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The Premiere Edition

CALIFORNIA THEATRE ANNUAL

AT LAST! A YEARBOOK OF CALIFORNIA'S PROFESSIONAL THEATRE

California Theatre Annual: 1981
Barbara Isenberg, Editor

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Foster Parents' Association


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- Profiles of California's major companies
- In-depth articles by drama critics Dan Sullivan, Welton Jones, Sylvie Drake, Steven Winn, Lawrence Christen, Jeremy Gerard and Susan La Tempa.

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Our Tradition: Personal Homes in a Changing World
PONDEROSA HOMES
One of the AETNA LIFE & CASUALTY Companies
contents
MOURNING BECOMES ELECTRA Cast 8
Electra Redux 11
BLACK COMEDY & THE BROWNING VERSION Cast 13
Notes on Black Comedy 14
Notes on the Browning Version 14
HAPPY LANDINGS Cast 16
Kisses and Laughter 19
20
22
24
26
DEPARTMENTS
FUNDRAISING TEAM UPDATE 29
TO THE AUDIENCE 30
A.C.T. 1981–82 CALENDAR 32
WHO'S WHO: DIRECTORS 37
WHO'S WHO: THE ACTING COMPANY 39
WHO'S WHO: DESIGNERS 55
A.C.T. PROLOGUES 57
THE NATIONAL CONTRIBUTORS 58
THE A.C.T. COMPANY, STAFF & ADMINISTRATION 62
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THE AMERICAN CONSERVATORY THEATRE
presents
MOURNING BECOMES ELECTRA
(1931)
A Trilogy
by EUGENE O’NEILL
Brigadier-General Ezra Mannon
Christina, his wife
Laurel, their daughter
Olin, their son
Captain Adam Brant,
of the clipper “Flying Traders”
Captain Peter Niles, U.S. Artillery
Nellie Niles, his sister
Seth Backus
Amos Ames
Laura, his wife
Minnie, her cousin
Josiah Borden,
manager of the shipping company
Emma, his wife
Ezra Hills, D.D.,
of the First Congregational Church
His Wife
Doctor Joseph Blake
The Chastityman
Era Mackel
Abner Small
Directed by
Associate Director
Scenery by
Costumes by
Lighting by
Hairdressing by

Act II: Ezra Mannon’s study in the house—immediately follows Act I.
Act III: The same as Act I—the same house—a night a week later.
Act IV: A bedroom in the house—after the same night.

THE HAUNTED
Act I: Scene 1: Exterior of the Mannon house—a evening in the summer of 1866.
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 1—Exterior of the Mannon house—a late afternoon three days later.

UNDERSTUDIES
Ezra Mannon—Sydney Walker
Christina—Minna Carr, Laura—Jane Jones, Olin—Robert Wortham-Krammer
Adam Brant—Garland Simpson
Seth Backus—Thomas Rankin
Amos Ames—Jerry Burch
Josiah Borden—John C. Herter
Ezra Hills—Lloyd Hostetler
Emma—Ida Bozeck
Era Mackel—John C. Herter
Abner Small—John C. Herter

Alfred L. Littell, Jr., Dr. Blake—Ray Brindley
The Chastityman—Bruce Williams

THE HOMEcomings
Act II: Ezra Mannon’s study in the house—immediately follows Act I.
Act III: Olin Mannon study—immediately follows Act II.
Act IV: the stern of the clipper ship “Flying Traders,” as a whale 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 HUNTED
Act I: Exterior of the Mannon house—a moonlight night two days after the death of Ezra Mannon.
Act II: Ezra Mannon’s study in the house—immediately follows Act I.
Act III: Olin Mannon study—immediately follows Act II.
Act IV: the stern of the clipper ship “Flying Traders” as a whale 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 HUNTED
Act II: Ezra Mannon’s study in the house—immediately follows Act I.
Act III: Olin Mannon study—immediately follows Act II.
Act IV: the stern of the clipper ship “Flying Traders,” as a whale in East Boston—a night two days later.
Act V: Same as Act I, Scene 1—Exterior of the Mannon house—a late afternoon three days later.

UNDERSTUDIES
Ezra Mannon—Sydney Walker
Christina—Minna Carr, Laura—Jane Jones, Olin—Robert Wortham-Krammer, Adam Brant—Garland Simpson
Ezra Hills—Thomas Rankin, Pearl Niles—Lyla Marshall, Seth Backus—Ray Burch
Amos Ames—Josiah Borden, Abner Small—John C. Herter
Era Mackel—John C. Herter

Understudies for Christina, Laura, Olin, Adam Brant, Seth Backus, Amos Ames, Abner Small, Era Mackel, Jr., Dr. Blake—Ray Brindley, The Chastityman—Bruce Williams

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THE AMERICAN CONSERVATORY THEATRE
presents
MOURNING BECOMES ELECTRA

