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- University of California, Los Angeles (UCLA) School of Architecture & Urban Planning
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Our Tradition - Personal Homes in a Changing World
PONDEROSA HOMES
One of the AETNA LIFE & CASUALTY Companies
MOURNING BECOMES ELECTRA
(1931)
A Tragedy
by EUGENE O’NEILL

Brigadier-General Ezra Mannon—DAKIN MATTHEWS
Christie, his wife—ANNE LAWDER
Laura, their daughter—JULIA FLETCHER
Orrin, their son—THOMAS OGLESBY
Captain Adam Brant, of the clipper “Flying Traders”—JOHN HUTTON
Captain Peter Niles, U.S. Artillery—NICHOLAS KALEIDIN
Hazel Niles, his sister—WENDY RADFORD
Seth Backwitz—RICHARD KUSZ
Anna Ames—ROBERT WORTHAM-KRIMMER
Lousia, his wife—JOHANNA JACKSON
Minnie, her cousin—STACY RAY
Josiah Borden, manager of the shipping company—D. PAUL YUELL
Emma, his wife—JOHANNA JACKSON
Everett Hills, D.D., of the First Congregational Church—GARLAND SIMPSON

His Wife

Doctor Joseph Blake—STACY RAY
The Chastityman—RANDALL RICHARD
Eva Mackel—D. PAUL YUELL
Abner Small—GARLAND SIMPSON

Directed by

ALLEN FLETCHER

Associate Director
ALEX NIBLEY
Scenery by
RALPH FUNICELLO
Costumes by
ROBERT BLACKMAN
Lighting by
JOSEPH APPEL
Music by
LARRY DELINGER
Hairstyles by
RICK EICKOLS

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

THE HUNTED
Act I: Exterior of the Mannons house—two moonlight nights after the murder of Ezra Mannon.
Act II: Sitting-room in the house—immediately follows Act I.
Act III: Ezra Mannons study—immediately follows Act II.
Act IV: The stern of the clipper ship “Flying Traders,” at a wharf in East Boston—a night two days later.
Act V: Same as Act I—exterior of the Mannon house the night of the following day.

THE HAUNTED
Act I: Scene 1: Exterior of the Mannon house—a night 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 sitting-room—immediately follows Act III.
Act V: Same as Act I, Scene I—exterior of the Mannon house—a late afternoon three days later.

UNDERSTUDY

Ezra Mannon—Sydney Walker
Christie—Wini Carr
Laura—Jane Jones
Orrin—Robert Wortham-Krinner
Adam Brant—Garland Simpson
Eva Mackel—Thomas Horton
Abner Small—Edith Ballad
Seth Backwitz—Ray Ford
Lousia—Anna Ames
Josiah Borden—John C. Fischer
Emma—Louise Tanne-Tillhit

Missie, Mrs. Hills—Sharon Newman
Everett Hills—Abner Small
Sarah Whibley—Jr. Dr. Blake—Ray Blanchard
The Chastityman—Bruce Williams

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And so richly rewarding.


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THE AMERICAN CONSERVATORY THEATRE
presents
MOURNING BECOMES ELECTRA
(1951)
A Trilogy
by EUGENE O’NEILL
Brigadier-General Ezra Mannon
Christie, his wife
Lavinia, their daughter
Orin, their son
Captains Adam Brant, of the clippers "Flying Traders"
Captain Peter Niles, U.S. Artillery
Hazel Niles, his sister
Seth Backwith
Anna Ames
Louisa, his wife
Minnie, her cousin
Josiah Border, manager of the shipping company
Emma, his wife
Everett Hills, D.D., of the First Congregational Church
His Wife
Doctor Joseph Blake
The Chastityman
Irma Mackel
Abner Small
Directed by
ALLEN FLETCHER
Associate Director
ALEX NIBLEY
Scenery by
RALPH FUNCHES
Costumes by
ROBERT BLACKMAN
Lighting by
JOSEPH APPEL
Music by
LARRY DELINGER
Hairstyles by
RICK EICKHOLTS
THE HOMECOMING
Act II: Ezra Mannon in the house—immediately follows Act I.
Act III: The same as Act I—exterior of the house—a month later.
Act IV: A bedroom in the house—after the same.
THE HUNTED
Act I: Exterior of the Mannon house—a moonlight night two days after the murder of Ezra Mannon.
Act II: Dining room in the house—immediately follows Act I.
Act III: Ezra Mannon's study—immediately follows Act II.
Act IV: The stern of the clipper ship "Flying Traders," at a wharf in East Boston—a night two days later.
Act V: Same as Act I—exterior of the Mannon house the night of the following day.
THE HAUNTED
Act I: Scene I: Exterior of the Mannon house—an evening in the summer of 1866.
Act II: Scene II: Dining room in the house—immediately follows Scene I.
Act III: The study—an evening a month later.
Act IV: The same: same—exterior of the Mannon house—a late afternoon three days later.

UNDERSTUDIES
Ezra Mannon—Sydney Walker
Christie—Wini Carr
Lavinia—Jane Jones
Orin—Robert Wetheram-Kerr
Adam Brant—Garland Simpson
Peter Niles—Thomas Hatfield
Hazel Niles—Lydia Randall
Seth Backwith—Ray Birk
Anna—Anne Meek
Josiah Border—Ralph Clancy
Emma—Ms. Miller
Everett Hills, D.D.—Mr. Miller
Abner Small—Mr. Miller
Chastityman—Mr. Miller

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Only Parliament Lights has the famous recessed filter.

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ELECTRA REDUX

By Jeffrey Hirsch

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

THEATRE OF TOMORROW

1921

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

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

To be sure, O’Neill’s play has glorious ancestry. The Greek legend of Electra is older than the hills, or at least as old as Mount Olympus, in whose shadow stood the cursed House of Atreus, progenitor of O’Neill’s tragic family. Electra’s story has been told by Sophocles, Euripides, Aeschylus and in modern times by Hugo von Hofmannsthal, Robinson Jeffers and Jean Giraudoux. O’Neill’s fascination with “the most interesting of all women in drama” resulted in a play based on the Orestia trilogy by Aeschylus, but set in America and informed by everything that has been learned about the life of the mind since antiquity. “Is it possible,” O’Neill asked in his diary of 1920 as he embarked on the project, “to get modern psychological approximation of Greek scene of fate into such a play, which an intelligent audience of today, possessed of no belief in gods or supernatural retribution, could accept and be moved by?”

The fascinating record of O’Neill’s attempt at reviving the Electra myth in modern terms is contained in the notebook he kept while writing Mourning Becomes Electra. There can be found, in the playwright’s nearly indecipherable hand, an explanation of many of the choices he made in writing his particular story of domestic crime and punishment. On the updating of Aeschylus’ Trojan War setting to Civil War times, O’Neill wrote: “No matter in what period: American history the play is laid, there must remain a modern psychological drama—nothing to do with period except to use it as a mask. What war?—Revolution too far off and too clogged in people’s minds with romantic grummers-school history associations. World War too near and recognizable needs distance and perspective.—period not to distant for audience to associate itself with: yet possessing sufficient mask of time and space so that audiences will unconsciously grasp at once, it is primarily drama of hidden forces—fate—behind trees of characters. Civil War is only possibility—fits into picture—Civil War as background for drama of murderous family love and hate. Mourning Becomes Electra’s “small New England town,” like the “large—small town in Connecticut” in which Ab. Wilder, O’Neill’s only full-length comedy takes place, is a reconstitution of the playwright’s boyhood summer home in New London, Connecticut. “New England background best possible dramatically for Greek plot of crime and retribution, chain of fate—Puritan conviction of man born to sin and punishment.” O’Neill noted of the Calvinist influenced region that also provided locales for Desiré Under The Elms and Long Day’s Journey into Night.

The decision to “use characteristic names with some similarity to Greek ones” resulted in the selection of Ezra Mannson for Agamemnon; Christine for Clytemnestra, Orin for Orestes and Adam for Aegisthus. After considering Eleanor, Ellen and Elsie as possible substitutions for Electra, the playwright opted to call his heroine Lavinia, after Laozdes, Electra’s Homeric equivalent. The play’s title was fashioned. O’Neill later explained, to “convey that mourning befits Electra, it becomes Electra to mourn; it is her fate: black is becoming to her and it is the color that becomes her destiny.”

