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COVER: Julia Fletcher, Mourning Becomes Electra.
Design: Bernie Schimke. Photo: Dennis Anderson.
THE AMERICAN CONSERVATORY THEATRE

presents

CAT AMONG THE PIGEONS

(1894)

by GEORGES FEYDEAU
translated by John Mortimer

Marceline — GINA FERRALL
Firmin — JOHN NOAH HERTZLER
Lucette Gautier — SALLY SMYTHE
Contran De Cheneviste — SYDNEY WALKER
Nin Galant — JANE JONES
Fernand Bois d'Englins — RAYE BERK
Ignace de Fontanet — BRUCE WILLIAMS
Baroness Duvenger — MARIAN WALTERS
Camille Bouztin — WILLIAM MCKERIGHAN
General Trigues — RAY REINHARDT
Antonio, the interpreter — ISIAH WHITLOCK, JR.
Viceroy — JILL HILL
Froulenn Fitzenspiegel — MINI CARR
Antoinette, maid to the Baroness — C. DIANNE MANNING
Lantery, a solicitor — GARRALD J. SIMPSON
Jean, a valet — WILLIAM PATTERSON
Flower Boy — GREG PATTYSON
Man, a wedding guest — THOMAS HARRISON
Woman, a wedding guest — CATHERINE TELFORD
Bride — LAURA ANN WORTHEN
Concierge — D. PAUL YEURIL

Directed by NAGLE JACKSON
Associate Director JANICE GARCIA-HUTCHINS
Scenery by RICHARD SIEGER
Costumes by MICHAEL CASEY
Lighting by DIRK EPPERSON
Hairstyles by RICK EDELIS

Act I: Lucette's Drawing Room
Act II: Baroness Duvenger's Bedroom
Act III: Bois d'Englins Apartment

There will be two fifteen-minute intermissions.

UNDERSTUDIES
Marceline — Johanna Jackson, Firmino — Frank O'Calligh, Lucette — Wendy Badford, De Cheneviste — John Huron,
Nin Galant — Stacy Ray, Bois d'Englins — Mark Murphy, De Fontanet — Randy Richard, Baroness — Anne Lawler,
Bouzet — D. Paul Beal, General — Richard Koss, Antonio — GARRALD J. SIMPSON, Viceroy — Julia Fletcher,
Flower Boy — Alex Niblick, Man — Nicholas Kaidon, Woman — Barbara Driscoll, Concierge — William Ball.

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THE AMERICAN CONSERVATORY THEATRE
presents
CAT AMONG THE PIGEONS
(1900)
by GEORGES FEYDEAU
translated by John Mortimer

Marceline  GINA FERRALL
Firmin  JOHN NOAH HERTZLER
Lucette Gaucher  SALLY SMYTHE
Contran De Chevenetieve  SYDNEY WALKER
Nini Galant  JANE JONES
Fernand Bois d'Englihen  RAY RYK
Ignace de Fontaneet  BRUCE WILLIAMS
Baroness Duverger  MARIAN WALTERS
Camille Bouzig  WILLIAM MCKEERIGHAN
General Terrigay  RAY REINHARDT
Antonio, the interpreter  ISAH WHITLOCK, JR.
Vicarage  JILL HILL
Freslein Fitznispiegel  MIMI CARR
Antoinette, maid to the Baroness  C. DIANNE MANNING
Lantern, a solicitor  GORDON J. SIMPSON
Jean, a valet  WILLIAM PATRICK
Flower Boy  GREG PATTISON
Man, a wedding guest  THOMAS HARRISON
Woman, a wedding guest  CATHERINE TELFORD
Bride  LAURA ANN WORTHEN
Concierge  D. PAUL YERUL

Directed by  NAGLE JACKSON
Associate Director  JANICE GARCIA HUTCHINS
Scenery by  RICHARD SEGGER
Costumes by  MICHAEL CASEY
Lighting by  DICK EPPERSON
Hairstyles by  RKK ECHOLS
Act I: Lucette's Drawing Room
Act II: Baroness Duverger's Bedroom
Act III: Bois d'Englihen's Apartment

UNDERSTUDIES
Marceline—Johanna Jackson, Firmin—Frank Cusick, Lucette—Wendy Radford, De Chevenetieve—John Hurley,
Nini Galant—Stacy Ray, Bois d'Englihen—Mark Murphy, De Fontaneet—Randy Richard, Baroness—Anne Lawler,
Boosie—D. Paul Beaud, General—Richard Koss, Antonio—Gallaudet J. Simpson, Vicarage—Julia Fletcher,
Flower Boy—Alex Nylder, Man—Nicholas Kalof, Woman—Barbara Dircks, Concierge—William Bull.

Because the pleasure lasts longer.
Benson & Hedges Lights

A FINE MADNESS
by Jeffrey Hirsch

To be in Paris at the turn of the century was to live in the heat of all possible worlds. La belle époque had arrived bringing with it a promise of prosperity and many new inventions to be enjoyed at one's leisure: electricity, the cinema, radio, photography, the motor car and the airplane. The painfully fought Franco-Prussian war was quickly fading from memory and it seemed that peace would remain forever fixed. The Universal Exposition of 1893 attracted the curious of every nation to Paris, nearly doubling the city's population and affirming its position as the cultural and intellectual center of the world.

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

Don't take things too seriously!

- Franz Kafka

Georges Feydeau was born in Paris on December 19, 1862 and is reported to have been a good mannered child. His only shortcoming seems to have been a lack of industry to which he admits in his description of how he came, at a tender age, to be a playwright: "How did I become a writer of comedies? Purely by laziness. I was a child of six or seven when I was first taken, one evening, to the theater. I have forgotten what was being given, but I remember my enthusiasm. The fever had gripped me. I did not sleep all night, but the next day I set to work. My father found me, hair tousled, scribbling furiously in my notebook. When he asked me what I was doing, I replied that I was writing a play. Some hours later, my governess (a nice girl, but how boring!) arrived to collect me: "Come along, Master Georges, time for lessons!" My father told her to leave me alone. 'He has worked quite hard enough this morning,' he said. 'He has written a play.' Instantly I beheld the road to salvation. From that blessed day on, whenever I had not done my homework (which, believe me, happened often), I rushed to my notebook and my permitted governed left me in peace. She did not understand the will of the dramatist!"

Indolence remained a weakness and charm of Feydeau's throughout his life. One day while seated in a café he was pressed by a friend to "Look at that magnificent woman!" "Where is she?" asked the playwright. "Behind you," was the reply. "Oh, then describe her to me," said Feydeau languidly reaching for the glass of wine before him.

Young Georges' early efforts at playwriting were confined to short scenes and monologues. His first successful, a form of light comedy popular in 19th century France and unrelated to the later American variety entertainment, was produced in 1883. Despite the popularity of Amour et Piano (Love and Piano), Feydeau might have thrown over his future as a playwright for the life of an actor had it not been for a well-timed coincidence. A director, having seen Feydeau perform in amateur theatricals, arranged a meeting for the purpose of contracting him as a player. On the appointed day Feydeau was impaled with feelings of waiting for the tardy director and departed the meeting place, leaving behind all ambition to act. "Thus far," he later said, "I learned the advantages of not being punctual. I swore then to be late all the rest of my life. To this day, I have kept my word."

continued

Playwright, Georges Feydeau

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A FINE MADNESS
by Jeffrey Hirsch

To be in Paris at the turn of the century was to live in the best of all possible worlds. La belle époque had arrived bringing with it a promise of prosperity and many new inventions to be enjoyed at one's leisure: electricity, the cinema, radio, photography, the motor car and the airplane. The painfully fought Franco-Prussian war was quietly fading from memory and it seemed that peace would remain forever fixed. The Universal Exposition of 1893 attracted the curious of every nation to Paris, nearly doubling the city's population and affirming its position as the cultural and intellectual center of the world.

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

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Playwright, Georges Feydeau

Most cognacs are blended — or as we French say, "mixed" — just before they are bottled. But at Salignac, we marry our young cognacs before they sleep... a long, maturing sleep in oak cellars. There, slowly, an intimate fusion develops. Flavors undergo a time and the wood performs their smoothing miracle. Only then is our cognac ready for the bottle. The difference? A mellowness of taste and bouquet. 1920 we have known: the longer the marriage, the finer the cognac.
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George Feydeau's death in 1921 claimed one of the belle époque's central figures—the quintessential boulevardier and littérature, who gave style to a period of unbridled optimism now far past. With wit and cunning Feydeau cataloged Paris society in its blush of fin de siècle ripeness. His plays show a world on the verge of madness where the mechanized pace is accelerating out of control like the conveyor belt in Chaplin's Modern Times. His portraits of the era's pleasure seekers were so accurate that the line between art and life eventually became blurred: in 1899 France's President Felix Faure died in flagrante delicto, a victim of the passion that inspired so many wayward bees in Feydeau's comedies of hedonism, would-be adultery and deception.

Following a brief period in eclipse, Feydeau's oeuvre reemerged after World War II shining more brightly than ever, with France's famed René Barjavel's production of Occupations D'Amiante (Tamars Care of Amiante, 1938) in 1948 signaling the start of a large scale revival of the playwright's work. Beginning with Le Diable (The Devil, 1890) in 1951, fifteen of the plays entered the repertoire of the Comédie Française making the National Theatre the most popular in Paris and sanctioning Feydeau as a writer of modern classics, the greatest French comic dramatist since Molière.

The English speaking world has been slow to receive the good news of Feydeau's post-war popularity because only a few of the plays have been satisfactorily translated. Princess Majestia, where the Queen Mother had a look at a French staging of production of La Direction in 1959 and "roiled with laughter at what one critic called the snappiest show ever staged before British royalty." England's National Theatre has subsequently led the way in assimilating Feydeau into the English tradition of modern farce that begins with Charley's Aunt and The Magnificat and develops through The Importance of Being Earnest to the comedies of Ben Travers and Joe Orton. No less an Englishman than Noel Coward himself adapted Occupations D’Amiante as And After Lulu, and the English playwright and adapter of television’s Bridget Bardot Resembled, John Mortimer, has translated La Puce à L’Oreille and Un Fil à La Patte (Cat Among the Pigeons, 1948) for National Theatre productions.

