—Startina Dickerson, Concierge—William Bell.

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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 paintingly 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 curiosity 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 merrymakers of the demi-monde. "Through his cigar smoke he observed mankind," wrote a contemporary, "with a kind of intense distraction. He was haunted by life and that was 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 theater. 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 soured, 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 williness of the dramatist."

continued
A MAGICAL MUSICAL DAZZLING DUO

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ARTS AND LETTERS

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 painlessly 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 curiosity of every nation to Paris, nearly doubling the city's population and affirming its position as the cultural and intellectual center of the world.

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Georges Feydeau was born in Paris on December 9, 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 theater. 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 wildness of the dramatist."

continued
Surprises that set the
STYLE

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Lovely is the word for our unique bracelet watch with diamonds. Lady’s, $2,100.

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Etzel Hamilton
at the piano.

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The Chef’s Table

RESTAURANT

ELEGANT DINING

The next time you go to a theatre, take advantage of our pre-performance dinner specials. Sample our Art... The Art of Cooking at Ethel Hamilton at the piano.

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San Francisco’s Favorite Hotel
For Reservations Call 771-1400 Ext. 6826
Close to all theatres
THE AMERICAN CONSERVATORY THEATRE
presents
In tribute to the memory of Lee Strasberg

MOURNING BECOMES ELECTRA
(1931)
A Trilogy
by EUGENE O'NEILL

Begadier-General Ezra Mammon
Christine, his wife
Laetitia, their daughter
Griss, their son
Captain Adam Brant,
of the clipper "Flying Dutchman"
Captain Peter Niles, U.S. Navy
Hazel Niles, his sister
Seth Beckett,
Aunt Abbe
Louisa, his wife
Minnie, her cousin
Joshua Borden,
manager of the shipping company
Emma, his wife
Everett Hills, D.D.
of the First Congregational Church
His Wife
Doctor Joseph Blake
The Charityman
Ira Mackel
Amos Small
Directed By
ALLEN FLETCHER
Associate Director
ALEX NIRITY
Scenery by
RALPH RUPPINO
Costumes by
ROBERT BLACKMAN
Lighting by
JOSEPH APPEL
Music by
LARRY DELINGER
Hairstyles by
RICK ECHOLS
Dialect Coach
ALAN SHATRAN

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

THE HUNTED
Act I: Exterior of the Mammon house—a moonlight night two days after the murder of Ezra Mammon.
Act II: Sitting room in the house—immediately follows Act I.
Act III: Ezra Mammon in the study—immediately follows Act II.
Act IV: The same as Act I—exterior of the Mammon house the night of the following day.

THE HAUNTED
Act I: Scene 1: Exterior of the Mammon house—an evening in the summer of 1866.
Act II: Scene 2: Sitting room in the house—immediately follows Scene 1.
Act III: The study—an evening a month later.
Act IV: The nursery room—immediately follows Act II.
Act V: The same as Act I. Scene 3: Exterior of the Mammon house—a late afternoon three days later.

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

UNDERSTUDIES
Ezra Mammon—Sydney Walker; Cleaveland—Melvin; Laetitia—Joose Jones; Otto—Robert Wuthen-Kennecke.
Adam Beckett—Garfield; Seth Beckett—William; Joshua Borden—Margaret; Seth Beckett—Barnaby; Abraham—Gerald; Joel Borden—Jesse; Ira Mackel—John; Dr. Blake—Jay Sandfort; The Charityman—Hank Williams.

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 large-than-life models in the images of San Francisco's own Herb Caen, Joan Baez, Dianne Feinstein, Willie Brown, Carol Channing, C.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. At work long, Bay Area artists and craftspeople will show their handwork. 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 Newer Tradition. Each year, on Palm Sunday, nearly 500 bouquets and baskets, 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, storing and escorting 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 Balloons 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.
THE AMERICAN CONSERVATORY THEATRE
presents
In tribute to the memory of Lee Strasberg

MOURNING BECOMES ELECTRA
(1931)
A Trilogy
by EUGENE O'NEILL

Brigadier-General Ezra Mannon
Christina, his wife
Laetitia, their daughter
Grin, their son
Captain Adam Brant, of the clipper "Flying Traders"
Captain Peter Nile, U.S. Artillery
Hazel Nile, his sister
Seth Heckscher
Amos Ames
Louisa, his wife
Minnie, her cousin
Jotham Bordem, manager of the shipping company
Emma, his wife
Everett Hill, D.D.
of the First Congregational Church
His Wife
Doctor Joseph Blake
The Chantymann
Ira Mackel
Amos Small

Directed By
ALLEN FLETCHER

Associate Director
ALEX NIRIY

Scenery by
RALPH FUNICELLO

Costumes by
ROBERT BLACKMAN

Lighting by
JOSEPH APPRENT

Music by
LARRY DELINGER

Hairstyles by
RICK ECHOLS

Dialect Coach
ALAN SHATRANIAN

HOME COMING
Act II. Ezra Mannon 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 in the study immediately follows Act I.
Act IV. The scene of the clipper ship "Flying Traders," on the west coast of Boston— a night two days later.
Act V. Same as Act I, exterior of the Mannon house the night of the following day.

THE HAUNTED
Act I. Scene I. Exterior of the Mannon house—an evening in the summer of 1866.
Act II. Scene II. Sitting room in the house— immediately follows Scene I.
Act III. The study—an evening a month later.
Act IV. The nursery room— immediately follows Act II.
Act V. Same as Act I, Scene I, exterior of the Mannon house—a afternoon three days later.

There will be a twenty-minute interval at the conclusion of Homcoming.
There will be a ten-minute interval at the conclusion of The Hunted.

UNDERSTUDIES

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 large-scale, life-like metal flowers in the images of San Francisco's own Herb Caen, Joan Baez, Dianne Feinstein, Willie Brown, Carol Channing, C.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. At week-long, Bay Area artists and craftpeople will show their handwork. 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 San Francisco tradition. Each year, on Palm Sunday, nearly 5000 hyacinths and azaleas, plus thousands of cut flowers and ferns, appear overnight as a bountiful 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 picked 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 (of course) 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 Baldizzi 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.
Elizabeth Ashley talks about her 'first time.'

