

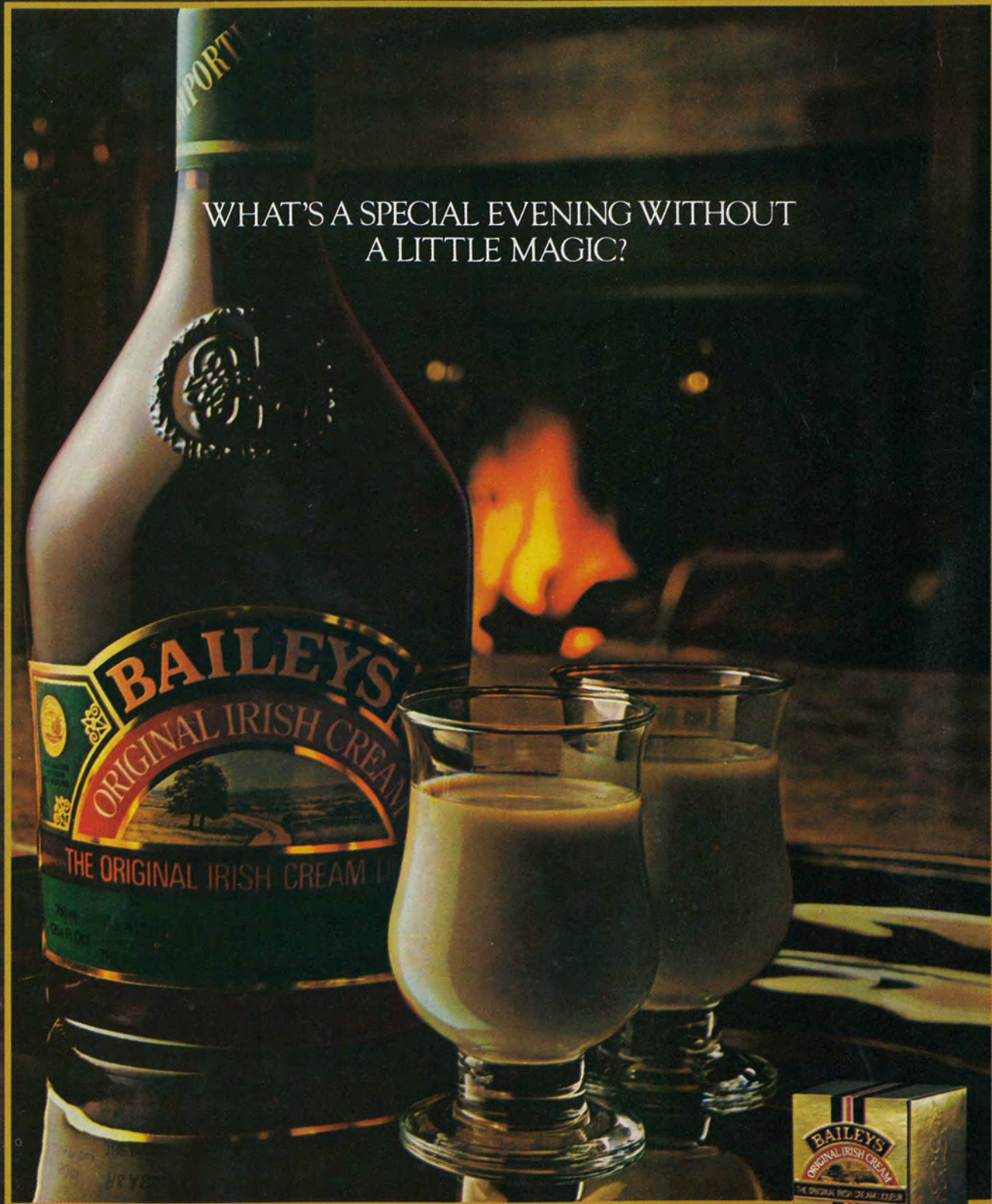
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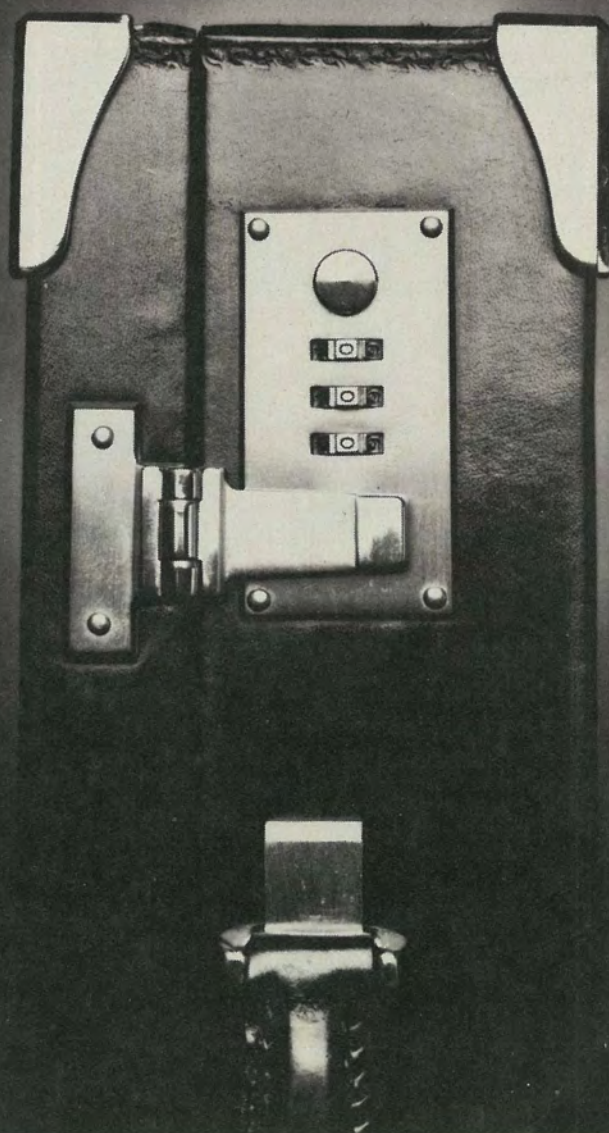
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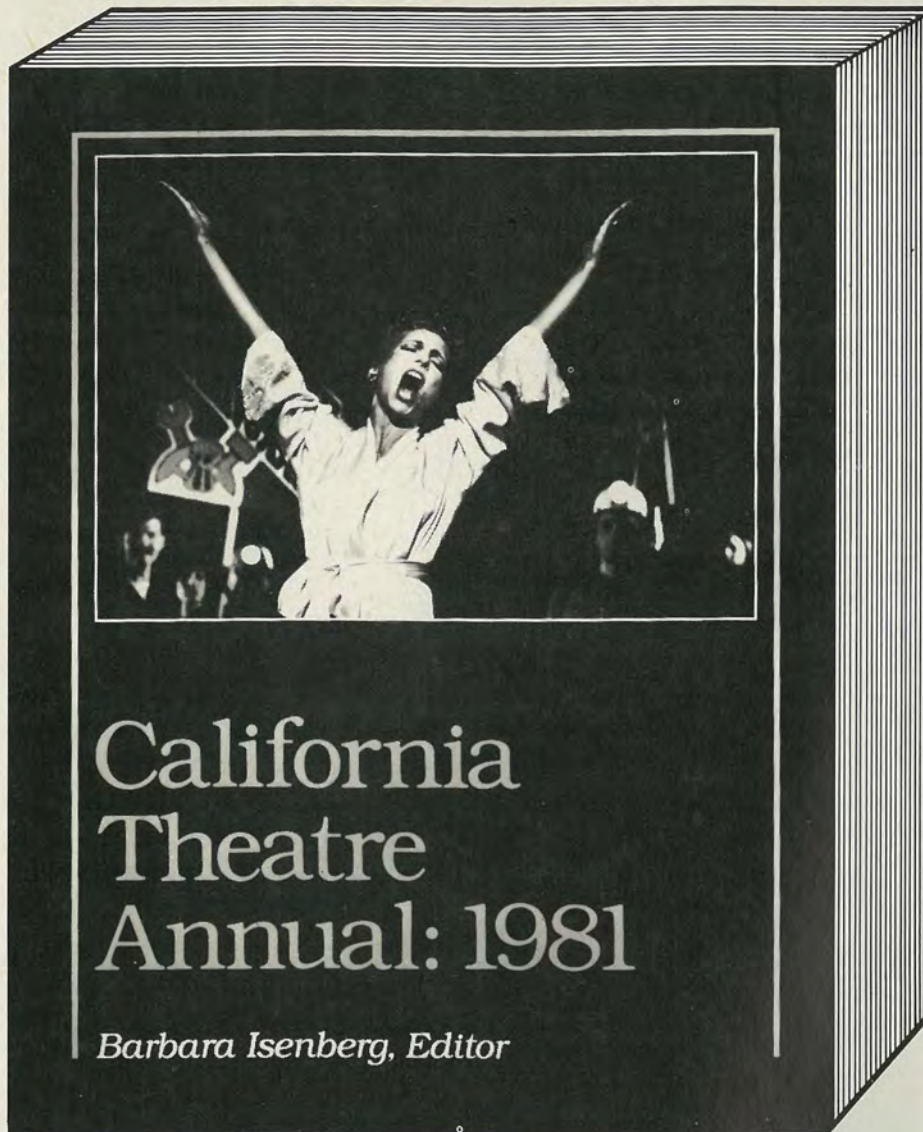
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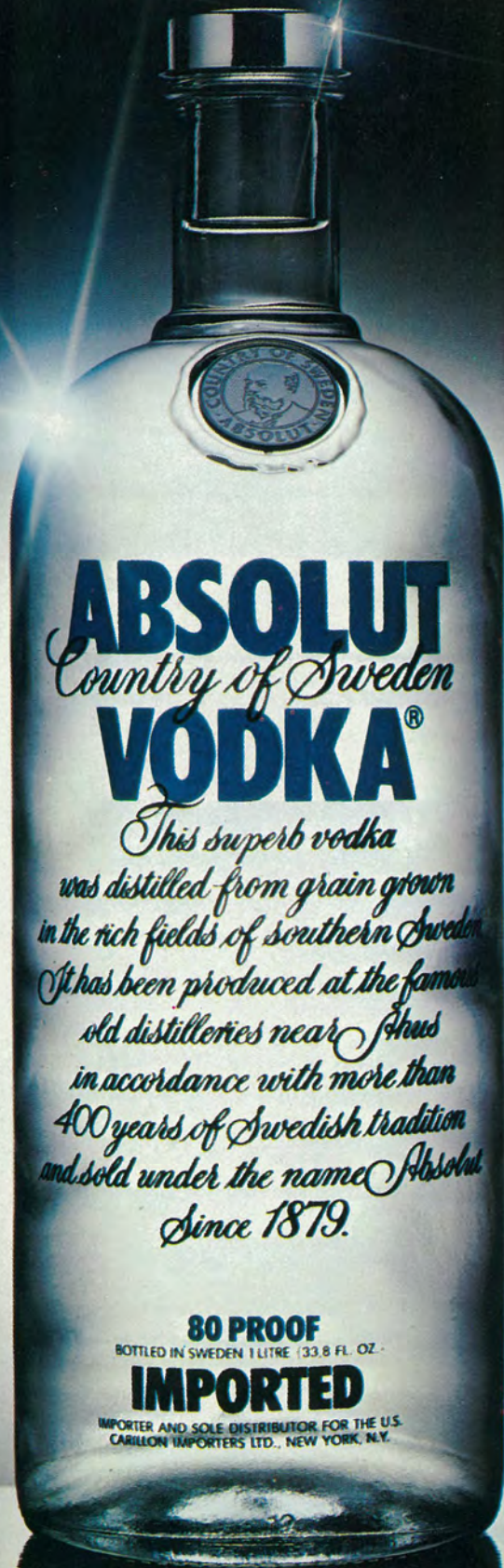
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THE AMERICAN CONSERVATORY THEATRE