The title of Feydeau’s masterpiece, Un Fil à la Patte, cannot be literally translated into English. The French trope refers to the manner in which the play’s hero is tied to his misdeeds—like a dog with a rope attached to one of its paws.
George Peydrous’s death in 1921 claimed one of the belle époque’s central figures—the quintessential boulevardier and littératus, who gave style to a period of unbridled optimism now far past. With wit and cunning Peydrous cataloged Paris society in its blush of fin de siècle ripeness. His plays show a world on the verge of madness where the mechanized pace is accelerating out of control like the conveyor belt in Chaplin’s Modern Times. His portraits of the era’s pleasure seekers were so accurate that the line between art and life eventually became blurred: in 1899 France’s President Félix Faure died in flagrante delicto, a victim of the passion that inspired so many wayward heroines in Peydrous’s comedies of hedonism, would-be adultery and deception.

Following a brief period in eclipse, Peydrous’s career reemerged after World War II shining more brightly than ever, with France’s famed René Clair, who had produced the bestselling novel of the playwright’s work. Beginning with Le Dernier (The Dope), 1895, fifteen of the plays entered the repertoire of the Comédie Française making the National Theatre the most popular in Paris and sanctioning Peydrous as a writer of modern classics. The greatest French comic dramatist since Molière.

The English speaking world has been slow to receive the good news of Peydrous’s post-war popularity because only a few of the plays have been satisfactorily translated. Princess Mazet and the Queen Mother had a look at a French starring production of Le Dernier in 1939 and “rolled with laughter at what one critic called the snazziest show ever staged before British royalty.” England’s National Theatre has subsequently led the way in assimilating Peydrous into the English tradition of modern farce that begins with Charley’s Aunt and The Magnanimous Cuckold and develops through The Importance of Being Earnest to the comedies of Ben Travers and Joe Orton. No less an Englishman than Noel Coward himself adapted Oeuvre-D’Amile as End of the Road After Leigh, and the English playwright and adapter of television’s Bridgette Brundell Fronted. John Mortimer, has translated Le Puce et L’Orelle and Un Fil à la Patte (Cat Among the Pigeons, 1934) for National Theatre productions.

The title of Peydrous’s masterpiece, Un Fil à la Patte is meaningless to which the play’s hero is tied to his misadventures—like a dog with a rope attached to one of its paws.

continued
The play was first presented in the United States as The Lady from Lobster Square in 1910. In 1966, the Comédie-Française presented its attendance-record-breaking revival during a New York engagement. The production featured Alain Frydén, the playwright's grandson, in the role of Fontamet, and demonstrated the case with which comedy can break through the language barrier. John Mortimer's translation received its American premiere in a 1971 staging by Nigal Jackson at the Milwaukee Repertory Theatre Company. The play has also been translated as Not by Bad Alone by Norman Shapiro.

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

Adding further to Un Fil à la Patte's exemplary quality are characters representative of types that appear throughout Feydau's plays. There is Lucette, the coquette of relaxed virtue; Buis D'Englainge, the deceitful hero who finds himself caught in a web of his own lies; and General Fringue, the foreigner out at sea in a country that does not speak his language. Freudian fissiparous is also a foreigner, but of shifting national allegiance: in the French text his name is M. Belting, and she is a proper Englishwoman. It is through the ingenuity of the translator that she becomes a German Freulein, thereby sustaining the author's intended comic relation between governness and pupil.

Long after the work of Sardou, Bequey, Courrèges, and other belle époque dramatists has gone flat, Georges Feydau's plays retain their effervescence. Like fine champagnes, Feydau farces range in flavor from delicate and sentimental to brut and sharp-edged. Un Fil à la Patte falls neatly into the middle ground and is a play of vintage quality, the supreme achievement of a man who professed to hate working: "No, I am not one of those who enjoy giving birth," he wrote. "While I am arranging all the madness that unleashes the spectacles glee, I am not amused by it. When the work is done, what a relief!"
The play was first presented in the United States as The Lady from Laptop in 1980. In 1986 the Comédie-Française presented its attendance-record-breaking revival during a New York engagement. The production featured Alan Frydman, the playwright's grandson, in the role of Fontaine, and demonstrated the case with which comedy can break through the language barrier. John Mortimer's translation received its American premiere in a 1971 staging by Nige Jackson at the Milwaukee Repertory Theatre Company. The play has also been translated as Not by Bad Alone by Norman Shapiro.

Un Fil à la Patte provides a perfect door through which to enter the murky world of Georges Feydouze. Its structure conforms to Feydouze's basic tenet of playwriting: "When two characters must not meet, I bring them together as soon as I can!" The play's plot incorporates the classic comedic device of quod pro quo or mistaken identity, through which the innocent clerk Bouzin becomes a victim of circumstances beyond his control, and the technique of repeating an incident to the point of absurdity, as with the unending scene of Le Figaro in Act 1. What's more, Un Fil à la Patte features three chases and a man literally caught with his pants down not once, but twice.

Adding further to Un Fil à la Patte's exemplary quality are characters representative of types that appear throughout Feydouze's plays. There is Lucette, the coquette of relaxed virtue; Bois D'Enfant, the deceitful hero who finds himself caught in a web of his own lies; and General Bingen, the foreigner out at sea in a country that does not speak his language. Freudian Freespijel is also a foreigner, but of shifting national allegiance: in the French text her name is Mme. Beting and she is a proper Englishwoman. It is through the ingenuity of the translator that she becomes a German Freespijel, thereby sustaining the author's intended comic relationship between.govt. and pupil.

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**American Cancer Society**

The space contributed as a public service.
MOURNING BECOMES ELECTRA

A Tragedy

by EUGENE O’NEILL

Brigadier-General Ezra Mannon
Christine, his wife
Lavina, their daughter
Orin, their son
Captain Adam Brain, one of the clipper “Flying Trades”
Captain Peter Niles, U.S. Artillery
Rosalie Niles, his sister
Sett Beekman
Amos Ames
Louda, his wife
Minnie, her cousin
Joseph Borden, manager of the shipping company
Emma, his wife
Evelyn, his D.D.
of the First Congregational Church
His Wife
Doctor Joseph Blake
The Captain
Ira Mackel
Alonzo Small

Directed By

ALLEN FLETCHER

Associate Director

ALEX NIBLEY

Scenery by

RALPH FUNZIELO

Costumes by

ROBERT BLACKMAN

Lighting by

JOSEPH APPEL

Music by

LARRY DELINGER

Dialect Coach

ALAN SHATERIAN

Hairstyles by

ROCK FORKS

HOMECOMING

Act II: The same scene—exterior of the house—the same night.
Act III: The same scene—exterior of the house—night a week later.
Act IV: A bedroom in the house—same scene.

THE HUNTED

Act I: The same scene—former; exterior of the Mannon house—night a month later.
Act II: Same scene—exterior of the Mannon house; night of the next day.
Act III: The same scene—exterior of the Mannon house; night of the next day.
Act IV: The same scene—exterior of the Mannon house; night of the next day.

THE HAUNTED

Act I: Same scene; exterior of the Mannon house; an evening in the summer of 1869.
Act II: Scene II: Sitting room in the house—immediately follows Scene I.
Act III: The same scene—an evening a month later.
Act IV: The same scene—exterior; the sitting room immediately follows Act II.

UNDERSTUDIES

Ezra Mannon—Anthony Walker
Christine—Mimi Carr
Lavina—Jen Jones
Orin—Robert W. Sherrill
Captain Adam Brain—Michael Hall
Captain Peter Niles—Dennis Hoffman
Rosalie Niles—Sasha Metz
Sett Beekman—Ray Bick
Amos Ames—Joseph Bolduc
Ira Mackel—Keith C. Fletcher
Emma—Jill Hill
Evelyn—Sharon Newman
Evelyn—Alfred Smith

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THE AMERICAN CONSERVATORY THEATRE presents 
in tribute to the memory of Lee Strasberg

MOURNING BECOMES ELECTRA
(1947)
A Tragedy

by EUGENE O'NEILL

Brigadier General Ezra Mannon
Christine, his wife
Lavinia, their daughter
Orrin, their son
Captain Adam Brant, of the clipper "Flying Trades"
Captain Peter Niles, U.S. Artillery
Rachel Niles, his sister
Seba Beckwith
Amos Ames
Lodus, his wife
Minnie, his cousin
Jostab Borden, manager of the shipping company
Emma, his wife
Everett Hills, D.D., of the First Congregational Church
His Wife
Doctor Joseph Blake
The Castellan
Ira Mackel
Alonzo Small

Directed By
ALLEN FLETCHER

ASSISTANT DIRECTOR
ALEX NIBLEY

SET DESIGN BY
RALPH FUNICELLO

LIGHTING DESIGN BY
JOSEPH APPEL

MUSIC BY
LARRY DELINGER

HAIRSTYLES BY
RICK FOLSOM

HOMECOMING

Act II. Ezra Mannon returns home immediately follows Act I.
Act III. The same as Act I—exterior of the house—night of a week later.
Act IV. A bedroom in the house—conclusion of the same night.

THE HUNTED

Act I. Exterior of the Mannon house—a moonlight night two days after the murder of Ezra Mannon.
Act II. Sitting room in the house—immediately follows Act I.
Act III. Ezra Mannon's study—immediately follows Act II.
Act IV. The scene of the clipper ship "Flying Trades," at a raft in East Boston—a night two days later.
Act V. Same as Act I—Exterior of the Mannon house the night of the following day.

THE HAUNTED

Act I. Scene I. Exterior of the Mannon house—an evening in the summer of 1866.
Act II. Scene II. Sitting room in the house—immediately follows Scene I.
Act III. The story—an evening a month later.
Act IV. Scene I. Same as Act I. Scene II—Exterior of the Mannon house—late afternoon three days later.

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

UNDERSTUDIES

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ELECTRA REDUX
By Jeffrey Hirsch

"...the drama must seek to make us recognize the things that, since Greek days, we have forgotten—the eternal identity of you and me with the vast and unmanageable forces which have played through every atom of life since the beginning."
—Kenneth Macgowan,
THEATRE OF TOMORROW (1921)

Only a couple of generations ago prevailing critical opinion held Eugene O'Neill's Mourning Becomes Electra to be the finest English language tragedy written to date in the twentieth century.

