Fortunately, Mumm’s the word in Cognac, too.

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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 Busby
Sir John Bagot
Sir Henry Greene
Earl of Northumberland
Henry Percy—surnamed Hotspur—his son
Lord Ross
Lord Willoughby
Bishop of Carlisle
Abbott of Westminster
Lord Marshal
Sir Pierce of Eton
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 PATTERSON
SYDNEY WALKER
LAWRENCE HEBBT
MARK MURPHY
BRUCE WILLIAMS
JOHN HUTTON
ROBERT WORTHAM-KRIMMER
ISIAH WHITLOCK, JR.
THOMAS HARRISON
RAYE BIRK
GREG PATTERSON
D. PAUL YUEUILL
FRANK SAVINO
FRANK OTTITWELL
FRANK SAVINO
JOSEPH BIRD
ROBERT WORTHAM-KRIMMER
RANDALL RICHARD
SPACK RAY
JOSEPH BIRD
RANDALL RICHARD
ISIAH WHITLOCK, JR.
D. PAUL YUEUILL
STEVEN ARBONA, MADALINE FLUHR
RICHARD GARNER, ROBERT JACOB
JAMES LEAMING, MIC MURPHY
JOSEPH OLIVIERI, KEVIN SCHWARTZ
HAIRDUP SURETT

Directed by
ELIZABETH HUDDELE
Associate Director
JANICE GARCIA-HUTCHINS
Scenery by
RICHARD SEER
Costumes by
ROBERT MORGAN
Lighting by
DIRK EPPEERSEN
Music by
LARRY DELINGER
Test Consultant
DAKN MATTHEWS
Combat Choreography by
J. STEVEN WHITE

There will be one twenty-minute intermission.

UNDERSTUDIES
THE AMERICAN CONSERVATORY THEATRE

presents

THE TRAGEDY OF

KING RICHARD THE SECOND

(1597)

by WILLIAM SHAKESPEARE

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Lighting by
DIRK EPPERSON

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LARRY DELINGER

Text Consultant
DAKIN MATTHEWS

Combat Choreography by
J. STEVEN WHITE

There will be one twenty-minute intermission.

UNDERSTUDIES
The King Who Fell from Grace

by Jeffrey Hirsch

"And he that is today a king, tomorrow shall die."
— Ecclesiastes

The King from THE DANCE OF DEATH by Hans Holbein the Younger (1538)

Good citizens of Elizabethan England—enlightened Renaissance men and women all—had an unusually keen sense of the historical events shaping the times in which they lived. Perhaps their curiosity about the past stemmed from the commonly held 16th-century conviction that history displays patterns reflecting God's providential guidance of human affairs. Or it may have been the immediacy with which a monarch's actions could affect his subjects that kept them interested in political trends. A war waged by the king today in some far-off land could mean the imposition of heavy new taxes tomorrow and the average fellow's inability to sustain his Tudor lifestyle next week. Or maybe the fascination with the topical events of the times can be explained simply by the fact that the English—then as now—could not resist a good story.

Tales of England's past were being retold in the chronicle 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, form half of a double tetralogy on the Plantagenet line of kings that was completed some years later with Richard II and the two parts of Henry IV and Henry V. Together, the plays document the struggle for the English crown that went on from the close of the 14th to the end of the 15th century.

The message of Shakespeare's histories is clear: being a medieval English king was a very tricky business. One was never certain where to seek counsel: there were always more flatterers than honest men at Court. To secure and consolidate one's power, one often had to murder first, one's enemies, and before long, one's former allies. Possible usurpers, successors and pretenders to the crown were everywhere—they too had to be killed. But one could not execute all of one's subjects.

Inevitably, from banishment would come some son or brother to defend the violated laws of God and Man and avenge his relation's death. The old king would fall and a new prince ascend the throne to begin the cycle again.

The last 150 years of Plantagenet rule in England describe just such cycles. Beginning with Edward III, seventh of the Plantagenet kings, the fall of the House can be projected forth to Richard III's death at Bosworth and the ascension in 1485 of Henry VII, the first Tudor king. Richard II was one of seven grandsons of the prolific Edward III. Richard's father, Edward the Black Prince (so called because of his black arming), was proper heir to the throne but predeceased King Edward. Thus it came to pass that Richard, aged 13, succeeded Edward III as King of England in 1377. Richard's coronation ceremony was the most splendid England had ever seen; its pomp and pageantry were to become a hallmark of his 22-year reign.

Young Richard's rule was, for the most part, enmeshed in 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 courtesans of dubious character. The king's fickleness led parliament to mistrust him and licensed his youngest uncle, Thomas of Woodstock, Duke of Gloucester. An antiroyalist 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.
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Give her something expensive with rocks. If you're lucky, she'll do the same for you.
When hostility between his clique and senior nobles raged out of control, Richard responded by having Gloucester arrested. Some historians view the action as retaliatory and irresponsible, but others argue defensively that, as God’s appointed representative on earth, a medieval monarch’s power was absolute and inviolate. King Richard was above the law and tradition, while Gloucester’s seditionous conduct was tantamount to treason against God and Country. “The breath of worldly men,” declares the eponymous sovereign, “cannot depose the deity elected by the Lord.”

Elizabeth’s concern was to parallel the saw between herself and Richard. Like the late Plantagenet, she had no progeny to succeed her; she was accused of unjust taxation and surrounded herself with a circle of favorites. One duchess, the Earl of Essex, plotted against Elizabeth. On the day before the planned insurrection, Essex engaged Shakespeare’s company to perform Richard II, complete with its inflammatory deposition scene. In an attempt to legitimize the citizenry, Essex’s attempted rebellion failed and he was executed for treason. Seeing Essex as her Bolingbroke, Elizabeth branded her ministers, “I am Richard II, know ye not that?”

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 obedience to do so, someone better equipped may come forward to seize the sceptre.

Richard II is Shakespeare’s first tragic hero in a line that eventually leads to Hamlet and Lear. A man of conflicted intentions, Richard is often referred to as the “poor king” for his introspection and passion in defeat and the “actor-king” for his self-conscious assumption of the role of the fallen monarch after his return from Ireland. In fact, he is nothing more or less than a man who would — but could not — be king. Not so much insecure as insecure, 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 wasted time and now doth time waste me,” runs the deposition Richard.

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

That’s why we have recently devoted two complete floors of our Downtown Chicago Marriott Hotel to the tender loving care of our business travelers. They comprise the Concorde Level and it is very special in many ways. The whole experience begins with a private elevator to your personal concierge, who checks you in luxuriously and tends to your every need. Your individual room is sumptuous and comfortable. No detail is overlooked. The two-story lounge area shown above provides a club-like atmosphere with quiet elegance and style. Other amenities include a honor bar, complimentary breakfast and full access to our health club, steam rooms, pool and our six fine Hotel lounges and restaurants, including JW’s with gourmet French Cuisine. The Concorde Level. You work hard when you travel. You should be able to relax just as hard.

The Downtown Chicago Marriott Hotel

When Marriott does it, they do it right.

540 North Michigan Avenue, Chicago, Illinois 60611
For reservations, call your travel agent or (312) 226-9290 toll free.
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Shakespeare's recounting of Richard's fall from grace begins in 1598, just after Gloucester's arrest and murder. The play raises the question of the king's complicity in the crime but does not answer it directly. Whether or not Richard starts the play with blood on his hands, he soon inductably seals his fate by illegally seizing Gaunt's land thereby depriving Bolingbroke of his rightful inheritance.

William Shakespeare

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

All work and no play is certainly not the idea behind our new Concierge Level.

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THE AMERICAN CONSERVATORY THEATRE
presents
I REMEMBER MAMA
(JOAH)
by JOHN VAN DRUTEN
Adapted from Kathryn Forbes' book Mama's Bank Account

Katrín    JULIA FLETCHER
Mama      ANNE LAWDER
Papa      RICHARD KISS
Dagmar    JENNIFER ROGERS
Christina JANE JONES
Mr. Hyde  WILLIAM MCKERRIGAN
Nels      NICHOLAS KALEIDIN
Aunt Trix MIMI CARB
Aunt Sigrid DEBORAH SUSSEL
  Aunt Jenny MABRIAN WALTERS
Uncle Otho  DAKIN MATTHEWS
A Woman  DAENN MEARS
Mr. Thorbenson  THOMAS OGGLEBY
Dr. Johnson  GARLAND J. SIMPSON
Arne       RETT BERGMARK
A Nurse    LYDIA HANNAH
Another Nurse  JANICE COLE
Intern      ANTHONY BURDICK, GERALD McGONIGLE
Soda Clerk BRIGIT MARKUSFELD
Madeline  GERALD McGONIGLE
Dorothy Schiller  GINA FERRALL
Florence Diana Moorehead  JILL HILL
Bell Boy  JOHANNA JACKSON
   ANTHONY BURDICK

Directed by ALLEN FLETCHER
Associate Director SARAH REAM
Scenery by RALPH FUNICELLO
Costumes by MICHAEL CASEY
Musical Direction by RICHARD HINDMAN
Lighting by MARK BOSCH
Dialect Coach ALAN SHAHRAN

The action takes place in San Francisco several years ago and in Katrín's memory.
There will be ten-minute intermissions.