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

INTERVIEWER: Yes, I'm sure. By the way, his first time had been with him. I feel I owed him that much.

CAMPARI: THE FIRST TIME IS NEVER THE BEST.

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

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."
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 Atriaus, progenitor of O'Neill's House of Manion. Electraean drama has been told by Sophocles, Euripides, Aeschylus, and in modern times by Hugo von Hofmannstahl, Robin Jeffers and Jean Giraudoux. O'Neill's fascination with "the most interesting of 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 populace 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 human terms is contained in the working notebook he kept while writing Mourning Becomes Electra. There can be found, in the playwright's nearly indecipherable handwriting, an explanation of many of the choices he made in writing his tragic epic of domestic crime and punishment. On the updating of Aeschylean Electra's Trojan setting to 19th Century 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?—Revolution too far off and too close in people's minds with romantic grammar-school-history-association. World War too near and recognizable, needs distance and perspective—period not to distract for audience to associate with, yet possessing sufficient mask of time and place that audiences will unconsciously grasp at once, it is primarily 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 town in Connecticut" in which Ab, Wilderness, O'Neill's only full length comedy takes place, is a reconstruction of the playwright's boyhood summer home in New London, Connecticut. "New England background—best possible dramatically for Greek plot of crime and retribution, chain of fate—Puritan conviction of man born to sin and punishment..."

The decision to "use characteristic names with some similarity to Greek" resulted in the selection of Eunice Mann for Agamemnon, Christine for Clytemnestra, Orne for Orestes and Adam for Aegisthus. After considering Eleanor, Ellen and Eliza as possible substitutions for Electra, the playwright opted to call her heroine Lavina, after Laodicea, Electra's Dublin equivalent. The play's title was fashioned, O'Neill later exclaimed, to "convey that mourning for Electra is, 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 Electa, O'Neill departed from the Aeschylean plot in the last play of his trilogy. Instead of sustaining the traditional moral and religious malevolence revolving around Orestes, The Haunted is given over to Electra's aviva, 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 (who resembles mothers), 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 emotionally worthy of the end. 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 Orestes is the substitution of psychological imperatives for the beliefs 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 terrifying conscience and the debilitating feelings of guilt. The playwright remained in his work diary to develop the passions of his characters "always remembering fate faces with the family is more psychological approximation of the Greek concept of fate from without, the supernatural." The Mannons are trapped by their pasts and haunted by their 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 Orestes anew was to create his own myth, firmly but pessimistically placing control of his character's destiny in their own mortal hands.

Christine Mannon (Anne Lascaro) confronts son Eric (Thomas Uglyard) in Eugene O'Neill's masterwork, Mourning Becomes Electra.

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 some things I've never done?" 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.

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

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

INTERVIEWER: 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.

ASHLEY: That's why I never go back to the man on the plane.

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

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

Let's see, I had Campari and orange juice, and he had Campari and tonic.
THE AMERICAN CONSERVATORY THEATRE

presents

An Evening of two one act plays:

BLACK COMEDY
(1965)
by PETER SHAFFER

The Cast (in order of appearance)

Brindisley Miller—THOMAS HARRISON
Carol Mellett—JANICE GARCIA-HUTCHINS
Miss Furnival—MIMI CARR
Colonel Mellett—SYDNEY WALKER
Harold Gorringe—BRUCE WILLIAMS
Schuppanzigh—WILLIAM MCKEREAGHAN
Cleo—JANE JONES
George Bamberger—DACKIN MATTHEWS

There will be one 15 minute intermission

THE BROWNING VERSION
(1946)
by TERENCE RATTIGAN

The Cast (in order of appearance)

John Taplow—GREG PATTERSON
Frank Hunter—MARK MURPHY
Millie Crocker-Harris—DANN Mears
Andrew Crocker-Harris—RAYE BIRK
Dr. Froshiffer—SYDNEY WALKER
Peter Gilbert—ISIAH WHITLOCK, JR.
Mrs. Gilbert—LYDIA HANNIBAL

Directed by JAMES EDMONSDON

Associate Director—EUGENE BARCONE
Scenery by—RALPH FUNICELLO
Costumes by—MARTHA BURKE
Lighting by—MARK BOSCH
Hairstyes by—RICK ECHOLS

This performance will last approximately three hours and five minutes.

UNDERSTUDIES

Black Comedy: Brindisley Miller—John Hurton, Carol Mellett—Julia Fletcher;
Miss Furnival—Johanna Jackson, Mellett—D. Paul Swell; Cleo—Sally Smythe;
Schuppanzigh—Lawrence Hecht, Bamberger—Frank Ottowell, Harold—Thomas Ogley.
The Browning Version: Taplow—Randall Richard, Hunter—John Noah Hertzler;
Millie Crocker-Harris—Wesli Ralhford, Andrew Crocker-Harris—Dakin Matthews;
Froshiffer—Frank Savino, Mr. Gilbert—John C. Fletcher, Mrs. Gilbert—Jill Hill.

CHANEL N°5

SPRAY PERFUME. SPRAY COLOGNE.

I. MAGNIN
THE AMERICAN CONSERVATORY THEATRE
presents
An Evening of two one act plays:

BLACK COMEDY
(1965)
by PETER SHAFFER
The Cast (in order of appearance)
Brindley Miller
Carol Mellett
Miss Furnival
Colonel Mellett
Harold Gorringe
Schuppanzigh
Cleo
George Bamberger

THOMAS HARRISON
JANICE GARCIA-HUTCHEONS
MIMI CARR
SYDNEY WALKER
BRUCE WILLAMS
WILLIAM MCKEENEGHAN
JANE JONES
DAKIN MATTHEWS

There will be one 15 minute intermission.