To be sure, O'Neill's play has glorious ancestry. The Greek legend of Electra is older than the hills, or at least as old as Mount Olympus, in whose shadow stood the cursed House of Atreus, progenitor of O'Neill's House of Mannon. Electra's story has been told by Sophocles, Euripides, Aeschylus and in modern times by Hugo von Hofmannstahl, Robinson Jeffers and Jean Giraudoux. O'Neill's fascination with "the most interesting of all women in drama" resulted in a play based on the Orestia trilogy by Aeschylus, but set in America and informed by everything that has been learned about the life of the mind since antiquity. "Is it possible," O'Neill asked in his diary of 1926 as he embarked on the project, "to get modern psychological appreciation of Greek sense of fate into such a play, which is an intelligent audience today possessed of no belief in gods or supernatural retribution, could accept and be moved by?"

The fascinating record of O'Neill's attempt at reinventing the Elektra myth in modern terms is contained in the notebook he kept while writing Mourning Becomes Electra. There can be found, in the playwright's nearly indecipherable hand, an explication of many of the choices he made in writing his tripartite story of domestic crime and punishment. On the updating of Aeschylus' Trojan War setting to Civil War times, O'Neill wrote: "No matter in what period of American history the play is laid, there must remain a modern psychological drama—nothing to do with period except to use it as a mask. What war?—Revolution too far off and too chogled in people's minds with romantic grammar-school history associations. World War too near and recognizable...needs distance and perspective—period not so distant for audience to associate itself with, yet possessing sufficient mask of time and space so that audiences will unconsciously grasp at once, it is primarily

Christine Mannon (Ane Laughlar) composes last lines from Thomas O'Aukey's Eugenio O'Neill's masterpiece, Mourning Becomes Electra.

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

Mourning Becomes Electra's "small New England town," like the "large small town in Connecticut" in which Ah, Wilderness, O'Neill's full-length comedy takes place, is a reconstruction of the playwright's boyhood summer home in New London, Connecticut. "New England background best possible dramatically for Greek plot of crime and retribution, chain of fate—Portray conviction of man born to sin and punishment..."

The decision to "use characteristic names with some similarity to Greek ones" resulted in the selection of Eunice Mannon for Agamemnon; Christine for Clytemnestra; Orn for Orestes and Adam for Agamemnon. After considering Eleanor, Ellen and Elsa as possible sub-situations for Electra, the playwright opted to call her heroine Lavinia, after Lavinia, Electra's Homeric equivalent. The play's title was fashioned. O'Neill later explained, "to convey that mourning befits Electra; it becomes Electra to mourn, it is her fate, black is becoming to her and it is the color that becomes her destiny.

O'Neill further extended his development of classical motifs with the introduction of a "chorus" of townspeople who appear at the beginning of each play in the trilogy "representing the town as a human background for the drama of the Mannons." The family homestead, "a large building of the Greek temple style that was the vogue in the first half of the nineteenth century," provides a visual neoclassical reference and serves, the playwright said, as "a grotesque perversion of everything Greek temple expressed of meaning of life."

Enlarging on the "undramatic married balaly" in which he felt the Orestes left Electra, O'Neill departed from the Aeschylean plot in the last play of his trilogy. Instead of sustaining the traditional moral and religious finale revolving around Orestes, The Haunted is given over to Electra's avenging, the last of the Mannons. "Electra adores father, devoted to brother (who resembles fa-
ther), hates mother."—O'Neill noted in his schematic plan. "Orestes adores mother, devoted to sister (who resembles mother), so hates his fa-
ther—Agamemnon, frustrated in love for Clytemnestra, hates and is jealous of his son Orestes." Describing what he sought to achieve in The Haunted, O'Neill wrote: 'I have tried to give my Yankee Electra an end tragically worthy of herself. The end to me is the most inevitable thing in the trilogy. She is broken and not broken. By her way of yielding to the Mannon fate she over-
comes it.'

By far O'Neill's greatest innovation in updating the Orestes is the substitution of psychological imperatives for the belief in the gods, divine intervention and retribution that informed his Aeschy-
lean source. The characters in Mourning Becomes Electra are not victims of fate like their Greek counterparts, but of their own psyches. The ancient avenging Furies are transfigured, through O'Neill's modernist sensibili-
ties, into torturing consciences and debilitating feelings of guilt. The play-
wright reminded himself in his work diary to develop the passions of his characters "always remembering fate from within the family is modern psy-
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terpretation of classic fate without the benefit of gods..." the playwright admitted.

O'Neill's brilliant solution to the problem of making the Orestes anew was to create his own myth, firmly but necessarily placing control of his charac-
ter's destiny in their own mortal hands.
ELECTRA REDUX
By Jeffrey Hirsch

"The drama must seek to make us recognize the things that, since Greek days, we have forgotten—the eternal identity of you and me with the vast and unmanageable forces which have played through every atom of life since the beginning."
—Kenneth Macgowan, THEATRE OF TOMORROW (1921)

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The American Conservatory Theatre presents

An Evening of two one act plays:

BLACK COMEDY (1958)
by PETER SHAFFER

The Cast (In order of appearance)

Brenda Miller THOMAS HARRISON
Carol Mellett JANICE GARCIA-HUTCHINS
Miss Furnival MIMI CARR
Colonel Mellett SYDNEY WALKER
Harold Gorrino BRUCE WILLIAMS
Schuppanzigh WILLIAM MCKEREIGHAN
Cleav JANE JONES
George Bamberg DAKIN MATTHEWS

There will be one 15 minute intermission

THE BROWNING VERSION (1948)
by TERENCE RATTIGAN

The Cast (In order of appearance)

John Tappoe GREG PATTERSON
Frank Hunter MARK MURPHY
Mlle Crocker-Harris DEANN Mears
Andrew Crocker-Harris RAYE BIRK
Dr. Frobisher SYDNEY WALKER
Peter Gilbert NATHAN WHITLOCK, JR.
Mrs. Gilbert LYDIA HANNIBAL

Directed by JAMES EDMONDSON

Associate Director  EUGENE BARCONE
Scenery by  RALPH FUNK-ELLO
Costumes by  MARTHA BURKE
Lighting by  MARK BOSCH
Hairstyles by  RICK ECHOLS

This performance will last approximately three hours and five minutes.

UNDERSTUDIES
Black Comedy: Brenda Miller—John Hinton; Carol Mellett—Julia Fletcher; Miss Furnival—Johanna Jackson; Mellett—D Paul Snell; Cleav—Sally Smythe; Schuppanzigh—Lawrence Hecht; Bamberg—Frank Oxtord; Harold—Thomas Ogleby.

The Browning Version: Tappoe—Randall Richard; Hunter—John Noah Hertzler; Mlle Crocker-Harris—Wendal Radford; Andrew Crocker-Harris—Dakin Matthews; Dr. Frobisher—Frank Salerno; Mr. Gilbert—John C. Fletcher; Mrs. Gilbert—Jill Hill.
There are times when only the best will do.

Canadian Club
"The Best In The House"

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

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by PETER SHAFFER

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Carol Mellett  JANICE GARCIA-HUTCHINS
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Colonel Mellett  SYDNEY WALKER
Harold Gorrino  BRUCE WILLIAMS
Schippanagh  WILLIAM McKEREGHAN
Clou  JANE JONES
George Bamberg  DAVID MATTHEWS

There will be one 13 minute intermission.

THE BROWNING VERSION
(1948)
by TERENCE RATTIGAN

The Cast (In order of appearance)

John Taplow  GREG PATTISON
Frank Hunter  MARK MURPHY
Millie Crocker-Harris  DEANN MARS
Andrew Crocker-Harris  RAYE BIRK
Dr. Froambique  SYDNEY WALKER
Peter Gilbert  ISAIAH WHITLOCK, JR.
Mrs. Gilbert  LYDIA HANNIBAL

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Notes on THE BROWNING VERSION

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

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

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

On September 8, 1948 The Browning Version opened in London's West End. Presented on a double bill with Rattigan's Heartbreak House, the play was an unqualified success and earned the playwright the Ellen Terry Award for best new play for the second year running. When the show opened in New York, the following year it was less successful.

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And Fellini conducting "Orchestra Rehearsal", Karl Boehm conducting Anton Dvorak's "New World Symphony" and Norman Lear conducting the Quiz Kids.

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On September 18, 1949 The Browning Version opened in London's West End. Presented on a double bill with Rattigan's Haymarket, a backstage farce, the evening was entitled Playbill. It was a runaway success and earned the playwright the Ellen Terry Award for best new play for the second year running. When the show opened in New York the following year it was less enthusiastic.

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Notes on BLACK COMEDY

Black Comedy. Peter Shaffer's one-act farce, was commissioned by Britain's National Theatre for its 1965 summer season at Chichester. When it played there and in subsequent productions in London the next fall and New York two years later, the playbill carried this note from the author: "I owe most of the most celebrated scenes in the repertoire of the Chinese Classical Theatre, two swordsmen fight a duel in a completely darkened room. The scene is performed with the stage fully lit."

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

Peter Levin Shaffer and his twin brother, Anthony, were born into an orthodox Jewish family in Liverpool, England on May 19, 1926. Peter and Anthony's formal education was interrupted at age 16 when they were conscripted for duty in the coal mines of Kent and Yorkshire. All of England's miners had been recruited into the army leaving the nation with only a three day supply of coal, so cabinet minister Ernest Bevin enacted a law under which the Empire's young men could be drafted into service to replace the coal miners. Of his days as a "Bevan Boy," Shaffer has said: "Any illusions I had held about the nobility of manual work vanished during the three years I spent in the mines. It's wicked work."

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

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

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

Peter Shaffer believes a play should be so eloquently written "you ought to be able to quote six lines when you leave the theater." Of his work, he has said: "All art is autobiographical inasmuch as it refers to personal experience. The torrent of adolescence is in my plays, as is the essential pessimism in the face of certain death. These tensions and obsessions are autobiographical. But of course they are dressed up as stories, myths. That is theatre."

J.H.

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HAPPY LANDINGS
(1982)

by WILLIAM HAMILTON

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

Directed by EDWARD HASTINGS

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

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

There will be one twelve-minute intermission.