UNDERSTUDIES
Katrín—Stacy Ray; Mama—Gina Ferrall; Papa—Ray Birk; Dagmar—Rebecca Chenitz;
Christine—Janice Garcia-Hutchins; Mr. Hyde—Bruce Williams; Nels—Thomas Harbison; Aunt Trix—Sally Stryker;
Aunt Sigrid—Johanna Jackson; Aunt Jenny—Wendi Badford; Uncle Otho—D. Paul Wood; A Woman—Elizabeth Huddleston;
Mr. Thorbenson—Frank Savino; Dr. Johnson—Mark Murphy; Arne—Toby Brechner; A Nurse; Another Nurse, Madeleine,
Dorothy Schiller—Sharon Newman; Florence Diana Moorehead—Lydia Hannibal
I REMEMBER MAMA

by JOHN VAN DRuten

Adapted from Kathryn Forbes' book Mama's Bank Account

Katrín: JULIA FLETCHER
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Papa: RICHARD KISS
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Mr. Hyde: WILLIAM McKREREGHAN
Nels: NICHOLAS KALEIDIN
Aunt Trina: MIMI CARL
Aunt Sigrid: DEBORAH SUSSEL
Aunt Jenny: MARRIEN WALTERS
Uncle Chris: DAKIN MATTHEWS
A Woman: DEAN MEARS
Mr. Thorheitson: THOMAS OGLESBY
Dr. Johnson: GARLAND J. SIMPSON
Arne: RETT BERGMARK
A Nurse: LYDIA HANNIBAL
Another Nurse: JANICE COLE
Intern: ANTHONY BURDICK
Scrubsman: BRIGIT MARKUSFELD
Soda Clerk: GERALD McGONIGLE
Madeline: GINA FERRALL
Dorothy Schiller: JILL HILL
Florence Dana Moorehead: JOHANNA JACKSON
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Costumes by: MICHAEL CASEY
Musical Direction by: RICHARD HINDMAN
Lighting by: MARK BOSCH
Dialect Coach: ALAN SHAHRILAN

The action takes place in San Francisco several years ago and in Katrin's memory.

There will be one twelve-minute intermission.

UNDERSTUDIES
Katrín—Stacy Ray; Mama—Gina Ferrall; Papa—Ray Birk; Dagmar—Rebecca Chenitz;
Christina—Janice Garcia-Hutchins; Mr. Hyde—Bruce Williams; Nels—Thomas Harrison; Aunt Trina—Sally Strybich;
Aunt Sigrid—Johanna Jackson; Aunt Jenny—Wendi Radford; Uncle Chris—D. Paul Voyt; A Woman—Elizabeth Huddle;
Mr. Thorheitson—Frank Savoy; Dr. Johnson—Mark Murphy; Arne—Toby Bremer; A Nurse; Another Nurse; Madeline;
Dorothy Schiller—Steven Newman; Florence Dana Moorehead—Lydia Hannibal
I Remember Mama
by Jeffrey Hirsch

Mama’s Literary Child

I remember Mama — the book, the play and the movie next became Mama — the TV show. Running on CBS from 1949 through 1957, Mama was a landmark series in the history of television. Featuring Peggie Wood as Mama and Dick Van Patten as Nels, the show was a prototype of the “family” series that followed It’s a Wonderful Life and in 1954 movie for which Irving Berlin received an Academy Award.

With skills acquired as a screenwriter, director and producer, Forbes’ stories, maintaining their episodic nature, employ the technique of a narrator to unify the vignettes. This technique had been used to good effect by Thornton Wilder six years earlier in Our Town — however, unlike Wilder’s Stage Manager who comments upon the audience, van Druten’s Katrin does not acknowledge it; she is a writer speaking aloud to herself as she composes her stories.

I Remember Mama under van Druten’s direction opened on October 19, 1944 at the Music Box, just up the block from the theatre where the playwright was writing his light romantic comedy. The view of the Turtle was playing. The highly favorable critical reception was immediately recognized, and Mama was received as an even superior to the original. Nels, the role of Nels, the role of Nels.

Mama’s Meatsballs

Meatballs was made to be a mixture of ground beef and ground beef, sometimes with the addition of ground veal. If you want to make classic meatballs, you may have to get your own mix, but ground beef by itself will do very nicely, too.

Meatballs are a simple dish. There are no buns or bread, no noodles, no soup. If they are served on a serving platter or in an appetizer they can be either hot or cold. As a main dish they can be served with gravy made from the drippings in the pan with an addition of stock, bouillon cubes or soy sauce. The smaller the meatballs, the better they are. For a stir-fry, they’re usually the size of a quarter, or smaller.

Mama’s meatballs
4 servings

Cook small meatballs about 5 minutes, larger ones about 8 minutes. Roll meatballs with your hands. If you keep your hands wet and make the finished meatballs, they will be easier to handle. There is a trick to firming them and keeping them moist. Roll the meatballs on a sheet of wax paper in the room where it is made.

Turn heat down and let them cook through. If you fry a lot of meatballs, the skillet may have to be washed (and thoroughly dried between every two or three batches). Meatballs freeze very well. If you make enough, you should be able to freeze separately.
I Remember Mama — the book, the play and the movie next became Mama — the television show. Running from CBS in 1949 through 1957, Mama was a landmark series in the history of television. Featuring Peggy Wood as Mama and Dick Van Patten as Nels, the show was a prototype of the "family" series that followed it: Ozzie and Harriet, Father Knows Best and more recently The Waltons with John Walton. Mama has a sensitive writing anywhere, a unique back on domestic importance, all are direct descendants of Mama. Because the show was telecast live, unlike other series of the period that were filmed, memories are all that remain of TV's Mama.

I Remember Mama resurfaced on Broadway three years ago as a musical comedy with a score composed by Richard Rodgers, co-creator of Singer's Stage Manager who, according to the audience, van Druten's Katrin does not acknowledge it: she is a writer speaking about herself as she compiles her own.

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The New York production of Mama featured Mady Christians as Mama. On October 19, 1944, the Sunday New York Times, Robert McAlister and the professional acting debut of Marton Brandos in the role of Nels. The show ran 714 performances making Kathryn Forbes a very proud mama, indeed: "I claim the unique distinction of being an author who was very happy with the production, but not the exhibition of her literary child," she said.

From Broadway I Remember Mama moved into the heartlands with a national touring company starring Charlotte Greenwood and Kurt Katch. The show played San Francisco's Playhouse Theatre in 1947, at the same time as an RKO Studio film company was in the process of producing footage for a Steven's movie version of the play. After finishing a day's filming at the Ferry Building, the company was called, according to the last line of the script, including Irene Dunne, Barbara Bel Geddes, Howard Duff, Richard Denning, Edward Ellis, Ellen Corby, Cedric Hardwicke and Rudy Vallee, saw their counterparts perform Mama on stage at the Playhouse Theatre.
THE AMERICAN CONSERVATORY THEATRE

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

Olga Sergeyevna Prozorov
IRINA Sergeyevna Prozorov
Masha (MASHA) Sergeyevna Prozorov
Baron Nicolas Lysenkov TIEDENIATZKHY, an army colonel
Ivan Romanovych CHERTYUKIN, an army doctor
Vasily Matvievich SOLONIN, an army captain
ANNA, the nurse
FIRIAPOPOV, a member of the County Council
Lieutenant-Colonel Alexander Ivanovich VERSHININ, Battery Commander
ANDREI Sergeyevich Prozorov
Pyotr Yurievich KULYGIN, a school teacher
Natalya (NADASHA) Ivanovna, Andrei’s fiancée
later his wife
Alexey Petrovich YEFIMOVA, an army second-lieutenant
Vladimir Karlovich ROMEN, an army second-lieutenant
KRIMENSKY, a soldier

DeANN MEEANS
STACY RAY
ELIZABETH HUDDLE
RAY BIRR
RAY REINHARDT
BRUCE WILLIAMS
MIMI CAIR
JOSEPH BIRD

LAWRENCE HECHT/PETER DONAT*
Dakin Matthews

WILLIAM McKIRIEGHAN

SALLY SMYTHE
NICHOLAS KALELIN
ISLAH WHITELOCK, JR
ROBERT WORTHAM-KRIMMER

ANNETTE BENING, CHRYSTY BOTKIN
MICHAEL BOYLE, PAUL COOBRITH
CHARLOTTE FLECK, RICHARD GARNER
JAMES LEAMING, SUSAN LUCK
MIC MURPHY, JERRY ROBERTS
ANTHONY WAREIN, JOHN WORHELE

Directed by TOM MOORE

Associate Director LARRY RUSSELL
Scenery by RICHARD SEGER
Costumes by MICHAEL OLICH
Lighting by DUANE SCHULER
Hair and makeup by RICK ECHOLS

The action takes place in a provincial town at the turn of the century.
The Prozorov house.

ACT I: The drawing room and dining room. Spring.
ACT II: The same. Two years later. Winter.
ACT III: A bedroom. Eighteen months later. Summer.
ACT IV: The garden. The same year. Autumn.

*Unless otherwise notified, the part of VERSHININ will be played by LAWRENCE HECHT.

The tequila that belongs in a glass by itself.

Commemorative: Sauza’s most celebrated tequila. So fine, so smooth you’ll want to sip it straight. Of course, Commemorative also smooths a sunrise, mellows a Margarita. But, above all, it’s made to be enjoyed in the traditional way, in a glass by itself.
THE AMERICAN CONSERVATORY THEATRE

presents

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA: SERGEYEVNA PROZOROV
IBRA: SERGEYEVNA PROZOROV
Masha (MASHA): SERGEYEVNA PROZOROV
Baron Nikolai Lovovich TUIEBACH: an army lieutenant
Ivan Romanovich CHEBUTYRKIN: an army doctor
Yuri Petrovich SOLTONY: an army captain
ANNA: the nurse
FERAPONT: a porter from the County Council
Lieutenant-Colonel Alexander Yakovlevich VERSHININ: Battery Commander
ANDREI: SERGEYEVICH PROZOROV:
Pryanik Michail KULYGIN, a high school teacher
married to Masha
Natalya (NADASHA): Ivanovna: Andrei's fiancée
later his wife
Alexei Petrovich EVDOKIM: an army second-lieutenant
Vladimir Karlovich ROME: an army second-lieutenant
KRIMENSKOV: a soldier

SERVANTS, SOLDIERS, TOWNPEOPLE

Directed by TOM MOORE

Associate Director LARRY RUSSELL
Scenery by RICHARD SEGER
Costumes by MICHAEL O'NEIL
Lighting by DUANE SCHULER
Hairstyes by RICK BCHOCS

The action takes place in a provincial town at the turn of the century.
The Prozorov house.

ACT I: The drawing room and dining room: Spring.
ACT II: The same: Twenty months later: Winter.

There will be one twelve-minute intermission.