presents

MOURNING BECOMES ELECTRA

(1931)

A Trilogy

by EUGENE O'NEILL

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

THE HOMECOMING

Act I: Exterior of the Mannon house in New England—April, 1865.
Act II: Ezra Mannon's study in the house—immediately follows Act I.
Act III: The same as Act I—exterior of the house—a night a week later.
Act IV: A bedroom in the house—later the same night.

THE HUNTED

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

THE HAUNTED

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

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

UNDERSTUDIES

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

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ELECTRA REDUX

By Jeffrey Hirsch

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

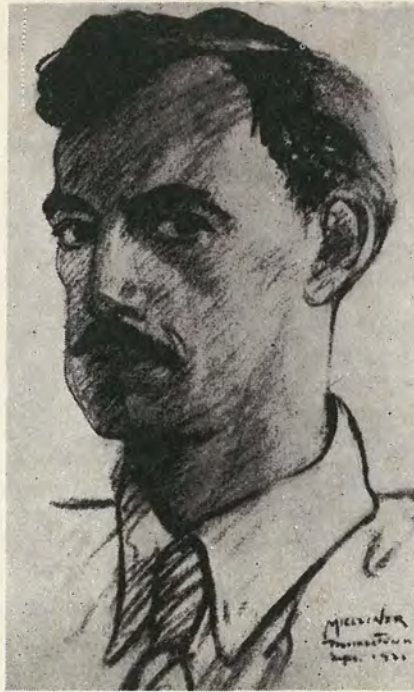
—Kenneth Macgowan,
THEATRE OF TOMORROW (1921)

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

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

To be sure, O'Neill's play has glorious ancestry. The Greek legend of Electra is older than the hills, or at least as old as Mount Olympus, in whose shadow stood the cursed House of Atreus, progenitor of O'Neill's 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 approximation of Greek sense of fate into such a play, which an intelligent audience of today, possessed of no belief in gods or supernatural retribution, could accept and be moved by?”

The fascinating record of O'Neill's attempt at reinventing the Electra myth in modern terms is contained in the note-



Eugene O'Neill, sketch by Leo Mielziner. *Provincetown, 1921.*

book he kept while writing *Mourning Becomes Electra*. There can be found, in the playwright's nearly indecipherable hand, an explication of many of the choices he made in writing his tripartite story of domestic crime and punishment. On the updating of Aeschylus' Trojan War setting to Civil War times O'Neill wrote: “No matter in what period of American history the play is laid, there must remain a modern psychological drama—nothing to do with period except to use it as a mask—What war?—Revolution too far off and too clogged in people's minds with romantic grammar-school-history associations. World War too near and recognizable . . . needs distance and perspective—period not too distant for audience to associate itself with, yet possessing sufficient mask of time and space so that audiences will unconsciously grasp at once, it is primarily drama of hidden forces—fate—behind lives of characters. Civil War is only possibility—fits into picture—Civil War as background for drama of murderous family love and hate.”

Mourning Becomes Electra's “small New England town,” like the “large-small town in Connecticut” in which *Ab, Wilderness*, O'Neill's only full-

length comedy takes place, is a reconstitution of the playwright's boyhood summer home in New London, Connecticut. “New England background best possible dramatically for Greek plot of crime and retribution, chain of fate—Puritan conviction of man born to sin and punishment. . .” O'Neill noted of the Calvinist influenced region that also provided locales for *Desire Under The Elms* and *Long Day's Journey Into Night*.

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

O'Neill further extended his development of classical motifs with the introduction of a “chorus” of townspeople who appear at the beginning of each play in the trilogy “representing the town as a human background for the drama of the Mannons.” The family homestead, “a large building of the Greek temple style that was the vogue in the first half of the nineteenth century,” provides a visual neoclassical reference and serves, the playwright said, as “a grotesque perversion of everything Greek temple expressed of meaning of life.” The dream of the South Sea Islands shared by all members of the family parallels the Islands of the Blest theme in Attic literature and foreshadows O'Neill's examination of “hopeless hope”—the dependence on pipe dreams to sustain the spirit—in *The Iceman Cometh*.

Enlarging on the “undramatic married banality” in which he felt the *Orestia* left Electra, O'Neill departed from the Aeschylean plot in the last play of his trilogy. Instead of sustaining the traditional moral and religious finale revolving around Orestes, *The Haunted* is given over to Electra/Lavinia, the last of the Mannons. “Electra adores father, devoted to brother (who resembles fa-

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

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

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

* * *

The Chateau de Plessis at St. Antoine de Rochel, near Tours, France provided Eugene O'Neill with the serenity he needed to write *Mourning Becomes Electra*. He went there to live with Carlotta Monterey, his third wife, following their marriage in 1929. O'Neill always called his neoclassical trilogy "Carlotta's play" and dedicated the manuscript to her. Carlotta, who survived her husband's 1953 death by 17 years, recalled the times: "Gene had never lived in a chateau and the idea of a chateau he thought chichi, putting on airs. But we rented one outside of Tours, in France. And though he was a rather tough Irishman, he finally saw that you could be polite and live in a charming place without being ridiculous. That is where he wrote *Mourning*

Becomes Electra. And he got a racing car, a Bugatti, and when he was very nervous and tired, he would go out in it and drive 95, 98 miles an hour and come back looking 19 years old, not a wrinkle and perfectly relaxed."