UNDERSTUDIES
Constance—Wendi Radford; Nicholas—Sebastian Frey; Carl—Steve Rubens
Dede—June Jones; Topping—Sydney Walker; Klaus—John Hutson;
Red—Isiah Whitlock, Jr.; Bartender—Richard Kass; Other Drinker—
Robert Wortham-Krimmer; Aunt Hopey—DeAnn Mears

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THE AMERICAN CONSERVATORY THEATRE
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Constance Treadwell Madison—SALLY SMYTHE
Nicholas Madison—TOM PARKER
Curt Von Eltz—NICHOLAS STANTON FREEDMAN
Dede Von Eltz—JILL HILL
Topping Treadwell—WILLIAM PATERSON
Klaus Von Eltz—JOHN NOAH HERTZLER
Red—LAWRENCE HEIGHT
Bartender—FRANK SAVINO
Other Drinker—THOMAS OGLEBRY
Aunt Hopey—MARIAN WALTERS

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Hair/Makeup by RICK ECHOLS

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BAILEYS. TASTE THE MAGIC.
**KISSES AND LAUGHTER**

**An Interview with William Hamilton**

William Hamilton is a very tall man. He is also a successful cartoonist whose work frequently appears in The New Yorker, and is syndicated in newspapers across the country. In recent years Hamilton has increasingly turned his attention to writing. His first two plays, Save Grand Central and Plymouth Rock Isn’t Pink, received their world premieres at the California Actors Theatre in 1978 and went on to be produced in New York and Chicago, respectively. His first novel, The Love Of Rich Women, was published by Houghton Mifflin in September.

"Kisses and laughter, life is a matter of not making drey mistakes," Hamilton writes in his novel. Interviewed by phone at his New York apartment, he gave the impression of being generous and easily to talk, the kind of person who decided does not make drey mistakes.

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

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

A.C.T.: Your first New Yorker cartoon appeared in 1956. Ten years later in his book, Here At The New Yorker, Brendan Gill included you in a list of New Yorker artists he is most often asked about. He also says that the tradition at The New Yorker has to call cartoonists artists. Have you a preference?

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

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

Hamilton: Isn’t that strange? It’s pure coincidence and it is amazing. And my newest play, I’m In Here Now, may open next year in Los Angeles. There we are again California, my dear old state.

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

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

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

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

---

**American Enchantress...**

American enchantress... spirited, sun-loving sorceress in a summer cooler splashed with lace by Jessica McClintock at 333 Sutter Street, San Francisco, 415/397-0987.

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Stop By and Meet the Owner of This Delightful Victorian House and See the Hundreds of Victorian Pieces That Have Been Collected and Displayed Here. Monday-Saturday 11:30 A.M. - 6:00 P.M. Sunday 12:00 Noon - 6:00 P.M.

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**Topping Treadwell** (William Patterson) and Aunt Hoppy (Barbara Walters) trying it up at the Pastime Lounge.
KISSES AND LAUGHTER
An Interview with William Hamilton

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

In recent years Hamilton has increasingly turned his attention to writing. His first two plays, Save Grand Central and Plymouth Rock Isn’t Pink, received their world premieres at the California Actors Theatre in 1978 and went on to be produced in New York and Chicago, respectively. His first novel, The Love Of Rich Women, was published by Houghton Mifflin in September.

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

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

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

A.C.T.: Your first New Yorker cartoon appeared in 1946. Ten years later in his book, Here At The New Yorker, Brendan Gill included you in a list of New Yorker artists he is not often asked about. He also says that the tradition at The New Yorker has been to call cartoonists artists. Have you a preference?

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

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

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

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

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

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California Theatre Annual: 1981
Barbara Isenberg, Editor

The largest, most lavish, informative book ever published about the professional theatre in California. This 9 x 12, 300-page volume covering the 1980-1981 season includes:
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• Profiles of California's major companies
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A.C.T. - In Happy Landings the character of Topping (Blessedwell) says, "If you're not rich, you have to be an artist." Is that your philosophy?
HAMILTON: Yes, I'll tell you something about that play that I think is funny. I hated that damned Topping and tried to write him out any time he walked in. But he just takes the whole play away. And he did to me, too. When you write or draw stuff it's hard for people to believe — because you did it — that it's just as removed from you as it is anybody else. You do it, but you don't really have any control over it. It just happens. And Topping — I guess I knew I was in business because I just couldn't get rid of him. I hated him and every time I tried to insult him, he just stole the scene.

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

A.C.T. - Do you get tired of critics saying that your plays are like your cartoons sprung to life?
HAMILTON: I sure do. I don't think it's true. I don't think they have anything to do with each other.

A.C.T. - Do you do a good deal of traveling both inside and outside of the country? What is it about traveling that appeals to you?
HAMILTON: I was once seeing a woman to whom I was attached under some guise. I was absolutely destroyed when the affair ended and I said, "I'm going to Rome." These people I was with said, "You can't run away from things like that. You have to stay and face it." So I stayed and to this day I know that if I had gone to Rome I would have been better off. Running away from your problems and escaping are both not only possible, but very good solutions. This business of facing things is ridiculous. It makes everybody miserable.

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San Francisco, CA 94102

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

Thank You!
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Thank You!
FUNDRAISING DEADLINE: MARCH 15TH

"We are leaving no stone unturned," says A.C.T. General Director William Ball. "Every effort is being made for everyone in the Bay Area to hear of our need for funds. The programming of our coming season will be determined by the degree of success we have in meeting our March 15th deadline."

The Fundraising Team has raised $300,000 of the $800,000 needed from Bay Area individuals, corporations and foundations.

An additional amount of $900,000 has already been raised from donors outside of Northern California. The Fundraising Team has pulled out all the stops in an effort to reach its $800,000 Bay Area goal by March 15th. The campaign was changed to close in mid March, rather than May 31, to avoid an annual springtime fundraising crisis.

On February 10th, 40 members of the Northern California Young President's Organization and their spouses spent the entire day at A.C.T., visiting Conservatories, classes, attending a matinee performance of The Admirable Crichton, and touring the Geary Theatre backstage and workshops.

The KPO Day at A.C.T. concluded with an especially-staged "A.C.T. Wrap-up." All 50 members of the resident acting company, including those still in costume from their Crichton performance, and the company's full staff gave the Bay Area leaders a rapid-fire summary of the Company's history, productions, Conservatory, awards and financial status. The mini-performance concluded with aschedule of "Love Wrought These Wonders" from Taming of the Shrew. By the end of the day, most of the Young Presidents expressed an interest in helping A.C.T. and several have already joined the Fundraising Team.

A telethon blitz takes place on March 2, 3 and 4, with Team members calling all past individual, corporate and foundation contributors that have not been heard from recently. A.C.T. has created a new approach to fundraising by establishing the Fundraising Team, consisting of current Association Board Members, community leaders and A.C.T. top management. New fundraising volunteers are being recruited for the Team, headed by Mr. Ball. Anyone interested in joining the Team, or making a donation to the American Conservatory Theatre, should contact A.C.T.'s Development Office, 400 Geary Street, San Francisco, California 94102, (415) 771-3888.

<table>
<thead>
<tr>
<th>REPERTORY OPERATING EXPENSES AND INCOME FY 72-81</th>
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<tr>
<td>(Does not include touring or non-repertory)</td>
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A clear and dramatic illustration of A.C.T.'s critical need for increased contributed support is formed when A.C.T.'s Operating Expenses (top line), the Company's Earned Income and the Cost of Living Index (center lines) are compared to the amount of subsidy (bottom line).

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Members of the Northern California Young President's Organization responded enthusiastically to the "A.C.T. Wrap-up" presented on stage at the Geary by the acting company, students and staff.

Say hello to gentle trade winds and warm, friendly smiles. Hawaii. Where lush islands, blue ocean and remarkable people come together to create paradise. An American Airlines 747 is ready to introduce you to Hawaii any time you choose. And our special vacation packages let you discover the islands any way you choose. It's all part of the special service we've come to expect from American. So call your Travel Agent or us and say hello to Hawaii. Once you do, you'll never say goodbye. Just Aloha. We're American Airlines. Doing what we do best.
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### Repertory Operating Expenses and Income FY 72-81

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<th>Year</th>
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*Please note: all figures include or exclude non-representative expenses.*
AMERICAN CONSERVATORY THEATRE
REPERTORY FOR THE 1981–82 SEASON

William Shakespeare's
RICHARD II

John van Druten's
I REMEMBER MAMA

Anton Chekhov's
*THE THREE SISTERS

James M. Barrie's
THE ADmirABLE CRICHTON

Charles Dickens'
*A CHRISTMAS CAROL

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

Peter Shaffer's
BLACK COMEDY
and
Terence Rattigan's
THE BROWNING VERSION
Closing May 29

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

Georges Feydeau's
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Closing May 26

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1981–82 SEASON

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John van Druten’s
I REMEMBER Mama

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The Summer Training Congress runs from June 15 through August 20, and is modeled on the comprehensive training that is offered to the Advanced Training Program students during the nine-month school year. In addition to the Conservatory faculty, distinguished guest instructors are invited to augment the summer staff.

Minimum age requirement is 17 and both high school graduates and those entering their senior year of high school are invited to apply. Auditions are required for all California residents and those students seeking tuition scholarships from the limited amount of financial aid available.

Tuition is $1,250. In addition to the Congress application form, students should submit a current (theoretical resume, a full face photograph, two letters of recommendation and an official college transcript, if applicable. The application fee is $20.00. Those interested in applying are invited to call Emilia Cachapero, Registrar for the Conservatory at (415) 771-3980 between 8:00 am - 12:00 pm and 2:00 - 6:00 pm.

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-James Beard

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<table>
<thead>
<tr>
<th>Date</th>
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**April Show Summary**
- Show A: 8 PM, $35
- Show B: 7 PM, $40
- Show C: 8 PM, $30
- Show D: 7 PM, $45

**May Show Summary**
- Show E: 8 PM, $25
- Show F: 7 PM, $30
- Show G: 8 PM, $40
- Show H: 7 PM, $35

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**American Conservatory Theatre**

**Cut Along the Pigeons**

**Black Comedy**

**The Beginning Version**

---

**HAPPIER TIMES**

**MOORING BECOMES ELECTRA**

**ANOTHER PART OF THE FOREST**

---

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- Tickets can be purchased by telephone or in person.