ACT III: A bedroom, eighteen months later: Summer.
ACT IV: The garden, the same year: Autumn.

*Unless the audience is otherwise notified, the part of VERSHININ will be played by LAWRENCE HECHT.

UNDERSTUDIES:
Olga—Gina Ferrall, Irie—Julia Fletcher, Masha—Wendi Radford, Taeensbach—Nicholas Kaledin,
Chebutykin—William Paterson, Solyony—Greg Patterson, Anfisa—Johanna Jackson, Vershinin—Frank Saxon,
Prozorov—John Hutton, Andrei—Mark Murphy, Ratrign—Robert Worthing-Krimmer, Natalya—Jill Hill,
Fedotov—John Noah Hettler: Rode—Garland J. Simpson

Commemorative: Sauza’s most celebrated tequila. So fine, so smooth you’d want to sip it straight. Of course, Commemorative also smooths a Sunrise, mellows a Margarita. But, above all, it’s made to be enjoyed in the traditional way: in a glass by itself.

National Distillers Products Co., New York, N.Y.
WINE EDITOR APPAULDS CLASSIC WHITE

“At around $4, The Monterey Vineyard Classic White is a steal. It has what we look for in far more expensive white wines.”

Wine, Food, and Wine Lovers, Town & Country Magazine

The Three Sisters

Birth Pangs of a Classic

The Three Sisters seems so perfect in conception and construction that it is difficult to believe Chekhov wrote it in bits and snatches over a nine-month period.

“Quite possibly, what I am getting at is not a play at all, but some Crimean hodgepodge...” he complained at one point to Olga Kipper, a doctor who played the role of Masha in the Moscow Art Theatre production.

A letter dated two days later reads, “I have cooled off towards the beginning of the play; it has all grown cheap in my eyes...”

The Wine Monarch, Classic White, is a multi-varietal vintage wine that is a complex blend of four premium grapes: the crisp, tart character of Pinot Noir (30%), the essential fruit acidity of coastal Colombard (28%), the flowery fruitiness of Chenin Blanc (19%), and the unusual finesse and breeding of Chardonnay (14%).

Try The Monterey Vineyard Classic White today. You too will applaud it. Also available in Classic Red and Rose.

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Gonzales, California 93926
The Three Sisters

Birth Pangs of a Classic

The Three Sisters seems so perfect in conception and construction that it is difficult to believe Chekhov wrote it in bits and snatches over a nine month period. "Quite possibly, what I am getting at is not a play at all, but some Crimean hodgepodge...ahash with four heroines..." he complained at one point to Olga Kipper who was to play the role of Masha in the Moscow Art Theatre production.

A letter dated two days later reads, "I have cooled off toward the beginning of the play: it has all grown cheap in my eyes, and now I don't know what to do. A play ought to be written without taking a breath."

By the summer of 1900, the 40-year-old playwright had been banished to Crimean Yalta by his doctors, who bad diagnosed tuberculosis in the advanced stage, complicated with emphysema. Whereas he had formerly dashed off a short humorous story or a one-act farce in an afternoon, now it sometimes took a day to write half a page. A genial host, he was constantly interrupted by a steady stream of friends and young writers, who came to worship at the shrine. In addition, he was also immersed in building a library for his native town of Taganrog, for which he personally selected over 3,000 volumes. There was no solitude to get on with his writing, which he felt never went well in Yalta. Like his three sisters, he chafed in exile and longed for Moscow.

In late October he delivered a completed draft to Stanislavski, who was to both direct the play and act Yasha. After a first read-through, he left the theatre white-faced with anger. The actors were muttering that it wasn't a play, that there were "no acting roles." He remained in Moscow another few weeks, making extensive revisions and complaining that Stanislavski was directing early rehearsals with too heavy a hand, making crude dialogues of his characters. What he had written was a comedy.

When cold weather drove him first southward and then to France, Chekhov continued sending revisions and additional dialogue all through the rehearsal period as well as detailed letters to Stanislavski and the actors. He advised Kipper that she must not look and as Masha... "People who have been unhappy and grown used to it, don't get beyond whistling and are often wrapped up in their thoughts."

From Nice, he begged for news of the play's progress but seldom liked what he heard. Why so much noise in the fire scene? "There should be noise only at a distance, a confused hollow noise. On stage, everyone is exhausted, almost asleep. If you spoil the third act, the play is done for, and I shall be hushed off the stage in my old age."

It was not necessary to have Natasha wandering about the stage and looking under the furniture for burglars in that act. "She should cross the stage quickly in a straight line, without a glance at anyone or anything, a la Lady Macbeth, carrying a candle -- it would be quicker and more frightening."

When The Three Sisters opened January 31, 1901, Kipper, who had married that spring, wrote gloomily of the play's triumph, although the production was not nearly as successful as The Cherry Orchard which the Moscow Art Theatre produced three years later, shortly before his death. Chekhov never saw his "Crimean hodgepodge" played. It was, he said, the most difficult play he ever wrote.

Eighty years later, The Three Sisters is considered his masterpiece -- an unmatched prose poem that catches as no other modern drama the light ironies of heartbreak and laced dreams, the sadness and laughter and beauty of the passing moment in a human comedy that is at once as complex and simple as life itself.
ANNOUNCING AN ALMOST PRIVATE DINNER CLUB.

"CRICKET" "VERY CRICKET"

If you can say "yes" to any of the following, you already belong... Prime beef, broiled over hardwood charcoal • Triple-cut lambchops • Giant portions of Chef Barrie's Sunset Lobster • And much much more... all impeccably served in an atmosphere of elegance and British aplomb. The Calcutta Cricket Club at the Astotel Hotel. An intimate place where diners relax in comfortable "cricket" chairs surrounded by a decor of emerald green, polished brass and etched glass.

Calcutta Cricket Club
An almost private dinner club
At the Astotel Hotel, just off I-95 in Burlington. Telephone: 347-5433. Open 5 to 12 daily.

PREVIEW

THE PERFECT SERVANT BECOMES THE PERFECT MASTER

One of the most delightful of all fine-dining English connoisseurs is that dour germanic desert island fantasy The Admireable Crichton by the Scottish playwright-master of whimsy James M. Barrie. The fanciful tale of the perfect servant who becomes the perfect master has charmed audiences for nearly 80 years, beginning with that man of English letters Sir Max Beerbohm. Crichton is more than merely admirable: he is impeccable with unruffled aplomb in any situation as the better to a slightly pompous English peer. When shipwreck departs the peer, his pretty daughters and their somewhat languid wits on a tropical isle far from their Mayfair drawing room, the butler turns out to his noblest stature as the benevolent — and natural — monarch of his "baronets." The situation is hopelessly impossible, for the party is loath to leave their semi-paradise for sad old civilization when rescue finally comes.

Beerbohm felt Barrie could use a bit more logic, but his Peter Pan (1905) was an "unparalleled achievement." Barrie was "quite the most fashionable play-wright of the day," and The Admireable Crichton might almost be ranked with The Importance of Being Earnest.

The première performance of The Admireable Crichton featured H.B. Irving as Crichton and Miss Irene Vanbrugh as Lady Mary, both of whom Beerbohm found "admirable." But the play itself was the star of the evening.

Theatrical performance of The Admireable Crichton.

If you really like to travel, this fall is the season for you. Because from September 15 to December 14, you can enjoy Eastern's Unlimited Mileage Fare and save.

For $449-$472 per person, you can visit your choice of up to 21 cities in Eastern U.S., the Bahamas, Bermuda and San Juan.

Just make your reservations and purchase your tickets at least 14 days in advance. Two adults must travel together for the entire trip, or one adult and two children. For one adult alone it's $100 more. If you have children, bring them along. Children 2-11 get a new half-fare discount. You must travel for at least one week, and you may take up to 21 flights with us.

For $499-$524:
If you'd like to include Mexico, the Caribbean, Central and South America, the fare is just $499-$524 per person.

OVER 65, SAVE MORE.
If you're over 65 years of age, you can save an additional $50 on either fare and travel alone at no additional cost. So call your Travel Agent or Eastern Airlines soon. That way, when autumn leaves start to fall, you can leave for wherever you like.

EASTERN
WE HAVE TO EARN OUR WINGS EVERY DAY.

*Travel is in coach section and fares vary depending on taxes for routes flown. Seats are limited, and are not available over certain holiday periods. There are stopover requirements. Itinerary may not be changed after initial departure. Fares quoted above are for travel commencing through 12/14/85. All fares are subject to change. *Travel to and from Canada not included.

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ANNUCING AN ALMOST PRIVATE DINNER CLUB.

Oriental & British aplets. The Cricket Club Club at the Americain Hotel, an intimate place where diners relax in comfortable "cricket" chairs. The "cricket" chair is a popular piece of furniture in India, where it is believed to bring good fortune and protection from evil spirits.

Calcutta Cricket Club
An almost private dinner club
At the Americain Hotel, just off 101 in Burgaw. Telephone 347-5844. Open 5 to 12 daily.

ANNOUNCING AN ALMOST PRIVATE DINNER CLUB.

THE PERFECT SERVANT BECOMES THE PERFECT MASTER

One of the most delightful of all fhe-dractical English comedies is that durable gem of desert island fantasy The Admirable Crichton by the Scottish playwright-master of witney James M. Barrie. The fanciful fable of the perfect servant who becomes the perfect master has charmed audiences for nearly 80 years, beginning with that trio of English critics Sir Max Beerbohm, Crichton more than merely admirable: he is impeccable with unalloyed aplets in any situation as the better to a slightly pompous English Peer. When shipwreck departs the peer, his pretty daughters and their somewhat languid suitors on a tropical isle far from their Mayfair drawing room, the bumbling Crichton rises to his ne plus ultra of the benevolent — and natural — monarch of their "better." The situation is hopeless for all that the part is lofty to leave their demi-paradise for such mild civilization when rescued finally comes.

Beerbohm felt Barrie could use a bit more logic, but his Peter Pan (1905) was an "unparalleled achievement." Barrie was "quite the most fashionable playwrite of the day." and The Admirable Crichton might almost be ranked with The Importance of Being Earnest.