Shortly after settling at Le Plessis, O'Neill wrote a friend: "I'm attempting something big and new—the most ambitious stuff I've ever tackled, but it sure looks good. Shooting at a star may be hopeless in my case, but it gives one a rich zest in being alive."

The writing of *Mourning Becomes Electra* consumed O'Neill for the next two years. "I am working longer hours than I ever have before as a day after day stint," he wrote critic George Jean Nathan. Upon completing the play's first draft in February, 1930 O'Neill told Nathan, "I've never had anything ride me so hard," and praised Carlotta's support of his work: "She has collaborated by keeping the old chateau running with uncanny efficiency so that nary an outside worry has touched me or bogged my stride even for a moment. A most marvelous wife and friend!"

The third and final draft of *Mourning Becomes Electra* was completed in April, 1931. The finished manuscript was sent to George Jean Nathan with a note saying, "It has been one hell of a job!" Uncertain as to whether he had accomplished everything he had intended in the play, O'Neill added, "All I do know is that after reading it all through, in spite of familiarity with every page, it leaves me moved and disturbed spiritually, and I have a feeling of there being real size in it, quite apart from its length. A sense of having a valid dramatic experience with intense tortured passion beyond the ambition or scope of other modern plays."

The new play was also mailed to Lawrence Langer, founder of the Theatre Guild, where O'Neill's *Strange Interlude* and *Dynamo* were produced. "I could not put it down, once I started reading, and had to go on and read the three plays, one after the other," Langer wrote O'Neill. "The effect was to knock me silly for the rest of the day."

Following seven weeks of rehearsal attended by the newly repatriated Eugene and Carlotta O'Neill, the Theatre Guild presented the world premiere of *Mourning Becomes Electra* on October 21, 1931. Top ticket price was \$6.60. Earlier plans for presenting the three plays on successive evenings had been scrapped and the decision made to present the entire trilogy in a single evening. The curtain went up on *The Homecoming* at 5:00 p.m. A one hour

dinner break followed the first play during which many playgoers went home and changed into formal evening dress for the last two plays. The final curtain fell on *The Haunted* shortly after 11:00 p.m., marking the end of an historic night in the American theatre.

Critical response to O'Neill's new play was unanimously favorable. Reviewers heaped praise on the cast which included Alla Nazimova as Christine and Alice Brady as Lavinia and on Philip Moeller's direction and Robert Edmond Jones' scenic design. "To this department, which ordinarily reserves its praise for the dead," wrote Brooks Atkinson of the *New York Times*, "*Mourning Becomes Electra* is Mr. O'Neill's masterpiece."

The production ran 150 performances. Although that year's Pulitzer Prize went to *Of Thee I Sing*, the success of *Electra* strongly contributed to O'Neill's being awarded the 1936 Nobel Prize in literature. One month after the play's auspicious debut, O'Neill was featured on the cover of *Time* magazine.

A film version of *Mourning Becomes Electra* was made in 1947. Unhappy with the treatment *The Hairy Ape* received in its 1944 filming, O'Neill had become disillusioned with the movies. "I've never liked having distorted pictures made of my plays," he said. But after seeing Olivier's *Henry V* three times, O'Neill changed his mind and sold *Electra*'s film rights to RKO studios for \$150,000. The performances of Michael Redgrave and Rosalind Russell in the film earned both actors Academy Award nominations.

An even more interesting translation of O'Neill's play into another form was made by Marvin David Levy in his opera, *Mourning Becomes Electra*, which premiered at the Metropolitan Opera in 1967. A five-part television presentation of the play starring Joan Hackett and Roberta Maxwell was aired on PBS in 1978.

Was O'Neill pleased by the outcome of his monumental rewriting of the *Orestia*? "I'm very satisfied with it—(taken all around it *is* my best, I think)—but at the same time, deeply dissatisfied," O'Neill wrote to theatre historian Arthur Hobson Quinn. "It needed great language to lift it beyond itself. I haven't got that. And, by way of self-consolation, I don't think, from the evidence of all that is being written today, that great language is possible for anyone living in the discordant, broken, faithless rhythm of our time. The best one can do is to be pathetically eloquent by one's moving, dramatic inarticulations!"

THE AMERICAN CONSERVATORY THEATRE

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An Evening of two one act plays:

BLACK COMEDY

(1965)

by PETER SHAFFER

The Cast (In order of appearance)

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

There will be one 12 minute intermission

THE BROWNING VERSION

(1948)

by TERENCE RATTIGAN

The Cast (In order of appearance)

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

Directed by JAMES EDMONDSON

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

UNDERSTUDIES

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

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Notes on **THE BROWNING VERSION**

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

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

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

On September 8, 1948 *The Browning Version* opened in London's West End. Presented on a double bill with Rattigan's *Harlequinade*, a backstage farce, the evening was entitled *Playbill*. It was a runaway success and earned the playwright the Ellen Terry Award for best new play for the second year running. When the show opened in New York the following year it was less enthusias-

tically received, prompting Rattigan to write an article for the *New York Times* on the difficulties of transferring English plays to the American stage.

The 1951 film adaptation of *The Browning Version*, directed by Anthony Asquith and featuring Michael Redgrave, is a classic of the British cinema. Rattigan adapted his play for the screen, lengthening it and opening it out by adding new scenes, characters and locales. As is often the case with adaptations, the film is overly literal and explicit and loses the play's poignancy. This is particularly apparent in the film's final moments where a contrived denouement has been substituted for the play's inconclusive ending.

Terence Rattigan always regarded *The Browning Version* as his most accomplished work and held it as especially dear among his plays. One day while he was writing the play his valet entered his study to find tears running down his cheeks. Many years later Rattigan said, "If today I had to justify my choice of career before a heavenly jury, *The Browning Version* is the play I would want to represent me." ★ —J.H.



Notes on **BLACK COMEDY**

Black *Comedy*, Peter Shaffer's one-act farce, was commissioned by Britain's National Theatre for its 1965 summer season at Chichester. When it played there and in subsequent productions in London the next fall and New York two years later, the playbill carried this note from the author: "In one of the most celebrated scenes in the repertoire of the Chinese Classical Theatre,

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

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

* * *

Peter Levin Shaffer and his twin brother, Anthony, were born into an orthodox Jewish family in Liverpool, England on May 15, 1926. Peter and Anthony's formal education was interrupted at age 18 when they were conscripted for duty in the coal mines of Kent and Yorkshire. All of England's miners had been recruited into the army leaving the nation with only a three day supply of coal, so cabinet minister Ernest Bevan enacted a law under which the Empire's young men could be drafted into service to replace the coal miners. Of his days as a "Bevan Boy" Shaffer has said: "Any illusions I had held about the nobility of manual work vanished during the three years I spent in the mines. It's wicked work."