A Trilogy

by EUGENE O’NEILL

Brigadier-General Ezra Mannon — DAKIN MATTHEWS
Christie, his wife — ANNE LAWDER
Lavinia, their daughter — JULIA FLETCHER
Ona, their son — THOMAS O’GLESBY
Captain Adam Brant, of the clipper “Flying Traders” — JOHN HUTTON
Captain Peter Niles, U.S. Artillery — NICHOLAS KALEDIN
Hazel Niles, his sister — WENDY RAPFORD
Seth Backwith — RICHARD KUSZ
Amos Ames — ROBERT WORTHAM-KRIMMER
Louisa, his wife — JOYANNA JACKSON
Missie, her cousin — STACY RAY
Josiah Border, manager of the shipping company — D. PAUL YUELL
Emma, his wife — JOYANNA JACKSON
Everett Hills, D.D., of the First Congregational Church — GARLAND SIMPSON
His Wife — STACY RAY
Doctor Joseph Blake — JOSEPH BIRD
The Chauntyn — RANDALL RICHARD
Eva Mackal — D. PAUL YUELL
Abner Small — GARLAND SIMPSON
Directed by — ALLEN FLETCHER
Associate Director — ALEX NIBLEY
Scenery by — RALPH PUNICELLO
Costumes by — ROBERT BLACKMAN
Lighting by — JOSEPH APPLETT
Music by — LARRY DELINGER
Hairstyles by — RICK EICKOLS

THE HOMEcomings
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: The same as Act I—exterior of the house—immediately follows Act I.
Act III: Ezra Mannon’s study—immediately follows Act II.
Act IV: The stern of the clipper ship “Flying Traders,” at a wharf in East Boston—a night two days later.
Act V: Same as Act I—exterior of the Mannon house the night of the following day.

THE HAUNTED
Act I: Scene 1: Exterior of the Mannon house—an evening in the summer of 1866.
Act II: Scene 2: The study—an evening a month later.
Act III: The same as Act II—exterior of the Mannon house—a late afternoon three days later.

UNDERSTUDIES

Undertakings in the homecoming.

Undertakings in the haunted.

Undertakings in the hunted.

UNDERTAKINGS

THE HOMECOMINGS
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.
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Act II: Scene 2: The study—an evening a month later.
Act III: The same as Act II—exterior of the Mannon house—a late afternoon three days later.

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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 1924 premiere, reappraisals of the script have often led to less reserved judgements of its literary merit.

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

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

The fascinating record of O'Neill's attempt at reviving the Electra myth in modern terms is confirmed in the note 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 tragic 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 we attempt to write, 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 gutter-school history associations. World War too near and recognized by needs distance and perspective—period not to distant for audience to associate itself with, yet possessing sufficient mask of time and space so that audiences will unconsciously grasp at once; it is primarily drama of hidden forces—fate behind trees of characters. Civil War is only possibility—fights into picture. Civil War as background for drama of murderous family love and hate."

Mourning Becomes Electra is O'Neill'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 reconstruction of the playwright's boyhood summer home in New London, Connecticut. "New England background best possible dramatically for Greek plot of crime and retribution, chain of fate—Puritan conviction of man born to sin and punishment...." 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 Manning for Agamemnon, Christine for Clytemnestra, Oren for Orestes and Adam for Agamemnon. After considering Eleanor, Ellen and Elsa as possible substitutions for Electra, the playwright opted to call her heroic Lavinia, after Lodoiska, Electra's Homeric equivalent.

The play's title was fashioned. O'Neill later explained, to convey that mourning befalls Electra; it becomes Electra to mourn; it is her fate; black is becoming to her and it is the color that becomes her destiny."

Eugene O'Neill, sketch by Leo Mittler, Provincetown, 1921.

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 theme in Attic literature and foreshadows O'Neill's examination of "hopeless hope—she dependence on pipe dreams to sustain the spirit in The Iceman Cometh."

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

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

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The Chateau de Plessis at St. Antoine de Rochel, near Tours, France provided Eugène O'Neill with his serenity. Here in the garden, following their marriage in 1929, O'Neill and Carlotta were ruled, often by nature, with love and laughter. Mrs. O'Neill in this period was acting which he had been forbidden to do. Mrs. O'Neill in this period was acting which he had been forbidden to do. 

A year later, following the death of her brother, Mrs. O'Neill moved to New York City, where she continued to work, appearing in various productions. In 1930, she was featured in a production of "The Hairy Ape," a play written by her husband. Mrs. O'Neill played the role of "The Wife," and her performance was praised by critics. 

The play was a success, and Mrs. O'Neill's performance helped to establish her as a serious actress. She appeared in several more productions, including "Long Day's Journey Into Night," and "All My Sons," which were both written by her late husband. Mrs. O'Neill's acting career continued to be successful, and she remained active in the theater until her death in 1972.
The Chateau de Plessis at Sainte-Agnès 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 his wife, Carlotta, 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 O'Neill by 47 years, recalled the times: "Gene never lived in a chateau and the idea of a chateau never occurred to me."

But we rented one outside of Tours, in France. And though he was 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 cat, a Buggy, and when he was very nervous and tired, he would go out in it and drive 95, 96 miles an hour and come back looking 10 years old, not a wrinkle and perfectly relaxed.

Shortly after settling at Le Plessis, O'Neill wrote a friend: "I am attempting something big and new — the most ambitious stuff I've ever tackled, but it sure looks good. Mourning 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 stem, I am striving to reach the highest of peaks."

The play was finally completed in 1931, and O'Neill sent the manuscript to 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 I praised Carlotta's support of his work: "She has collaborated by keeping the old chateau running with uncanny efficiency so that every outside worry has touched me or bogged my stride even for a moment. A most marvelous wife and friend."

The final 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. Unusual as to whether he had accomplished everything he had intended in the play. O'Neill added, "All is not revealed by reading it all through, in spite of familiarity with every page, it leaves me some and disturbed spirit, 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 tured 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 at the newly repaired 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 playwrights went home and changed into formal evening dress for the last two plays. The final curtain fell on the 'Hannibal' shortly after 11:00 p.m., marking the end of an historic night in the American theater.