The perfect performance of The Admirable Crichton featured H.B. Irving as Crichton and Miss Irene Vanbrugh as Lady Mary, both of whom Beerbohm found "admirable." But the play itself was the star of the evening.

Restaurant Français
Dinner: 6:00 p.m. - 12:30 a.m.
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FEBRUARY 1983

EASTERN'S UNLIMITED MILEAGE FARE IS FALLING THIS FALL.

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For $499-$572 per person, you can visit your choice of up to 25 cities in Eastern U.S., Bahamas, Bermuda and San Juan.

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For $499-$524 per person if you'd like to include Mexico, the Caribbean, Central and South America, the fare is just $499-$524 per person.

Over 65, save more.

If you're over 65 years of age, you can save an additional $50 on either fare and travel alone at no additional cost. So call your Travel Agent or Eastern Airlines soon. That way, when autumn leaves start to fall, you can leave for wherever you like.

INTERNATIONAL:

IF you'd like to include Mexico, the Caribbean, Central and South America, the fare is just $499-$524 per person.

IF you're over 65 years of age, you can save an additional $50 on either fare and travel alone at no additional cost. So call your Travel Agent or Eastern Airlines soon. That way, when autumn leaves start to fall, you can leave for wherever you like.

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Cuba
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Belize
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St. John, V.I.
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DOMESTIC

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Bisbee, Ariz.
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Cleveland, Ohio
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Columbia, Colo.
Corpus Christi, Tex.
Dallas, Tex.
Daytona Beach, Fla.
Denver, Colo.
Denton, Tex.
El Paso, Texas
Evansville, Ind.
Fort Myers, Fla.
Galveston, Tex.
Greensboro, N.C.
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Curtain Up!
Bringing the Magic to Life

The opening of the American Conservatory Theatre's 15th season is an occasion for great excitement. As the audience takes its seats, it's all there — lights, set, and the thrill of live theatre. The wonder and delight for them, will occur in one short evening, but the magic takes months of preparation. That ACT is a repertory company is not unique — what makes it unique is that it has its own acting company and plays in 'true repertory.' Within any given week, patrons can see three or four different productions and watch the actors perform a variety of roles. It all takes perfect timing and a team of gifted people who enjoy the challenge.

As early as December, the administrative, production, and marketing departmental personnel in the theatre's box office, starts subscribing for the season due to open next October. From January on, the forethought becomes tangible: plays, actors, and directors are chosen. Designers' images become life-size and the monumental task of the season's scheduling is in focus.

When the scheduling of performances begins in June, the first to be slated are previews and opening nights. Even though there is a pattern to follow, the variables have to fall into place and the process becomes much like a chess game; one variable may take five moves to correct, which creates another three patterns — and so it continues until a solution is found. These variables include making sure that the subscribers see the plays throughout the season and not all within a month and that student matinees are scheduled around school holidays and exam periods. Also, the union to which the actors belong rules that no more than five performances within a three-day period, and no more than an eight-day gap between performances of the same play can be performed.

The designer's sketch of the set is represented by scale models built in the design studio. The models are then used by the carpenters as they build the set to see what the finished product should look like, and by the director to block the play before rehearsal. (Blocking is the technique used to establish the movement of the actors on the stage, including their entrances and exits.) The buyers in the costume shop then begin to collect materials for the costumes.

By August preparations are well under way and the actors begin rehearsal for the first play of the season. Now the challenge is put to the test: will the costumes fit the actors, are the props right for the set? The momentum and anticipation are in high gear for the final run up to Opening.

It's that momentum, that electricity, that gives ACT its life and energy. So many people with so much talent and pride in their craft, meeting the challenge. That is the excellence of ACT. You have come to know and expect, the radiance that fills the theatre each night and brightens our lives. Welcome to our 15th season!

PRODUCTION DEPARTMENTS DATE_STARTED DATE_FINISHED LENGTH_OF_PROJECT

RICHARD II
Design Studio technical drawing June 29 July 17 15 days
Design Studio model July 27 Aug 7 10 days

Costumes Aug 3 Sept 4 25 days

Scene Shop building of set Aug 3 Aug 26 18 days

Scene Shop scenic art Aug 17 Sept 4 15 days

Props Aug 17 Sept 22 24 days

Wigs Aug 17 Aug 28 30 days

1 REMEMBER MAMA
Design Studio technical drawing June 22 June 26 5 days
Design Studio model July 20 July 24 4 days

Costumes Aug 17 Sept 18 25 days

Scene Shop building of set July 20 July 31 10 days

Scene Shop scenic art Sept 7 Sept 18 25 days

Props Aug 31 Sept 26 21 days

Wigs Aug 31 Sept 11 10 days

Stage Terms

Blocking — The movement or location of actors onstage, including entrances and exits.

Densoument — means "putting the knot which is to say, the end of the play, when the last problems are unknotted.

Fourth Wall — The imaginary wall at the proscenium opening, "through which the audience views the play.

Method Acting — Stanislavski attempted to develop a systematic approach enabling the actor to gain more control over himself and his performance. It is a method that governs the control of the body and voice and the 'ideal state of being' on stage, and more psychological response as the basis for outer physical actions.

Green Room — A lounge in a theatre where actors may relax and receive visitors. There are many conflicting theories of the origin of this term, most of which are undeniably mythical. The most popular and obvious idea is that such rooms were formerly painted green — a natural and relaxing color. It is known that the first "green room" in Covent Garden Theatre, London, was painted green and sometimes used to store scenery, so it is thought that green room may be a corruption of 'green room.' In the Elizabethan theatre actors saw their entrances outside the stagehouse on the "green," suggesting another possible source of the term. Finally, in the late 19th and early 20th centuries, scenes were often given precedence over their performance, in cold green rooms, offering another somewhat plausible but not impossible derivation of the term. Related terms are: "green room gossip" for talk engaged in by actors about the theatre and "green room actor," for a performer whose success is limited to green room postsing.

Strike — To remove from the stage the scenery and properties of an act or scene in "to strike a set." For block the stage and "strike a show."
Curtain Up! Bringing the Magic to Life

The opening of the American Conservatory Theatre’s 10th season is an occasion for great excitement. As the audience takes its seats in all there — lights, set, and the thrill of live theatre. The wonder and delight, for them, will occur in one short evening, but the magic takes months of preparation. That A.C.T. is a repertory company is not unique — what makes it unique is that it has its own acting company and plays in “true repertory.” Within any given week, patrons can see three or four different productions and watch the actors perform a variety of roles. It all takes perfect timing and a team of gifted people who enjoy the challenge.

As early as December, the administration, production and marketing department personnel must prepare budgets and subscription prices for the season due to open in early October. From April on, the forethought becomes tangible: the plays, actors, and directors are chosen. Designer’s images become life-size and the monumental task of the season’s scheduling is in focus. When the scheduling of performances begins in June, the first to be slotted are previews and opening nights. Even though there is a pattern to follow, the variables have to fall into place and the process becomes much like a chess game; one variable may take five moves to correct, which creates another three crises — and so it continues until a solution is found. These variables include making sure that the subscribers see the shows throughout the season and not all within a month and that student matinees are scheduled around school holidays and exam periods, also ability to which the actors belong, rules that no more than five performances within a three-day period, and no more than an eight-day gap between performances of the same play can be performed.

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By August preparations are well under way and the actors begin rehearsal for the first play of the season. Now the challenge is put to the test: will the costumes fit the actors, are the props right for the part? The momentum and anticipation are high gear for the final run up to Opening.

It’s that momentum, that electricity, that gives A.C.T. its life and energy. So many people with so much talent and pride in their craft, meeting the challenge. That is the excellence of A.C.T. you have come to know and expect, the radiance that fills the theatre each night and brightens our lives. Welcome to our 10th season!

Stage Terms

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**Strikes** — To remove from the stage the scenery and properties of an act or scene in “to strike a set,” or to end the stage as in “to strike a show.”

**Production Departments**

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“I used to think I was too busy to exercise until I joined The Telegraph Hill Club.”

Chris Roberts, Sales Representative

The Telegraph Hill Club takes the hassle out of keeping in shape by making it easy for you to get a good workout. First, there's the free shuttle bus service operating between The Club and the financial district. Be out of your office and into The Club in less than 10 minutes.

At The Club, there are numerous activities to participate in. Of course we’re known for our outstanding racquetball facilities, but that’s just the beginning.

Conveniently scheduled exercise classes are great for toning up and keeping trim. Our complete Nautilus Fitness Center gives your body a thorough workout in about 20 minutes. Or if you prefer, there's basketball and volleyball in our fully-equipped gymnasium.

After your workout, enjoy a snack or a meal right in The Club's own Villa Scandia. Fresh salads, sandwiches, omelettes, and daily specials make it a great place to bring friends or make new ones.

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AMERICAN CONSERVATORY THEATRE
REPERTORY FOR THE 1981-82 SEASON

William Shakespeare's
RICHARD II
Opening October 10 Closing February 9

John van Druten's
I REMEMBER MAMA
Opening October 13 Closing January 6

Anton Chekhov's
*THE THREE SISTERS
Opening October 27 Closing December 4

James M. Barrie's
THE ADMIRABLE CRICHTON
Opening November 24 Closing March 13

Charles Dickens' A CHRISTMAS CAROL
Opening December 3 Closing December 26

William Hamilton's
HAPPY LANDINGS
(World Premiere) Opening January 12 Closing April 6

Rahna Vaugn's
VOLPONE
Opening February 2 Closing May 20

Eugene O'Neill's
MOURNING BECOMES ELECTRA
Opening March 2 Closing May 27

Georges Feydeau's
CAT AMONG THE PIGEONS
Opening March 23 Closing May 26

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

*Encore Presentation

LOOKING GOOD

More than 100 outstanding Bay Area women attended the opening of the Christine Valmy Salon on Maiden Lane, which honored the American Conservatory Theatre and Leading Ladies of San Francisco.