O’Neill further extended his development of classical motifs with the introduction of a “choosers” 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 Mannsons.” The family theme in Artic literature and foreshadows O’Neill’s examination of “hopeless hope” she dependence on pipe dreams to sustain the spirit in The Iceman Cometh.

Enlarging on the “undramatic married banality” in which he felt the Orestes left Electra, O’Neill departed from the Aeschylean plot in the last play of his trilogy: instead of sustaining the traditional moral and religious final resolve, around Orestes. The Haunted is given over to Electra/Lavinia, the last of the Mannons. “Electra adores father, devoted to brother (who resembles Fa...
ELECTRA REDUX
By Jeffrey Hirsch

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

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of his new play, black comedy, which received its opening night performance on March 24, 1966, at the New York Shakespeare Festival. O'Neill's play, which won the Pulitzer Prize for Drama in 1966, was based on his own experiences as a playwright and was intended as a commentary on the nature of the theatre and its relationship to the public.

O'Neill's success was due in large part to his ability to create characters that are both sympathetic and believable. He was also able to use the stage as a medium for exploring complex ideas and themes, such as the human condition, the nature of madness, and the impact of society on individual lives. Despite the fact that his plays were often controversial and dealt with difficult subjects, they were widely popular and are still performed today.

O'Neill's later plays, such as Long Day's Journey into Night, were also widely acclaimed and helped to establish him as one of the great American playwrights of the 20th century. His legacy continues to inspire playwrights and actors alike, and his plays remain an important part of the American theatrical canon.
The Chateau de Plessis, at Sainte-Adeline-Rochel, near Tours, France, provided Eugene O'Neill with the serenity he needed to write the play *Mourning Becomes Electra*.

It was there that he began working on the play, beginning in 1928 and completing it in 1932. The play was first performed in 1936 and later produced in 1947, winning the Pulitzer Prize in 1948. O'Neill died in 1953, and the play continues to be performed today.

The American Conservatory Theatre presents

An Evening of two one-act plays:

**BLACK COMEDY**

(1965)

by PETER SHAFFER

The Cast (in order of appearance)

Brinsley Miller as THOMAS HARRISON
Carol Mellett as JANICE GARCIA-HUTCHINS
Mimi Ferraviglia as MIMI CARP
Colleen Mellett as MATTIE WALKER
Harold Gorringe as BRUCE WILLIAMS
Chea as JANE JONES
Schatz Bar-Lasher as GEORGE BAMBERGER
George Bamberger as DAKIN MATTHEWS

There will be one 12 minute interval

THE BROWNING VERSION

(1946)

by TERENCE RATTIGAN

The Cast (in order of appearance)

John Taylor as GREG PATTERSON
Frank Hunter as MARK MURPHY
Millie Crocker-Harris as DONNIE MEARS
Andrew Crocker-Harris as RAVE BIRK
Dr. Fibishe as SYDNEY WALKER
Mrs. Gilber as LINDA WHITLOCK JR.

Directed by JAMES EDMONDSON

Associate Director: EUGENE BARONE
Scenery: RALPH FUNCELLO
Costumes: MARTHA BURKE
Lighting by MARK BOSCH
Hairstyles by RICK REIDON

UNDERSTUDIES


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Notes on THE BROWNING VERSION

The Browning Version, Terence Rattigan’s study of faded idealism and frustrated ambition, was written in 1946 when the playwright was at the zenith of his success. Set in an English boys’ school like the one in James Hogg’s Godfrey, 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 good deal to having read the play in the urging of his Greek master, Coke Norris.

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

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

On September 8, 1948 The Browning Version opened in London’s West End. Presented on a double bill with Rattigan’s Harlequinade, a backstage farce, the evening was entitled Playbill. It was a runaway success and earned the playwright the Ellen Terry Award for best new play of the second season 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, strengthening 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 incoherent 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’s vales entered his study to find tears running down his checks. 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 BLACK COMEDY

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

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

Peter Levin Shaffer and his twin brother, Anthony, were born into an orthodox Jewish family in Liverpool, England on May 15, 1926. Peter and Anthony’s formal education was interrupted at age 16 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 “Bevin Boy,” Shaffer has said, “any illusions I held about the nobility of manual work vanished during the three years I spent in the mines. It’s wicked work.”

Following his unorthodox service, Shaffer attended Cambridge and was graduated in 1940. The next year he journeyed across the Atlantic to New York where he stayed for two years and wrote his first play, The Suit, a classically structured tragedy set in modern Israel, that was telecast by the BBC in 1955.

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

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

Peter Shaffer believes a play should be so eloquently written “you ought to be able to quote six lines when you leave the theatre.” Of his work he has said, “Art is autobiographical inasmuch as it refers to personal experience. The torment of adolescence is in my plays, as is the essential human tension of facing certain death. These tensions and obsessions are autobiographical. But of course, they are dramatized as stories, myths. That is theatre.”
Notes on THE BROWNING VERSION

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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 incoherent 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 valse entered his study to find tears running down his checks. 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 BLACK COMEDY

Black Comedy, Peter Shaffer’s one-act farce, was commissioned by Britain’s National Theatre for its 1966 summer season at Chichester. When it played there and in subsequent productions in London the next fall and New York two years later, the playbill carried this note to the author: “In one of the most celebrated scenes in the repertoire of the Chinese Classical Theatre, two swindlers fight a duel in a completely darkened room. The scene is performed with the stage fully lit.”

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

Peter Levin Shaffer and his twin brother, Anthony, were born into an Orthodox Jewish family in Liverpool, England on May 15, 1926. Peter and Anthony’s formal education was interrupted at age 13 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 Bevans enacted a law under which the Empire’s young men could be drafted into service to replace the coal miners. Of his days as a “Bevan Boy,” Shaffer has said, “Any illusions I had held about the nobility of manual work vanished during the three years I spent in the mines. It was work.”

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

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

Shaffer’s only unsuccessful work, The Battle of Shrivings, a neo-Shavian play of ideas, opened and closed in 1970, within weeks of his brother Anthony’s hit Stead. 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 essentials of human face of certain death. These tensions and obsessions are autobiographical. But of course they develop as stories, myths. That is theatre.”
THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS
(1982)

by WILLIAM HAMILTON

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

Directed by EDWARD HASTINGS

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

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

There will be one twelve-minute intermission.

UNDERSTUDIES
Constance—Wendi Radford, Dede—Jane Jones;
Topping—Sydney Walker; Klaus—John Hutson;
Red—J. B. White; Bartender—Richard Kuss; Other Drinker—
Robert Wrotham-Krimmer, Aunt Hopey—DeAnn Mears

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The newest addition to our Cake and Automatic Mascaras.

MACY'S, San Francisco, Hillsdale
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MACY'S, San Francisco, Hillsdale
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 premiers at the California Actors Theatre in 1976 and went on to be produced in New York and Chicago, respectively. His first novel, The Love Of Rich Women, was published by Houghton Mifflin in September.

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

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

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

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

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

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

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

A.C.T.: Your first play, Save Grand Central, was read at the Square Valley Writers’ Conference. Is that where you met Ed Hastings who went on to direct the show at the California Actors Theatre?

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

A.C.T.: Happy Landings was produced last year in the A.C.T. ‘s Plays-In-Process series. Did you see that production?

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

A.C.T.: In Happy Landings the character of Topping Bradwell 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 too, me. When you write or draw stuff it’s hard for people to believe—because you did it—that it’s just as removed from you as it is anybody else. You do it, but you don’t really have any control over it. It just happens. And Topping—I knew I was in business because I just couldn’t get rid of him. I hated him and every time I tried to snuff him, he just stole the scene!

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

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

A.C.T.: Do you get tired of critics saying that your plays are like your cartoons switching on like...

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

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

HAMILTON: I was once seeing a woman to whom I was attached under some guise. I was absolutely devoured when the affair ended and I said, “I’m going to Rome.” These people I was with said, “You can’t run away from things like that. You have to stay and face it.” So I stayed and to this day I know that if I had gone to Rome I would have been better off: running away from your problems and escaping are both not only possible, but very, very good solutions. This business of facing things is ridiculous. It makes everybody miserable.

—II
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A.C.T. In Happy Landings the character of Topping Broadwell 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 is just as removed from you as it is anybody else. You do it, but you really don’t 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 shoot him, he just stole the scene.