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- All shows have been sold out.
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HAPPY LANDINGS
by William Inge
At the young doctor seeking the good life in San Francisco weds a whole new bag of tricks from her charming one-eyed father. Set in a dark, City Street Tai and a Tenement bar called the Pimento Lounge, the free-wheeling Inge at the Conservatory Theatre, the perfect setting for this exciting production, is of the highest quality. (May 10-13)

MOULTRIE BECOMES ELECTRA
by Eugene O'Neill
A rare opportunity to experience O'Neill's magnificent trilogy of the House of Mirth at the Conservatory Theatre. The setting for this Production is the great American classic by the first great American playwright. (May 10-13)

CAT AMONG THE PIGEONS
by George Ryding
When lascivious Pigeons finds his lover back on the roof of his engagement, a funny play of overhearing the servants. Now in its third day and running to a capacity audience with enthusiastic reviews. (May 10-13)

ANOTHER PART OF THE FOREST
by William Inge
A romantic comedy about the beautiful Billiard club. (May 10-13)

THE ADMIRABLE CRICHTON
by James M. Barrie
Baroness and Crichton, a romantic comedy about the English poet. (May 10-13)

BLACK COMEDY
by Terence Rattigan
A romantic comedy about the English poet. (May 10-13)

THE BROWNING VERSION
by Terence Rattigan
A romantic comedy about the English poet. (May 10-13)

AND REMEMBER . . . IT DOESN'T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION!
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little known "France" in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1984. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of "Under Milkwood" won the Lola D'Ammuzio and Outer Circle Critics' Awards. In 1962, his production of "Six Characters in Search of an Author" proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for opera, "Natalia Petronova," with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to recreate its staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant and an NBC-BCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twilight: The American Dream, Hamlet, Our Time, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Lear, The Shadow Box, Jumpers, Equus, The Bougeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "Best Director" nomination by The Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer, C.A.A.J.) celebrates his 15th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented numerous 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 2 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Players' Playhouse in Palm Beach, Florida; Papp Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Nicolai Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York; and others. His producing company has toured widely in 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 League of Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors Equity Association. He is a consultant to FRIDA and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains memberships in the Offshore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T. whose productions of "Charley's Aunt" and "On Your Tor" were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1964 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Sensitivities of Margery Kempe. Epitaph for George Dillon and directed the national touring company of Oliver. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot L Baltimore, and restored his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre and Seattle Repertory Theatre.

JAMES EDMONSON (Guest Director) makes his A.C.T. directing debut with the productions of "The Browning Version" and "Black Comedy." This past season, he directed Henry IV, Part One at the Oregon Shakespeare Festival. Mr. Edmonson's previous directing credits with the Ashted festival include Ring Around the Moon, "Tale of Honey, Romeo and Juliet, and Much Ado About Nothing. He has served as both an actor and director with The Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival. As an actor, Mr. Edmonson's roles with the Oregon Shakespearean Festival include Willy Loman in Death of a Salesman, the title role in Richard II, George in Of Mice and Men, Shylock in The Merchant of Venice, and Joen in The Time of Your Life. Mr. Edmonson's other activities at A.C.T. this season include teaching in the Conservatory and taking part in the Plays-in-Progress program.
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JAMES EDMONDSON (Guest Director) makes his A.C.T. directing debut with the productions of The Bowing Version and Black Comedy. This past season, he directed Henry IV Part One at the Oregon Shakespearean Festival. Mr. Edmondson's previous directing credits with the Ashland festival include King Lear, The Moon, and the Curious Savage. His background as an actor led him to the University of Oregon, where he earned his master's degree in Drama. Mr. Edmondson's other activities at A.C.T. this season include teaching in the Conservatory and taking part in the Plays-in-Progress program.
**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 *All My Children* Broadway productions. A featured actor in *Thief of Bagdad*, 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 J esse Royce Landis and in the A.P.A. Phoenix Eastern University tour of *The Man From Mankato* and *Exit the King*. He appeared for three summers with San Diego’s Old Globe Theatre and was seen as Mr. Campbell on the CBS serial *Love Is a Many Splendored Thing*.

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**Michael Winters (Guest Director)** makes his mainstage directing debut this season with *The Admirable Crichton*. His many Conservatory projects include, *All’s Well That Ends Well, Love’s Labour’s Lost, The Hot L Baltimore, and Another Part of the Forest*. Mr. Winters directing credits at the Pacific Conservatory for the Performing Arts are, *Under Milkwood*, *Thieves Carnival*, You Can’t Take It with You, and *The Country Wife*. Mr. Winters, a graduate of Northwestern University in Illinois, joined the A.C.T. company as an actor in 1977 after four years at the Pacific Conservatory for the Performing Arts in Santa Maria. He has appeared in the A.C.T. productions of *Hotel Paradiso*, *Thieves, Ab Wanderlust*, *The Visit*, *The Little Foxes*, and *The Three Sisters*. **Rave Brisk** came to A.C.T. eight seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern University, 1977-1979 and the University of Minnesota, where he won the Edward Benecke Award for Acting. Rave was most recently seen in the A.C.T. production of *Of Mice and Men*. In four seasons at the Oregon Shakespeare Festival he directed *The Imaginary Invalid* and *A Midsummer Night’s Dream*, and played the title role in *Hamlet* and *Macbeth*. Stylowesque in *The Merchant of Venice* and Thomas Moore in *A Man for All Seasons*. Mr. Bird’s many roles at A.C.T. include Martin Dyer in *Edward II*, Henry Carr in *The Rivals*, and *Carnival* in *Julius Caesar*. Roderigo in *Othello*, and *Hotel Paradiso*, the School-of-the-Muse Theatre, *The Visit*, *Dr. Strangelove* in *A Month in the Country*, the leading role in *Pompeii*, Englar in *Ghosts*, Trench in *The Three Sisters*, and Scrooge in *A Christmas Carol*. **Mimi Caire** is in her second season at A.C.T. She was seen last season as Mrs. Dibley in *A Christmas Carol* and *Antinea in The Three Sisters*. She came to San Francisco from the Oregon Shakespeare Festival. She performed a wide variety of roles, including *Volumnia* in *Coriolanus*, Mrs. Malaprop in *The Rivals*, Zunet in *Carnival*, and Lady Macbeth in *Macbeth*. For Hudson’s Alley Theatre, she played *Murder in Pretty Night*, *Ellie May in Tobacco Road* and *Nurse P, of the Treatment on the Man Who Came to Dinner*. Mr. Caire received an M.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilbery Repertory Theatre.
THE ACTING COMPANY

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Michael Winters (Guest Director) makes his mainstage directing debut this season with The Admirlable Crichton. His many Conservatory projects include, All's Well That Ends Well, Love's Labour's Lost, The Hot L Baltimore, and Another Part of the Forest. Winter's directing credits at the Pacific Conservatory for the Performing Arts are, Under Milkwood, Thieves' Carnival, You Can't Take It with You, and The Country Wife. Mr. Winters, a graduate of Northwestern University in Illinois, joined the A.C.T. company as an actor in 1977 after four years at the Pacific Conservatory for the Performing Arts in Santa Maria. He has appeared in the A.C.T. productions of Hotel Paradise, Travesties, Ah, Wilderness!, The Visit, The Little Foxes, and The Three Sisters.

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Peter Donat has appeared at A.C.T. for 15 seasons. His Broadway appearances include The Chinese Prime Minister, The Enter-tainer, and The First Gentleman (Theatrical World Award, best featured actor). Mr. Donat spent six seasons with Cansado in the Stratford Festival and has starred on American TV. His A.C.T. appearances include Harold VII, 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, Equus, The Little Foxes, and the Crucifer of Blood. His films include Godfather II, The Hindenburg, A Computer Error, M.I.T., The China Syndrome, and upcoming Highpoint and All Washed Up. This summer he performed at the Mark Taper Forum in A Lesson from Alice, and this fall he will be seen regularly in the TV series Flamingo Road.

Gina Ferrall (*1 was seen this past summer at Montaudo's Shakespeare in the Parks in Bizzini in The Taming of the Shrew. At the Santa Rosa Summer Repertory Theatre her roles included Mrs. Frank in The Diary of Anne Frank and Domin in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in A.C.T. student productions of Our Town, A Scrap of Paper, Two Gentlemen of Verona and Lucretia's Lament and on the Geary stage in The Prayer Will Not Take Place and The Merry Wives of Windsor.

John C. Fletcher rejoins the A.C.T. acting company this third season. He serves as Assistant Conservatory Director and Associate Director of the acting company, and an in-structor of acting for the advanced acting training program. He has directed first and second year student projects of The Royal Family, Once Upon a Time, The Beasts, Henry VI, Part III, Richard III, Two Gentlemen of Verona, and The Three Sisters. He has also directed student performances in includes Heathers, Chicago, A Christmas Carol, and A Christmas Carol. He has also directed a student performance of A Christmas Carol.

Julia Fletcher (*) has appeared in Romeo and Juliet, Much Ado About Nothing, The Taming of the Shrew, and Another Part of the Forest. She has worked as an A.C.T stage manager for the last 11 seasons. She has directed in 17 shows and as a play reader for the Plays-in-Progress series for one year. In 1988, she appeared at the Pacific Conserva-tory of the Performing Arts in Santa Ma-rina, as the Playwright in Allen Fletch-er's production of Hamlet with Daniel Davis and as Isabella in King Around the Moon under the direction of Laid Wil-liamson.

Janice Garcia-Hutchins begins her first season as an A.C.T. actress, and as-ociate director, and this season will direct the Plays-in-Progress Program. She has directed, Ab, Wilderness! during a C.E.S tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Equus, A Christmas Carol, Hamlet and Valentine, The Winter's Tale, Ab, Wilderness!, The Revival and The Little Foxes. She holds an M.A. in Theatre Arts from San Jose State University.

Lydia Hannibal (*) joins the A.C.T. acting company this season. She has ap- peared on the Geary stage in Romeo and Juliet and Ab, Wilderness! and while a stu-dent, was seen as Queen Elizabeth in Richard II and Masha in The Seagull. She has also appeared in numerous produc-tions of the Pacific Conservatory of the
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Julia Fletcher (*) has appeared in Romeo and Juliet, Much Ado About Nothing, Hasty Fever, and Another Part of the Forest. She worked as an A.C.T. stage manager for 17 shows and as a play reader for the Plays-In-Progress series for one year. In 1981, she appeared at the Seattle Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of Hamlet with David Davis and as Isabella in King Around the Moon under the direction of Leland Wilson.