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

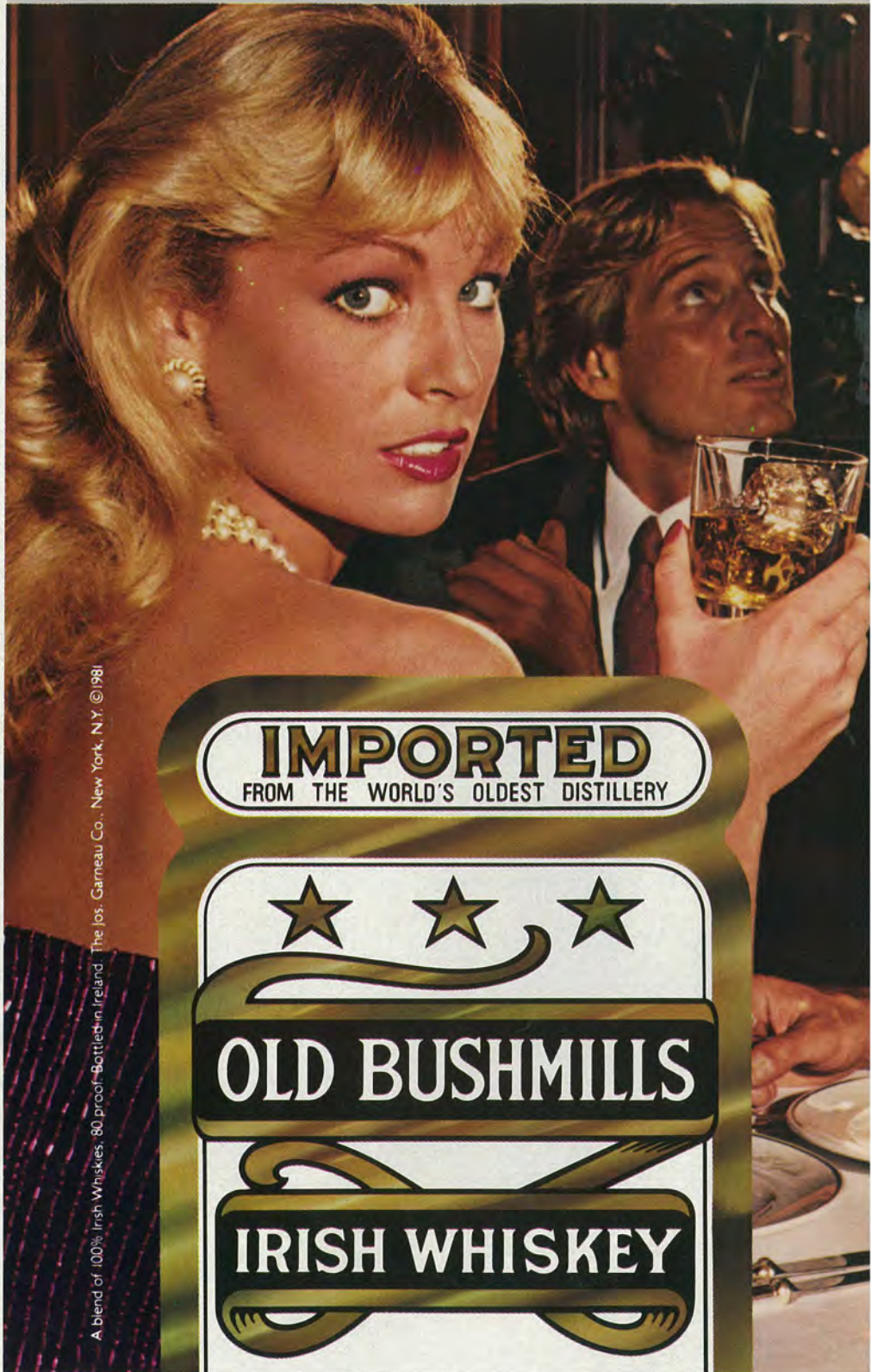
Black Comedy appeared in 1967 first coupled with Strindberg's *Miss Julie* and later with a Shaffer curtain raiser, *The White Liars*.

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

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

J.H.

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THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS

(1982)

by WILLIAM HAMILTON

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

Directed by EDWARD HASTINGS

<i>Associate Director</i>	SARAH REAM
<i>Assistant Director</i>	MICHAEL PULIZZANO
<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	MARK BOSCH
<i>Hairstyles by</i>	RICK ECHOLS

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

There will be one twelve-minute intermission.

UNDERSTUDIES

Constance—Wendi Radford; Dede—Jane Jones;
Topping—Sydney Walker; Klaus—John Hutton;
Red—Isiah Whitlock, Jr.; Bartender—Richard Kuss; Other Drinker—
Robert Wortham-Krimmer; Aunt Hopey—DeAnn Mears



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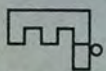


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KISSES AND LAUGHTER

An Interview with William Hamilton

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

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

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

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

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

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

HAMILTON: What I do I will call art, but I certainly don't mind being a cartoonist. That's what I put on my passport. "Playwright" with 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 Beautiful*, may open next year in Los Angeles. There we are again. California, my dear old state.

A.C.T.: Your first play, *Save Grand Central*, was read at the 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 Ball liked it when he saw it, too.



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

A.C.T.: In *Happy Landings* the character of Topping Treadwell says, "If you're not rich, you have to be an artist." Is that your philosophy?

HAMILTON: Yes. I'll tell you something about that play that I think is funny. I hated that damned Topping and tried to wipe him out every time he walked in. But he just takes the whole play away. And he did to me, too. When you write or draw stuff it's hard for people to believe — because you did it — that it's just as removed from you as it is anybody else. You do it, but you don't really have any control over it. It just happens. And Topping — I guess I knew I was in business because I just couldn't get rid of him. I hated him and every time I tried to insult him, he just stole the scene!

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

HAMILTON: I love it. It beats cartooning and writing novels because it is collaborative and you don't have to be alone. That's nice. Other people's talent surprises you; it's terribly exciting. I really don't think that anybody who has written plays will ever be quite as happy with anything else because everything else is so damned passive. You write it, you mail it out; they 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.: You do a good deal of traveling both inside and outside of the country. What is it about traveling that appeals to you?

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

—J.H.
19

THE AMERICAN CONSERVATORY THEATRE

presents

THE ADMIRABLE CRICHTON

(1902)

by JAMES M. BARRIE

Upstairs:

<i>Henry Lasenby, Lord Loam</i>	WILLIAM PATERSON	
<i>Lady Mary</i>	SALLY SMYTHE	
<i>bis daughters</i> {	<i>Lady Catherine</i>	JILL HILL
	<i>Lady Agatha</i>	JANICE GARCIA-HUTCHINS
<i>Hon. Ernest Woolley, his nephew</i>	THOMAS OGLESBY	
<i>Rev. John Treherne</i>	THOMAS HARRISON	
<i>The Countess of Brocklehurst</i>	MARRIAN WALTERS	
<i>Lord Brocklehurst, her son</i>	MARK MURPHEY	

Downstairs:

<i>Crichton, the butler</i>	JOHN NOAH HERTZLER
<i>Mrs. Perkins, the housekeeper</i>	MIMI CARR
<i>M. Fleury, the chef</i>	RICHARD KUSS
<i>Rolleston, His Lordship's valet</i>	FRANK SAVINO
<i>Tompsett, the coachman</i>	ROBERT WORTHAM-KRIMMER
<i>Miss Fisher, Lady Mary's maid</i>	WENDI RADFORD
<i>Miss Simmons, Lady Catherine's maid</i>	LYDIA HANNIBAL
<i>Mlle. Jeanne, Lady Agatha's maid</i>	JULIA FLETCHER
<i>Thomas, a footman</i>	D. PAUL YEUELL
<i>John, another footman</i>	JOHN HUTTON
<i>Jane, the upstairs maid</i>	STACY RAY
<i>Gladys, the downstairs maid</i>	SHARON NEWMAN
<i>Eliza, the "tweeny"</i>	JANE JONES
<i>The Stableboy</i>	RANDALL RICHARD
<i>The Kitchen Wench</i>	GINA FERRALL
<i>The Page Boy</i>	GREG PATTERSON

A Naval Officer JOHN HUTTON

Directed by MICHAEL WINTERS

Associate Director JOHN C. FLETCHER

Scenery by RICHARD L. HAY

Costumes by MARTHA BURKE

Lighting by DIRK EPPERSON

Hairstyles by RICK ECHOLS

There will be one twelve-minute intermission.

This performance will last approximately two hours and thirty-five minutes.

UNDERSTUDIES

Crichton—D. Paul Yeuell; Lady Mary—Julia Fletcher; Lady Catherine—Stacy Ray;
Lady Agatha—Lydia Hannibal; Tweeny—Deborah Sussel; Earl of Loam—Dakin Matthews;
Treherne—Lawrence Hecht; Brocklehurst—Nicholas Kaledin;
Countess of Brocklehurst—DeAnn Mears; Ernest—Robert Wortham-Krimmer;
M. Fleury, Tompsett—Frank Ottiwell; Naval Officer—Joseph Bird;
Fisher—Gina Ferrall; Mlle. Jeane, Jane, Simmons—Sharon Newman; Gladys, Kitchen Wench—Johanna Jackson;
Page, Thomas, John, Stableboy—Alex Nibley.