A.C.T. Do you enjoy the process of play-making?

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

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

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

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

HAMILTON: I was once seeing a woman to whom I was attached under some guise. I was absolutely destroyed when the affair ended and I said, "I’m going to Rome." These people I was with said, "You can’t run away from things like that. You have to stay and face it." So I stayed, but this day I know that if I had gone to Rome I would have been better off.

A.C.T. I am happy things are ridiculous. It makes everybody miserable.
THE AMERICAN CONSERVATORY THEATRE

presents

THE ADMIRABLE CRICHTON
(1902)
by JAMES M. BARRIE

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

William Paterson
Sally Smythe
Jill Hill
Jancie Garcia-Hutchins
Thomas Oglesby
Thomas Harrison
Marian Watters
Mark Murphy

Downstairs:
Crichton, the butler
Mrs. Perkins, the housekeeper
M. Flurry, the chef
Rolleston, His Lordship’s valet
Tomport, the coachman
Miss Fisher, Lady Mary’s maid
Miss Simmons, Lady Catherine’s maid
Mlle. Jeanne, Lady Agatha’s maid
Thomas, a footman
John, another footman
Jane, the upstairs maid
Gladys, the downstairs maid
Etta, the “tweeny”
The Stableboy
The Page Boy
A Naval Officer

John Noah Hertzler
Mimi Carr
Richard Kuss
Frank Savino
Robert Wortham-Krimmer
Wendi Radford
Lydia Hannibal
Julia Fletcher
D. Paul Yeuell
John Hutton
Stacy Ray
Sharon Newman
Janel Jones
Randall RIchard
Gina Ferrall
Greg Patterson

Directed by
Michael Winters

Associate Director
John C. Fletcher

Scenery by
Richard L. Hay

Costumes by
Martha Burke

Lighting by
Dirk Epperson

Hairstyles by
Rick Eckols

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

UNDERSTUDIES
Crichton—D. Paul Yeuell; Lady Mary—Julia Fletcher, Lady Catherine—Stacy Ray
Lady Agatha—Lydia Hannibal; Twenny—Deborah Sandler; Earl of Loam—Dakin Matthews
Treherne—Lawrence Hecht; Brocklehurst—Nicholas Kalinoski
Countess of Brocklehurst—DeAnn Mears; Ernest—Robert Wortham-Krimmer
M. Flurry, Rumpett—Frank Ostrowell; Naval Officer—Joseph Bird
Fisher—Gina Ferrall; Mlle. Jeanne, Jane, Simmons—Sharon Newman; Gladys, Kitchen Wench—Johanna Jackson
Page, Thomas, John, Stableboy—Alex Yelley

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

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

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

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

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

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

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

"To be born is to be wrecked on an island." J.M. Barrie wrote in his 1913 Preface to The Coral Island. The romance of "wrecked islands" always held a special appeal for him, figuring prominently in Peter Pan, Mary Rose, Dear Brutus and, of course, as the causus belli of The Admirable Crichton.

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

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

These seeds, planted in the soil of Barrie's imagination—already rich with the influence of The Swiss Family Robinson, Treasure Island and Robinson Crusoe—and the third act was written before the others, indicating Barrie's primary concern in developing the comic situation of the play.

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

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

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

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

Crichton opened in New York on November 20, 1902 with most of the London cast intact, but for H. B. Irving who was replaced by William Gillette in the title role. Shocking members of the theatrical community by giving up Hamlet to play Barrie's butler. Crowds of people were reported to have left the theatre upon seeing a star of Gillette's stature portraying to diminish a character as a servant.

At 79 years of age, The Admirable Crichton still performs in the service of world dramas. With a perfect understanding of its proper place in the repertoire, the play is the very model of a sentimental comedy. But imagine a repertory company wrecked on an island with only scripts of The Admirable Crichton and King Lear to perform. In the state of Nature, would the servant or the sovereign prove supreme? —J.H.
The Admirable Crichton . . . A Fantasy
AN ISLAND ROMANCE

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THE TRAGEDY OF

KING RICHARD THE SECOND

by WILLIAM SHAKESPEARE

John, Noah Hertzler
William Paterson
Sydney Walker
Lawrence Hecht

Mark McPhee
Bruce Williams
John Hutton
Robert Wortham-Krimmer
Diah Whitlock, Jr.
Thomas Harrison

Ray Birk
Greg Patterson
D. Paul Yeuell
Frank Savino
Frank Ottweil
Frank Savino

Joseph Bird
Robert Wortham-Krimmer
Randall Richard
Stacy Ray
Joseph Bird

Randall Richard

D. Paul Yeuell

Ishah Whitlock, Jr.

Joseph O'Leary, Kevin Schwartz,
Harold Surratt

Directed by
ELIZABETH HUDDLE

Associate Director
Janice Garcia-Hutchins

Scenery by
Richard Negers

Costumes by
Robert Morgan

Lighting by
Derek Epperson

Music by
Larry Delinger

Text Consultant
Dakin Matthews

Combat Choreography by
J. Steven White

Understudies
Richard—Thomas Oglesby; Bolingbroke—Ross. Keeper—Nicholas Kaeding;
John of Gaunt—Dakin Matthews; York—Richard Kaufman;
Northumberland—William Mackenzie; Aumerle—Greg Patterson; Ross, Keeper—Nicholas Kaeding;
2nd Halbard. Salisbury—Randall Richard, Green, Mortray—John C. Fletcher; Bushy, Bugyn, Eaton,
Groom—Garth J. Simpson; Queen—Lydia Hamilton; Lady—Jane Jones.

"Never have I seen you at a loss for words, Captain..."

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

I knew the watch well, having given it myself to someone quite special.

Each moving part of one of the world's thinnest movements was polished by hand, then timed in five positions to assure strict precision. To protect this precious cargo, these Swiss master craftsman created a hand polished case, banded down by eight hexagonal bolts of 18 karat gold.

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

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

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

Audemars Piquet

Royal Oak for men, ultra-thin automatic movement. The world's thinnest automatic movement. Featured in 18 karat gold, a combination of 18Karat gold stainless steel and 18Karat gold.
THE AMERICAN CONSERVATORY THEATRE presents

THE TRAGEDY OF
KING RICHARD THE SECOND
(1597)
by WILLIAM SHAKESPEARE

King Richard the Second
Uncles of the King: John of Gaunt, Duke of Lancaster
Edmund of Langley, Duke of York
Henry Bolingbroke, Duke of Hereford
Afterward King Henry IV
Duke of Aumerle, son to the Duke of York
Thomas Mowbray, Duke of Norfolk
Earl of Salisbury
Servants to King Richard: Sir John Bushy
Sir John Bagot
Sir Henry Greene
Earl of Northumberland
Henry Percy surnamed Hotspur by son
Lord Ross
Lord Willoughby
Bishop of Carlisle
Abbot of Westminster
Lord Marshal
Sir Pierce of Exton
Captain of a band of Welshmen
Queen to King Richard
A Gardener
Another Gardener
A Groom
A Keeper
Guards, Soldiers, Servants, Attendants

John Noah Hertzler
William Paterson
Sydney Walker
Lawrence Hecht
Mark Murphy
Bruce Williams
John Hutton
Robert Wortham-Kimmer
Diah Whitlock, Jr.
Thomas Harrison
Ray Birk
Greg Patterson
D. Paul Yiuell
Frank Savino
Frank Ottewell
Frank Savino
Joseph Bird
Robert Wortham-Kimmer
Randall Richard
Stacy Ray
Joseph Bird
Randall Richard
Isiah Whitlock, Jr.
D. Paul Yiuell
Stevan Arbona, Madaline Fluhr
Richard Garner, Robert Jacobs
James Leaming, Mike Murphy
Joseph Olivieri, Kevin Schwartz
Harold Surrratt

Directed by
ELIZABETH HUDDE

Associate Director
Janice Garcia-Hutchins

Scenery by
RICHARD SEGER

Costumes by
ROBERT MORGAN

Lighting by
DIRK EPPERSON

Music by
LARRY DELINGER

Text Consultant
Dakin Matthews

Combat Choreography by
J. STEVEN WHITE

There will be one twelve-minute intermission.

This performance will last approximately two hours and thirty minutes.