Gina Ferrall (*) was seen this past summer at Montara's Shakespeare in the Parks in India in The Taming of the Shrew. At the Santa Rosa Summer Repertory Theatre, her roles included Mrs. Frank in The Diary of Anne Frank and Dona in A Funny Thing Happened on the Way to the Forum. Miss Ferrall appeared in A.C.T. student productions of Our Own, A Scrap of Paper, Two Gentlemen of Verona and Lord's Labour's Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

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Hoakalei
Honolulu Airport, photographed at Na Pali cliffs, Na Pali Coast

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United Flight Attendant, Photographed at Na Pali Cliffs, Island of Kauai

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

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

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

RICHARD KUSCH last played the Geary Theatre in December 1963 with the road company of Theatrical Guild, MacLeish’s J.B. He has performed at The American Shakespeare Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Centaur, Montreal and the Citadel. Last season he appeared on Broadway in The Bachelors and John Gabriel Borkman with E.G. Marshall. His other Broadway credits include Golden, The Shadow Box, Sweet Bird of Youth and Wait Until Dark. Mr. Kusch recent films have been The Deerhunter and, on TV, Africa. For ten years, Mr. Kusch was the Artistic Director of The American Theatre Company staging American plays. The Penguin by Major Robert Rogers, Maugham's Nell by Neil Harrigan and Rocket to the Moon by Oates. As an actor he most prefers roles in Soraces, Philoctetes, and as Joaquin in God's Favorite.

ANNE LAWLER, an original member of the A.C.T. Acting Company, wrote the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Karyta Delakova and speech with Alice Farmes. Miss Lawler sang with the N.Y.C. Opera Chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Supporting Theatres where she appeared in Ah, Wildenstein! and Showboat in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her twelve seasons at A.C.T. she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8! Can't Take It With You, Pillar of the Community, This Is An Entertainment, Peer Gynt, Equus, Moon and Supernumerary, The Master Builder, All the Way Home, Ah, Wildentein!, Heartbreak House, A Month in the Country, Romeo and Juliet, A History of the American Film, Ghosts, and Another Part of the Forest. Miss Lawler's film credits include John Korty's award-winning The Music School, and his new TV film, A Christmas Without Snow airing in December.

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

WILLIAM MCKEERE KENNEDY 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 Trelton in Missalliance, Sandor Turai in The Play's The Thing, the Marquis de Sade in Marquis, Dorian Gray, Salome, and Willy Loman in Death of a Salesman. He spent five seasons at Baltimore's Center Stage where he played the lead in Romeo and Juliet, and Judge in Macbeth.

DEANN Mears, a charter member of A.C.T., last season in playing the leading role in Night Must Fall, Miss Mears in The Trojan War Will Not Take Place, and Miss Mears in The Three Sisters. Miss Mears' New York credits include: Abandoned and Helmet, Too True To Be Good, One Flew Over the Cuckoo's Nest, Dear Deer, and A.C.T. Troy After. She co-stared with Julie Harris in the National Company and Miss Roundin Drinks A Little. A guest artist at leading American regional theatres, Miss Mears starred with Michael Landon in the TV movie The Loneliest Runner.

MARK MURPHY, now in his fifth season at A.C.T., is a graduate of the Yale School of Drama and a graduate of Yale University, Texas. Past A.C.T. productions include The National Health, Absurd Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, 5th of July, The Visit, Pantalozzi, The Girl of the Golden West, The Crucible of Blood, Tybalt in Romeo and Juliet and Simon in A Few Days in May. Last season he appeared on Broadway in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life and Lady of the Flowers of Venus and appeared at the Alley Theatre, Houston, in Indiana, Juno and the Pay:
JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Member of the Wedding, Showboat and most recently, Death of a Salesman, The Journey and Raina in the Sun. She was last seen last season in A Christmas Carol and as Carolee in Another Part of the Forest and the season before in Pantalozzi.

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

NICHOLAS KALEIDIN (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He was last seen last year in Much Ado About Nothing, Hey Fever, A Christmas Carol and The Three Sisters. Mr. Kaleidin has also appeared at The Theatre at Monmouth in Monmouth, Maine, at the Utah Shakespearean Festival. A graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.A. thesis on the role of Claudio in Much Ado About Nothing.

RICHARD KUSS last played the Geary Theatre in December 1963 with the road company of Arthur Miller's The Crucible. He has performed at The American Shakespeare Festival, Long Wharf, Lincoln Center, Phoenix and other resident theatres as well as the Central, Montalban and the Citadel. Last season he appeared on Broadway in The Bacchae and John Gabriel Borkman with E.G. Marshall. His other Broadway credits include Golda, The Shadow Box, Sweet Bird of Youth and Wait Until Dark. Mr. Kuss recent films have been The Deerhunter and, on TV, Afflict. For ten years, Mr. Kuss was the Artistic Director of The American Theatre Company staging American plays. Posthumously by Major Robert Rogers, Marigold and Bald by Neil Harburg and Rocket to the Moon by Oleson. As an actor he most prefers roles in Sorcerers, Philoctetes, and as Joe Benjamin in God's Favorite.

ANNE LAWLER, an original member of the A.C.T.'s Actors' Workshop, graduated from Stanford University. In New York she studied movement with Kanya Delakova and speech with Alice Barnes. Miss Lawler sang with the N.Y.C. Opera Chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/ Sovran Theatres where she appeared in A Midsummer Night's Dream and and Shosbox in the summer of 1977 and Ring Around the Moon and Hamlet in 1979. In her second season at A.C.T. she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillar of the Community, This Is An Entertainment, Peer Gynt, Equus, Moon and Supernova, 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, Ghosts, and Another Part of the Forest. Miss Lawler's film credits include John Korty's award-winning The Music School, and his new TV film A Christmas Without Snow airing in December.

DAKIN MATTHEWS is in his second season at A.C.T. and was seen in The Three Sisters. He was a founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division. He has also been Artistic Director of the Califorma Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre's new plays program. A graduate of UC under his direction, the A.C.T. students have appeared in many films and television shows. His recent work includes Ballyhoo, The Golden West, The Crucifer of Blood, Tytull in Romeo and Juliet and Simon in Hey Fever, and last season he appeared in Black in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murray has been a frequent guest artist in Bay Area colleges and universities. Mr. Matthews is also a dramaturg, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

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

DEANN MEARS, a charter member of A.C.T., returned last season to play the leading role in Night Must Fall and The Trojan War Will Not Take Place, and Oedea in The Three Sisters. Miss Mears' New York credits include: Ahabard and Heloise, Too True to be Good, One Flew Over the Cuckoo's Nest, Dear Dear, and A.C.T.'s Tony After. She co-starred with Julie Harris in the National Company's As Miss Roundtree Drinks a Little. A guest artist at leading American and English theatres, Miss Mears starred with Michel LaPlace in the T.V. movie The Lonesome Runner.

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, Absurd Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, 5th of July, The Visit, Pantalozzi, The Girl of the Golden West, The Crucifer of Blood, Tytull in Romeo and Juliet and Simon in Hey Fever, and last season he appeared as Black Jack in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Time of Your Life, Death of a Gentleman, and A Christmas Carol and appeared at the Alley Theatre, Houston, in Indiana, Juno and the Pay-
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cock and last Meeting of the Knights of the White Magnolia. In Seattle he was seen in The Imprisoned at the University of Washington and a The Importance of Being Earnest and Ghosts.

SHARON NEWMAN joins A.C.T. this season as Director of the Young Conservatory. She received her B.A. from the University of Utah and has taught drama, dance, puppetry, story theatre and nursery school. Her study included a summer at Central Conservatory in Beijing. Her students are active in the arts in Asia and the United States.

WILLIAM PATerson reached several notable milestones in 1981. In June he and his wife celebrated their 50th wedding anniversary. In July he marked 55 years as a member of the faculty and in August he began his 56th season. Most of his career has been devoted to resident theatre, but he has also written and produced two one-man shows based on his life and work. The first, The Man in the Mirror, opened in November, and the second, In the Company of Men, opened in December. He is presently serving as the Artistic Director of the San Francisco Conservatory of Music.

ALEX NIBLEY's production of A.C.T. Advanced Training Program, has appeared on the Geary stage in Julius Caesar and Hotel Paradiso. He has also been seen with the Berkeley Ensemble and in many other productions throughout the Bay Area. He is currently working on a new musical with playwrights David Cale and John Guare.

GREG PATTISON joins A.C.T. as Artistic Director, succeeding John Arden. His previous positions include Artistic Director of the Actors' Theatre of St. Louis, and Associate Director of the Dallas Theater Center. He has also been a frequent guest director at various regional theatres.

WENDY RADFORD attended the University of California at Los Angeles and received her B.A. with High Honors in Drama. She has appeared in numerous productions of A.C.T. and has been featured in both national and international festivals. She is currently working on a new play, A Place in the Sun, which will be produced by A.C.T. in the fall of 1982.

FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the Conservatory was founded in 1965. He is a specialist in contemporary dance and has worked with many leading companies around the world. He is currently teaching at the San Francisco Conservatory of Music.

STACY RAY joined A.C.T. as Company Manager last year and was seen in student performances of The Skin of Our Teeth and The Age of Anxiety. She is currently working on A.C.T.'s production of Waiting for Godot, which opens in September.

RAY REINDRUP, who began his career at A.C.T. in 1965, has been a frequent guest director on the Geary stage. He has directed productions of The Glass Menagerie, A Midsummer Night's Dream, and The Importance of Being Earnest. He is currently working on a new production of A.C.T.'s 1982-83 season.
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cock and last Meeting of the Knights of the White Magnolia. In Seattle he was seen in the Immune Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

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

ALEX NILEY is a product of the A.C.T. Advanced Training Program. He has appeared on the sets of shows like The Good Wife and Hotel Paradise. He has also been seen with the Pacific Conservatory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Utter Glory of Morrissey Hall. As part of the Oregon Shakespeare Festival he appeared in Henry VI Part III, Antony and Cleopatra, A Moon for the Misbegotten, and The Streetcar Named Desire. He has also performed with the Pacific Ballet in Peter Pan and Cinderella.

THOMAS GLOBEY is one of the company's four season's actors. Some of his appearances include: MERCHANT OF VENICE, THE LITTLE FOXES, THE CRUCIFIXION OF BLOOD, A HISTORY OF THE AMERICAN FILM AND THE DIVA. His off-Broadway credits include: The Robber Bridegroom at the New York St. Clements Theatre.