Critical response to O'Neill's new play was unanimously favorable. "One cannot help but be moved by the pain in which O'Neill's character is made to suffer," wrote E. A. 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 successful debut, O'Neill was featured on the cover of Time magazine.

A film version of Mourning Becomes Electra was made in 1947, and the play had a subsequent revival with the treatment. The Hairy Ape received its first Broadway run in 1944. The play had become disillusioned with the movies. "I've never liked having distorted pictures made of my works," he said. After seeing O'Neill's Henry V three times, O'Neill changed his mind and sold Electro's film rights to RKO for a mere $350,000. 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 is a production made by Marvin David Levy in his opus, Mourning Becomes Electra, which premiered at the Metropolitan Opera in 1967. A five-part television presentation of the play starring Joan Blacker and Roberts Maxwell was aired on PBS in 1978.

Was O'Neill pleased by the outcome of his monumental rewriting? "I am 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 Holston Quenn. "It needed great language to lift it beyond what I haven't got that. And, by way of self-consolation, I don't think I've been hûmified on all that is being written today, that great language is possible for anyone living in the discordant, broken, ruthless rhythm of our time. The best one can do is to be pathetically eloquent by ones' moving, dramatic intonations!"

The AMERICAN CONSERVATORY THEATRE presents

An Evening of two one act plays:

BLACK COMEDY

(1965)

by PETER SHAFFER

The Cast (in order of appearance)

Brindsley Miller — THOMAS HARRISON
Carol Mellett — JANICE GARCIA-HUTCHINS
Miss Furniss — MIMI CARTER
Colonel Mellett — SYDNEY WALKER
Harold Goring — BRUCE WILLIAMS
Cloa — JANE JONES
Schubertaunus — DARRIN MERRIGAN
George Bamberger — DAKIN MATTHEWS

There will be one 12 minute intermission

THE BROWNING VERSION

(by TERENCE RATTIGAN)

The Cast (in order of appearance)

John Taylor — GREG PATTERSON
Frank Hunter — MARK MURPHY
Millie Crocker-Harris — DONNIE MEARS
Andrew Crocker-Harris — RAVE BIER
Dr. Frohike — SYDNEY WALKER
Peters — LEE WHITLOCK, JR.
Mrs. Gilbert — LYDIA HANNIBAL

Directed by JAMES EDMONDSON

Associate Director — EUGENE BARCONE
Scenery by RALPH FUNCELLO
Costumes by MARTHA BURKE
Lighting by MARK BOSCH
Hairstyles by RICK REGIS

UNDERSTUDIES

Black Comedy: Bradley Miller — John Hunter, Carol Mellett — Julia Fletcher, Miss Furniss — Johanna Jackson, Colonel Mellett — Paul Vincent, Cloa — Sally Smythe, Schubertaunus — Lawrence Hecht, Bamberger — Frank Oweil, Harold — Thomas Olsbye

Notes on THE BROWNING VERSION

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

Norris had spent a lifetime in his profession only to suffer, through his own shortcomings and life’s miscalculations, humiliation and defeat. Upon his retirement young Rattigan presented the pedagogue with the 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 Whistle Boy but encouraged Rattigan to go ahead with plans to write a one-act piece in which he might appear. Gielgud’s response to the completed The Browning Version wounded Rattigan to the heart. “They’ve seen me up so much this year,” the actor remarked, “do you think they will like me in second class stuff?” It was not until 1959 in a CBS television broadcast directed by John Frankenheimer that Gielgud at last played Andrew Crocker-Harris.

On September 8, 1948 The Browning Version opened in London’s West End. Presented on a double bill with Rattigan’s Harlequinade, a backstage farce, the evening was entitled Playbill. It was a runaway success and earned the playwright the Ellen Terry award for best new play of the second year run. When the show opened in New York the following year it was less enthusiastically received, prompting Rattigan to write an article for the New York Times on the difficulties of transferring English plays to the American stage.

The 1951 film adaptation of The Browning Version, directed by Anthony Asquith and featuring Michael Redgrave, was a classic of the British cinema. Rattigan adapted his play for the screen, streamlining it and cramming 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 poetry. This is particularly apparent in the film’s final moments where a contrived demonstration has been substituted for the play’s inescapable ending.

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

Notes on 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 to its author: “In one of the most celebrated scenes in the repertoire of the Chinese Classical Theatre, two swainmen 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 London, England on May 15, 1926. Peter and Anthony’s formal education was interrupted at age 16 when they were conscripted for duty in the coal mines of Kent and Yorkshire. All of England’s miners had been recruited into the army leaving the nation with only a three day supply of coal, so cabinet minister Ernest Bevin enacted a law under which the Empire’s young men could be drafted into service to replace the coal miners. Of his days as a “Bevan Boy” Shaffer has said, “Any illusions I had held about the nobility of manual work vanished during the three years I spent in the mines. It was wicked work.”

Following his unorthodox service, Shaffer attended Cambridge and was graduated in 1949. The next year he journeyed across the Atlantic to New York where he stayed for two years and wrote his first play. The Salt Game, a classically structured tragedy set in modern Israel, that was televised by the BBC in 1955.

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

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

Peter Shaffer believes a play should be so eloquently written “you ought to be able to quote six lines when you leave the theatre.” Of his work he has said, “Art is autobiographical inasmuch as it refers to personal experience and the theme of adolescence is in my plays, as is the exploration of man’s inner face or certain death. These tensions and obsessions are autobiographical. But of course the character is not me, as stories, myths. That is theatre.”