THE BROWNING VERSION
(1948)
by TERENCE RATTIGAN
The Cast (in order of appearance)
John Taplow
Frank Hunter
Millie Crocker-Harris
Andrew Crocker-Harris
Dr. Frohisher
Peter Gilbert
Mrs. Gilbert

GREG PATTERSON
MARK MURPHY
DEANN MJEARS
RAYE BIRK
SYDNEY WALKER
ISIAH WHITLOCK, JR.
LYDIA HANNIBAL

Directed by JAMES EDMONSDON

Associate Director
EUGENE BARCONE

Scenery by
RALPH FUNICELLO

Costumes by
MARTHA BURKE

Lighting by
MARK BOSCH

Hair Stylist by
RICK ECHOLS

UNDERSTUDIES
Black Comedy: Brindley Miller—John Hurton, Carol Melbett—Julia Fletcher; Miss Furnival—Johanna Jackson, Mellett—D. Paul Smell, Cleo—Sally Smythe; Schuppanzigh—Lawrence Recht, Ramberger—Frank Orender, Harold—Thomas Oglesby.
The Browning Version: Taplow—Randall Richard, Hunter—John Noah Herzner, Millie Crocker-Harris—Wesli Radford, Andrew Crocker-Harris—Dakin Matthews, Dr. Frohisher—Frank Savino, Mr. Gilbert—John C. Fletcher, Mrs. Gilbert—Jill Hill.
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 schoolboy his favorite play was the Agamemnon and that his desire to become a playwright owed a great 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 mishaps, 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. Tapping into and using the gift giving episode as the central incident of the play.

The character of Crocker-Harris was written for John Gielgud, who had long been a hero of Rattigan's. Following their 1935 collaboration on an adaption of Dickens' A Tale of Two Cities, the playwright longed to have the actor appear in one of his plays. Eleven years later Gielgud turned down the leading role in The Windows 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 fine stuff," the actor remarked, "do you think they will like me in second class stuff?" It was not until 1949 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 Hart's 'A', a backstage farce, the evening was entitled Playbill. It was a runaway success and carried the playwright the Ellen Terry Award for best new play in the second year running. When the show opened in New York the following year it was less enthusiastically received, prompting Rattigan to write an article for the New York Times on the difficulties of transferring English plays to the American stage.

The 1951 film 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."
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, the play was a hit and ran for many years. The film version, directed by AnthonyAsquith and featuring Michael Redgrave, is a classic of the British cinema. Rattigan adapted the 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 over-literary and explicit and loses the play's poignancy.

This is particularly apparent in the film's final moments where a contrived dénouement has been substituted for the play's inescapable 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, "It is true that I had to justify my choice of career before a heavenly jury. The Browning Version is the play I would want to represent me."  

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 play was carried by the New York Times as a review from the author. "In one of the most celebrated scenes in the repertoire of the Chinese Classical Theatre, recently received, prompting Rattigan to write an article for the New York Times on the difficulties of transferring English plays to the American stage.

On September 8, 1948 The Browning Version opened in London's West End. Presented on a double bill with Rattigan's Hay Fever, the play was a hit, running over a year. However, in 1949 in a CBS television broadcast directed by John Frankenheimer, that Gielgud at last played Andrew Crocker Harris. The play was subsequently adapted for film in 1957 with Michael Redgrave and Elizabeth Taylor.
In April, you'll find out why 101 Lombard deserves a standing ovation.

In April, you'll find out why 101 Lombard is front row center in location, in ambiance, in graceful living.

In April, our Designer Model Home opens. From $185,000 to $1,000,000.

THE SHOW NEVER ENDS AT THE BRASSERIE 24-HOUR RESTAURANT.

WHEN THE CURTAIN COMES DOWN, COME ON OVER TO THE BRASSERIE RESTAURANT. COCKTAILS. DINNER. DANCING. 24 HOURS. COOKED ALL NIGHT. IT'S THE PERFECT PLACE TO END THE EVENING.

Two swine Điệnien 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 force, Peter Shaffer created his own four de force in filmin Comedy. The happy result of the union is an ingenues play that allows the audience to know everything that is going on while keeping the access 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 Bevin 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 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 1945. 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 released by the BBC in 1955.

Black Comedy appeared in 1957 first coupled with Strindberg's Miss Julie and later with a Shaffer curtain raiser, The White Line.

Shaffer's only unsuccessful work, The Battle of Shrigley, 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 theater."
THE AMERICAN CONSERVATORY THEATRE
presents

HAPPY LANDINGS
(1962)

by WILLIAM HAMILTON

Constance Treadwell Madison
NICHOLAS MADISON
Carl Von Eltz
Dede Von Eltz
Topping Treadwell
Klaus Von Eltz
Red
Bartender
Other drinker
Aunt Hopey

SALLY SMYTHE
TOM PARKER
NICHOLAS STANTON FREEDMAN
JILL HILL
WILLIAM PATRICK
JOHN NOAH HERTZLER
LAWRENCE HECHT
FRANK SAVINO
THOMAS O'CALLAGHAN
MARRIAN WALTERS

Directed by EDWARD HASTINGS

Associate Director SARAH REAM
Assistant Director MICHAEL PULIZZANO
Scenery by RICHARD SEGEL
Costumes by MICHAEL CASEY
Lighting by MARK BOSCH
Hair by RICK ICHINO

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

There will be one twelve-minute intermission.

UNDERSTUDIES
Constance—Wendy Radford, Nicholas—Sebastian Frey, Carl—Steve Rubens
Dede—June Jones, Topping—Sydney Walker, Klaus—John Norton
Red—Isab Whitebird, Jr, Bartender—Richard Kau, Other drinker—
Robert Werthman Krimmer, Aunt Hopey—DeAnn Mears
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HAPPY LANDINGS
(1982)

by WILLIAM HAMILTON

Constance Treadwell Madison—SALLY SMYTHE
Nicholas Madison—TOM PARKER
Carl Von Eltz—NICHOLAS STANTON FREEDMAN
Dede Von Eltz—JILL HILL
Topping Treadwell—WILLIAM PATRICK
Klaus Von Eltz—JOHN NOAH HERTZLER
Red—LAWRENCE HECHT
Bartender—FRANK SAVINO
Other Drinker—THOMAS O'GORMLY
Aunt Hopey—MARRIAN WALTERS

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Associate Director—SARAH REAM
Assistant Director—MICHAEL PULIZZANO
Scenery by RICHARD SEGEL
Costumes by MICHAEL CASEY
Lighting by MARK BOSCH
Hairstyle by RICK ECHOLS

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UNDERSTUDIES
Dede—June Jones. Topping—Sydney Wacker. Klaus—John Hartson
Robert Wetheram Krimmer. Aunt Hopey—DeAnn Mears
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.: What are your favorite movies?
HAMILTON: I don't watch movies. I'm too busy.