A.C.T.'s DeAnn Mears and Frank Savino joined San Francisco Supervisor Louise Renne and Natalie Michalos, President of Christine Valmy Maiden Lane, to cut the ribbon, officially opening her new skin care and make-up salon.

Guests were treated to lunch and wine, accompanied by classical guitarist Marc Regnier and toured the high-tech salon located in the Livingston Building.

Students from A.C.T.'s Conservatory helped to hostesses and performed as models for the make-up skills of Peter Castillo, the salon's Artistic Director.

Mrs. Michalos, an avid supporter of the performing arts, contributed a portion of the opening week profits to A.C.T.
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Opening: October 27
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Opening: November 24
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Geary Theatre

HAPPY LANDINGS
Monday, Jan. 13 • 5:30-6:30
Geary Theatre

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VOLPONE
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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) Founded the American Conservatory Theatre in 1965. Beginning as the theatre's 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 Youth in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1968. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's Amanzio Theatre, as well as staging several operas for the New York City Opera. His 1969 off-Broadway production of Under Millbrook won the Lola D'Amour and Outer Circle Critic Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nurtala Fandora, with composer Lee Holdridge, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Millbrook, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Humble Oedipus Rex, Three Sisters, The Rocky Mountain and Godot. After Dead, Caesar and Cleopatra, The Country, Cyrano de Bergerac, The Crucible, The Banning of the Street, The Cherry Orchard, King Richard III, Jum- pers, Beloved, The Boys of Behavior and The Winter's Tale. Mr. Ball has directed for five productions for PBS television, including The Taming of the Shrew, a production for which he received a best director nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s Children's Workshop programs. As founder and General Director of A.C.T., he accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1982, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer, C.A.T.) Celebrates his 35th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida, Mill Playhouse in Millburn, New Jersey, Park Playhouse in Fort Lauderdale, Florida, Bucks County Playhouse in New Hope, Pennsylvania, Brown Theatre in Louisville, Kentucky, Minnesota Theatre on Long Island, Coconut Grove Playhouse in Miami, the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the Legitimate Independent Theatres of North America, and the Independent Book Organisation. He maintains memberships in the American Theatre Press Agents and Managers, the International Association of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advocacy Panel of the National Endowment for the Arts. He is currently a member of the Major Theatre Panel of the California Arts Commission. In his free moments he is an avid ocean racing navigator, and maintains memberships in the Sea- shore Racing Club of America, the Los- angeles Yacht Racing Union.

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PWA's Day and Gorky's Don Juan for the Conservatorio and the Ballerina's Afternoon in Vigo for the P.J.P. program. Last season's acclaimed Night and Day in the Gory for the Oregon Shakespearean Festival. Mrs. Hudson has directed A Streetcar Named Desire, Julius Caesar and this past summer she directed Mollieri's School for Wives at the Intima Theatre in Seattle. In addition, she has directed for the Bagel Theatre for children in Sacramento, re-imagined and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For two years, she served as a member of the Large Theatre Grants Panel for the National Endowment for the Arts and remains with the Endowment as an auditor.

ALLEN FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. production of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Othello, Hamlet, The Tempest, Hamlet, The Hot L Baltimore, The Room, The Ruling Class, Abduction Unusual, The Habit ofTLies and Julius. A History of the American Film. Another Part of the Flower, the world premieres of Tennessee Williams. This Is An Entertainment and Deane Below the Bomb, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.R. Cultural Exchange Program as well as A Wild Duck, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt, The Master Builder, and Ghosts.

Elizabeth Hudson (Resident Director) brings 20 years of acting experience to her current assignment of Richard II. Now in her 110th season as a member of the acting company, she has directed Ten Gentlemen of Verona, Hotel Universe.

TOM MOORE (Resident Director) is best known as the director of A.R. Gurney's The Ladies of Cambridge, the longest running show in the history of the Broadway theatre. Other Broadway productions include the Big Band Musical Over Here with the Andrew Sisters, for which he received a Tony nomination, the critically acclaimed revival of Once in a Lifetime staged on Broadway for Circle in the Square, Steve Tesich's Division Street and most recently, the legendary and short-lived Phantom of the Opera. Mr. Moore began his association with A.C.T. directing the West Coast premieres of John Guare's Six Degrees of Separation, Forster's Kindly, Knock, and continued with the Feynman piece, Hotel Paradise and The Little Room, which were revived for a second season. His most recent A.C.T. production was The Threepenny Opera. Other productions include the record-breaking Division Street at the West Coast and Taper Forum in Los Angeles, Hop River and Our Town at the Williamstown Theatre Festival in New York, and A Christmas Carol at the Guthrie Theatre in Minneapolis. He also directed the national tour and London companies of Gershwin's Mr. Bucket. Mr. Moore directed Welcome to Andover, off Broadway and his film, Journey, won two international film awards. As director of the Pennsylvania Players in New Hampshire, he directed You Can't Take It with You and The Hasty. Mr. Moore has lectured at the Seminar in American Studies, Salzburg, Austria, and has taught and directed at the University of London, the State University of New York at Buffalo and elsewhere. He is a graduate of the Yale School of Drama. Mr. Moore most recently directed Bert Lance's The Executive and the direction of The Boys in Autumn at the Marriott's Memorial Theatre.

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JESSICA McLEAN: This Is An Entertainment and Deane Below the Bomb, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.R. Cultural Exchange Program as well as A Wild Duck, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt, The Master Builder, and Ghosts.
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ANNO FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connec- ticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Art- istic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the P.A., The Hot Waltz Thea- tre in New Haven, and the Pacific Con- servatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Oth- ols, Hamlet VIII, The Inheritance, The Hot L. Baltimore, The Mousetrap, The Ruling Class, Andy Warhol’s Factory, Hemingway and Julia. A History of the American Film. Another Part of the Flower, the world premieres of Ten- neverse Williams. This is (An Entertain- ment) and Deane Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.U.S.S.R. Cultural Exchange Program as well as A Kiss, Wild Strawberries, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Iben plays for A.C.T. including An Enemy of the People, A Doll’s House, Pillars of the Community, Por Gurt, The Master Builder and Ghosts.

Elizabeth Hudle (Resident Director) brings 20 years of acting experience to her current assignment of Richard II. Now in her 10th sea- son as a member of the acting company, she has directed Two Gentlemen of Verona, Hotbox Universe, Father’s Day and Gorky’s Drama at the Conservatory and last July’s After- noons in Vegas for the P.I.P. program. Last season she directed One Night and Day in the Goya. For the Oregon Shakespearean Festival Mrs. Hudle has directed A Streetcar Named Desire, A Doll’s House, and this past summer she directed Molière’s School for Wives at the Intiman Theatre in Seattle. In addition, she has also directed for the Ragtime Theatre for children in Sac- ramento, and and directed and designed a production designed as an introduction to Shakespeare for high school students at the Old Globe Theatre in San Diego. For two years, she served as a member of the Large Theatre Grants Panel for the Na- tional Endowment for the Arts and re- mains with the Endowment as an auditor.

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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.P.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Mr. Bird toured in The Show Off with George Grizzard and Jason Robards, and in the A.P.A.-Phoenix Eastern University tour of The Misalliance and East of the King. He appeared in three summers with San Diego's Old Globe Theatre and was seen by Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

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

In four seasons at the Oregon Shakespearean Festival, he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth. Skylark in The Merchant of Venice and Thomas Boone in A Man for All Seasons. Mr. Birk's many roles at A.C.T. include Martin Dysart in Equus, Henry Carr in Prevention, Caiusus in Julius Caesar, Rodney in Oh, Hello, Benestar in Hotel Paradise, the Scholar in The Visit, Dr. Stiglitz in A Month in the Country, the leading role in Purgatory. Engaged in Ghosts, Townshend in The Threepenny and Scrooge in A Christmas Carol.

MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Dibber in A Christmas Carol and Anclisia in The Three Sisters. She came to San Francisco from the Oregon Shakespearean Festival where she performed a wide variety of roles, including Volumnia in Coriolanus, Mrs. Malaprop in The Rivals, June in June and the Flyrock and Lady Macbeth in Macbeth. For Houston's Alley Theatre, she played Marta in Twelth Night, Eliza in Pygmalion and Nurse Presby in The Man Who Came to Dinner. Miss Carr received her M.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilberty Repertory Theatre.


PIETER DONAT has appeared at A.C.T. for 13 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainers and The First Gentleman (Theatre World Award, best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include Mephisto VII, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Espio, The Little Foxes and The Crucible of Blood. His films include Godfather II, The Hudsucker, A Different Story, F.I.L.S., The Chinc Syndrome, and upcoming Highpoint and All the Way Up. He has performed at the Mark Taper Forum in A Lesson from Alice, and this fall he will be seen regularly in the TV series Flamingo Road.

GINA FERRALL (*) was seen last summer at Montana's Shakespeare in the Parks in Bambi In The Taming of the Shrew, and the Santa Rosa Summer Repertory Theatre. She also performed in The Three Sisters at the National Arts Festival. Miss Ferrall has appeared at A.C.T. in Such Shoes, The Trespasser, All My Sons, The House of Bernarda Alba, The Cherry Orchard, The Seagull, and The Seagull in the West End. This fall she will appear on television in Lady With a Badge.

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

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RAYE BIRK CAME TO A.C.T. EIGHT SEASONS AGO FROM THE MILBURN STONE REPERTORY THEATRE. HE STUDIED AT NORTHWESTERN AND THE UNIVERSITY OF MINNESOTA, AND TAUGHT ACTING AT THE SOUTHERN METHODIST UNIVERSITY.

In Four Seasons At The Oregon Shakespearean Festival He Directed The Imaginary Invalid And A Midsummer Night's Dream, And Played The Title Role In Hamlet And Macbeth. Skylock In The Merchant Of Venice And Thomas Boone In A Man For All Seasons. Ms. Birk's Many Roles At A.C.T. Include Martin Desart In Espous, Henry Cary In Jovial Crew, Julius Caesar, Rodrigo In Otello, Ben-Factor In Hot Pursuit, And The Schivelbein In The Visit. Dr. Shipwreck In A Month In The Country, The Leading Role In Portmagee, Ignatius In Ghosts, Townshend In The Three Sisters And Scrooge In A Christmas Carol.