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In 1946 Rattigan wrote the play, and it was produced in London in 1947. The London production was a critical and commercial success, and the play was produced in New York in 1948. The play was adapted for the screen in 1951, and it was directed by Anthony Asquith and starring Michael Redgrave. The 1951 film adaptation of The Browning Version, directed by Anthony Asquith and starring Michael Redgrave, is a classic of the British cinema. Rattigan adapted his play for the screen, streamlining 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 the contorted 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, he visited his study to see where the play was running down his checks. Many years later Rattigan said, "If today I had to justify my career before a literary jury, The Browning Version is the play I would want to represent me." 

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THE AMERICAN CONSERVATORY THEATRE

presents

HAPPY LANDINGS

(1982)

by WILLIAM HAMILTON

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

Directed by EDWARD HASTINGS

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

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

There will be one twelve-minute intermission.

UNDERSTUDIES

Constance—Wendy Radford; Dede—Jane Jones;
Topping—Sydney Walker; Klaus—John Hurton;
Red—Rhett Whitlock, Jr.; Bartender—Richard Kaus; Other Drinker—
Robert Whetham-Krimer; Aunt Hopey—DeAnn Mears

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MACY’S, San Francisco, Hillsdale
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MACY'S, San Francisco, Hillsdale
Kisses and Laughter
An Interview with William Hamilton

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

In recent years Hamilton has increasingly turned his attention to writing. His first two plays, Save Grand Central and Plymouth Rock Isn’t Pink, received their world premieres at the California Actors Theatre in 1976 and went on to be produced in New York and Chicago, respectively. His first novel, The Love Of Rich Women, was published by Bantam in 1977.

"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 from Father Penny’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 The New Yorker, Brendan Gill included you in a list of New Yorker cartoonists, to whom 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 do I call myself? That’s a question. I call myself a writer, with G-I-V-E in it is the most heavy thing I’ve ever heard anyone called. And, writer! sounds like you’re living off somebody else. "Cartoonist!" sounds like a specific form of earning money without working. I’ve always liked it better than “artist” or “writer” or “humanoid” or whatever.

A.C.T.: With the opening of Happy Landings in A.C.T. in January, all three of your produced plays will have had their World 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 Writers’ Conference. Is that where you met Fred Travis who went on to direct the show at the California Actors Theatre?

Hamilton: Yes, I did, more than anyone else in the theater, he 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 Buli liked it when he saw it, too.

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 tell you something about that play that I think is funny. I hated that darning toper and tried to wipe him out every time he walked in. But he just took the whole play away. And he did it 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 smite him, he just stole the scene.

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

Hamilton: I love it. It beats cartooning and writing novels because it is collaborative and you don’t have to be alone. That’s nice. Other people’s talent surprises you; it’s terrifying 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 buy 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—sneaking up 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 to some degree. I was absolutely destroyed when the affair ended and I said, “I’m going to Rome.” These people I was with told, “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 making things is ridiculous. It makes everybody miserable—

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THE ADMIRABLE CRICHTON
(1902)
by JAMES M. BARRIE

Upstairs:
Henry Lenex, Lord Lovel
Lady Mary
his daughters
  Lady Catherine
  Lady Agatha
Hon. Ernest Woolsey, his nephew
Rev. John Treherne
The Countess of Brocklehurst
Lord Brocklehurst, her son

Downstairs:
Crichton, the butler
Mrs. Perkins, the housekeeper
M. Fieray, the chef
Rolleston, His Lordship's valet
Tompsett, the coachman
Miss Fisher, Lady Mary's maid
Miss Simmons, Lady Catherine's maid
Mlle. Jeanne, Lady Agatha's maid
Thomas, a footman
John, another footman
Jane, the upstairs maid
Gladys, the downstairs maid
Eliza, the "tweeny"
The Stablesboy
The Kitchen Wench
The Page Boy
A Naval Officer

Directed by
Associate Director
Scenery by
Costumes by
Lighting by
Hairstyles by

Understudied:
Crichton—D. Paul Veseli; Lady Mary—Julia Fletcher; Lady Catherine—Stacy Ray;
Lady Agatha—Lydia Hannibal; Twenny—Deborah Sander; Earl of Lovel—Dakin Matthews;
Treherne—Lawrence Hecht; Brocklehurst—Nicholas Kaelin;
The Countess of Brocklehurst—DeAn Mears; Ernest—Robert Wortham-Krimer;
M. Fieray—Tompsett—Frank Orrin; Earl of Lovel—Joseph Bird;
Fisher—Gina Ferrall; Mlle. Jeanne, Jane, Simmons—Sharon Newman; Gladys, Kitchen Wench, Johanna Jackson;
Page, Thomas, John, Stableboy—Alex Yabey.
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WILLIAM PATRICK
SALLY SMYTHE
JILL HILL
JANCIE GARCIA-HUTCHINS
THOMAS O’GLESBY
THOMAS HARRISON
MARIAN WALTERS
MARK MURPHY

JOHN NOAH HERTZLER
MIMI CARR
RICHARD KUSK
FRANK SAVINO
ROBERT WORTHAM-KRIMER
WENDY RADFORD
LYDIA HANNIBAL
JULIA FLETCHER
D. PAUL VEEUELL
JOHN HUTTON
STACY RAY
SHARON NEWMAN
JANE JONES
RANDALL RICHARD
GINA FERRALL
GREG PATTERSON

John Hutton
Michael Winters

John C. Fletcher
Richard L. Hay
Martha Burke
Dirk Epperson
Rick Echols

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

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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 handloom weaver, and his mother, Margaret Ogilvie, retained her maiden name in accordance with the Scots custom.