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The Admirable Crichton . . . A Fantasy

AN ISLAND ROMANCE

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

James' early years were uneventful until 1867, when his older brother, David, was killed in a skating accident. David was his mother's pride; it was her hope that he would one day become a Minister. David's death on the eve of his 14th birthday overwhelmed Margaret with grief. Barrie later wrote: "She lived 29 years after his death but in those nine-and-twenty years he was not removed one day farther from her."

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

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

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

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

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

"To be born is to be wrecked on an island," J.M. Barrie wrote in his 1913 Preface to *The Coral Island*. The romance of "wrecked islands" always held a spe-



Sally Smythe, Janice Garcia-Hutchins, and Jill Hill in *THE ADMIRABLE CRICHTON*

cial appeal for him, figuring prominently in *Peter Pan*, *Mary Rose*, *Dear Brutus* and, of course, as the *causa sine qua non* of *The Admirable Crichton*.

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

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

These seeds, planted in the soil of Barrie's imagination—already rich with the influence of *The Swiss Family Robinson*, *Treasure Island* and *Robinson Crusoe*—grew to become *The Admirable Crichton*.

Barrie wrote *Crichton* in 1901 in one burst of creativity. The work-in-progress was first called *The Island* and later *The Case is Altered*, and the third act was written before the others, indi-

cating Barrie's primary concern in developing the comic situation of the play.

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

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

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

Crichton also created a bit of an unexpected sensation. Some critics felt certain that the play's comic veneer hid an attack on the existing system of government.

Barrie accepted no responsibility for having created a social satire. He had expressed his attitude toward the play's polemic value when he subtitled it, "a fantasy." The fun, as *Crichton* himself acknowledges in the third act, is playing the game.

Crichton opened in New York on November 17, 1903 with most of the London cast intact but for H. B. Irving who was replaced by William Gillette in the title role, shocking members of the theatrical community by giving up *Hamlet* to play Barrie's butler. Crowds of people were reported to have left the theatre upon seeing a star of Gillette's stature portraying so diminutive a character as a servant.

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

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THE AMERICAN CONSERVATORY THEATRE

presents

THE TRAGEDY OF KING RICHARD THE SECOND

(1597)

by WILLIAM SHAKESPEARE

<i>King Richard the Second</i>	JOHN NOAH HERTZLER
<i>Uncles of the King: John of Gaunt, Duke of Lancaster</i>	WILLIAM PATERSON
<i>Edmund of Langley, Duke of York</i>	SYDNEY WALKER
<i>Henry Bolingbroke, Duke of Hereford</i>	LAWRENCE HECHT
<i>(afterward King Henry IV)</i>	
<i>Duke of Aumerle, son to the Duke of York</i>	MARK MURPHEY
<i>Thomas Mowbray, Duke of Norfolk</i>	BRUCE WILLIAMS
<i>Earl of Salisbury</i>	JOHN HUTTON
<i>Servants to King Richard: Sir John Bushy</i>	ROBERT WORTHAM-KRIMMER
<i>Sir John Bagot</i>	ISIAH WHITLOCK, JR.
<i>Sir Henry Greene</i>	THOMAS HARRISON
<i>Earl of Northumberland</i>	RAYE BIRK
<i>Henry Percy-surnamed Hotspur-his son</i>	GREG PATTERSON
<i>Lord Ross</i>	D. PAUL YEUELL
<i>Lord Willoughby</i>	FRANK SAVINO
<i>Bishop of Carlisle</i>	FRANK OTTIWELL
<i>Abbott of Westminster</i>	FRANK SAVINO
<i>Lord Marshal</i>	JOSEPH BIRD
<i>Sir Pierce of Exton</i>	ROBERT WORTHAM-KRIMMER
<i>Captain of a band of Welshmen</i>	RANDALL RICHARD
<i>Queen to King Richard</i>	STACY RAY
<i>A Gardener</i>	JOSEPH BIRD
<i>Another Gardener</i>	RANDALL RICHARD
<i>A Groom</i>	ISIAH WHITLOCK, JR.
<i>A Keeper</i>	D. PAUL YEUELL
<i>Guards, Soldiers, Servants, Attendants</i>	STEVAN ARBONA, MADALINE FLUHR, RICHARD GARNER, ROBERT JACOBS, JAMES LEAMING, MIC MURPHY, JOSEPH OLIVIERI, KEVIN SCHWARTZ, HAROLD SURRATT

Directed by ELIZABETH HUDDLE

Associate Director JANICE GARCIA-HUTCHINS

Scenery by RICHARD SEGER

Costumes by ROBERT MORGAN

Lighting by DIRK EPPERSON

Music by LARRY DELINGER

Text Consultant DAKIN MATTHEWS

Combat Choreography by J. STEVEN WHITE

There will be one twelve-minute intermission.

This performance will last approximately two hours and thirty minutes.

UNDERSTUDIES

Richard—Thomas Oglesby; Bolingbroke, Ross, Keeper—Nicholas Kaledin;
John of Gaunt—Dakin Matthews; York—Richard Kuss;
Northumberland—William McKereghan; Aumerle—Greg Patterson; Ross, Keeper—Nicholas Kaledin;
2nd Herald, Salisbury—Randall Richard; Green, Mowbray—John C. Fletcher; Bushy, Bagot, Exton,
Groom—Garland J. Simpson; Queen—Lydia Hannibal; Lady—Jane Jones.



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Richard II

The King Who Fell From Grace

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

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

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

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



Robert Jacobs and Lawrence Hecht in *RICHARD II*

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

Shakespeare's recounting of Richard's fall from grace begins in 1398, just after Gloucester's arrest and murder. The play raises the question of the king's complicity in the crime but does not answer it directly. Whether or not Richard starts the play with blood on his hands, he soon ineluctably seals his fate by illegally seizing Gaunt's land thereby depriving Bolingbroke of his rightful inheritance.

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

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

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

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

—J.H.

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

The Fundraising Team of the American Conservatory Theatre has raised \$250,000 to-date, \$100,000 more than at this time last year. The theatre company, which changed its campaign year to conclude on March 15, rather than May 31, is attempting to reach the goal in only 8½ months. The deadline was adjusted to avoid an annual springtime fundraising crisis and to alleviate cash flow problems at the conclusion of the repertory season and the close of the Conservatory's academic year.

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

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

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

A.C.T. has created a new approach to fundraising by establishing the Fundraising Team, consisting of current Association Board Members, leaders in the community and A.C.T. top management. New fundraising volunteers are being recruited for the Team, headed by Mr. Ball. Anyone interested in joining the Team, or making a donation to the American Conservatory Theatre, should contact A.C.T.'s Development Office, 450 Geary Street, San Francisco, CA 94102, (415) 771-3880.

Join the Team

The Fundraising Team of the American Conservatory Theatre must raise \$800,000 by March 15, 1982. We need your support to continue to present America's greatest seasons of repertory theatre.

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

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

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

Call 771-3880 ext. 245 to charge your donation to AMEX, Visa or MC,
or send your check to:

Fundraising Team for A.C.T.
450 Geary Street
San Francisco, CA 94102

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

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TO THE AUDIENCE

HOW TO BUY TICKETS

Tickets-by-Telephone—Call (415) 673-6440 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. through the first intermission of the evening performance. Sunday: 12 to 6 p.m. (8 p.m. for Sunday performances). For information call 673-6440.

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

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. 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 tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES

Please observe the no smoking 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). Doctors may leave their seat location and the number 928-9903 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

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

CHILDREN

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

SPECIAL DISCOUNT RATES

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

CREDITS

Edward Bennett, Larry Merkle and Ron Scherl 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 'Touches by Mich,' courtesy of Anne Klein representative Phyllis Hausman.

Special thanks to H. David Farrow for his assistance with *The Admirable Crichton*.

GIFT IDEAS

Gifts available from A.C.T.: *The A.C.T. of Cooking* is a collection of recipes from the kitchens of the A.C.T. family, available by mail for \$6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are \$15.75 each and the aprons are \$16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY

This is what Conservatory students coming to A.C.T. from other parts of the country, say they miss the most. Please . . . if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emily at the Conservatory office (771-3880).

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPECIAL THANKS

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 interruption in the performance.