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: What was that all about? I don't even know where it is.

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 it 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, sprouting life?
HAMILTON: 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: 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 Feehey's Boys Home. He was our only criminal and we all knew him. The poor guy was throw out of the post office, 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!

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Perfume is a body melody —
M. Rochas.
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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 $160,000. 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 contributions 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 $210,000 of overhead.

We adjusted our fundraising year to conclude on March 31st, 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 bind 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.

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 many audiences...the finest in the world. Our audiences are literate, intelligent, generous, human, 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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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.

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WIN A TRIP TO CHINA
at A.C.T.'s 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 $50,600) can be yours for only a $100 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, Hingang, and Kobe. Pan Am will meet the winners home from Kobe Japan.

There are 300 other prizes in this year's drawing with an approximate total value of $55,000, including a nine-day Mexican cruise of Royal Viking Lines, a ride for two people in the KGO traffic helicopter during an afternoon broadcast, cases of vintage wine, accommodations at luxurious hotels, meals at world-famous restaurants and much more.

The drawing will be held on July 14th at the Geary Theatre, home of the American Conservatory Theatre. Tickets may be obtained by calling (415) 773-8880, ext. 269. A tax-deductible donation of one dollar buys one ticket, $5 for a book of six tickets, $30 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 FRIENDS
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 Meredyth or Emily at the Conservatory office (771-8880).

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AMERICAN CONSERVATORY THEATRE

CAT AMONG THE PIGEONS
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When loquacious Lutie lands back on the set of her engagement to aquatic diva, her only concern is of muting maids. Caulked and tattooed figure one in the extravagant high style of Paradise, as does the diving girl who, in the midst of a great love, finds her true self. In this straight-from-the-hip musical comedy, love and laughter reign while the girls rule the stage.

MOURNING BECOMES ELECTRA
by Eugene O'Neill
A rare opportunity to experience O'Neill's magnificent trilogy of Of Mice and Men, The Moon of the Carpet, and The Emperor Jones live on stage at the Cow Palace, the new home of The American Conservatory Theatre.

BLACK COMEDY
by Peter Shadler
When the lights turn out at a social gathering, British author's cocktail party, they come up on stage, and watch murder and mayhem.' The comedy, the suspense, and the laughter are the American Conservatory Theatre's black comedy for the holiday season.

THE BOWING VERSION
by Suzanne Rees
This comic play about a schoolmaster's bored and skeptical student takes a trip in his imagination to a world of adventure and theatre. It is a perfect introduction to theatre for children of all ages.

ANOTHER PART OF THE FOREST
by William Hamilton
A skit young authors envision the good life in San Francisco before a whole new bag of tricks. Four charming maidens from a short day's journey out to the Far West but called the Fancie Lounge. The fun is multiplying as more and more sports some unusual costumes of both generations. World Premiere.

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PAN AM.
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For that Perfect Dinner Before the Performance

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Join the Team

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Large gifts. Small gifts. They all enable us to present America's greatest seasons of repertory theatre. A.C.T. depends on the generous, tax-deductible gifts of our supporters.

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Call 771-3600 ext. 245 to charge your donation to AMEX, VISA or MC, or send your check to:
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It doesn't take a great gift to make a great contribution!

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Fundraising Team for A.C.T. 450 Geary Street San Francisco, CA 94102
or, drop your check in the contribution box in the lobby.

Thank You!
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theater in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared in regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's Little Known Framer at 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'Amato and Outer Circle Critics' Awards. In 1962, his production of A.C.T.'s inaugural season with A.C.T. One at the city'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 the United Kingdom and the western United States. He is also the 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 Pennsylvania 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; Milwaukee Repertory Theatre in 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 Theaters, the legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FITAP 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.

JAMES B. MCKENZIE (Executive Producer) has had over 40 years of experience as a producer and director of American Conservatory Theatre. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant, and an NBC-IRA Director's Fellowship. Among his first plays 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: Elmer, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contract, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpters, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Hall 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 company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

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-Process program devoted to the production of new writing. Mr. Hastings has served for three summers as resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Shaw Valley Community of Writers. Off-Broadway, he co-produced The Running Man of Margery Kempe, Equus for George Didi-Huberman, 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 Los Angeles Creation at the Yugoslav 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 Shakespeare Festival. Mr. Edmondson's previous directing credits with the Ashland Festival include King 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 III, 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-Process program.

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De la Haute Couture à la Haute Parfumerie
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theater in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known farce, 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 directing several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Ammunito and Outer Circle Critics' Awards. In 1962, his production of The Chairs 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 1981, he directed Tartuffe and Hamlet to Shakespeare at Lincoln Center, then travelled to London to create his staging of Sir Charles; 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 Waiting on the Wings, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contract, Cyrano de Bergerac, The Crucible, The Tempest 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 Antonette Perry (Tony) Award for 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 Director, C.A.T.) celebrates his 15th 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 New West 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 Peninsula Playhouse in Palm Beach, Florida; Paper Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks Country Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Minnea
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tres, the Independent Theatre of the American, the Independent Theatre of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatre Press Agents and Managers, the International Alliance of Theatre Stage Employees and the Actor's 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.

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tory of the Performing Arts and the Colo
cado Shakespeare Festival. As an actor, Mr. Edmondson's roles with the Oregon Shakespearean Festival include Willy Lo
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De la Haute Couture à la Haute Parfumerie.
THE ACTING COMPANY

RAYE BIRK came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University and the Universi- ty 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 Dyer in J Alvarez, Henry Ferrer in Tovarich, Cassius in Julius Caesar, Rodrigo in Otello, Boniface in Hotel Paradiso, the Schoolmaster in The Visit, Dr. Shippey in A Month in the Country, the leading role in Pantalone, Eng- strand in Gnome, Tunstall in The Three Sisters and Scrooge in A Christmas Carol.

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 with The Show Off with George Grizzard and Jesse Royce Landis and the A.P.A.-Phoenix American University tour of The Masque of Blackness 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.