MIMI CARR Is In Her Second Season At A.C.T. She Was Seen Last Year As Mrs. Davis, The Housekeeper In A Christmas Carol And Anfis In The Three Sisters. She Came To San Francisco From The Oregon Shakespearean Festival Where She Performed A Wide Variety Of Roles, Including Valeria In The Trojan Women, Mrs. Malaprop In The Rivals, June In Juno And The Paycock, And Emily M'Cheyne In Mencabut. For Houston's Alley Theatre, She Played Marta In Twelfth Night, Eliza In Liliom Road And Nurse Person 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 Hilberry Repertory Theatre.


PETER DONAT has appeared at A.C.T. for 13 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainers and The First Gentleman (Theatre World Award, best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include Harriet the Merchant of Venice, A Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House, Espous, The Little Room and The Crucifer of Blood. His films include Goldfinger II, The Hound of the Baskervilles, A Different Story, I'm Not, The Chicago Syndrome, and upcoming Highpoint and All Water. Mr. Donat performed at the Mark Taper Forum in A Lesson from Alice, and the film will be seen regularly in the TV series Flamingo Road.

GINA PEBBELL (*) was seen last summer at Montana's Shakespeare in the Parks as Bianca in The Taming of the Shrew. She has been a member of the company of the Stratford Repertory Theatre since 1970, and during her time there she appeared in the title role of Rosalind in As You Like It, in Twelfth Night, in The Merchant of Venice, in The Taming of the Shrew, in The Merry Wives of Windsor, and in Hamlet. She is a graduate of the University of British Columbia and has directed a number of plays for the Stratford Festival. She is currently directing a production of The Taming of the Shrew for the company of the Stratford Repertory Theatre.
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Tickets are available at the University Box Office (Student Union, U.C. Berkeley), major ticket agencies, or by phone at 642-9888. For a free 75th Season brochure, call 642-0212. The Committee for Arts and Lectures University of California.

Pamphlet Thing Happened in the Way to the Forum, Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love's Labor's Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

JOHN C. FLETCHER joins the A.C.T. acting company for his third season after being associated with A.C.T. for six years. He now serves as an Associate Director. He will assist with the Conservatory Coordinator's work and will be the Associate Director of the two week Summer Training Program. Mr. Fletcher has associate directed Heartbreak House, Ah, Wilderness and Romeo and Juliet. He has studied acting at The Juillard School in New York, filmmaking at New York University and films at the San Francisco Art Institute.

JULIA FLITCHEe (*') has appeared in Romeo and Juliet and Much Ado About Nothing, as Portia, in As You Like It and in Measure for Measure. She has studied acting at Berkeley and at the University of California, Berkeley.

THOMAS HARRISON (*) joined the A.C.T. acting company last year. His productions include Romeo and Juliet, Ah, Wilderness, The Heiress and Much Ado About Nothing. A Christmas Carol, and The Bald Soprano. His student productions include Elixir in Private Lives and Employment in The Secret Diary of Young Girl. Last season he played Haynes in The Caretaker, a special project. He studied ballet with Eugene Savin and Igor Yoo skiewitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Guys in a Blanket. Other roles include Stephen Ryder in When You Comin' Back, Red Ryder, Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love in professional landscaping and gardening.

JANICE GARCIA-HUTCHINS begins her tenth season in the A.C.T. as an actress, and director. This season she will direct the Play in Progress program. She toured in Ah, Wilderness during a tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Equus, A Christmas Carol, Valentin and Valentine, The Winter's Tale, Ah, Wilderness, The Revolt and The Little Fox. She holds an M.A. in Theatre Arts from San Jose State University.

LYDIA HANNIBAL (*) joins the A.C.T. acting company this season. She has appeared on the Geary stage in Romeo and Juliet and Ah, Wilderness and while a student was seen as the Queen Elizabeth in Richard II and Masha in The Seagull. She has also appeared in numerous productions of the Pacific Conservatory of the Performing Arts including Partic. Showboat, One Foot Over the rainbow. Nana, The Sun and The King and I.

LAWRENCE HECHT (*) is now in his eighth season with the company. He has performed as director and associate director with the Repertory Theatre. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Rent Child, The Girl of the Golden West, Hay Fever, Much Ado About Nothing and Night and Day.

JOHN NOAH HERTZLER comes to A.C.T. having most recently performed in Macbeth at the Guthrie Theatre. His other productions include Catori at the Huntington Theatre. The Impressario at the Kennedy Center. Hamlet, Richard III and A Midsummer Night's Dream at the Folger Theatre. On Broadway he played Peter Pan in The Bacchae at the Circle-in-the-Square. He has appeared in the films: Airport '79 and Pt. Apache, The Bronx and for TV, he has appeared on One Life to Live, Movi n' On and White Shadow.

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Pamela L. Fitchett in the Way to the Forum, Maria Pellegrini appears in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Love's Labour's Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

JOHN C. FLETCHER joined the A.C.T. acting company for his third season after being associated with A.C.T. for six years. He now serves as an Associate Director, Conservatory Coordinator and as an acting instructor for the Conservatory Training Program. Mr. Fletcher has associate directed Heartbreak House, Ah, Wilderness! and Romeo and Juliet. He has also studied acting at The Juilliard School in New York, film acting at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER (*) has appeared in The Romano and Juliet. Much Ado About Nothing, A Christmas Carol and The Greeks. His student productions include Eliot in Privacy Lives and Troupers in The Secret. Last season he played Davie in The Caretaker, a special project. He studied ballet with Eugene Savin and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Girls in a Blanket. Other roles include Stephen Ryder in When You Comin' Back Red Ryder? Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love in professional landscaping and gardening.

THOMAS HARRISON (*) joined the A.C.T. acting company last year. His productions include Romeo and Juliet, Ah, Wilderness! and Macbeth. Much Ado About Nothing, A Christmas Carol and The Greeks. His student productions include Eliot in Privacy Lives and Troupers in The Secret. Last season he played Davie in The Caretaker, a special project. He studied ballet with Eugene Savin and Igor Youskevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Girls in a Blanket. Other roles include Stephen Ryder in When You Comin' Back Red Ryder? Lucky in Waiting for Godot, Malcolm in Macbeth and Tom in Glass Menagerie. His second love in professional landscaping and gardening.

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JULI HILL [+] returns to A.C.T. for her second season. She was seen last season as Regina in Ghosts, Helen in The Trojan War Not Take Place, and Lydia in The Rivie. Miss Hill received her B.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacGowan from R.A.D.A. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L Baltimore and Fiddler on the Roof at the Western Stage, Ballina, The Taming of the Shrew, and School for Scandal.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Brusa in The Cenci. Her Chalk Circle. This is her tenth season at A.C.T. which has previously included the Domena in Donnini de Bergariie, Sonja in The Hot L Baltimore, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, The Countess in This Is an Entertainment, Joan in Knocks Knock, Matilda in The Foreign Trade, Natalie A Month in the Country, Claire Zachanassian in The Visit and Regina in The Little Foxes. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the P.L.P. production of Jack Gilhooley's Aftonblad in Vegas. Her first feature film, Pajama,2000 was invited to the Venice Film Festival last summer.

JOHANNA JACKSON [+] studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Streetcar, and most recently Death of a Salesman, The Journey, and Barrie in the Sun. She was seen last season in a Christmas Carol and as Carlotta in Another Part of the Forest and the season before in Porgy and Bess.

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 Theatres in Middletown in Middletown, Maine, and the Utah Shakespearean Festival. A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.F.A. thesis on the role of Claudius in Much Ado About Nothing.

JANE JONES [+] joins the A.C.T. acting company this season. She appeared last season in the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Laura Laronde, Last Year at Marienbad, The Repercussion, and Bus Stop. She has been seen in numerous productions of the Oregon Repertory Theatre including Our Town, A Midsummer Night's Dream, and Thinner. Miss Jones has also appeared at the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts.

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 Veruschka in The Three Sisters and Herbert Dole in The Royal Family. Mr. Hutton has also appeared in The Beard at the Oregon Repertory Theatre in Eugene.

RICHARD KUSS last played the Geary Theatre in December 1960 with the wood company of Arthurdale Mahoe's J.B. He has performed at the Oregon Shakespearean Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Bacher and John Gabriel with E.G. Marshall. His other Broadway credits include Golda, The Shadow Box, and Sweet Bird of Youth.
JULIE MILL [*] returns to A.C.T. for her second season. She was seen last season as Regina in Ghosts, Hilda in The Trojan War Will Not Take Place and Lydia in The Visit. Miss Hill received her B.F.A. in theatre and film at Denison University in Granville, Ohio, and has studied in London with Michala MacGowan from R.A.D.A. and the English Speeching Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in Hot L Baltimore and Hildar on the Roof and at the Western Stage, Ballinas, The Taming of the Shrew and School for Scandal.

ELIZABETH HUDDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Grusha in The Caucasian Chalk Circle. This is her tenth season at A.C.T. where her roles have included the Donella in Oedipus the King, Scrooge in A Christmas Carol, and The Merry Widow. She also directed the P.L.F. production of Jack Gilford's Afternoon in Vegas. Her first feature film, Pillow Talk, was invited to the Venice Film Festival last summer.

JOHANNA JACKSON [*] studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Scrooge and most recently Death of a Salesman, The Journey, and Rattle in the Sun. She was seen last season in a Christmas Carol and as Carolee in Another Part of the Forest and in the season before in Portaglize.

NICHOLAS KALELIN [*] 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. Kaladin has also performed at the Theatre at Mousetooth in Australia, Maine, and the Utah Shakespearean Festival. A graduate of Boston College, Brunswick, Maine, he recently completed his M.F.A. thesis on the role of Claud in Much Ado About Nothing.