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William Shakespeare's
RICHARD II
Closing February 9

John van Druten's
I REMEMBER MAMA

Anton Chekhov's
***THE THREE SISTERS**

James M. Barrie's
**THE ADMIRABLE
CRICHTON**
Closing March 3

Charles Dickens'
***A CHRISTMAS CAROL**

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

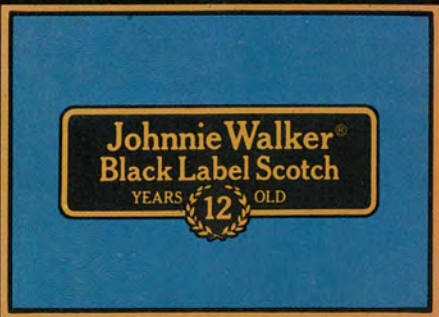
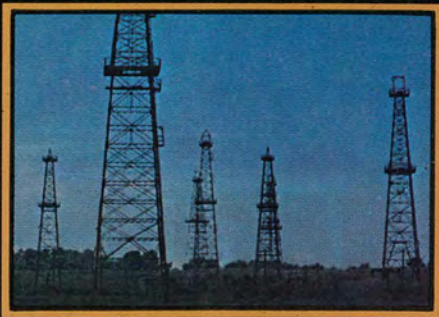
Peter Shaffer's
BLACK COMEDY
and
Terence Rattigan's
**THE
BROWNING VERSION**
Opening February 2
Closing May 20

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

Georges Feydeau's
**CAT AMONG THE
PIGEONS**
Opening March 23
Closing May 29

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

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

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

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

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

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

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

The Alma Brooks Walker Scholarship Funds were awarded to five second-year students in the Advanced Training Program: Janice Cole, Paul Coolbrith, Mic Murphy, Joseph Olivieri, and John Woehrl.

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

The Feist Memorial Fellowship Fund for emergency student aid.

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

Call the Conservatory offices today at (415) 771-3880, extension 267 to invest in the future of an American theatre artist.

A.C.T.'s 1982 PLAYS-IN-PROGRESS SERIES

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Mark Harelik & Garland Simpson, *The Last Act*, P.I.P.'s 1981 Series.

February 24-March 6

TEN MINUTES FOR TWENTY FIVE CENTS

by Janet Thomas

The laundromat, "the last truly democratic meeting place in America," is the setting for Janet Thomas' drama which centers around the birthday party for an elderly woman as she confronts various attitudes about the aging process and death.

Directed by Eugene Barcone

April 30-May 18

LIZZIE BORDEN IN THE LATE AFTERNOON

based on a short story by Catharine Tegen

April 30-May 18, the famous 1892 Massachusetts murder case in which Lizzie Borden and her sister were acquitted of the murder of their father. Her sister were sentenced to life in prison.

Directed by Patricia Hutchins

March 17-March 27

AN AMERICAN

based on a novel by Howard Fast

by Howard Fast

With Timothy Dalton, how can they live? A somewhat different look at the Beau Geste story.

Directed by James L.

May 24

MAMMON AND FIST

by Ethan Coen and William Robertson

An hilarious and preposterous look at the House of Un-American Activities Committee hearings and a hijinks investigation of its mythical Chairman by two comic book detectives, Mammon and Fist.

Directed by John Noah Hertzler

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REPERTORY SEASON 1982 WAR MEMORIAL OPERA HOUSE

	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
2 Full Length Ballet Romeo and Juliet (Smuin/Prokofiev)	Feb 2 8pm	Feb 3 8pm Mar 31 8pm	Apr 1 8pm	Apr 2 8pm	Apr 3 2pm	Apr 4 2pm
3 Requiem Canticles (Robbins/Stravinsky) Swan Lake Act II (Stowell/Tchaikovsky) Pas de Deux from The Dream (Ashton/MendeIsson) Bartok Quartet No. 5 (Erickson/Bartok)	Feb 9 8pm*		Feb 11 8pm	Feb 12 8pm	Feb 13 2pm* Feb 13 8pm*	Feb 14 2pm* Feb 14 8pm
4 Full Length Ballet The Tempest (Smuin/Chihara after Purcell)	Mar 16 8pm*		Mar 18 8pm	Mar 19 8pm	Mar 20 2pm Mar 20 8pm*	Mar 21 2pm* Mar 21 8pm
5 World Premiere (Smuin/Stravinsky) World Premiere (Caniparoli/Stravinsky) Stravinsky Pas de Deux (Christensen, Stravinsky) Stars and Stripes (Balanchine/Sousa-Kay)	Apr 6 8pm*		Apr 8 8pm	Apr 9 8pm	Apr 10 2pm* Apr 10 8pm*	Apr 11 2pm*
6 World Premiere (McFall/Stravinsky) World Premiere (Ruud/Stravinsky) Variations de Ballet (Christensen/Glazounov) Shinju (Smuin/Chihara) Circus Polka (Robbins/Stravinsky)	Apr 20 8pm*		Apr 22 8pm	Apr 23 8pm	Apr 24 2pm Apr 24 8pm*	Apr 25 2pm
7 Beauty and the Beast (Christensen/Tchaikovsky)	May 4 8pm*		May 6 8pm*	May 7 8pm	May 8 2pm* May 8 8pm*	May 9 2pm* May 9 8pm*

*Orchestra only - Dress Circle unavailable
Mats: \$25, \$19, \$16, \$15, \$14, \$12, \$5, \$4
All availabilities subject to change.
Eves: \$30, \$20, \$17, \$16, \$15, \$13, \$6, \$5

DANCE THEATRE OF HARLEM PERFORMANCE DATES AND TIMES

Program #1	Thursday, March 25, 8 pm; Saturday, March 27, 8 pm
Program #2	Friday, March 26, 8 pm; Saturday, March 27, 2 pm
Program #3	Sunday, March 28, 2 pm

Mats: \$18, \$13, \$8, \$5, \$4, \$3 Eves: \$20, \$15, \$10, \$7, \$4, \$3

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DIRECTORS: LEW CHRISTENSEN, MICHAEL SMUIN

WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



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

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

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



celebrates his 13th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Paper Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Mineola Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the Legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains memberships in the Offshore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

EDWARD HASTINGS (*Executive Director*)



a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre and Seattle Repertory Theatre.

JAMES EDMONDSON (*Guest Director*)



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

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



Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt*, *The Master Builder*, and *Ghosts*.

ELIZABETH HUDDLE (*Resident Director*) brings 20 years of acting experience to her directorial assignment of *Richard II*. Now in her 10th season as a member of the acting company, she has directed *Two Gentlemen of Verona*, *Hotel Universe*, *Father's Day* and Gorky's *Enemies* for the Conservatory and Jack Gilhooley's *Afternoons in Vegas* for the P.I.P. program. Last season she directed *Night and Day* in the Geary. For the Oregon Shakespearean Festival Ms. Huddle has directed *A Streetcar Named Desire*, *Miss Julie*, and this past summer she directed Moliere's *School for Wives* at the Intiman Theatre in Seattle. In addition, she has directed for the Eaglet Theatre for children in Sacramento, and co-ordinated and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For two years, she served as a member of the Large Theatre Grants



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

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*, *Travesties*, *Ab, Wilderness!*, *The Visit*, *The Little Foxes*, and *The Three Sisters*.



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THE ACTING COMPANY

(*) studied in A.C.T.'s Advanced Training Program prior to joining the Company.

JOSEPH BIRD, now in his 12th season



with A.C.T., made his Broadway debut in *You Can't Take it With You* and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A.

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

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



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

MIMI CARR is in her second season at



A.C.T. She was seen last year as Mrs. Dilber in *A Christmas Carol* and An-fisa in *The Three Sisters*. She came to San Francisco from the Oregon Shake-

spearean Festival where she performed a wide variety of roles, including Vol-umnia in *Coriolanus*, Mrs. Malaprop in *The Rivals*, Juno in *Juno and the Pay-cock*, and Lady Macbeth in *Macbeth*. For Houston's Alley Theatre, she played Maria in *Twelfth Night*, Elly May in *To-bacco Road* and Nurse Preen in *The Man Who Came to Dinner*. Miss Carr received an M.F.A. in Acting from Wayne State University in Detroit where she was a member of the com-pany of the Hilbery Repertory Theatre.