MIMI CARR is in her second season at A.C.T. She was last year as Mrs. Diller in A Christmas Carol and Amicia in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Vol- uma in Coriolanus, Mrs. Malagash in The While, June in June and the Pec- cock, and Lady Macbeth in Macbeth. She has also played in the role of Maria in Twelfth Night in Byron, Lily in In the Next Room, Mrs. Birnam in Dr. Shippey, and Constance in The Three Sisters and Scrooge in A Christmas Carol.

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

NAGLE JACKSON (Guest Director). Artistic Director of the Princeton Musical Theatre. Among the many companies for whom he has directed, he is currently Artistic Director of the Oregon Shakespeare Festival. He has directed numerous productions in New York and the Pacific Conservatory of the Performing Arts in Santa Maria.

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 A. P. A. Phoenix Repertory Company in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured with The Show Off and with George Gross and Jesse Royce Landis and the A.P.A. Phoenix Academy Union tour of The Music Man and The Country Coach. He appeared for three summers with San Diego Old Globe Theatre and was seen in The Great White Hope and The Three Sisters.

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. He is a member of the Gypsy Theatre, the American Theatre of Actors, and the American Shakespeare Festival. He appeared in Theatre: 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. Diller in a Christmas Carol and Miss Lynch in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Valeria in Coriolanus, Mrs. Hogarth in The Brides, Jean in Jeno and the Peacock, and Lady Macbeth in Macbeth. In the recent L.A. production of The Three Sisters, she was seen as a member of the company of the Hilary Repertory Theatre.

Mimi Carr is in her second season at A.C.T. She was seen last year as Mrs. Diller in A Christmas Carol and Miss Lynch in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Valeria in Coriolanus, Mrs. Hogarth in The Brides, Jean in Jeno and the Peacock, and Lady Macbeth in Macbeth. In the recent L.A. production of The Three Sisters, she was seen as a member of the company of the Hilary Repertory Theatre.

The Acting Company

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JILL HILL (*) returns to A.C.T. for her second season. She was seen last season in Regina in Ghosts, Helen in The Trojan War Will Not Take Place, and Lydia in The Rituals. Miss Hill received her B.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacCowan from R.A.D.A. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot, Baltimore, and Fiddler on the Roof and at the Western Stage, San Francisco, 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 in Garcia in The Conversation Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Dienera in Cymro de Bergerac; Suzie in The Hot Box; Baltimore; Mrs. Baura in Street Scene; Dolly in The Matchmaker; The Countess in This Is It (An Entertainment); Joan in Knock Knock; Marcell in Hotel Paradiso; Natalya in A Month in the Country; Miss Zuckarnia in The Visit and Regina in The Little Foxes. She has appeared as a guest artist with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the P.J. production of Jack Gilhooley's Afternoon in Vigo. Her feature film, Pilgrims, Farewell was invited to the Venice Film Festival last summer.

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

JANE JONES (*) joins the A.C.T. acting company this season. She appeared last season on the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Love's Labor's Lost, The Browning Version 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 also has 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 Claudius in Much Ado About Nothing.

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 Vershin 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.

RICHARD KUUS last played the Geary Theatre in December 1990 with the road company of Archibald MacLeish's J.B. He has performed at The American Shakespeare Festival, Long Wharf, The Stanford Center for Performing Arts 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 K.G. Marshall. His other Broadway credits include Gullah, The Shadow Box, Sweet Bird of Youth and West Until Dawn. Mr. Kuus' recent
BLIZHON (*) returns to A.C.T. for her second season. She has appeared in A.C.T.'s productions of the Shakespearean plays "Macbeth" and "Hamlet." Miss Hinson also appeared in "A Christmas Carol" at the San Francisco Tribal Theatre.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts. She has performed in various productions, including "The Ballad of the Saltman," "The Journey and the Sun," and "The Seagull." Miss Jackson has also performed in "A Christmas Carol" at the Royal Court Theatre in London.

ELIZABETH HODGSON made her professional debut at New York's Lincoln Center Repertory in the title role of "The Country Wife." She has appeared in a variety of productions, including "The Concession Court Circle." Her latest role is in "The Matchmaker," where she plays Mrs. Marmot in the street scene.

JANE JONES (*) joins A.C.T. acting company this season. She has appeared in "Much Ado About Nothing," "The Three Sisters," and "The Seagull." Her latest production is "A Christmas Carol." Miss Jones has also performed in "The Caucasian Chalk Circle." She is currently working on a new project with A.C.T.

NICHOLAS KALEIDON (*) returns to A.C.T. for his second season with the A.C.T. Acting Company. He was last seen in "Much Ado About Nothing," "Hamlet," and "A Christmas Carol." His latest production is "The Three Sisters," where he plays Yasha. Miss Jones has also performed in "The Caucasian Chalk Circle." He recently completed his M.F.A. thesis on the role of Yasha in "Much Ado About Nothing."

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 "An Act of God." His latest role is in "The Three Sisters," where he plays Boris. His previous productions include "The Zoo Story" and "The Seagull." Mr. Hutton has appeared in "A Christmas Carol" at the San Francisco Tribal Theatre in Eugene.

RICHARD KUSH last played A.C.T.'s Geary Theatre in December 1980 with the road company of Archibald MacLeish's "A Christmas Carol." He has performed in the American Shakespeare Festival, Long Wharf, and the Canadian Stage Company. His latest production is "The Three Sisters," where he plays Kostya. Mr. Kush has also performed in "The Caucasian Chalk Circle." His previous productions include "The Seagull," "The Ballad of the Saltman," and "The Concession Court Circle." He recently completed his M.F.A. thesis on the role of Kostya in "Much Ado About Nothing."
films have been The Deerhunter and, on
TV, Africa. For ten years, Mr. Kaus was
the Artistic Director of The American
Theatre Company staging American
plays. Portrayed by Robert Robert Rogers,
Midsummer Night's Dream by Noël
carrageen and Rocket to the Moon by Oden. As an
actor, he most prefers roles in Isadora
Duncan, and a Joe Benign in God's
Favoriete.