UNDERSTUDIES
Richard—Thomas Oglesby; Bolingbroke: Ross, Keeper—Nicholas Kaledin; John of Gaunt—Dakin Matthews; York—Richard Klaus; Northumberland—William McKeeghan; Aumerle—Greg Patterson; Ross, Keeper—Nicholas Kaledin; 2nd Herald, Salisbury—Randall Richard; Green, Mowbray—John C. Fletcher; Bushy, Bagot—Exton, Groom—Garth J. Simpson; Queen—Lynndy Hamilton; Lady—Jane Jones.

“Never have I seen you at a loss for words, Captain...”

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

I knew the watch well, having given it myself to someone quite special.

Each moving part of one of the world’s thinnest movements was polished by hand, then timed in five positions to assure strict precision. To protect this precious cargo, these Swiss master craftsmen created a hand polished case, banded down by eight hexagonal bolts of 18 karat gold.

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

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

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Richard II
The King Who Fell From Grace

Tales of England’s past were being re-told in the chronicle plays of Shakespeare’s day. In his plays, the young actor William Shakespeare decided to try his hand as a dramatist. His earliest plays, the three parts of Henry VI and Richard III, form half of a double tetralogy on the Plantagenet line of kings that was completed some years later with Richard II and the two parts of Henry IV. Together, the plays document the struggle for the English crown that went on from the close of the 14th to the end of the 15th century.

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

Richard II was one of seven grandchildren of the prolific Edward III. Richard’s father, Edward the Black Prince, was regarded as an irregular child. Richard was educated to the throne by his predecessor, King Edward. Thus it came to pass that Richard, aged 15, succeeded Edward III as King of England in 1377. Richard’s coronation ceremony was the most splendid England had ever seen, in pomp and ceremony, it was a hallmark of his 22-year reign.

Young Richard’s rule was, for the most part, eventful. John of Gaunt, Duke of Lancaster, Richard’s uncle and guardian, served him faithfully as chief advisor. But before he reached the age of majority, Richard forsaw his uncle’s council and left his ear to several courtiers of dubious character. The king’s dislike of the French parlia ment’s interference and incensed his youngest uncle, Thomas Woodstock, Duke of Gloucester. An anti-royalist faction led by Gloucester saw further evidence of Richard’s unfitness to rule in his marriage to the King of France’s seven-year-old daughter.

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

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

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

The King Who Fell From Grace

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

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

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

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

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

Shakespeare's accounting of Richard's fall from grace begins in 1399, just after Gloucester's arrest and murder. The play raises the question of the king's culpability in the crime but does not answer it definitively. Whether or not Richard starts the play with blood on his hands, he soon becomes implicated by illegally seizing Gaunt's land thereby depriving Bolingbroke of his rightful inheritance.

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

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

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

The Fundraising Team of the American Conservatory Theatre has raised $290,000 to date, $80,000 more than at this time last year. The theatre company, which changed its campaign year to conclude on March 15, rather than May 31, is attempting to reach the goal in only 8½ months. The deadline was adjusted to avoid an annual springtime fundraising crisis and to alleviate cash flow problems at the conclusion of the repertory season and the close of the Conservatory’s academic year.

At a January meeting, William Ball, A.C.T. General Director, said, “we are asking Bay Area individuals, foundations and corporations to support us with $800,000 out of the $2.2 million total to be raised. The Fundraising Team has raised $250,000 of the $800,000 needed, and of the national goal of $2.2 million, $1.1 million has been received so far.

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

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

A.C.T. has created a new approach to fundraising by establishing the Fundraising Team, consisting of current Association Board Members, leaders in the community and A.C.T. top management. New fundraising volunteers are being recruited for the Team, headed by Mr. Ball. Anyone interested in joining the Team, or making a donation to the American Conservatory Theatre, should contact A.C.T.’s Development Office, 505 Geary Street, San Francisco, CA 94102; (415) 771-3880.

Join the Team

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

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

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

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

Thank You!
“NUMBER ONE PICTURE OF THE YEAR.”
— Joel Siegel, ABC-TV

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Thank You!
TO THE AUDIENCE

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

Window Sales—Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason streets. Box Office Hours: 9 a.m. through the first intermission of the evening performance. Sunday: 12 to 6 p.m. (8 p.m. for Sunday performances); for information call 673-6440.

Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. N.B.: If tickets are held for you at the box office, it is best to pick them up at least one-half hour prior to the performance.

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no-smoking regulation. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying refreshments. Please note the NEAREST EXIT. In an emergency walk, do not run, to the exit (by order of the Mayor and city’s Board of Supervisors). Doctors may leave their seat location and the number 928 1993 with their call services.

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

ACCESS FOR THE HANDICAPPED
Boxes are available for wheelchair users for the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor. A.C.T. has added a special series of interpreted performances for the hearing impaired. For information call (415) 771-3880 (voice) or TTY # 771-0338.

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 25 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T., (415) 771-3880.

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


Special thanks to T. David Farrow for his assistance with The Adorable Cricket.

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 $1.25, including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Bags are off-white with burgundy lettering. The tote bags are $5.75 each and the aprons are $13.50 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please, if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Merbeth or Emily at the Conservatory office (771-3880). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

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

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

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Happy Landings: jewelry by Lois Becker; belts by "Booches by Mlckl" courtesy of Anne Klein representative Phyllis Hausman.

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William Shakespeare's 
RICHARD II 
Closing February 9

John van Druten's 
I REMEMBER MAMA

Anton Chekhov's 
*THE THREE SISTERS

James M. Barrie's 
THE ADmirable Crichton 
Closing March 3

Charles Dickens' 
* A CHRISTMAS CAROL

William Hamilton's 
HAPPY LANDINGS 
(世贸 Première) 
Closing April 6

Peter Shaffer's 
BLACK COMEDY 
and

Terence Rattigan's 
THE BROWNING VERSION 
Opening February 2 
Closing May 20

Eugene O'Neill's 
MOURNING BECOMES ELECTRA 
Opening March 2 
Closing May 25

Georges Feydeau's 
CAT AMONG THE PIGEONS 
Opening March 23 
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Lillian Hellman's 
*ANOTHER PART OF THE FOREST 
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I REMEMBER MAMA

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A.C.T. Scholarship Awards

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

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

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

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

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

The San Francisco Foundation-Heinloth Trust was awarded to Nancy Garth, first-year student in the Advanced Training Program.

The Alma Brooks Walker Scholarship Funds were awarded to five second-year students in the Advanced Training Program: James Cole, Paul Goodhardt, Michael Murphy, Joseph Oviri, and John Wetchter.

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

The Feist Memorial Fellowship Fund for emergency student aid.

Annual tuition for the Advanced Training Program is now $2,785. The Conservatory also offers scholarships for the Summer Training Congress (tuition $1,250), and scholarships for the Young Conservatory’s ten-week programs can be funded for $130.

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February 24–March 6

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By Janet Thomas

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

Directed by Eugene Barone

March 17–March 27

AN AMERICAN WANDERER

By Howie

A humorous and peripatetic look at the House of American Activities Committee hearings and a biographical investigation of influential Channing in a comic book detective, Mammont and Fire.

Directed by John Russell Betancourt

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

A.C.T. Scholarship Awards

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

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

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

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

The San Francisco Foundation-Reichmuth Trust was awarded to Nancy Gaudio, first-year student in the Advanced Training Program.

The Alma Brooks Walker Scholarship Funds were awarded to five second-year students in the Advanced Training Program: James Cole, Paul Godfrey, Barrie Murphy, Joseph Ovillion, and John Wechelle.