James’ early years were eventful until 1867 when his older brother, David, was killed in a skating accident. David was his mother’s pride; it was her hope that he would one day become a Minis-
ter. David’s death on the eve of his 16th birthday overwhelmed Margaret with grief. Barrie later wrote, “She lived 29 years after his death but in those nine-
and-twenty years she was not removed one day farther from her.”

To Margaret, David remained fixed in time, a boy of 15 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 1880, Barrie had received an M.A. degree from Edinburgh University, moved to London and become a widely pub-
lished journalist. His higher literary am-
bitions began to be realized the follow-
ning year when A Window in Thrums was published to critical acclaim.

Barrie’s third novel set in Thrums, The Little Minister (1881), secured his posi-
tion in a writer of merit. His boyhood hero, Robert Louis Stevenson wrote him, “I am proud to think that you are a Scotman. I am a capable artist but it begins to look to me as if you are a man of genius.”

More adept with words than feelings, Barrie was always bashful and uneasy with women, whom Victorians called “mothers of the nation.” His marriage in 1894 to Mary Ann, an actress, was an unhappy one and ended 15 years later in divorce.

Although domestic concerns 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.

“Too be born is to be wrecked on an island.” J.M. Barrie wrote in his 1905 Preface to The Coral Island. The romance of “wrecked islands” always held a spe-
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Another source of the play shows up in Barrie’s notebook of 1899, where an en-
try describes a scene in which servants are entertained in the drawing room of their master and mistress “a la the Carl-
side family.” This reference is to Bos-
ford, Countess of Carlisle, a contempo-
ry of Barrie’s who shocked members of every class with her radical ideas of social democracy.

These seeds, planted in the soil of Bar-
tie’s imagination—already rich with the influence of The Swiss Family Robin-
son, Treasure Island and Robinson Crusoe—grew to become The Admirable Crichton.

Barrie wrote Crichton in 1903 in one burst of creativity. The work-in-pro-
gress 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 de-
velling the comic situation of the play.

The Admirable Crichton opened in London on November 4, 1902. A last minute strike of stagehands threatened to postpone the premiere, but the pro-
cessor’s appeal to other theaters turned up enough men to shift the scenery. The show went on but with seemingly end-
less intervals.

The opening night audience was un-
diminished, staying until after midnight to applaud the new hit play. Their repeated cries of “author!” went un-
swerved; however, Barrie, having lost patience with the scene changes after the second act, spent most of the even-
ing 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 Beer-
bohm, “quite the best thing that has happened, in my time, to the British stage.”

Crichton also created a hit of an unex-
pected success; some critics felt cer-
tain that the play’s comic viceroy hid an attack on the existing system of govern-
ment. Barrie accepted no responsibility for having created a social satire. He had expressed his attitude toward the play’s polemic value when he submitted it, “a fantasy. The fun, as Crichton himself acknowledges in the third act, is playing the game.”

Crichton opened in New York on No-
vember 17, 1903 with most of the Lon-
don cast intact but not J.B. Leving 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 char-
acter as a servant.

At 79 years of age, The Admirable Crichton still performs in the service of world drama. With a perfect under-
standing of its proper place in the reperto-
ire, the play is the very model of a sen-
timental comedy. But imagine a repertory company wrecked on an is-
land with only scripts of The Admira-
ble Crichton and King Lear to perform.
In the state of Nature, would the servant or the sovereign prove supreme?—J.H.
The Admirable Crichton... A Fantasy
AN ISLAND ROMANCE

James Matthew Barrie was born in Kirriemuir, a Lowland Scottish village, on May 9, 1860. He was the ninth of 10 children. His father, David Barrie, was a handloom weaver, and his mother, Margaret Ogilvie, retained her maiden name in accordance with the Scots custom. James's 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 18th birthday overburdened Margaret with grief. Barrie later wrote: "She lived 29 years after his death but in those nine and twenty years she was not removed one day farther from her."

To Margaret, David remained fixed in time; a boy of 15 forever, and her obsession with her lost boy haunted James into adulthood, providing him with the inspiration for his best known play, Peter Pan.

By 1887, Barrie had received an M.A. degree from Edinburgh University, moved to London and become a widely published journalist. His higher literary ambitions began to be realized the following year when A Window in Thrums was published to critical acclaim. Barrie's third novel set in Thrums, The Little Minister (1891), secured his position in a writer of merit. His boyhood hero, Robert Louis Stevenson wrote him: "I am proud to think you are a Scotman. I am a capable artist but it begins to look to me as if you are a man of genius."

More adept with words than feelings, Barrie was always bashful and uneasy with women, whom Victorians called "mother's delight." His marriage from 1893 to Marie Ansell, an actress, was an unhappy one and ended 15 years later in divorce.

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THE TRAGEDY OF
KING RICHARD THE SECOND

(1597)

by WILLIAM SHAKESPEARE

John, Duke of Gaunt, Duke of Gloucester
Edmund of Langley, Duke of York
Henry Bolingbroke, Duke of Hereford
(No Perceval, son of the Duke of York)
Duke of Aumerle, son to the Duke of York
Thomas Mowbray, Duke of Norfolk
Earl of Salisbury
Servants to King Richard: Sir John Busby
Sir John Beaufort
Sir Henry Green
Earl of Northumberland
Henry Percy, surnamed Hotspur, his son
Lords
Lord Ross
Lord Willoughby
Bishop of Carlisle
Archb of Westminster
Lord Marshal
Sir Pierce of Exton
Captain of a band of Welshmen
Queen to King Richard
A Gardener
Another Gardener
A Groom
A Keeper
Guards, Soldiers, Servants, Attendants

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

This performance will last approximately two hours and thirty minutes.