JANE JONES [*] joins the A.C.T. acting company this season. She appeared last season in the Geary stage in Much Ado About Nothing. Her student productions include The Three Sisters, Laura, Olduvai, Last Straw, The Butter, and Bus Stop. She has been seen in numerous productions of the Oregon Repertory Theatre including Our Town, A Midsummer Night's Dream and Once Upon a Mattress. Miss Jones also appeared at the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts.

RICHARD KESS last played the Geary Theatre in December 1980 with the road company of Archibald MacLeish's J.B. He has performed at the Oregon Shakespearean Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Bacchae and John Gabriel Borkman with E.G. Marshall. His other Broadway credits include Golda, The Shadow Box, Sweet Bird of Youth and
Wait Until Dark, Mr. Ross' recent films have been The Doorkeeper and, on TV, Attraction. For ten years, Mr. Ross was the Artistic Director of The American Theater Company staging American plays, Penelope by Major Robert Rogers, Mulligan Guard Ball by Ned Harrigan and Rocket to the Moon by Oed. As an actor he most prefers roles in Socrates, Philoctetes, and as Joe Benjamin in God's Favorite.

ANNE LAW DER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Roxy D'Alkova and speech with Alice Herries. Miss Lawder sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Monica's Van Theater where she appeared in Ah, Wilderness! and Showboat in the summer of 1957 and Ring Around the Moon and Hamlet in 1959. In her twelve seasons at A.C.T. she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillars of the Community, This Is An Entertainment!, Peer Gynt, Suspicion, Man and Superman, The Master Builder, All the Way Home, Ah, Wilderness! Heartbreak House, A Month in the Country, RomEO and Juliet, A History of the American Film, Ghouls, and Another Part of the Forest. Miss Lawder's film credits include John Korty's award-winning The Music School and her new TV film Christmas Without Snow airing in December.

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Dakin Matthews is in his second season at A.C.T. and was also in The Three Sisters. He was a founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division. He was also Artistic Director of the California Actors Theatre in the South Bay, where he directed three plays, acted in 20, and founded the theatre’s new plays program. He has been a lending actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent guest artist in Bay Area repertory.
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MARK MURPHY, now in his fifth season at A.C.T., is a graduate of Baylor University. Texas. Past A.C.T. productions include The National Health, A Arbord Person Singulier, Jocasta, A Christmas Carol, Hotel Paragon, The Winter's Tale, 5th of July, The Visit, Fontanella, The Girl of the Golden West, The Crucifer of Blood, Tybalt in Romeo and Juliet and Simon in Hay Fever, and last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Taming of the Shrew, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indiana, John and the Parroco and The Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Baa Baa, The Importance of Being Earnest and Ghosts.

WILLIAM MCKEEGHAN 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 Trotter in Missailliance, Sandor Tunai in The Plague, the Thing, the Margulis de Sade in Mayerling, and Willy Loman in Death of a Salesman. He spent five seasons at Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party, Who's Afraid of Virginia Woolf and The Company. Mr. McKeehan 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, Aroudi Person Singulier, Hotel Paragon, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Lion in the Winter, The Crucifer of Blood, The Revolts, The Trojan War Will Not Take Place, and Much Ado About Nothing.

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

THOMAS OGLESSY [*] joined the company four seasons ago. Some of his appearances include: A Month in the Country, The Little Bohemian, The Crucifer of Blood, A History of the American Film and The Rosch. His off-Broadway credits include The Robber Bridegroom at the New York State Clements Theatre.

DeANN MARS, a charter member of A.C.T. returned last season to playing the leading role in Night and Day. Consandra in The Trojan War Will Not Take Place, and Oja in The Three Sisters. Miss Mears New York credits include, Ambassador and Helene, Too True to Be Good, One Flew Over the Cuckoo's Nest, Dear Diary, and A.C.T.'s Tiny Alice. She co-starred with Julie Harris in the National Company of And Miss Reardon Drinks a Little. A guest artist at leading American regional theatres, Miss Mears starred with Michael London in the T.V. movie The Lowest Banner.

FRANK OTTIELLL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1966 in Pittsburgh. Mr. Ottiwell studied at the Canadian Art Theatre in Montreal, the Vera Solodova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to 'Alexanderizing' A.C.T.'s actors, he has appeared as an actor in such productions as Oedipus Rex, The Mer

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Close friends. Close talk.
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Say Galliano instead of goodnight.
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 Edwin Skinner, Miss Ray teaches Speech for Actors at U.C. Berkeley, and Voice in ACT’s Advanced Training Program. This summer, she made her Equity debut as Birdie in ACT’s extension of Another Part of the Forest.

RAY REINHARDT, who on ACT’s memorable tour of Russia appeared as Ekaterina in Desires Under the Elms, is known to San Franciscans as the lead in Creemos de Berengaria. The Mystery, Stanley in A Streetcar Named Desire, Andrew Wyke in Sarah, Marcus in Another Part of the Forest, and Anton Schill in The Visit. Mr. Reinhardt has appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Geary stage, he has performed King Lear, Dan Barrington in The Gaslighted Woman, and An Evening of Comedy at Sousa’s Wines by. His television credits include appearances with all major networks and in P.B.S.’s award-winning dramas. He has served as host with the San Francisco Opera live broadcast, and appeared with the company in Ariadne auf Naxos. Mr. Reinhardt can be seen in H.G. Wells’ fantasy Time After Time.

RANDALL RICHARD, who joins A.C.T. Acting Company after appearing on the Geary stage last season in Much Ado About Nothing. His Conservatory credits include George in Our Town, Launcelot in Two Gentlemen of Verona and Tannehein in The Three Stpers. Mr. Richard received his B.A. in Drama from Tulane University in Massachusetts, and he appeared with the Cambridge Ensemble in the title role of an adaptation of Peter Handke’s autobiographical novel, A Sure and Bound Drama. His New York credits include two off-Broadway productions, Griffin’s Dandel and Tole of Chein.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre of Chicago before 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 stand-in for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Biss’s Room Service, James in Music and Chief Bromley in One Flew Over the Cuckoo’s Nest to name a few. His TV credits range from Soap Opera to Kitana. In and 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 United States and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON, graduated from Grand Valley State College, Michigan prior to joining ACT. He has performed at the Oakland Ensemble Theatre in Las Bienes by Lorraine Hansberry. On the Geary stage he has been seen in The Girl of the Golden West, In the Olympic, Much Ado About Nothing, Night and Day, A Christmas Carol and Another Part of the Forest.

SALLY SMYTHE returns to A.C.T. after appearing in The Three Sisters last season. Last fall, she played Leokka for CAT’s production of The House of the Dead and the Mai, Amanda in San Jose Repertory’s production of Private Lives, and in her two years with the Oregon Shakespearean Festival, she was seen as Calpua in At Roll of the Page. Sally has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied in Paris at the Centre Americain and with Paul Richards.

DEBORAH SUESSL returns to A.C.T. for her ninth season as an actress and teacher in speech and elocution for the Conservatory and Company. Miss Sussel has been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including Tell Me a Riddle and June 30. She is presently enrolling on the staff of Mills College, U.C. Berkeley, and

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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 was a part of A.C.T.’s Advanced Training Program. This summer she made her Equity debut as Birdie in A.C.T.’s extension of Another Part of the Forest.

RAY REINHARDT, who on A.C.T.’s memorable tour of Russia appeared as Euphrasia in Deser Under the Elm, is known to San Franciscans as the lead in Casca de Benghazi, The Mikado, Stanley in A Straightly Named Dustin, Andrew Wyke in Sirafis, Marcus in Another Part of the Forest, and Aaron Schull in The Visit. Mr. Reinhardt has appeared on Broadway as the lawyer in Tiny Alice, which he recreated with A.C.T. Away from the Geary stage, he has performed King Lear, David Berrigan in The Fiscally Wised, and An Even Night of Comedy at Souvenir Winery. His television credits include appearances on all major networks and in P.B.S.’ award-winning dramas. He has served as host with the San Francisco Opera live broadcast, and appeared with the company in Athens and Vienna. Mr. Reinhardt can be seen in the H.G.Well fantasy Time After Time.

RANDALL RICHARD joins A.C.T. Acting Company after appearing on the Geary stage last season in Much Ado About Nothing. His Conservatory roles include George in Our Town, Launce in Two Gentlemen of Verona and Twelfth Night. As The Spy, Mr. Richard received his B.A. in Drama from Tulane University in Massachusetts, and he appeared with the Cambridge Ensemble in the title role of an adaptation of Peter Handke’s autobiographical novel, A,Surprise Beyond Dream. This year’s New York credits include two off-Broadway productions, Griffin’s Danilo and Tiles of Catham.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre in Chicago where he then joined the acting company, 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 Daughters of Silence and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Brown Room Service, Janice in Music and Chief Bronson in The Fisk Over the Cuckoo’s Nest to name a few. His TV credits range from Soap Opera to Kix, Notte and Tino and his last feature film was with Robert Redford in Three Days of the Condor. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON [*] graduated from Grandvalley State College, Michigan prior to joining A.C.T. He has performed at the Oakland Ensemble Theatre in Lee Bloom by Lorraine Hansberry. On the Geary stage he has been seen in The Girl of the Golden West, The Marriage of Figaro. About Nothing, Night and Day, A Christmas Carol and Another Part of the Forest.

SALLY SMYTHE returns to A.C.T. after appearing in The Three Sisters last season. Last fall she played Louka for C.A.T.’s production of The Match, and Sandy, Armanda in San Jose Rep’s production of Private Lives, and in her two years with the Oregon Shakespearean Festival, she was seen as Celia in As You Like It, Diana in Ring Round the Moon and Virgina in Coriolanus. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied at Paris at the Centre Americain and with Paul Richards.

DEBORAH SUESS returns to A.C.T. for her ninth season as actress and teacher in speech and audition for the Conservatory and Company. Mrs. Suess 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, 1941. 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 John Dexter at the Hedgcock Theatre of Miami, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Theatre in the 1960s, the A.F.A. and Lincoln Center Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been with us in (among others) The Ruling Class, The Dybbuk, The Matchmaker, Peer Gynt, Othello, A Chorus Line, The Birthday Party, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter’s Tale, The Visit, Fantastasia, The Girl of the Golden West, Much Ado About Nothing, The Bendits and The Trojan War Will Not Take Place.