WENDY RAYFORD attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions of the Santa Rosa Summer Repertory Theatre, including THE MIRACLE WORKER AND THE IMPORTANCE OF BEING EARNEST. Her student productions include: The Importance of Being Earnest, And Then There Were None, and The Player at the North Gate. She has also performed at the 18th Annual British Theatre Festival and the New Theatre Festival in New York City.

FRANK OTTWEILL has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1965 in Pittsburgh. Mr. Ottweill studied at the Canadian Art Theater in Montreal and the Vera Solovitch Studio of Acting in New York and trained in acting as one of 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 MERCHANT OF VENICE, JULIUS CAESAR, THE CHRISTMAS CAROL, THE FIRST, THE LOVE LETTERS and THE GOLDEN WEST and Another Part of the Forest.

WILLIAM PATTERSON reached several notable milestones in 1981. In June he and his wife celebrated their 30th wedding anniversary. In July he marked 45 years since he taught as a member of the acting profession. In August he began his 45th season at A.C.T. Most of his theatrical career has been devoted to resident theater, but he has also written and produced two one-man shows based on the lives of Judas Justice, Oliver Wendell Holmes and Benjamin Franklin and performed them in 52 states and the United States Embassy in London. Among the 55 roles he has played at A.C.T., his favorites include: Galileo in "Galileo," Samuel H. in "A Time of Your Life," Grandpa Vanderfor in "You Can't Take It With You," George Moore in "Junquers," Scrooge in "A Christmas Carol," and David in "Harry Fever." He presently serves as the Head of the San Francisco Art Commission.

GREG PATTERSON (*) joins the A.C.T. acting company this season after appearing on the Geary stage last season in THE JUGGLER. He is also familiar with our New York audiences, having performed in "Tales of the Unexpected" at the 18th Annual British Theatre Festival and the New Theatre Festival in New York City. He has also performed at the 18th Annual British Theatre Festival and the New Theatre Festival in New York City.

STACY RAY (*) joined the A.C.T. Acting Company last year and was seen in student productions as June Cavendish in The Royal Family, Queen Elizabeth in Richard III, Irene in The Three Sisters, and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, studied at the University of North Carolina at Greensboro, and spent time in London at the Royal Academy of Dramatic Art. She returns to the A.C.T. stage after training intensively with the late Edith Skinner. Miss Ray has also appeared as a member of the cast of "The Glory" in A.C.T.'s 2nd Annual Another Part of the Forest.

RAY REINHAARDT, who on A.C.T.'s memorable tour of Russia appeared as Ephraim in Fiddler on the Roof, is known to San Franciscans as the lead in Cyrano de Bergerac, The Inspector General, The Mikado, and The Sound of Music. He is the founder of the A.C.T. London Shakespeare Festival, and is the Artistic Director of the A.C.T. Shakespeare Festival in Portland, Oregon.

The A.C.T. Acting Company is the resident company at the Geary Theatre. "The love and care that the actors and staff put into their work is evident in every performance." - San Francisco Chronicle. A.C.T. is an equal opportunity employer. A.C.T. gratefully acknowledges the support of the Board of Directors of the San Francisco Arts Commission, the City and County of San Francisco, and the National Endowment for the Arts. "The story is told in a voice so compelling, so moving, that it captures the hearts of all who hear it."

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CHRISTMAS CANDY AND THE VISIT. Mr. Whitlock’s roles at the Pacific Conservatory of the Performing Arts include Pompey in Minuet for a Master, Biff in Death of a Salesman, Galileo in Purile, Walter Younger in A Raisin in the Sun, and Scrooge in One Flew Over the Cuckoo’s Nest. A South Indian native, he builds a B.A. in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS (*) joined the company four seasons ago and has appeared in 15 A.C.T. productions, including A Christmas Carol, The National Health, A Midsummer Night’s Dream, The Great Comet, Much Ado About Nothing, The Three Sisters, and Another Part of the Forest. He has appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.

ROBERT WORTHEIM-KRAMER (*) has acted with A.C.T. company this season and will be assisting in the Vocal Training Program. He has appeared at the Utah Shakespeare Festival and most recently seen in Much Ado About Nothing and A Midsummer Night’s Dream at the Sherwood Shakespeare Festival. His understudy assignments at A.C.T. include Benedick in The Three Sisters and Marcus Hubbard in Another Part of the Forest, among others. He has appeared in a few roles on television, including The Great Comet. He has appeared in a few roles on television, including The Great Comet.

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Frank Savino obtained his M.F.A. at the Goodman Theatre of Chicago, where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting and directing. Mr. Savino began his Broadway career as a standby for Rip Torn in "Daughter of Silence" and has since amassed a long list of Broadway and Off-Broadway credits ranging from Harry Bimton in "Rooftop Service", Jason in "Muses" and Chief Boxer in "One Fling Over The Cuckoo's Nest" to name a few. His TV credits range from "Soap Opera Digest" to "Barrett and Butler" and his last feature film was with Robert Redford in "Three Days of the Condor". He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

Garland J. Simpson (*) graduated from Grand Valley State College, Michigan prior to joining A.C.T. He has performed in the Ojai, San Diego and Tilden Repertory Theatre. He has also worked with the San Francisco Shakespeare Festival. He was a senior member of the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Garland has also studied in Paris at the Centre Americain and with Paul Richards.

Sally Smythe returns to A.C.T. after appearing in "The Three Sisters" last season. Last fall she played Grazia in "The Rose Tattoo" and in her two years with the Oregon Shakespearean Festival, she was seen as Cecilia in "The Big Knife" and "Ring Round the Moon" and Virginia in "Coriolanus". Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied in Paris at the Centre Americain and with Paul Richards.

Deborah Sussel returns to A.C.T. for her ninth season as an actress and teacher in speech and pronunciation for the Conservatory and Company. Miss Sussel has been seen in the Berkeley Stage Company, the Theatre "On the Loose", 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 "Kim and June 1953". She is presently on the staff of Mills College, U.C. Berkeley, and is a voice and speech consultant in private practice in the Bay Area.

Sydney Walker is a veteran of 37 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedges Academy of Music, Pennsylvania, in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, and A.F. and Lincoln Center Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in (among others) "The Ringaling, Class, Tiny Addy and the Most Charming, Peer Gynt, Cavalleria, Knock Knock, Transvestite, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter's Tale, The Visit, Paghage, Much Ado About Nothing, The Three Sisters, and Another Part of the Forest." On the Geary stage he is seen again in "The Visit, The Golden West, Paghage, Much Ado About Nothing, Night and Day, A Christmas Carol and Another Part of the Forest." A.C.T. looks for a production of Private Lives, and in her two years with the Oregon Shakespearean Festival, she was seen as Cecilia in "The Big Knife" and "Ring Round the Moon" and Virginia in "Coriolanus". Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied in Paris at the Centre Americain and with Paul Richards.

Marrian Watters, a native of Montana, is in her eighth season with A.C.T. and has been seen in "The Circle, Absurd Person Singular" and "The Winter's Tale". Winner of two Chicago Gojefferson awards in 1975 for her work in "The Hot L Baltimore and The Visit". Also, she was seen in Private Lives at the Little Fox Theatre and in "Under the Yum Yum Tree" at the On Broadway Theatre. Miss Watters has appeared in over 500 productions including "A Streetcar Named Desire" with Ben Miller in Chicago. The Tender Trap with Robert Preston on Broadway and Pianola Ballad at the Drury Lane Playhouse. Her film credits include "Petulia, Bullitt" and "Mean Streets". With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Joseph Robe and has invented original designs available at their elegant shop at Pier 39 and their second shop opening on Polk near Sutter.

Isiah Whitlock, Jr. (*) returns to A.C.T. for his fourth season. He was seen last season as Magge in "Night and Day" and his other roles include Western Harley in "The Ballad of the Sad Cafe" and as a War Horse in "A History of the American Film, The Winter's Tale."


**DESIGNERS**

**JOSPH APPEL** (Lighting Designer) comes to A.C.T. from the Missouri Repertory Theatre where he has been the Resident Lighting Designer since 1972. His numerous credits include The Perfect Gentleman, Medea, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, The Little Foxes, Julius Caesar, and The Glass Menagerie. Mr. Appell has also served as lighting designer for the Kansas City Philharmonic Association, the Kansas City Ballet, the Chautauqua Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work, Mr. Appell is an Associate Professor of Theatre at the University of Missouri in Kansas City.

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

**MARTHA BURKE** (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day; The Riviera; Buried Child; and Sib of July. Other credits include Romeo and Juliet and H.M.S. Pinfore at the Salt Lake Repertory Theatre; and Marc Chagall's Il Gobbo at the University of California, Irvine. Ms. Burke holds a B.F.A. from Brooks Institute of Fine Arts and received her costume training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award for The Lion in Winter.

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

**DIREN APOSTOLLO** (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre as an Associate Designer at A.C.T. for seven seasons. Mr. Apostollos lighting for the productions of Peer Gynt, Knock Knock, Traceries, All the Way Home, The National Health, 5th of July, Hamlet, The Crucifer of Blood, Pantaclige and Buried Child. He also directed eight seasons with P.C.P. in Santa Maria and directed for the Oregon Shakespeare Festival. Mr. Apostollos is a resident lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

**RALPH UNICELLO** (Set Designer) was a resident designer at A.C.T. for 10 seasons, designing 21 productions including Ab Wildenheit, Another Part of the Forest, Peer Gynt, Pantaclige and The Crucifer of Blood. Mr. Unicello’s work has been seen on Broadway as well as at many resident theatres including the Berkeley Repertory Theatre, Denver Center Theatre Company, Mark Taper Forum, McCarter Theatre, Pacific Conservatory, the Public Performing Arts, Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for The Starving Shark on PBS Television.

**RICHARD L. HU** (Set Designer) is resident designer for the Oregon Shakespearean Festival in Ashland where he has designed the entire career of Shakespeare’s plays as well as the majority of their non-Elizabethan repertoire, including the Moon, the Moon and the Moon; Hamlet at Dead, Seacliff, Artichoke; and The Winter’s Tale. He was also a resident scenic designer for Camelio Real and Billy Budd at P.C.A. Theatre Festival, Santa Barbara Shakespeare Festival; the Missouri Repertory Theatre; Galileo for the Berkeley Repertory Theatre; and Night and Day for A.C.T. Mr. Hu designed the three theatres at the Ashland festival, the outdoor festival stage at the Old Globe, and the audiences and stage of their Arena Theatre production of The Murder of a Duke. He has also been an associate professor at Stanford University.