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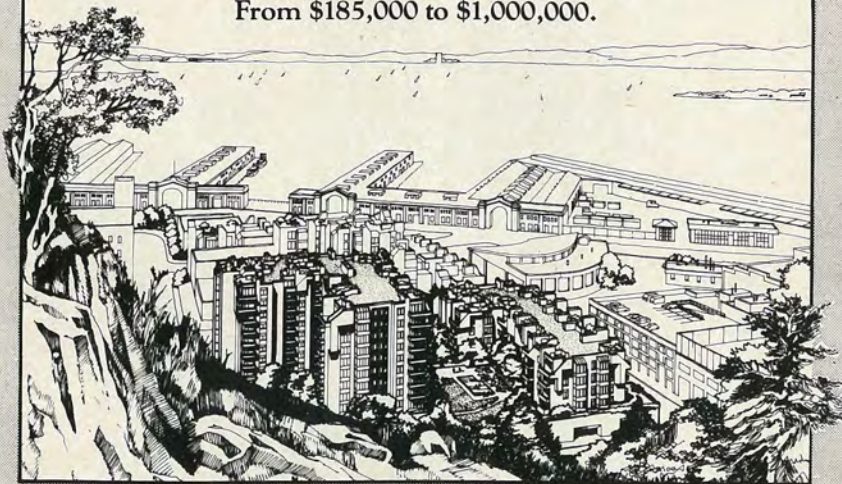
BARBARA DIRICKSON (*) joined A.C.T. 10 years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*,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

PETER DONAT has appeared at A.C.T. for 13 seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best featured actor). Mr. Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder*, *A Month in the Country*, *Heartbreak House*, *Equus*, *The Little Foxes* and *The Crucifer of Blood*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and upcoming *Hightpoint* and *All Washed Up*. This summer he performed at the Mark Taper Forum in *A Lesson from Aloes*, and this fall he will be seen regularly in the TV series *Flamingo Road*.

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

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



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



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



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



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

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



LAWRENCE HECHT (*) is now in his eighth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, Mr. Hecht continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West*, *Hay Fever*, *Much Ado About Nothing* and *Night and Day*.



JOHN NOAH HERTZLER comes to A.C.T. having most recently performed in *Macbeth* at the Guthrie Theatre. Other productions include *Custer* at the Hartman Theatre, *The Impresario* at the Kennedy Center, *Hamlet*, *Richard III* and *A Midsummer Night's Dream* at the Folger Theatre. On Broadway he played Pentheus in *The Bacchae* at the Circle-in-the-Square. Mr. Hertzler's film credits include *Hair*, *Airport '79* and *Ft. Apache*, *The Bronx*, and for TV, he has appeared on *One Life to Live*, *Movin' On* and *White Shadow*.



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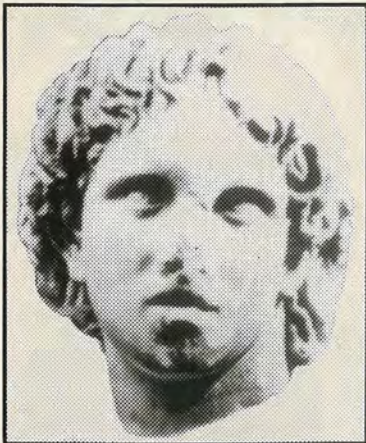
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JILL HILL (*) returns to A.C.T. for her second season. She was seen last season as Regina in *Ghosts*, Helen in *The Trojan War Will Not Take Place*, and Lydia in *The Rivals*. Miss Hill received her B.F.A. in theatre and film at Denison University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

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

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

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

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

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

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

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	8 Richard 8:00	9 Richard 8:00	10 Crichton 2:00 B & B 8:00	11 Landings 8:00	12 B & B 8:30	13 Landings 2:30 Crichton 8:30
	15 B & B 8:00	16 Landings 8:00	17 Crichton 2:00 Landings 8:00	18 Crichton 8:00	19 B & B 8:30	20 B & B 2:30 Landings 8:30
	22 Crichton 8:00	23 B & B 8:00	24 * Electra 6:30	25 * Electra 6:30	26 Crichton 8:30	27 * Electra 12:15 Landings 8:30

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MARCH	1 * Electra 6:30	2 Electra 6:30	3 Crichton 8:00	4 B & B 8:00	5 Electra 6:30	6 Landings 2:30 B & B 8:30
	8 Landings 8:00	9 B & B 8:00	10 Electra 12:15 Landings 8:00	11 B & B 8:00	12 B & B 8:30	13 Landings 1:00 Electra 6:30
	15 Electra 6:30	16 B & B 8:00	17 * Pigeons 8:00	18 * Pigeons 8:00	19 Electra 6:30	20 * Pigeons 2:30 Landings 8:30
	22 * Pigeons 8:00	23 Pigeons 8:00	24 Landings 2:00 B & B 8:00	25 Electra 6:30	26 Landings 8:30	27 Electra 12:15 Pigeons 8:30
	29 B & B 8:00	30 Pigeons 8:00	31 Landings 1:00 Electra 6:30			

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
APRIL	5 Landings 8:00	6 Landings 8:00	7 TBA	8 Pigeons 8:00	9 B & B 8:30	10 Electra 12:15 TBA
	12 Pigeons 8:00	13 Pigeons 8:00	14 Electra 12:15 B & B 8:00	15 * Forest 8:00	16 Pigeons 8:30	17 * Forest 2:30 B & B 8:30
	19 * Forest 8:00	20 Forest 8:00	21 Pigeons 2:00 Pigeons 8:00	22 Electra 6:30	23 Electra 6:30	24 B & B 2:30 Forest 8:30

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

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes. Miss Lawder sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Solvang Theaterfest where she appeared in *Ab, Wilderness!* and *Showboat* in the summer of 1977 and *Ring Around the Moon* and *Hamlet* in 1979. In her twelve seasons at A.C.T. she has performed in *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman*, *The Master Builder*, *All the Way Home*, *Ab, Wilderness!*, *Heartbreak House*, *A Month in the Country*, *Romeo and Juliet*, *A History of the American Film*, *Ghosts*, and *Another Part of the Forest*. Miss Lawder's film credits include John 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 Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area colleges and universities. Mr. Matthews is also a dramaturg, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.



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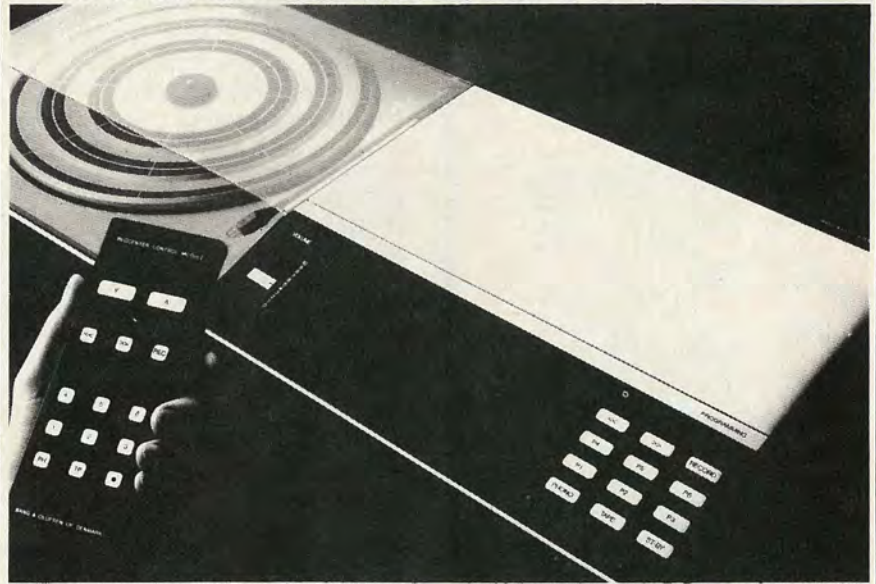
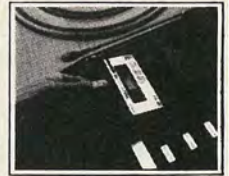
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WILLIAM MCKEREGHAN joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Mis-*



alliance, Sandor Turai in *The Play's the Thing*, the Marquis de Sade in *Marat/Sade*, and Willy Loman in *Death of a Salesman*. He spent five seasons at Baltimore's Center Stage where he played major roles in *Hamlet*, *The Birthday Party*, *Waiting for Godot* and *The Country Wife*. Mr. McKereghan received his B.A. and M.A. in Theatre Arts from the University of Minnesota, and has been seen at A.C.T. in *Julius Caesar*, *Absurd Person Singular*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *A Month in the Country*, *Heartbreak House*, *The Visit*, *Romeo and Juliet*, *The Little Foxes*, *The Crucifer of Blood*, *The Rivals*, *The Trojan War Will Not Take Place*, and *Much Ado About Nothing*.