UNDERSTUDIES
Richard—Thomas Oglesby; Bolingbroke, Ross, Keeper—Nicholas Kaledin; John of Gaunt—Donkin Matthews; York—Richard Kaus; Northumberland—William McGregor; Aumerle—Greg Patterson; Ross, Keeper—Nicholas Kaledin; 2nd Herald, Salisbury—Randall Richard, Green, Mowbray—John C. Fletcher; Busby, Bugo, Exton, Groom—Garber J. Simpson; Queen—Lydia Hamilton; Lady—Jane Jones.

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

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

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

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KING RICHARD THE SECOND

(by WILLIAM SHAKESPEARE)

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Edmund of Langley, Duke of York
Henry Bolingbroke, Duke of Hereford
(Afterward King Henry IV)
Duke of Aumerle, son to the Duke of York
Thomas Mowbray, Duke of Norfolk
Earl of Salisbury
Servants to King Richard: Sir John Bushy
Sir John Bagot
Sir Henry Greene
Earl of Northumberland
Henry Percy, surnamed Hotspur, his son
Lord Ross
Lord Willoughby
Bishop of Carlisle
Abbot of Westminster
Earl Marshal
Sir Pierce of Exton
Captain of a band of Welshmen
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2nd Herald, Salisbury—Randall Richard; Green, Mowbray—John C. Fletcher; Bushy, Bagot, Exton;
Groom—Garth J. Simpson; Queen—Lydia Hamilton; Lady—Jane Jones.

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SYDNEY WALKER LAWRENCE HECHT
MARK MURPHY BRISE WILLIAMS
JOHN HUTTON THOMAS HARRISON
RAY BIRD GREG PATTERSON
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JOSEPH BIRD
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STACY RAY JOSEPH BIRD
RANDALL RICHARD
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JAMES LEAMING, MIC MORPHY
JOSEPH OULIVERI, KEVIN SCHWARTZ,
HAROLD SARRATT

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Richard II

The King Who Fell From Grace

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

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

Richard II was one of seven grandchildren of the prodigal Edward III. Richard’s father, Edward the Black Prince (so called because of his black armor), was a prince heir to the crown 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 ceremony became a hallmark of his 22-year reign.

Young Richard’s rule was, for the most part, eventful. John of Gaunt, Duke of Lancaster, Richard’s uncle and guardian, served him faithfully as chief advisor. But before he reached the age of majority, Richard forsook his uncle’s council and bent his ear to several courtiers of dubious character. The king’s disobedient parliament to reverse him and incensed his young 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.

When hostility between his uncle 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 feudal monarch’s power was absolute and inviolate. King Richard was above the law and tradition, while Gloucester’s rebellion was tantamount to treason against God and Country. The breach of worldly men,” decimates the eponymous sovereign, “cannot depose the deputy elected by the Lord.”

Shakespeare’s recounting of Richard’s fall from grace begins in 1595, just after Gloucester’s arrest and murder. The play raises the question of the king’s complicity in his uncle’s crime but does not answer it directly. Whether or not Richard started the plot with blood on his hands, he soon incriminates himself by illegally seizing Gaunt’s land thereby depriving Bolingbroke of his rightful inheritance.

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

Richard II is a study of the nature of kingship. The play demonstrates the necessity of competence in a ruler and obedience in a subject. It is a king’s divine right to govern but if he lacks the authority, majesty or wisdom to do so, someone better equipped may come forward to seize the 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 to 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 only be fit to be a king. Not so much insincere as excessive, not so much careless as ridden, Richard is not a very bad man, just a very bad king. He gains knowledge through experience and strength through adversity, but at too late. Self-realization comes only as he faces death. “I struck time and now doth time strike me,” reads the deposed Richard.

At last, the king’s fall becomes the country’s. As Richard II plunged into the abyss of death, England sank into a dark period of nearly 100 years in which honor was loosed and anarchy reigned.
This ad is in black & white simply because the ESL-63 loudspeaker is uncolored.

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—J.H.
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Judith Crist/WOR-TV
Bob Thomas/A.P.
Joel Siegel/ABC-TV
Fred Yager/A.P.

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, $800,000 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 $2.1 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 theater it can afford, and it would be irresponsible of 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.
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San Francisco, CA 94102
or, drop your check in the contribution box in the lobby.

Thank You!
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— Joel Siegel, ABC-TV

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

The Fundraising Team of the American Conservatory Theatre has raised $290,000 to date, $80,000 more than at this time last year. The theatre company, which changed its campaign year to conclude on March 15, rather than late May 31, is attempting to reach the goal in only 8 months. The deadline was adjusted to avoid a summer fundraising crisis and to alleviate cash flow problems at the conclusion of the repertory season and the close of the Conservatory’s academic year.

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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

HOT TEA: Buy TIKETS—Call (315) 673-0464 and charge your tickets to AMEX, Visa, or MasterCard (3% service charge per order).

Windmill Saloon—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. (5 p.m. for Sunday performances); for information call 673-5440.

Mail Orders—Write A.C.T. at 575 Geary Street, San Francisco 94102; or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.

Ticket Agency—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (at 85% of Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your ticket. NO. If tickets are held for you at the box office, it is best to pick them up at least one 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.

NOTES 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 925 9950 with their call services.