ANNE LAWDER, an original member
of the Actor's Workshop, graduated from
Stanford University. In New York she stud-
ed movement with Kaye Delakova and
speech with Alice film. Miss Lawder
sang with the N.Y.C. Opera company, ap-
peared with the Seattle Repertory and
was a Resident Artist in Santa Fe's New
Theatregoer where she appeared in
Ab, Widerlness! and Shoreboat in the
summer of 1977 and Ring Around the
Moon and Hamlet in 1979. In her second
season at A.C.T. she has performed in A
Duck's House, The House of Bernard
Alba, Tonight at 8:10. You Can't Take It
With You, Pillars of the Community.
This Is An (Entertaining), Peer Gynt,
Eugene Onegin and Superman, The Hunter. All The Way Home, Ab, Wilder-
ness!, Heartbreak House, A Month in the Country, Romeo and Juliet, A History
of the American Films, Ghosts, and
Another Part of the Forest. Miss Lawder's
latest award is John Koery, the award
winning The Music School, and his new
TV Film A Christmas Without Snow
airing in December

DANIE MATTHEWS is in his second sea-
son at A.C.T. and was
seen in The Three Sib-
er. He was a founder-
ing member of John
Houseman's Acting
Company and a teacher in the Bul-
ford Drama Division.
He was also Artistic Director of the Cali-
ifornia Actors Theatre in the South Bay,
where he directed three plays, acted in
20 and founded the theater's new plays
program. He has been a leading actor
with the Berkeley Stage Company, the
Paciific 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 Eng-
lish and Drama at California State
University, Hayward.

WILLIAM McKIEGHAN joined the
company four seasons ago after
several seasons at the Mil-
waukee Repertory Theatre, where he
was seen as Tobias in A Christmas Carol,
John Tarrington in Mid-
night, Sander Turl 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 in Balti-
more's Center Stage where he played ma-
ner roles in Hamlet, The Birthday Party,
Echoes of God and The Country Wife. Mr. McKieghan received his B.A.
and M.A. in Theatre Arts from the Un-
iversity of Minnesota. and has been seen
at A.C.T. in Julius Caesar, Abraham Person: A Native American, The National
Health, A Christmas Carol, A Month in
the Country, Heartbreak House, The
Vitellius, Romeo and Juliet, The Little
Foxes, The Crucible of Blood, The Kri-
sen, The Trojan War: Will Not Take
Place, and Much Ado About Nothing.

DeANN Mears, a charter member of
A.C.T., returned last season to play the
leading role in Night Must Fall. Cassandra
in The Trojan War Will Not Take Place,
and Othello in The Three Sisters. Miss Mears' New York credits include: A Delicate
and Homemade, Too Pure to be Good, One Flew Over the Cuckoo's Nest, Dear Lisi, 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 American regional
theatres, Miss Mears starred with
Michael Landon in the TV movie The Lon-
est Runner.

MARK MURPHY, now in his fifth sea-
son at A.C.T., is a grad-
uate of Baylor Univer-
sity, Texas. Past A.C.T. productions
include: The National Health, Abraham Person: A Native American,
Julius Caesar, A Christmas Carol,
Hotel Paradiso, The Winter's Tale, 5th
of July, The Visit, Panurge, The Gift of
the Golden West, The Crucible of
Blood, Tybali in Romeo and Juliet and
Simon in In Roy Fever, and last season he
appeared as Benedick in Much Ado
About Nothing and Oskar in Another
Part of the Forest. Mr. Murphy played
manner roles at the Oregon Shakespeare
festival in Romeo and Juliet, The Time
of Your Life, and The Gentleman of El-
rona and appeared at the Alley Theatre,
Houston, in Indiana, June and the Pay-
cock and Last Meeting of the Knights
of the White Magnolia. In Seattle he
was seen at the Intiman Theatre in In
Stop, The Importance of Being Earnest and
Ghosts.

SHARON NEWMAN joins A.C.T. this sea-
son as Director of the Young
Conservatory. Ms. Newman holds B.F.A.
and M.F.A. in young peo-
ples theatre from the University of
Pittsburgh and M.F.A. in education
and theatre from the University of
Utah where she taught creative
writing and scriptwriting. Ms. Newman
was involved as a children's librarian in an inter-related arts program to bring the arts close to the schools and libraries, and has writ-
ten, directed, and produced plays for
young audiences. Young Conservatory
students are taught a bit of everything
taught in the Conservatory training.

ALEX NUBLEY (*), a product of the
A.C.T. Advanced Training Program,
has played on the Geary
stage in Julius Caesar and
Hotel Paradiso. He has also seen
with the Pacific Con-
servatory of the Per-
forming Arts in Gypsy, The Ballad of the Salt Gaulf, and The Utopia
Paradox of shy Hall. As part of the Oregon Shakes-
pear Festival he appeared in Henry IV, Part II, Antony and Cleopatra, A
Moon for the Misbegotten, and a Street
Car Named Desire. He has also per-
formed with the Pacific Ballet in Peter
Pan and Cinderella.

THOMAS O'GILES (*), joined the com-
pany four seasons ago. Some of his appearances include An Irishman in the Coun-
try, The Little Foxes, The Crucible of
Blood, A History of the American Film
and The Rivals. His off-Broadway credits
include: The Rover's Bridge (at the New York St. Clemens Theatre).

FRANK OTTIEWELL has taught the Alex-
ander Technique at A.C.T. since the Con-
servatory's beginning in 1965 in Pitts-
burgh. Mr. Ottiewell studied at the Canadian Art
Theatre in Montreal, the New York
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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films have been The Deer Hunter and, on
TV, Africa. For ten years, Mr. Kauss
was the Artistic Director of The Amer-
can Theatre Company staging American
plays. Pointing by Major Robert Rogers,
Middle Guard Ball at the National
House and Rocket to the Moon by Ade.
As an actor, he most prefers roles in Secu-
ritaries, and in a Book of his called G. F. 
Favorite.