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

The Feist Memorial Fellowship Fund for emergency student aid. Annual tuition for the Advanced Training Program is now $2,785. The Conservatory also offers scholarships for the Summer Training Congress (tuition $1,250), and scholarships for the Young Conservator's ten-week program can be funded for $150.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) was a founding member of the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known Ivanov in an Off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1966. In his 1967 season, he directed the centenary production of Hamlet at the Civic Light Opera. His 1969 off-Broadway production of Under Milkwood won the Lola D'Amour and Outer Critics Circle Awards. In 1980, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Petrona, with composer Lee Hsien, based on A Month in the Country. In 1996, he directed Tartuffe and Homage to Shakespeare at the American Repertory Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright scholarship, a Ford Foundation Directorial Grant and an N.E.C.C.A. Director's fellowship. Among the first plays he directed for A.C.T. were The Shape of Things, The Three Sisters, The Tenant, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Merry Wives of Windsor, King Richard III, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received an Emcee award nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s Conservatory program. As founder and General Director of A.C.T., Ball accepted an Honorary Doctorate of Fine Arts (Turn) award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer) is a founding member of A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. McKenzie has staged for three seasons a resident director of the Eugene O'Neill Playwrights Conference and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Sainthood of Margery Kempe, Epitaph for George Dillon and directed the national touring company of Giver. He staged the American production of Mr. Michael Rudgwick in Shakespeare's People, directed the Australian premiere of The Hot Box Baltimore, and staged his A.C.T. production of Seven Poor Children at the Arden Dramatic Theatre in Belgium. He has recently been guest director at The Centaur Theatre and Umeå Repertory Theatre.

EDWARD HASTINGS (Executive Director) joined A.C.T. as a director in 1985. A founding member of A.C.T.'s Season of Shakespeare in 1985, Mr. Hastings co-produced The Sainthood of Margery Kempe, Epitaph for George Dillon and directed the national touring company of Giver. He staged the American production of Mr. Michael Rudgwick in Shakespeare's People, directed the Australian premiere of The Hot Box Baltimore, and staged his A.C.T. production of Seven Poor Children at the Arden Dramatic Theatre in Belgium. He has recently been guest director at The Centaur Theatre and Umeå Repertory Theatre.

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DANCE THEATRE OF HARLEM PERFORM ANCE TIMES AND DATES

March 23, 1982

Program #1

March 23, 1982

Friday, March 24, 26, 27, 29: 8:30 P.M.

March 30, 31: 8:30 P.M.

March 23, 24, 26, 27, 29: 8:30 P.M.

March 30, 31: 8:30 P.M.

March 23, 24, 26, 27, 29: 8:30 P.M.

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REPERTORY SEASON 1982/83

FULL LENGTH BALLETT

1. Full Length Ballet
   Roméo et Juliette (Smaller Production)

2. Repertory, Contretemps (Stravinsky)
   Sicko, Lake Art (Ballets, Tchaikovsky)

3. Third Quartet, Le Divan (Ballets, Tchaikovsky)

4. Fifth Quartet, Le Divan (Ballets, Tchaikovsky)

5. Sixth Quartet, Le Divan (Ballets, Tchaikovsky)

6. Full Length Ballet
   Roméo et Juliette (Smaller Production)

7. World Premieres: "Stravinsky, Four Seasons"
   "Stravinsky, Three Sisters"
   "Stravinsky, Three Sisters"

8. World Premieres: "Stravinsky, Three Sisters"
   "Stravinsky, Three Sisters"
   "Stravinsky, Three Sisters"

9. Variationen/Clarinetten/Chorale (Stravinsky)

10. Variations/Chorale (Stravinsky)

11. Fifth Quartet, Le Divan (Ballets, Tchaikovsky)

12. Fifth Quartet, Le Divan (Ballets, Tchaikovsky)

13. Fifth Quartet, Le Divan (Ballets, Tchaikovsky)

14. Fifth Quartet, Le Divan (Ballets, Tchaikovsky)

15. Fifth Quartet, Le Divan (Ballets, Tchaikovsky)

16. Fifth Quartet, Le Divan (Ballets, Tchaikovsky)

17. Full Length Ballet
   Roméo et Juliette (Smaller Production)

All performances subject to change. Eves: $25, $20, $15, $12.50, $8.50, $5.

DANCE THEATRE OF HARLEM
PERFORMANCE SCHEDULES AND TIMES

THURSDAY, March 22, 8 p.m. - Saturday, March 24, 8 p.m.
Program: 1

FRIDAY, March 23, 8 p.m. - Saturday, March 24, 8 p.m.
Program: 2

SUNDAY, March 25, 2 p.m. - Monday, March 26, 2 p.m.
Program: 3

Eves: $20, $15, $10, $8, $6, $5.

WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beg- inning 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 factory man in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1970. For the past five years he has directed at Huntington Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Festival, as well as staging several operas for the New York City Opera. His 1979 off-Broadway production of Under Milk Wood won the Lola D'Amourio and Outer Circle Critics Awards. In 1982, his production of Six Characters in Search of an Author proved another multiple award-winning 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, Ratafalina Petrona, with composer Lee Houser, based on his A Month in the Country. In 1983, he directed Tarantella and Homage to Shakespeare at his ACT Center, then travelled to London to re-create his staging of Six Characters. A graduate of Carnegie-Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation Director-\"art and an NBC-BCA Director's Fellowship. Among the first plays he directed for A.C.T. were Six Characters in Search of an Author, Under Milk Wood, The Barber of Seville, and The Importance of Being Earnest. They were followed by Night at the American Dream, Hamlet, Allegro, Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Cesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, and The Match. His latest production, Equis, was presented on Broadway. Mr. Ball directed three of his productions for PBS television, including The Taming of the Shrew, for which he received the "best director" nomination by the Television Critics' Circle. He also works as a teacher at A.C.T.'s Conservatory Program. As founder and General Director of A.C.T., he accepted an Annette Bening (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Pro- ducer, C.A.T.) celebrated this 13th season with A.C.T.'s first of the country's most active theatrical producers. Mr. McKenzie has presented 130 plays in most of the United States, as well as in South America, Africa, Canada, the U.S.S.R., and Japan. He has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Palace Playhouse in Millburn, New Jersey; and the Theatre Company in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Miller Theatre in Long Island, New York; West Side Playhouse in Miami; Dobbs Ferry Playhouse in New York, and others. His producing company has presented widely throughout the country, 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, and the League of New York Theatres and Producers. The Council of Summer The- atres, the Independent Legitimating Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees, and the Actors' Equity Association and a consultant for FDAP/I and has 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 Corinthian and the U.S. Yacht Racing Union.

EDWARD HASTINGS (Executive Direc- tor) is a founding and first member of A.C.T., whose productions of Charlie's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has staged for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers, Off- Broadway he co-produced The Sainet- ness of Margery Kempe, Epitaph for a Young Stranger and directed the na- tional touring company of Oliver. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot And Baltimore, and restaged its A.C.T. production of Sam Shepard's Buried Child in Seno-Cartrain at the Skylight Dramatic Theatre in Belgrade. He has recently been guest director at the Centre Theatre and Seattle Repertory Theatre.

JAMES EDMONDSON (Guest Director) makes his professional directorial debut with A.C.T.'s 13th season with the production of The Brooklyn Boy. A.C.T. is his directing debut with the productions of The Brooklyn Boy and Black Comedy. This past season he directed Henry IV Part One at the Oregon Shakespeare Festival, Mr. Ed- mondson's previous directing credits include Ring Round the Moon, Taste of Honey, Ron- mer and Juliet, and Much Ado About Nothing. He has served as both an actor and director with The Pacific Conserva- tory of the Performing Arts and the Colo- rado Shakespeare Festival as an actor. Mr. Edmondson's roles with the Oregon Shakespeare, 40 Weeks and 40 Days, The Man in Death of a Salesman, the title role in Richard III, George of the Mint, Men, Shylock in The Merchant of Venice, and Joe in The Time of Your Life. Mr. Ed- mondson's other activities at A.C.T. this season include teaching in the Conserva- tory and taking part in the Plays-in-Progress program.
ALLEN FLETCHER (Consortuary Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director, one year as training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for which he has directed are the Oregon Shakespeare Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., the Long Wharf Theatre, in New Haven, and the Pacific Conservatory of the Performing Arts at Santa Maria. Mr. Fletcher has directed the ACT productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Othello, Hamlet VII, The Late Great Eteocles, The Hot L Baltimore, The Visit, The Railling Class, A Christmas Carol, Sweeney Todd, and The School for Wives. He is the founder of the Seattle Repertory Theatre and a member of the board of directors. He has also directed numerous other productions for A.C.T. and other theatre companies.

MICHAIL WINTERS (Guest Director) directs for the second time this year, this year’s production, The Comedy of Errors. He has directed for the Portland Playhouse, Portland, Oregon, and is the founder and director of the Portland Repertory Theatre. His productions have been seen in London, New York, and San Francisco.