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

ACCESS FOR THE HANDICAPPED Boxes are available for wheelchair use. The wheelchair accessible section is on the mezzanine level of the theatre. A.C.T. has added a special section of interpreted performances for the hearing impaired. For further information, please call (315) 771-5880 (voice) or TTY # 771-5038.

CHILDREN Patrons are encouraged to bring 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 2 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) 771-5880.

CREDITS Directed by Peter Ilic; Set Design by Philip R. La commun; Costume Design by Linda Lee; Lighting Design by Tom Reiner; Sound Design by Robert O. Wilson. Special thanks to Herbert Berard 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 Bouchelle Mclach; Ceramics by Anne Klein representative Phyllis A. Hauckman.

Special thanks to H. David Farrow for his assistance with The Adorable Action.

GIFT IDEAS Gifts available from A.C.T. The A.C.T. of Cooking is a collection of recipes from the kitchen 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 $36.75 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 (771-5880). 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 and his Paradise Flowers for the donation of flowers for opening nights.

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

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-0400 and charge your tickets to AMEX, Visa, or MasterCard (3% service charge per order).

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

Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. No! If tickets are held for you at the box office, it is best to pick them up at least one hour prior to the performance.

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

ACCESS FOR THE HANDICAPPED
 Boxes are available for wheelchair users. Box 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) 771-5880 (voice) or TTY # 771-0338.

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REPERTORY FOR THE 1981–82 SEASON

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 CHICHIBONI
Closing March 3

Charles Dickens’
*A CHRISTMAS CAROL

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

Peter Snaffer’s
BLACK COMEDY

and

Terence Knight’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 THE FOREST
Opening April 20
Closing May 26

*Encore Presentation

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A.C.T. Scholarship Awards

The American Conservatory Theatre is pleased to announce the first annual A.C.T. Scholarship Awards, a new program designed to support and encourage young actors in the San Francisco Bay Area.

The awards are open to all high school students who have demonstrated exceptional talent and potential in the field of acting.

The judges for the first annual A.C.T. Scholarship Awards are renowned actors, directors, and educators who have a wealth of experience in the field of theatre.

The winners of the A.C.T. Scholarship Awards will receive a total of $10,000 in scholarships, as well as a mentoring opportunity with a professional actor or director.

We are excited to announce the following winners of the first annual A.C.T. Scholarship Awards:

- **First Place**:
  - William Smith, a senior at San Francisco High School

- **Second Place**:
  - Michael Chen, a senior at San Francisco High School

- **Third Place**:  
  - Sarah Lee, a senior at San Francisco High School

Congratulations to all the winners and thank you to all who participated in this inaugural event.

A.C.T. is committed to fostering the next generation of actors and encourages all interested students to apply for the 2023 A.C.T. Scholarship Awards.

For more information, please visit our website or contact us directly.

A.C.T.'s 1982 Plays-in-Progress Series

Dedicated to nurturing tomorrow's American theatre masterpieces.

February 24–March 6
**TEN MINUTES FOR TWENTY FIVE CENTS**
By Joel Thomas

March 7–March 27
**AN AMERICAN CRAMON AND FIST**
By Allan Light

April 30–May 30
**LIZZIE BORDEN IN THE LATE AFTERNOON**
By Jack Gelber

For additional information and single tickets to the A.C.T. Plays-in-Progress Series, call (415) 357-5300.
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A.C.T. Scholarship Awards

The American Conservatory Theatre train actors at all stages of their personal development from students in the Young Conservatory through the mature actors in their professional company. This training is made possible through the unfailing 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 Boetscher Memorial Fellowship was awarded to Harold Sierraz, second-year student in the Advanced Training Program.

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

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

The Alma Brooks Walker Scholarship Funds were awarded to two second-year students in the Advanced Training Program: James Cole, Paul Goodhill, and Mic Murphy, Joseph Oliveri, and John Wochte.

The Edith Skinner Memorial Fellowship was awarded to Amie 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 207, to invest in the future of an American theatre artist.
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Tickets for all San Francisco Ballet and Dance Theatre of Harlem performances are available at BASS outlets throughout the Bay Area, the San Francisco Ballet Box Office in the Opera House and by telephone.

Our operators are ready to take your order by telephone Monday through Friday, 8 a.m. to 5 p.m. Call 458-8432. (415) 276-5200. 854-4125.

WHOM'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 directing 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 past several years he has found directing at Houston's Alley Theatre, San Francisco's Actors' Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespearean 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'Amuniet and Outer Critics Circle Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winning and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Petrowna, with composer Lee Haskin, based on A Month in the Country. In 1964, he directed Tartuffe and Himmose to Shakespeare's Curtain, 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 Directo- rial grant and an NBC-RCA Director's fellowship. Among the first plays he directed for A.C.T. were A Month in the Country, which was followed by Truck Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contract, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, King Lear, Richard III. Jumars, 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 Shrimp, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher at A.C.T.'s Conservatory program. As founder and General Director of A.C.T., he accepted an Astor House Rotary Club award for his work with 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) celebrated his 13th season with A.C.T. One of the country’s most active theatrical producers, Mr. McKenzie has presented more than 1600 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. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Packer Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Port Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Montgomery Theatre on Long Island, Grove Playhouse in Miami, the Dobbs Ferry Playhouse in New York, and others. His producing company, which includes more than 100 producing company members, has produced and produced 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 Thea- tres, the Independent Legitimate Thea- tres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the Internationally Willy Gymnastics Society of Death of a Salesman, the role of Richard III. George III, (of Mercury Men, Stylock in The Merchant of Venice, and Joe in The Time of Your Life. Mr. Ed- monson's other activities at A.C.T. this season include teaching in the Conserva- tory and taking part in the Plays-in-Progress program.