**ROBERT MORGAN** (Costume Designer), now in his 10th season at A.C.T., has created costumes for 21 company-wide arts productions. Most recently, he designed King Lear for the company’s production of Abduction from the Seraglio. Other credits include numerous productions for the Summer Theatre in Austin, and productions of A Midsummer Night’s Dream, Billy Budd, Arms and the Man, Patience, and Of Thee I Sing for the Occidental Summer Theatre Festival in Los Angeles.

**PC.PA. IN SANTA MARIA. Mr. Morgan resides in Vermont’s northeast kingdom with his attorney wife Wendy.**

**MICHAEL OUCH** (Costume Designer) is currently Director of Design for Honolulu’s Alaka’i Loa Academy. He is a graduate of Carnegie-Mellon University; his design credits for A.C.T. include Pentaglute, Much Ado About Nothing, The Three Sisters and Another Part of the Forest. He spent two seasons as resident designer, did several guest assignments for the Alley Theatre, and for three years was scene designer and lecturer at the University of Santa Clara. A winner of the 1975 U.S.I.T.C. design competition in both scene and costume, Mr. Ouch has designed for the Alaska Repertory Theatre, Anchorage Shakespearean Festival, Intiman Theatre Company, Great Lakes Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

**DEAN SCHULER** (Lighting Designer) joins A.C.T. for another season, having designed The Girl of the Golden West, The Rover 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. Mr. Schul’s name is known in the opera world, Mr. Schuler has been the lighting designer for the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera, the San Francisco Opera, Boston, Central City Opera and the Minnesota Opera Company. For dance he designed Sleeping Beauty for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Igor Stravinsky’s and Diaghilev’s version of Le Sacre du Printemps.

**THE OCCIDENTAL SEMINARY** (Set Designer) returns for a seventh season at A.C.T. He has designed Much Ado About Nothing, The Tempest, The Winter’s Tale, Macbeth and The Three Sisters as well as Buried Child, Little Foxes and The Girl of the Golden West, The Winter’s Tale, Sib of July, The Visit, Julius Caesar, Hotel Paradiso, Psychedelic, The Bourgeois Gentleman, Orpheus and Something’s Afoot, which premiered at the Mariner’s Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of Art Institute, Mr. Segel created sets for the Broadway productions of Grease and other off-Broadway productions. Mr. Segel’s other credits include numerous productions at the Cherry Lane Theatre and Pace University in 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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**OUR BACKYARD HAS SOME HOLES IN IT**

Nine of them to be exact.

A nine-hole par-three course right on our premises. And an eighteen-hole championship course a stone’s throw away.

If you tire of golf, you can go on around to our front yard. And play a set or two at the John Wayne Tennis Club.

And you can always take a dip in our swimming hole, or stroll among the trees and flowers of our sprawling 26 acres by the bay.

When you can have that all, why put around with any other Orange County hotel?
DESIGNERS

JOSEPH APPLEG (Lighting Designer) comes to A.C.T. from the Missouri Repertory Theatre where he has been the Resident Lighting Designer since 1979. He has also designed for the Steppenwolf Theatre, the Seattle Repertory Theatre, the Oregon Shakespeare Festival, and the Guthrie Theatre. In addition, he has designed lighting for the New York City Opera, the San Francisco Opera, and the Los Angeles Music Festival. He will be designing lighting for the 1987–1988 season of the San Francisco Opera's production of "The Magic Flute." Mr. Appleg received his M.F.A. from the Yale School of Drama and has been a member of the lighting design group at A.C.T. since 1981.

PHILIP CAMPBELL (Costume Designer) is a graduate of Carnegie-Mellon University, where he designed costumes for the productions of "The Importance of Being Earnest," "The Three Sisters," and "The Caucasian Chalk Circle." He has also designed costumes for the New York City Opera, the San Francisco Opera, and the Los Angeles Music Festival. Mr. Campbell received his B.F.A. from the University of Arizona and his M.F.A. from Carnegie-Mellon University. He has designed costumes for the productions of "The Importance of Being Earnest," "The Three Sisters," and "The Caucasian Chalk Circle." He has also designed costumes for the New York City Opera, the San Francisco Opera, and the Los Angeles Music Festival. Mr. Campbell received his B.F.A. from the University of Arizona and his M.F.A. from Carnegie-Mellon University.

RALPH FUNCHELLO (Set Designer) is a graduate of California State University, Fullerton, and has designed sets for the productions of "The Importance of Being Earnest," "The Three Sisters," and "The Caucasian Chalk Circle." He has also designed sets for the New York City Opera, the San Francisco Opera, and the Los Angeles Music Festival. Mr. Fungello received his B.F.A. from the University of Arizona and his M.F.A. from Carnegie-Mellon University. He has designed sets for the productions of "The Importance of Being Earnest," "The Three Sisters," and "The Caucasian Chalk Circle." He has also designed sets for the New York City Opera, the San Francisco Opera, and the Los Angeles Music Festival. Mr. Fungello received his B.F.A. from the University of Arizona and his M.F.A. from Carnegie-Mellon University.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6640 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 9 a.m. throughout the first intermission of the evening performance. For information call 673-6440 or by attending.

Mail Orders—Write A.C.T. at 650 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.

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

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

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. Please note the NEAREST EXIT in an emergency. Walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Doccors may leave their seat location and the number 926-9903 with their call services.

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

ACCESS FOR THE HANDICAPPED
Benches are available for wheelchair users and the wheelchairs of the week at $5 a ticket. A wheelchair accessible restroom is available on the main floor.

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information please call TTY (415) 771-0358 or 771-3140 (Voice).

Special thanks to Steven Frischl Ruder for his hard work and excellent performance in the interpreting of each show.

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

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

Happy Landings jewelry by Lois Becker, Belt by "Touche By Mich" courtesy of Ann Klein representative Phyllis Haasman.

GIFT IDEAS
Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. Throughout this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $10.75 each. Prices include postage and handling. Make checks payable to Friends of A.C.T.

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

AMERICAN CONSERVATORY THEATRE
presents
1981-82 Prologues
sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc. The PROLOGUE series features directors, actors and noted scholars in lively talks, discussions and commentary about the new productions in the 1981-82 A.C.T. Repertory. Enhance your theatre-going this season by attending the PROLOGUES!

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

CARNAVAL!
San Francisco's elegant new Saks Fifth Avenue will benefit A.C.T. with an Escada Fashion Show, and transform the main floor of the Union Square store into a dazzling Latin American Carnaval.

The highlight of the March 9th evening will be the showing of the Spring Collection of Carolina Herrera, New York's newest and brightest designer. Miss Herrera was discovered by a friend of A.C.T. and will be the West Coast debut of her collection. Her work has recently been featured in Vogue, Harper's Bazaar, and Women's Wear Daily.

The Carnaval, starting at 7 pm, will have Latin American food and music, wine and Full Bar. The donation, benefiting A.C.T., is $50 per person. Reservations for this festive evening are limited, please call 775-7513 for information.

SPECIAL THANKS
The A.C.T. company would like to express its gratitude to Dennis Duncan of It's Paradise Flowers for the donation of flowers for opening nights.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any disruption in the performance.
TO THE AUDIENCE

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INTIMATE DINNER FOR 32.
The Wine Cellar Restaurant at The Newporter seats only 32 people. And we have only one seating an evening. In our view quantity and quality are unacceptably conflicting goals. Which is just about what you expect from a resort hotel like The Newporter. 11651 Jamboree Road, Newport Beach, California 92660 (714) 664-1700. *Our menu varies from week to week. It would be a copy of our menu, and a schedule of when each is used, just write c/o General Manager and ask for The Wine Cellar Calendar.
THE AMERICAN CONSERVATORY THEATRE

THE ACTING COMPANY
Joseph Rudert, Artistic Director
Rae Barber, Associate Artistic Director for Development
Barbara Schlick, Development Director
Peter Daniel, Director of Communications
Gina Goodale, Director of Audience Services

WILLIAM BALL
General Director

JAMES B. MCKENZIE, C.A.A.
Executive Director

EDWARD HASTINGS
Executive Producer

ALLEN FLETCHER
Conservatory Director

ACTORS AND DIRECTORS

SECOND YEAR STUDENTS

Tanya Allsbrooks
Jared K. Allen
Yassas Hom
Andrew Young

PRODUCTION

John A. Woods, Production Manager
John Boren, Associate Production Manager
Jean Jamet, Production Secretary
Alice Phiney, Administration

WILLIAM BALL
Directing Professor

JAMES B. MCKENZIE, C.A.A.
Executive Director

EDWARD HASTINGS
Executive Producer

ALLEN FLETCHER
Conservatory Director

CONSERVATORY

ALLEN FLETCHER
Conservatory Director

EDWARD HASTINGS
Executive Producer

WILLIAM BALL
Executive Director

JAMES B. MCKENZIE, C.A.A.
Executive Director

ALLEN FLETCHER
Conservatory Director

A process of change, of growth, of transformation. Requiring patience, time and understanding. Yielding beauty—and value.

It's worth the effort.
THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

JAMES B. MCKENZIE, C.A.A.
Executive Producer

EDWARD HASTINGS
Executive Director

ALLEN FLETCHER
Conservatory Director

THE ACTING COMPANY


PRODUCTION

John A. Woods, Production Manager
John Brown, Associate Production Manager
John Janett, Production Supervisor
Alex Smith, Stage Manager
Deborah A. Poole, Production Coordinator
James H. Ussery, Production Supervisor
Jenewyn R. Brown, Production Supervisor
Daniel W. Black, Production Supervisor
Dorothy L. Brown, Production Supervisor
Scott A. Brown, Production Supervisor
Anne E. Brown, Production Supervisor
Debbie L. Brown, Production Supervisor
Dale A. Brown, Production Supervisor
Brian Brown, Production Supervisor
Susan Brown, Production Supervisor
Daniel Brown, Production Supervisor
Kristen Brown, Production Supervisor
Jessica Brown, Production Supervisor
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Jill Brown, Production Supplier...
NEWEST RELEASE!

U.S. GOV'T REPORT

U.S. GOV'T REPORT:
CARLTON IS LOWEST.

U.S. Government laboratory tests confirm no cigarette lower in tar than Carlton.

CARLTON IS LOWEST.