THE ACTING COMPANY

JOSEPH BIRD, now in his 12th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 A.F.A. Phoenix Repertory Productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird starred in The Show Off with George Grizzard and Jesse Royce Landis and the A.P.A. Phoenix Eastern University tour of The Misanthrope and Exit the King. He appeared for three summers with San Diego’s Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespeare Festival he directed The Imaginary Invalid and A Midsummer Night’s Dream, and played the title role in Hamlet and Macbeth. He is currently starring 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 Dantz in Equus, Henry Carst in Tristram Shandy in Julius Caesar, Rodergio in Othello, Bontline in Hotel Paradiso, John the Schoolmaster in The Visit, Mr. Shigekawa in A Month in the Country, the leading role in Fuglesong, and Henry in A Christmas Carol.

M. CARR is in her second season at A.C.T. She was seen last year as Mrs. Dilber in A Christmas Carol and An dusk in The Three Sisters. She came to A.C.T. from San Francisco from The Oregon Shakespeare Festival where she performed a wide variety of roles, including Voltimand in Coriolanus, Mrs. Malaprop in The Rivals, Juno in Juno and the Paycock and lady Macbeth in Macbeth for Houston’s Alley Theatre, played the title role in Tuesdight Night, Elly May in Tobacco Road and Nurse Rens in The Man Who Came to Dinner. Miss Carr received an M.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilbery Repertory Theatre.
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PETER DONAT has appeared at A.C.T. for 13 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theater World Award, Best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred in American TV. His A.C.T. appearances include The Merchant of Venice, The Venetian, Man and Superman, Cynane de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Equus, The Little Foxes and The Crucifer of Blood. His films include Godfather II, The Men, The M nearest, A Different Story, F.I.L.T., The China Syndrome, and upcoming Highpoint and All Washed Up. This summer he will be performed at the Mark Taper Forum in A Lesson from Albee, and this fall he will be seen regularly in the TV series Flannagans Road.

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

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GINA FERRALL (*) was seen this past summer at Montana’s Shakespeare in the Parks as Bianca in The Taming of the Shrew, as the Santa Rosa Summer Repertory Theatre’s Consuela in Frank in The Diary of Anne Frank and Domino in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, The Gentleman from San Francisco, and Mr. Ferrall’s Los Angeles by the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

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

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

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

With Liv Ullmann playing the lead role in "Lady From The Sea" and residents of a small Italian town playing every role in Ernanno Olmi's "The Tree of Wooden Clogs." With a Mix Bag that covers every subject from Mike Nichols' horses to artists' royalties. And Signature, a unique interview show that uncovers subjects like Milos Forman, Christian Barnard, Barbara Cartland and Norman Cousins. With the ballet of "Swan Lake" (starring Natalia Makarova and Anthony Dowell) and the cabaret of Dussault and Morrow. And where there are songs and singers, there's The Kraft Music Hall's Songwriters, a chance to see the people whose words you so often hear. Look back in anger and sorrow and humor at the 60's with Jane Alexander, Shirley Knight and Brad Dourif in Robert Patrick's "Kennedy's Children." Or look forward to Claude Chabrol's "Ten Days Wonder" with Orson Welles and Anthony Perkins.

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JILL HILL (*) returns to A.C.T. for her second season. She was seen last season as Regina in Ghosts, Helen in The Trojan War Will Not Take Place, and tytu in The Nails. Miss Hill received her B.F.A. in theatre and film at DePauw University in Greencastle, Indiana, and has studied in London with Michael MacGowan from R.A.D.A., and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L. Baltimore and Fiddler on the Roof and at the Western Stage, Salem, The Summing of the Shrew and School for Scandal.

ELIZABETH HUGGINS made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Georgiana in The Conquest of the Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Donzina in Carmen de Bergerac, Sultana in The Hot L. Baltimore, Mrs. Mauvert in Street Scene, Dolly in The Matchmaker, The Countess in This Is A (An Entertainment), Joan in Knock Knock, Marcel in Hotel Paradiso, Natalya in A Month in the Country, Claire Chazan 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.B. production of Jack Gilford's Aftemoon's Afternoon in Wigas. Her first feature film, Pigeon, Farewell, was invited to the Venice Film Festival last summer.

JOHNNY JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently Desdemona in Othello. She joined A.C.T. last season in Much Ado About Nothing, and her student productions included The Three Sisters, Love's Labor Lost, The Importance of Being Earnest, and You Must Remember This. She has appeared in numerous productions of the Oregon Repertory Theatre including Our Town, A Midsummer Night's Dream, and Dreaming Outside the Window. Miss Jones has also appeared at the Oregon Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

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

NICHOLAS KALENDES (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He was seen last season in Much Ado About Nothing, Hot Fever, A Christmas Carol and The Three Sisters. Mr. Kalendes also performed at The Theatre at Monmouth in Monmouth, Maine, an the Utah Shakespearean Festival at A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.B.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 Vershinin in The Three Sisters and Helen Dean in The Royal Family. Mr. Hutton has also appeared in The Beard at the Oregon Repertory Theatre in Eugene.

RICHARD KISS last played the Geary Theatre in December, 1960 with the road company of Archibald Maclean's I'm. He has performed at the American Shakespeare Festival, Long Wharf, Lincoln Center Theater, Phoenix and other resident theatres as well as the London, Montreal and the Citadel. Last season he appeared on Broadway in The Birthday of the Infidel and John Gabriel Borkman with L.G. Marshall. His other Broadway credits include Goldilocks, The Shadow Box, Secret Bird of Youth and Wait Until Dark. Mr. Kiss recently

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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 Heart of a Rascal. Miss Hill received her B.F.A. in theatre and film at Davidson University in Nashville, Tennessee, and she has studied in London with Michael MacGowan from R.A.D.A., and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L. Baltimore and Fiddler on the Roof and in the Western Stage, Salinas, The Sewing of the Shroud and School for Scandal.

Johanna Jackson (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently Death of A Salesman, The Journey, and Rain 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 Painted Lady.

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

Nicholas Kaledin (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He was seen last year in Much Ado About Nothing, Hay Fever, A Christmas Carol and The Three Sisters. Mr. Kaledin has also performed at The Theatre at Mount Pocono in Mount Pocono, Maine, and the Utah Shakespeare Festival. A graduate of Bowling Green College, Brunswick, Maine, he recently completed his M.A. thesis on the role of Claudio in Much Ado About Nothing.

Richard Kuss last played the Geary Theatre in December 1980 with the company of Archibald MacLeish's J.B. He has performed at the American Shakespeare Festival, Long Wharf, Lincoln Center, Troika, Phoenix and other resident theaters as well as the Casanova, Montreal, and the Citadel. Last season he appeared on Broadway in Blithe Spirit and A Christmas Carol with L.G. Marshall. His other Broadway credits include Golden, The Shadow Box, Secret Birds of Youth and Wait Until Dark. Mr. Kuss recent

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Last performance Feb. 9

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by William Shakespeare

The second of the four collection King who believed in the divine right of magnates, converted to a less archetypal English playwright. As a result, Shakespeare's tragic and comedy, perhaps the most cynical approach to political power in Shakespeare's plays, is a perfect vehicle for Richard III. The 16th-century historian and playwright, and his private daughter are a distant cousin to their best-known character, Richard III, who is depicted as the ultimate villain in a corrupt and ambitious leadership by the author of the title role.

THE ADMIRABLE CRICHTON
by James R. Berne

Both dwarves and opera, Crichton is a perfect satire, the impossible leader in a pompous French play. As a result of this, the play is a perfect vehicle for the self-important and comical Crichton. The 18th-century author, who also wrote about the French Revolution, is shown as a leader in a satirical and whimsical treatment by the author of the title role.

HAPPY LANDINGS
by William Hamilton

A D.C. young woman seeking the good life in San Francisco learns a whole new bag of tricks from her charming new father-in-law. A near death from the area's biggest flood the city's major disaster, and a new relationship with the author of the title role.

BLACK COMEDY
by Peter Shaffer

When the light goes out, a sexual comedy, British comedy that takes place in the confines of a small room, exploring the theme of sex and its often fierce, contradictory and painful nature. The 20th-century author, who also wrote about the sexual revolution, is shown as a master of the genre in a new production by the author of the title role.