DeANN MEARS, a charter member of A.C.T., returned last season to playing the leading role in *Night and Day*, Cassandra in *The Trojan War Will Not Take Place*, and Olga in *The Three Sisters*. Miss Mears'



New York credits include: *Abelard and Heloise*, *Too True to be Good*, *One Flew Over the Cuckoo's Nest*, *Dear Liar*, and A.C.T.'s *Tiny Alice*. She co-starred with Julie Harris in the National Company of *And Miss Reardon Drinks a Little*. A guest artist at leading American regional theatres, Miss Mears starred with Michael Landon in the T.V. movie *The Loneliest Runner*.

MARK MURPHEY, now in his fifth season at A.C.T., is a graduate of Baylor University, Texas. Past A.C.T. productions include *The National Health*, *Absurd Person Singular*, *Julius Caesar*, *A Christmas Carol*,



Hotel Paradiso, *The Winter's Tale*, *5th of July*, *The Visit*, *Pantagleize*, *The Girl of the Golden West*, *The Crucifer of Blood*, Tybalt in *Romeo and Juliet* and Simon in *Hay Fever*, and last season he appeared as Benedick in *Much Ado About Nothing* and Oscar in *Another Part of the Forest*. Mr. Murphey played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*, *The Time of Your Life*, and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Pay-*

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

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



ALEX NIBLEY (*) a product of the A.C.T. Advanced Training Program, has appeared on the Geary stage in *Julius Caesar* and *Hotel Paradiso*. He has also been seen with the Pacific Conservatory of the Performing Arts in *Gypsy*, *The Ballad of the Sad Cafe*, and *The Utter Glory of Morrissey Hall*. As part of the Oregon Shakespearean Festival he appeared in *Henry VI, Part III*, *Antony and Cleopatra*, *A Moon for the Misbegotten*, and *A Streetcar Named Desire*. He has also performed with the Pacific Ballet in *Peter Pan* and *Candide*.



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



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



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

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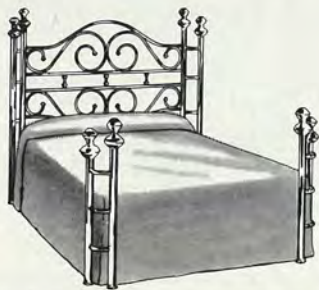
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tors, he has appeared as an actor in such productions as *Oedipus Rex*, *The Merchant of Venice*, *Julius Caesar*, *A Christmas Carol*, *The Visit*, *The Girl of the Golden West* and *Another Part of the Forest*.

WILLIAM PATERSON reached several notable milestones in 1981. In June he and his wife celebrated their 30th wedding anniversary. In July he marked 35 years as a member of the acting profession and in August he began his 15th season with A.C.T. Most of his theatrical career has been devoted to resident theatre, but he has also written and produced two one-man shows based on the lives of Justice Oliver Wendall Holmes and Benjamin Franklin and performed them in 32 states and at the United States Embassy in London. Among the 55 roles he has played at A.C.T., his favorites include Kit Carson in *The Time of Your Life*, Grandpa Vanderhof in *You Can't Take It With You*, George Moore in *Jumpers*, Scrooge in *A Christmas Carol*, and David in *Hay Fever*. He presently serves as the theatre member of the San Francisco Art Commission.



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



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



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STACY RAY (*) joined the A.C.T. Acting Company last year and was seen in student productions as June Cavendish in *The Royal Family*, Queen Elizabeth in *Richard III*, Irina in *The Three Sisters*, and



Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Georgia native, earned her B.A. from the University of North Carolina at Greensboro, and spent time at London's Royal Academy of Dramatic Art. After training intensively with the late Edith Skinner, Miss Ray teaches Speech for Actors at U.C. Berkeley, and Voice in A.C.T.'s Advanced Training Program. This summer, she made her Equity debut as Birdie in A.C.T.'s extension of *Another Part of the Forest*.

RAY REINHARDT, who on A.C.T.'s memorable tour of Russia appeared as Ephraim in *Desire Under the Elms*, is known to San Francisco as the lead in *Cyrano de Bergerac*, *The Miser*, Stanley in



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

RANDALL RICHARD (*) joins the A.C.T. Acting Company after appearing on the Geary stage last season in *Much Ado About Nothing*. His Conservatory roles include George in *Our Town*, Lance in



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



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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 Binion in *Room Service*, Jason in *Medea* and Chief Bromden in *One Flew Over The Cuckoo's Nest* to name a few. His TV credits range from *Soap Opera* to *Kaz*, *Baretta* and *Taxi* and his last feature film was with Robert Redford in *Three Days of the Condor*. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

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

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

SALLY SMYTHE returns to A.C.T. after appearing in *The Three Sisters* last season. Last fall she played Louka for C.A.T.'s production of *Arms and the Man*, Amanda in San Jose

Repertory's production of *Private Lives*, and in her two years with the Oregon Shakespearean Festival, she was seen as Celia in *As You Like It*, Diana in *Ring Round the Moon* and Virgilia in *Coriolanus*. Miss Smythe has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smythe has also studied in Paris at the Centre Americain and with Paul Richards.

DEBORAH SUSSEL returns to A.C.T. for her ninth season as an actress and teacher in speech and scansion for the Conservatory and Company. Ms. Sussel has been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has

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been seen nationally in film and TV including *Tell Me a Riddle* and *June 19, 1953*. She is presently on the staff of Mills College, U.C. Berkeley, and is a voice and speech consultant in private practice in the Bay Area.

SYDNEY WALKER is a veteran of 37 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, and A.P.A. and Lincoln Center Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in (among others) *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock*, *Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter's Tale*, *The Visit*, *Pantaglieze*, *The Girl of the Golden West*, *Much Ado About Nothing*, *The Rivals* and *The Trojan War Will Not Take Place*.



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



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



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

BRUCE WILLIAMS (*) joined the company four seasons ago and has appeared in 13 A.C.T. productions, including *A Christmas Carol*, *The National Health*, *Ab, Wilderness!*, *The Girl of the Golden West*,

Pantagleize, *Much Ado About Nothing*, *The Three Sisters*, and *Another Part of the Forest*. He appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.



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



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



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

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

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

DIRK EPPERSON (*Lighting Designer*) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of *Peer Gynt, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July, Hay Fever, The Crucifer of Blood, Pantagleize* and *Buried*

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

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

RICHARD L. HAY (*Set Designer*) is resident scene designer for the Oregon Shakespearean Festival in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non-Elizabethan repertory, including *Ring Round the Moon*, *Sizwe Bansi is Dead*, *Seascape*, *Artichoke*, and *Wild Oats*. Last season he designed scenery for *Camino Real* and *Billy Budd* at P.C.P.A. Theaterfest, Santa Maria/Solvang, *Medea* for the Missouri Repertory Theatre, *Galileo* for the Berkeley Repertory Theatre and *Night and Day* for A.C.T. Mr. Hay designed the three theatres at the Ashland festival, the outdoor festival stage for the San Diego Old Globe, and the auditorium and stage of their soon-to-open new Old Globe Theatre. He has also been an associate professor at Stanford University.

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

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

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

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

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Conservatory Director

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Mimi Carr
Barbara Dirickson
Peter Donat
Gina Ferrall
John C. Fletcher
Julia Fletcher
Janice Garcia-Hutchins
Lydia Hannibal
Thomas Harrison
Lawrence Hecht
John Noah Hertzler
Jill Hill
Elizabeth Huddle

John Hutton
Johanna Jackson
Jane Jones
Nicholas Kaledin
Richard Kuss
Anne Lawder
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William McKereghan
DeAnn Mears
Mark Murphy
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Thomas Oglesby
Frank Ottiwell
William Paterson
Greg Patterson
Wendi Radford

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Ray Reinhardt
Randall Richard
Frank Savino
Garland J. Simpson
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Sydney Walker
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Krimmer
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Allen Fletcher

Edward Hastings
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James Edmondson, *Acting*
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Janice Garcia-Hutchins, *Project Director*
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Anne Lawder, *Phonetics/Ear Training*
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Dawn Line, *Costume Intern*
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Eric Norton, *Properties Assistant*
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Suzanne Raftery, *Assistant Supervisor*
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David Bluford, *Sound Technician*
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