ANNE LAWRENCE, an original member
of the actor’s Work Shop, graduated from
Stanford University in New York she stud-
ied movement with Kara Delakova and
speech with Alice James. Miss Lawrence
sang with the New York Opera chorus, ap-
ppeared with the Seattle Repertory and
was a Resident Artist at Santa Maria
Soltov Theatre where she appeared in
Ab, Wildness, and Showboat in the summer of
1977 and Ring Around the Moon and Hamlet in
1979. In her two seasons in A.C.T. she has per-
formed 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 Entertainmernt), Peer Gynt, Egyptian,
Samson and Delilah, The Maker, All the Way,
Ab, Wildness, Heartbreak House, A Month in the
Country, Romeo and Juliet, The Love of the
American Film, Ghosts, and Another
Part of the Forest. Miss Lawrence’s
bloomers include John Kozak’s award
winning The Music School, and his new
TV film A Christmas Story Without Snoe
airing in December.

DAKIN MATTHEWS is in his second sea-
son at A.C.T. and was
seen in The Three Si-
sters. He was a found-
ing member of John
Houseman’s Acting
Company and a
teacher in the Ball
ford Drama Division.
He was also Artistic Director of the Cali-
ifornia 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 En-
glish and Drama at California State Un-
iversity, Hayward.

WILLIAM MCKEEFREN joined the
company four sea-
sons ago after four
seasons at the Mil-
waukee Repertory
Theatre. He has been
seen in The Thre.
Three Sisters, Oedipus
The King, and Romeo and Juliet. Mr. McKeefren
played Atalanta in A Midsummer Night’s
Dream, and Romeo in The Taming of the Shrew
and The Taming of the Shrew. He has
played the lead roles in the Los Angeles
Shakespeare Festival in Romeo and Juliet, The
Time of Your Life, and Two Gentlemen of Ver-
ona and appeared at the Alley Theatre,
Houston, in Indiana, 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 sea-
son as Director of the Young
Conservatory. She was a M.F.A. in young
people’s theatre from the University of
Utah where she taught cre-
ative drama, puppet-
try, story theatre and also nursery school.
She 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 writ-
ten, 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 Geery
stage in Julius Caesar and
Othello. He has also been seen with the
Pacific Conservatory of the Performing
Arts in Gypsy, The Ballad of the Sad Calf, and The Uter
roles of Arsenic and Old Lace. He
is also a member of the A.C.T. group A Moons for the Mooly,
and a Street
Named Desire. He has also per-
formed with the Pacific Ballet in Peter Pan
and Cinderella.

THOMAS O’GEGGINS (*), joined the com-
pany four seasons ago. Some of his appearances include
A Month in the Coun-
try, 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. Clemens Theatre.

FRANK OTTWEILL has taught the ALEX-
ander Technique at A.C.T. since the Con-
server’s beginning in 1965 in Pittsburg.
Mr. Ottweill studied at the Canadian Art
Theatre in Montreal, and received his
Degree in Studio Acting in New York and trained to
learn at the American Center for the
Alexander Technique in New York. In addition to “Alexanderizing” A.C.T’s

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FRANK SAVINO obtained his M.A. at the Goodman Theater of Chicago where he first appeared in the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres as actor and director. Mr. Savino began his Broadway career as a standby for Lili Damita in "Silent Witness" and has since assumed a long list of Broadway and off-Broadway credits ranging from "School for Scandal" to "Tatoo" and "The Seagull." He has recently been seen as "Tom" in "The Glass Menagerie" at the Huntington Shaw."

GARLAND J. SIMPSON (*) graduated from Grand Valley State College in Michigan prior to joining A.C.T. He has performed with the Illinois Ensemble Theatre in "The Threepenny Opera" and "The Merry Wives of Windsor." Mr. Simpson is a member of the A.C.T. acting company and has appeared in numerous productions with the company in various roles.

SALLY SMYTHE returns to A.C.T. after appearing in "The Three Sisters, last season. Last fall she played Louisa in CA.C.'s production of "A Doll's House." Mrs. Smythe has appeared in several productions with A.C.T. and has recently returned from a European tour with "The Merry Wives of Windsor." She is a frequent guest artist with various companies in the United States and Europe.

RANDALL RICHARD (*) joins the A.C.T. Acting Company after appearing in "The Geyserville Stage" last season in "Much Ado About Nothing." His Conservatory roles include George in "Our Town," Laurence of "Two Gentlemen of Verona" and "Rosencrantz and Guildenstern Are Dead." Mr. Richard is a graduate of the American Conservatory Theater in San Francisco and received his B.A. in Drama from Tufts University in Massachusetts.

WENDY RADFORD (*) attended Colby College and the University of California at Berkeley before joining the Conservatory in 1972. She has appeared in numerous productions with the company including "The Tale of Two Cities," "The Importance of Being Earnest," and "The Diary of a Chambermaid." Ms. Radford received her B.A. in English from Tufts University and is a member of A.C.T.'s Conservatory. She has appeared in several productions with the company and has recently returned from a European tour with "The Merry Wives of Windsor." She is a frequent guest artist with various companies in the United States and Europe.

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 Merion, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s and 1970s. He joined A.C.T. in 1974 and has been seen with us in various roles. The Raging Cuckoo, Titus Andronicus, The Matchmaker, Peer Gynt, Oh Hello, Knock Knock, Bravetessa, The Glass Menagerie, Hotel Paradise, The National Health, A Christmas Carol, The Winter's Tale, The Visit, Pamatagelezi, The Girl of the Golden West, Much Ado About Nothing, The Threepenny Novel and The Trojan War Will Not Take Place.

MARIAN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in many productions with A.C.T. She was seen in the Circle, Absurd Person Singular and The Winter's Tale. Winner of two Chicago Jeff Awards in 1975 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 Jive Warm Dye at the On Broadway Theatre. Miss Walters has appeared in over 500 productions in Chicago, including New York 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 Petula, Bullets and Ballroom. With her husband, director, Michael Ferrall and daughter Gina, she also designs and manufactures the Jose Rolle and other exclusive designs available at their elegant shop at Pier 59 and their new shop opening soon on Polk Street.