THE BROWNING VERSION
by Terence Rattigan

A man who goes on a schoolboy's journey and an impressionist journey from an unknown he knows, a powerful interpretation of the importance of the personal, individual and social in the schoolboy's journey. The 20th-century author, who also wrote about the British schoolboy, is shown as a master of the genre in a new production by the author of the title role.

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by Eugene O'Neill

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CAT AMONG THE PIGEONS
by George S. Kaufman

When an even, an event, a gathering of the thoughts. The 20th-century author, who also wrote about the event, is shown as a master of the genre in a new production by the author of the title role.

ANOTHER PART OF THE FOREST
by William Shakespeare

In a word, in a word, to put the matter. Shakespeare's tragic and comedy, perhaps the most cynical approach to political power in Shakespeare's plays, is a perfect vehicle for the self-important and comical Crichton. The 16th-century historian and playwright, and his private daughter are a distant cousin to their best-known character, Richard III, who is depicted as the ultimate villain in a corrupt and ambitious leadership by the author of the title role.

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RICHARD II
by William Shakespeare

The second full-length play in the four-play tetralogy of the works of Shakespeare's Richard the Third, this play is a masterpiece of three-act drama. Written in blank verse, it explores themes of power, ambition, and tragedy, with a focus on the psychological depth of its characters. The A.C.T. production will bring these themes to life, creating an unforgettable experience for audiences.

THE ADORABLE CRITCHON
by James R. Barrett

In a charming and witty manner, this play explores the complexities of relationships and the challenges of navigating the modern dating scene. With its clever dialogue and relatable characters, it promises to be a heartwarming and thought-provoking evening of theater.

HAPPY LANDINGS
by William Hamilton

A comedy that takes place on a ship during World War II. The play follows the lives of the passengers and crew as they face the challenges of life at sea, with moments of both humor and tension. It is a tribute to the resilience and humanity of those who endured such difficult times.

THE BLACK COMEDY
by Peter Shaffer

This absurdist play explores themes of power, control, and the nature of reality. It follows a family as they prepare for a cosmic event that will determine the fate of the universe. The play is filled with humor and absurdity, challenging the audience to question the nature of existence.

THE BROWNING VERSION
by Terence Rattigan

A drama that explores the moral and ethical dilemmas faced by a schoolteacher and his students. It is a gripping tale of love, betrayal, and the consequences of actions.

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

DAEAN MARS, a charter member of A.C.T., returned last season to playing the leading role in Agnes and Dacy, Cassandra in The Trojan War Will Not Take Place, and Olga in The Three Sisters. Miss Mars was Abd al-Baha and Helen, Too Pure to Be Good, One Fine Day, The Cautioner's Nest, Dear Mr. Lee, and A.C.T.'s Tiny Alice. She has starred with Julie Harter in the National Company of A Little Night Music, and Edna Ferber's Showboat. A guest artist at leading American regional theatres, Miss Mars also starred with Michael Landon in the TV series The Littlest Runner.

MARK MURPHY, now in his fifth season at A.C.T., is a graduate of Baylor University, Austin, Texas. Past A.C.T. productions include The National Health, Absurd Person Singular, Julius Caesar, A Christmas Carol, and Hotel Paradiso. The Winter's Tale, 5th of July, The Visit, Ratsukageha, The Gift of the Golden Wolf, The Crucifer of Blood, Tchaikovsky in Rome and Juliet, and Adriana in May Jones; and last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles in the Oregon Shakespearean Festival in Rome and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared in the Alley Theatre, Houston, in Illinois, Juana and the Purplecock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen as the Intiman Theatre in Rent, Skip. The Importance of Being Earnest and Ghosts.

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

ALEX NIRLEY (*) a product of the A.C.T. Advanced Training Program, has appeared on the Geary stage in Of Mice and Men and Hotel Paradiso. He has also been seen with the Pacific Conservatory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Ugly Spirit of Morrissey Hall. As part of the Oregon Shakespearean Festival he appeared in Henry II, Part IV, Antony and Cleopatra, A Moon for the Misbegotten, and The Tempest. He has also performed with the Pacific Ballet in Peter Pan and Cinderella.

THOMAS O'GILVY (*) joined the company four seasons ago. Some of his appearances include The Match in the Country, The Little Foxes, The Crucifer of Blood, A History of the American Film and The Revival. His off-Broadway credits include The Robber Bridegroom at the New York M. Clemens Theatre.

FRANK OTTENWELL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1965 in Pittsburgh. Mr. Ottewell was a faculty member at the Conservatory of the American Theatre and the Alexander Technique. In New York, he has taught the Alexander Technique on Madison Avenue and trained teachers at the American Conservatory of the Alexander Technique in New York. In addition to "Alexandering" A.C.T. actors in the study, he has taught Alexander Technique to therapists, dance teachers and choreographers. The first class of the year is now in progress.
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William McKeough joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarklow in The Alliances, Randy Ira in The Play's the Thing, the Marquis de Sade in Marat/Sade, and Willy Loman in Death of a Salesman. He spent five seasons at Baltimore's Center Stage where he played major roles in Antigone, The Birthday Party, Waiting for Godot and The Country Wife. Mr. McKeough received his B.A. and M.A. in Theatre Arts from the University of Minnesota, and has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Little Foxes, The Crucifer of Blood, and The Trojan War Will Not Take Place, and Much Ado About Nothing.

DeAnn Mears, a charter member of A.C.T., returned last season to play the leading role in Agnes and Lucy, Cassandra in The Trojan War Will Not Take Place, and Olga in The Three Sisters. Miss Mears was also seen at A.C.T. in the role of a Russian Countess in The Comedy of Errors. She has also been seen at the Seattle Repertory Theatre, the Oregon Shakespeare Festival and the Stratford Festival in Canada. She has recently been seen at the American Conservatory Theatre in San Francisco, and at the Mark Taper Forum in Los Angeles.

Mark Murphy, now in his fifth season at A.C.T., is a graduate of the State University of New York. Past A.C.T. productions include: The National Health, Absurd Person Singular, Julius Caesar, A Christmas Carol, and Hotel Paradiso. He has been seen in Agnes and Lucy, Cassandra in The Trojan War Will Not Take Place, and Olga in The Three Sisters. Miss Mears was also seen at A.C.T. in the role of a Russian Countess in The Comedy of Errors. She has also been seen at the Seattle Repertory Theatre, the Oregon Shakespeare Festival and the Stratford Festival in Canada. She has recently been seen at the American Conservatory Theatre in San Francisco, and at the Mark Taper Forum in Los Angeles.

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Stacy Ray (*) joined the A.C.T. Acting Company last year and was seen in student productions at June Cavendish in The Royal Family, Queen Elizabeth in Richard III, Isabella in The Three Sisters, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London's Royal Academy of Dramatic Art. After training intensively with the late Edith Skinner, Miss Ray teaches Speech for Actors at U.C. Berkeley, and hosts A.C.T.'s Annual Training Program. This summer, she made her Equity debut as Birdie in A.C.T.'s extension of Another Part of the Forest.

Ray Reinhart*, who directed A.C.T.'s memorable 1981 production of Fiddler on the Roof, returns to the Black Box in November as the lead in Dames at Sea. He previously served as the theatre director of the San Francisco Art Commission.

Greg Patterson (*), joins the A.C.T. acting company this season after appearing on the Geary stage last season in The Trojan War Will Not Take Place and The Birthday. His Conservatory roles include The Three Sisters and Two Gentlemen of Verona. Mr. Patterson received his B.A. from St. Mary's College, and has appeared as Claude in Much Ado About Nothing and David in The Rules at the Montana Shakespeare in the Parks.

Wendy Radford (*) attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions at the Santa Rosa Summer Repertory Theatre. Her major Conservatory roles include The Miracle Worker and The Importance of Being Earnest. Her Conservatory productions at A.C.T. include The Three Sisters, Love's Labour's Lost and on the Geary stage she appeared in last season's The Trojan War Will Not Take Place. This past summer she performed at the Old Globe in The Country Wife, Measure for Measure and Much Ado About Nothing.

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Ray Reinhart*, who directed A.C.T.'s memorable 1981 production of Fiddler on the Roof, returns to the Black Box in November as the lead in Dames at Sea. He previously served as the theatre director of the San Francisco Art Commission.