MARIJAN WALKER, a native of Montana, is in her eighth season with A.C.T. and has been seen in Calendar Girl, Abandoned Person, The Circle, Tambourine and The Winter’s Tale. Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot L. Baltimore and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. Miss Walker has appeared in over 500 productions including Angel Street with Roy Dotrice in London, The Rose Garden with Robert Preston on Broadway and Plaza Suite at the Drury Lane Playhouse. Her film credits include Petulia and Midsummer Night’s Dream at the Shakespeare Festival. Her most recent credits include Vershmin in The Three Sisters and Marcus Hubbard in Another Part of the Forest, among others. On the opera stage she was seen in last season’s The Trojan War Will Not Take Place and The Three Sisters.

MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.E.A. Design program at Brandeis University. Three summers ago he was seen in Hamlet directed by Ellis Rabb at the Missouri Repertory Theatre. In 1979, he played Berowne in Love’s Labors Lost at the Stratford Shakespeare Festival. Mr. Watson’s A.C.T. student productions include the title role in Henry VI Part I and Andrea in Three Sisters, and last season was seen in Much Ado About Nothing, Another Part of the Forest and A Christmas Carol.

ISHAI WHITLOCK, JR. (*) returns to A.C.T. for his fourth season. He was seen last season as Magoo in Night and Day and his other roles include Westerner Henry VIII in If at the Vina del Mar in A History of the American Film, The Winter’s Tale, and A Christmas Carol and The Visit. Mr. Whitlock’s roles at the Pacific Conservatory of the Performing Arts include Pompey in Measure for Measure, Bill in Death of a Salesman, Gillios in Paris, Walter Young in A Raisin in the Sun, and Scrooge in Oliver, Oliver Over the Garden Wall, A Christmas Carol and The Visit.

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SYDNEY WALKER is a veteran of 37 years of stage, film, television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jean Deiner at the Hedgerow Theatre of Moeylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1960s, the A.F.A. and Lincoln Center Repertories in the 1980s and 1990s. He joined A.C.T. in 1974 and has been seen with us in (among others) The Bottle House, The Three Penny Piece, Peer Gynt, Othello, The Knack. His character is The Circle; Hotel Paradox, The National Health, A Christmas Carol, The Winter's Tale, The Visit, The Fantasticks, The Girl of the Golden West, Much Ado About Nothing. The Bendis and The Trojan War Will Not Take Place.

MARRIAN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in The Circle, A Midsummer Night's Dream and The Winter's Tale. Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot L Baltimore and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. Miss Walters has appeared in over 500 productions including Angel Street with Ray Milland in Chicago. The Tender Trap with Robert Preston on Broadway and Plaza Suite at the Drury Lane Playhouse. Her film credits include Porthos, Eliza Doolittle and Moscow Cow. With her husband, director Michael Ferrall and daughter Gina, she also paints and manufactures the Joeseph Robe and other exclusive designs available at their elegant shop in Pier 39 and their new shop opening soon on Polk near Sutter.

MARSHALL WATSON (*) received his B.A. from Stanford University and attended the M.F.A. Design program at Bardís University. Three summers ago he was seen in Hamlet directed by Ellis Rahl at the Missouri Repertory Theatre. In 1979, he played Brontwyn in Louis Labine's Lost at the Orlando Shakespeare Festival. Mr. Watson's A.C.T. student productions include the title role in Henry IV Part III and Andrei in Three Sisters, and last season he was seen in Much Ado About Nothing. Another part of the Forest and A Christmas Carol.

ISHA WHITLOCK, JR. (*) returns to A.C.T. for his fourth season. He was seen last season as Magnus in Night and Day and his other roles include Western Harry in Sheba in A History of the American Film, The Winter's Tale, and A Christmas Carol and The Visit. Mr. Whitlock's roles at the Pacific Conservatory of the Performing Arts include Pompey in Measure For Measure, Bill in Death of a Salesman, Gillio in Paris, Walter Younger in A Raisin in the Sun, and Scrooge in A Christmas Carol.

BRUCE WILLIAMS (*) joined the company four seasons ago and has appeared in the A.C.T. production including A Christmas Carol, The National Health, A Midsummer Night's Dream and The Visit. Much Ado About Nothing, The Three Sisters, and Another Part of the Forest. He appeared at the Oregon Shakespeare Festival for summer seasons and studied at the University of Texas in Austin.

ROBERT WORTHIAN EKRAMER (*) joins the A.C.T. acting company this year and will be assisting in the Vocal Training Program. He has appeared in the Utah Shakespearean 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 Versalhin in The Three Sisters and Marcus Hubbard in Another Part of the Forest, among others. On the Great Stage he was seen in last season's The Trojan War Will Not Take Place and The Three Sisters.

D. PAUL YUEULL (*) received his B.A. from Stanford University and attended the M.F.A. Theatre Design program at the University of North Carolina at Greensboro. He appeared in various productions at the North Carolina Shakespeare Festival including Much Ado About Nothing and Macbeth as well as at the Berkeley Shakespeare Festival and in several stock shows. His A.C.T. student productions include The Cherry Orchard, The Liar, Much Ado About Nothing and The Great Divide, and he appeared last season in The Three Sisters and The Rhine.
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DESIGNERS

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 Rome 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 the San Francisco State University and has worked on television and in nightclubs.

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 their highly-acclaimed television production of Peter Allen and the Rockettes. A graduate of the University of Texas, Mr. Casey designed for New York City Repertory Theatre's production of Requiem for a Heavyweight, the Hubris Theatre cooks in New York, the Denver Opera's production of Abduction from the Seraglio. Other credits include numerous productions for Summer Theatre of the World, productions of A Midsummer Night's Dream, Billy Budd, Arms and the Man, Patience, and Of Thee I Sing for the Occidental Summer Theatre Festival in Los Angeles.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed for the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of Poor Yme, Knock Knock, Strobe, All the Way Home, The National Health, 5th of July, We Never Did, The Cucullar of Blood, Patronize and Burial Child. He also spent eight seasons with C.C.P.A. in Santa Maria and designed 21 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 the consultant and designer for the opening of the Denver Center for the Performing Arts and has his own consulting firm called Perfor ming Arts Technology.

RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for ten seasons, designing 21 productions including Ali: Wildman, Another Part of L'ERMITAGE
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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 Rome and played a large part in the success of Hello, Dolly!, Hello, Dolly. His lighting design credits at A.C.T. include the Dione 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.

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DIRK EPPSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed for the Yale Repertory Theatre. A designer at A.C.T. for seven years, Mr. Epperson designed lighting for the productions of Peer Gynt, Knock-Knock, Thrashers, All the Way, Home, The National Health, 4th of July, Van Nest, The Officer of Blood, Pagan Love and Buried Child. He also spent eight seasons with P.C.P.A. in Santa Maria and designed 21 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 the 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 Ah, Wilderness, Another Part of...

Robert Morgan (Costume Designer), now in his 15th season at A.C.T., has created costumes for 21 company productions. Most recently, he designed King Lear and The Country Wife for Jack O'Brien at the San Diego National Shakespeare Festival. His costumes for A Man for All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics' Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.G.A. in Santa Maria. Mr. Morgan resides in Vermont's northeast kingdom with his attorney wife, Wendy.

Michael Olich (Costume Designer) is currently Director of Design for Houston's Alley Theatre. An M.F.A. graduate of Carnegie-Mellon University, his design credits for A.C.T. include Pantagruel, 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.L.I.T.T. design competition in both scenery and costumes, Mr. Olich has designed for the Abiko Repertory Theatre, the Oregon Shakespearean Festival, the Manhattan 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 Girls of the Golden West, The Bishop and The Three Sisters. She was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 60 productions, most recently, The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has been the lighting designer at the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For design he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for the New Yorker Revue and Her Donor for which he received a Drama Desk Nomination.

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

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Robert Morgan (Costume Designer), now in his 10th season at A.C.T., has created costumes for 21 company productions. Most recently, he designed King Lear and the Country Wife for Jack O’Brien at the San Diego National Shakespeare Festival. His costume for A Man for All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics’ Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with P.C.P.A. in Santa Maria. Mr. Morgan resides in Vermont’s northeast kingdom with his attorney wife Wendy.

Michael Olich (Costume Designer) is currently Director of Design for Houston’s Alley Theatre. An M.F.A. graduate of Carnegie-Mellon University, his design credits for A.C.T. include Funtastic, 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 scenic designer and lecturer at the University of Santa Clara. A winner of the 1975 U.S.L.T. design competition in both scenery and costumes, Mr. Olich has designed for the Abbeo Repertory Theatre, the Oregon Shakespearean Festival, the Inslaw Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

Duane Schuler (Lighting Designer) joins A.C.T. for another season having designed The Girl of the Golden West, The Revolt and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions, most recently, The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has been the lighting designer at the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For design he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Sander’s Rebel and Her Director for which he received a Drama Desk Nomination.

Richard Seiger (Set Designer) returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as Buried Child, The Little Foxes and The Girl of the Golden West. The Winter’s Tale: 9th of July The Visit, Julius Caesar Hotel Paradiso, The Matchmaker, The Bourgeois Gentilhomme, Othello and Something’s Afoot, which premiered at the Marines’ Memorial Theatre and went on Broadway. A graduate of Chicago’s School of Art Institute, Mr. Seiger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Seiger’s other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut and the Coconut Grove Playhouse in Miami, Florida.

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Charlotte Maillard, Chairman of Saks’ Gala Preview Opening, attributes A.C.T.’s success to “the continued support of the theatre’s donors, subscribers, and patrons, as well as San Francisco’s design community who participate in A.C.T.’s Annual Elegant Celebration of Christmas.”

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IT WAS seventeen years ago, in August, that Norman Macqueen says he saw the Loch Ness monster. And Donald Campbell still says he didn't.

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