BISH Whitlock, JR. (* returns to A.C.T. for his fourth season. He was seen last season as Mag, Echota in Night and Day; and his other roles include Western Harley in 5th of July, Violta 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 Mimey in Measure for Measure, Bill in Death of a Salesman, Gideon in Pacific, Walter Young in White in the Sun, and Scammon in One Flew Over the Cuckoo's Nest. Indiana native, he holds a B.A. in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS (* joins the company this season after four years. He has appeared in such roles as the Fool in a C.T. production of The Winter's Tale and in A Christmas Carol. He has been with us in various roles: The Visit, Pamatagelezi, The Girl of the Golden West, Much Ado About Nothing, The Threepenny Novel and The Trojan War Will Not Take Place.

ROBERT WEINMANN-KRUMMER (*) joins the A.C.T. company this season after working in the Actors' Training Program. He has appeared in recent productions in Macbeth and A Midsummer Night's Dream at the Shakespeare Festival and at the University of Texas in Austin.

D. PAUL YUELL (* received his B.A. from Stanford University and attended the University of California, Berkeley, Theater Program at the University of North Carolina, Greensboro. He appeared in various productions at the National College of Scotland, including Night of the Shrew, Shakespeare Festival and several productions with A.C.T. student productions of Our Town, The Cherry Orchard and The Lighthouse's Last and The Great Divide. He also appeared last season in The Three Sisters and The Visit.

DESIGNERS

JOSEPH APPEL (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 include A Perfect Gentleman, Medea, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, The Little Foxes, Julius Caesar, and The Glass Menagerie. Mr. Appel 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. Appel is an Assistant Professor of Theatre at the University of Missouri Kansas City.

MARK BOSCH (Lighting Design Associate) joins A.C.T. this season. He has worked with us in various productions at the M.C.G. Grand Hotel in Reno and has played a large role in the success of Hello, Dolly! and Hello, Dolly! He is a graduate of San Francisco State University and has been on television and in nightclubs.

MARTHA BURKE (Costume Designer) returns to A.C.T. for her fourth season. She has directed and designed Ghosts, Night and Day, The Visit, The River, and The Visit. She has also worked on television and in nightclubs.

M. C. BURKE (Costume Designer) recently designed Radio City Music Hall's current production of Easter. She is a graduate of the University of North Carolina, Greensboro. He also designed and manufactured the costumes for both Gange 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's Soho Repertory. His 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 West End Theatre Festivals in Austin and productions of A Midsummer Night's Dream, Billy Budd, Anna and the King, and Of Thee I Sing for the Occidental Summer Theatre Festival in Los Angeles.

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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 Dexter at the Hedgerow Theatre of Merion, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the Natural Repertory Company in the 1960s, and A.P.A. and Lincoln Center Repertory in the 1970s and 1980s. He joined A.C.T. in 1984 and has been seen with us (among others) The Raging Cuckoo, Tiny Alice, The Matchmaker, Peer Gynt, Oh! Oh! Ophelia, Knock, Knock, Bravestres, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter's Tale, The Visit, Pantium, The Girl of the Golden West, Much Ado About Nothing, The Rivals and The Trojan War Will Not Take Place.

MARIAN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in The Circle, Absurd Person Singular and The Winter's Tale. Winner of two Chicago goffard 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 Jump Moon Tree at the On Broadway Theatre. Miss Walters has appeared in over 500 productions including stage, street with Bay Millin in Chicago, The Tender Trap with Robert Preston on Broadway and Plaza Suite at the Drury Lane Playhouse. Her film credits include Psychlo, Bullets and Ballads. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Jose Robe and other exclusive designs available at their elegant shop at Pier 59 and their new shop opening soon on Polk, near Sutter.

D. PAUL YUELL (*), returned to A.C.T. for his fourth season. He was seen last season as Magician in Night and Day, and his other roles include Western Harley in 5th of July, Violin in A History of the American Film, The Winter's Tale, A Christmas Carol and The Visit. Mr. Whitehall's roles at the Pacific Conservatory of Performing Arts include Romeo in Measure for Measure, Biff in Death of a Salesman, Guido in Pacific, Walker Young in Melinda in the Sun, and Scamdon in One Flew Over the Cuckoo's Nest. Indiana native Frank holds a B.A. in theatre from Southwest Minnesota State University.

JOSEPH APPLET (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 include A Perfect Gentleman, Medea, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, The Little Foxes, Julius Caesar, and The Glass Menagerie. Mr. Applet has also served as lighting designer for the Kansas City Philharmonic Association, the Kansas City Ballet, the Chautara Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work Mr. Applet is an Assistant Professor of Theatre at the University of Missouri-Kansas City.

MARK BOSCH (Lighting Design Associate) joins A.C.T. for his first season. He most recently was Lighting Director at the M.C.M. Grand Hotel in Reno and played a large part in the success of Hello, Dolly! and Hello, Hello. His lighting design credits at Harrah's include the Divine 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.

MARSHA BURKE (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day, The Rivals, Romily Child and Sin of July. Other credits include Romeo and Juliet and H.M.S. Pinafore for Santa Barbara Repertory Theatre. Ms. Burke holds a B.E.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 Two Lion in Winter.

MICHAIL CASEY (Costume Designer) recently designed Radio City Music Hall's current production of Smoke and the last season's production of Manhattan Musical. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockefellers in the highly acclaimed television production of Peter Allen and the Rockefeller. A graduate of the University of Texas, Mr. Casey designed for New York Solo Repertory Theatre's production of Augment for a Highweight, the Hubeis Theatre/Arts Alliance of the First World War 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.
DIRECTOR: Mr. Morgan resides in Vermont and is the former head of the Tanglewood Music Festival, where he has been involved in the production of several leading operas. He also serves as a consultant for the New York City Opera and has directed numerous performances of major operatic works throughout the United States.

MARTHA ORLOFF (Costume Designer) is currently the Executive Director of the Houston Grand Opera. A graduate of Carnegie Mellon University, she has designed costumes for the Metropolitan Opera, the Royal Shakespeare Company, and the Royal Opera House. Her work has been praised for its innovative and imaginative approach to costume design.

THE MUSICAL GODFATHER: The Utah Opera Company has announced that Michael Orloff, the company’s artistic director, will step down from his position at the end of the 2023 season. Orloff has been associated with the company since 1985, serving as both the director of opera and music director. Under his leadership, the company has undergone significant growth and has established itself as one of the leading opera companies in the country.

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

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Carlton Kings Less than 0.5 0.1
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