Greg Patterson (*), joins the A.C.T. acting company this season after appearing on the Geary stage last season in The Trojan War Will Not Take Place and The Birthday. His Conservatory roles include The Three Sisters and Two Gentlemen of Verona. Mr. Patterson received his B.A. from St. Mary's College, and has appeared as Claude in Much Ado About Nothing and David in The Rules at the Montana Shakespeare in the Parks.

Wendy Radford (*) attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions at the Santa Rosa Summer Repertory Theatre. Her major Conservatory roles include The Miracle Worker and The Importance of Being Earnest. Her Conservatory productions at A.C.T. include The Three Sisters, Love's Labour's Lost and on the Geary stage she appeared in last season's The Trojan War Will Not Take Place. This past summer she performed at the Old Globe in The Country Wife, Measure for Measure and Much Ado About Nothing.

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

GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan, before joining A.C.T. He has performed with the Oakland Ensemble Theatre in *Les Liaisons Dangereuses* by Lorraine Hansberry. On the Geary stage he has been seen in *The Girl of the Golden West*, *Pandora’s Box*, *Much Ado About Nothing, Night and Day*, *A Christmas Carol* and *Another Part of the Forest*.

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

DEBORAH SULLINS returns to A.C.T. for her ninth season as an actress and teacher in speech andscansion for the Conservatory and Company. Ms. Sullins has been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including *Tell Me a Riddle* and *June 19, 1919*. She is presently on the staff of Mills College, U.C. Berkeley, and is a voice and speech consultant in private practice in the Bay Area.

SYDNEY WALKER is a veteran of 37 years of stage, film and television work. Eighty percent of Mr. Walker’s professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Philadelphia, Pennsylvania, beginning his career in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory Company in the 1950s, and A.P.A. and Lincoln Center Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in *Two Pigeons* (among others) *The Rain in Spain*, *Tiny Alice*, *The Matchmaker*, *Pinter One*, *Othello*, *Knock, Knock, Fraudulents*, *The Circle*, *Night Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter’s Tale*, *To the Lighthouse*, *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*, *Abroad Person Singular* and *Winter’s Tale*, winner of two Chicago Jefferson Awards in 1975 for her work in *The Haunting of Hill House* and *Bus Stop*, she was also seen in *Private Lives* at the Litchfield Theatre and in *Under the Yarn Tree* at the On Broadway Theatre. Miss Walters has appeared in over 300 productions including *Angel Street* with Ray Milland in Chicago, *The Tender Trap* with Robert Preston on Broadway, and *The Glass Menagerie* at the Drury Lane Playhouse. Her film credits include *Petulia*, *Bullitt* and *Midnight Cowboy*. With her husband, director Michael Ferrall, and daughter Gina, she also designs a line of clothing and accessories for Men’s Wearhouse of Rome and other exclusive designs available at their elegant shop at 59 and their new shop opening soon on Polk near Sutter.

ISAIAH WHITLOCK, Jr. (*) returns to A.C.T. for his fourth season. He was last seen as Macbeth in *Macbeth*, in *Night and Day*, and his other roles include *Western Harley* and *The Sand* from *Viola* in *A History of the American Film, The Winter’s Tale*, A

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GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan, prior to joining A.C.T. He has performed at the Oaklind Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the stage, he has been seen in "The Girl of the Golden West," "Pygmalion," "The Seagull," "The Caucasian Chalk Circle," "The Dance Hall," and "The Devil's Disciple" as the tailor. He has performed in "A Christmas Carol" and "Another Part of the Forest." SALLY SMITH returns to A.C.T. after appearing in the "Three Sisters last season. Last fall she played Louka for C.A.T.'s production of "The Secret Life of Plants" and the Miss, Amanda in San Jose Repertory's production of "The Private Lives," and in her two years with the Oregon Shakespeare Festival, was seen as Celia in "As You Like It," Diana in "Ring Round the Moon" and Virginia in "Cavodoolas." Miss Smith has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smith has also studied in Paris at the Centre Americain and with Paul Richards.

DEBORAH SUSEL returns to A.C.T. for her ninth season as an actress and teacher in speech and drama for the Conservatory and Company. Ms. Susel has been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including "Tales of the City" and "Martin."

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

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

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

DICK EPPSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of Poor Gynt, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July, Hay Fever, The Crucifer of Blood, Pantojalette and Buried...
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DIRK EPPERTON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperton designed lighting for the productions of Poor Gint, Knock Knock, Travesties, All the Way Home, The National Health, 7th of July, Hay Fever, The Crucifer of Blood, Pantagruel and Buried

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Christmas Carol and The Visit. Mr. Whittington's roles at the Pacific Conservatory of the Performing Arts include Bum in Measure for ffasure, Bilf in Death of a Salesman, Gideon in Pride, Walter Younger in A Raisin in the Sun, and Scantlon in One Flew Over the Cuckoo's Nest. A South Bend, Indiana native, he holds a B.A. in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS (*) joined the company four years ago and has appeared in 13 A.C.T. productions, including A Christmas Carol, The National Health, Ab, Willy, In the US, A Raisin in the Sun, and One Flew Over the Cuckoo's Nest. He attended the University of Texas in Austin.

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

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

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CHILD. He also spent eight seasons with P.C.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Old Door Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNCIELO (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including "Ab Wildemers," Another Part of the Forest, Peer Gynt, Panto-" 

MICHAELO ULICH (Costume Designer) is currently Director of Design for Houston Opera Theatre. He is a graduate of Carnegie-Mellon University with his design credits for A.C.T. include "Porgy and Bess," "Much Ado About Nothing," "The Three Sisters" and "Another Part of the Forest." He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three years was scene designer and lecturer at The University of Santa Clara. Winner of the 1975 U.S.I.C.T. design competition in both scenery and costumes. Mr. Ollich has designed for the Alabama Repertory Theatre, the Oregon Shakespearean Festival, Intiman Theatre Company, Great Lakes Shakespeare Festival, and the Pacific Conservatory of the Performing Arts.

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

Ralph Funkello (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including Ab Wilderness!, Another Part of the Forest, Peer Gynt, Pinastrēz and the Running of the Sheep. Mr. Funkello's work has been seen on Broadway as well as on many resident theatres including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherrywood Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for The Tempest on the Street on PBS Television.

Richard L. Has (Set Designer) is resident scenic designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Elizabethan repertoire, including King Lear, Much Ado About Nothing, Macbeth, Richard III,皆在, and Wild Oats. Last season he designed scenery for Oedipus Rex and Billy Budd at P.C.P.A. Theatrefest, Santa Marta/Solvang, Madera for the Missouri Repertory Theatre, Calidio for the Berkeley Repertory Theatre, Night and Day for A.C.T. Mr. Has designed the three theatres at the Ashland Festival, the outdoor festival stage for the San Diego Old Globe, and the auditorium and stage of their soon-to-open new Old Globe Theatre. He has also been an associate professor at Stanford University.

Robert Morgan (Costume Designer) returned in his 20th season at A.C.T. has created costumes for 25 company productions. Most recently, he designed King Lear and The Country Wife for Jack O'Brien at the San Diego National Shakespeare Festival. His costume designs for A.C.T. were honored with Los Angeles Drama Critics' Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.C.P.A. in Santa Marta. Mr. Morgan resides in Vermont's northeast kingdom with his attorney wife Wendy.

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

Diane Schuler (Lighting Designer) joins A.C.T. for another season having designed The Gift of the Golden West, The Rituals and The Three Sisters. She was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where she designed over 40 productions, most recently, The Tempest and Don Juan. She has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler was the lighting designer for the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera company. For dance she designed Sleeping Beauty for the Young Arts Ballet and numerous productions for the Boson Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Isaac Singer's West Side and Their Demons for which he received a Drama Desk Nomination.

Richard Segler (Set Designer) returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as A Chorus Line, Little Foxes and The Girl of the Golden West, The Winter's Tale, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentilhomme, Othello and Sombrero's Afloat, which premiered at the Marines Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Segler also created sets for the Broadway production of Broadway and several off-Broadway productions. Mr. Segler's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, Hartford Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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Gracy Theatre
Speaker: Nagle Jackson, Resident Director, A.C.T. at the Greasy Theatre open one hour before the PROLOGUE. Seating is unreserved and Free of Charge.
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