EDWARD HASTINGS (Executive Direc- tor) is a founding member of A.C.T. whose productions of Charles'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 Sainthood of Margery Kempe, Epitaph for George Dillon and directed the na- tional touring company of Oliver. He staged the American production of Mr. Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot Pot, Baltimore, and restaged this A.C.T. production of San Shepard's Buried Child at the La Jolla Playhouse Dramatic Theatre in Bel- grade. He has recently been guest director at the Centre Theatre and Seattle Repertory Theatre.

JAMES EDMONDSON (Guest Director) made his A.C.T. directing debut with the productions of Cambio Minimo and Black Comedy. This past season, he directed Henry IV. Part One at the Oregon Shakespearean Festival. Mr. Ed- monson's previous directing credits include The Second Year, Round the Moon, Taste of Honey, Ro- mero and Juliet, and Much Ado About Nothing. He has served as both an actor and director with The Pacific Conserva- tory of the Performing Arts and the Colo- rado Shakespeare Festival. As an actor, Mr. Edmondson's roles with the Oregon Shakespearean Festival include King Lear, Romeo and Juliet, and Much Ado About Nothing. He has served as both an actor and director with The Pacific Conserva-
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REPERTORY SEASON 1982-83
San Francisco Opera House
TUESDAY
FRIDAY
SATURDAY
SUNDAY

DANCE THEATRE OF HARLEM
PERFORMANCE DATES AND TIMES
Program #1
March 22, 5:30 p.m.
March 23, 8:30 p.m.
March 24, 8:30 p.m.
March 25, 5:30 p.m.
March 26, 8:30 p.m.
March 27, 8:30 p.m.
March 28, 5:30 p.m.
March 29, 8:30 p.m.
March 30, 8:30 p.m.
March 31, 8:30 p.m.

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JAMES EDMONDSON (Guest Director) made his directing debut with the productions of the Breathing Heavy Company and Back Comedy. This past season, he directed Henry IV, Part One at the Oregon Shakespeare Festival. Mr. Edmundson's previous directing credits include The Asparagus Who Learned to Love and the American premiere of In The Round. He is past recipient of the Rockefeller/Ford Foundation Fellowship for Outstanding Achievement in the Arts. Mr. Edmundson's directing credits include the American premiere of The Winter's Tale at the Oregon Shakespeare Festival, the world premiere of the Breathing Heavy Company's production of The Asparagus Who Learned to Love at the Seattle Repertory Theatre, and the American premiere of In The Round. He is past recipient of the Rockefeller/Ford Foundation Fellowship for Outstanding Achievement in the Arts. Mr. Edmundson holds a B.F.A. from the University of Wisconsin-Madison and a M.F.A. from the Yale School of Drama. He is a member of the Dramatists Guild and the Actors' Equity Association. He is a consultant for HJAP and serves as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator and maintains memberships in the Offshore Racing Club of America, the Corinthian and the U.S. Yacht Racing Union.

SAN FRANCISCO BALLET

DIRECTORS: LEW CHRISTENSEN, MICHAEL SAPIRO
Michael Winters (Guest Director) makes his mainstage directing debut this season with The Admira****ble Critics. His many Conservatory projects include: 414 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 Pacfic Conservatory for the Performing Arts are: Under Milk Wood, Thieves' Carnival, You Can't Take Forth With You, and The Country Wife.

Joyce Birk came to A.C.T. eight seas****ns ago from the Milwaukee Repertory Theatre. He studied at North****western and the University of Minnesota, and taught acting at Southern Methodist University. In four seasons at the Oregon Shakespeare Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth. He is the Merchant of Venice and Thomas More in A Man for All Seasons. Mr. Birk's many roles at A.C.T. include: Martin Dys****nt in Equus, Henry Cary in Tristram Shandy, Cassius in Julius Caesar, Rodrigo in Otello, Bonticue in Hotel Paradiso, the Schoolmaster in The Visit, Dr. Shubik in 4 Month in the Country, the leading role in Fasquellese, Eng****land in Ghosts, Torenbach in The Three Sisters and Scrooge in A Christmas Carol.

On certain nights, it would be unthinkable to order more cognac.

Mimi Carr is in her second season at A.C.T. She was seen last year as Mrs. Birk in A Christmas Carol and Ari****a in The Three Sisters. She came to San Francisco from the Oregon Shakespeare Festival where she performed a wide variety of roles, including Voli****ma in Coriolanus, Mrs. Malvina in The Beaux, 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****acco Road and Nurse Green in The Man Who Came to Dinner. Miss Carr received an M.F.A. in Acting from Wayne State University in Detroit, where she was a member of the company of the Hilberry Repertory Theatre.

PETE DONAT has appeared at A.C.T. for 12 seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer, and The First Gentlemen (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 Godfather: Part II, The Maltese Falcon, The Longest Day, and J. Edgar Hoover. Mr. Donat is currently starring in Beach Head and All Washed Up. This summer he will appear at the Mark Taper Forum in A Lesson from Alice, and this fall he will be seen regularly in the TV series Flamingo Road.

GINA FERRALL (* ) was seen 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 Dominia 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 Labour’s Lost and on the Geary stage in The Trojan War Will Not Take Place and The Merry Wives of Windsor.

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It's the new—comedy, dance, drama, music, movie—hit everyone's talking about. It's CBS Cable, starring Peter Ustinov and Peter O'Toole in Strumpet City. With a star like Dorothy Tutin as the mother in Ghosts and Martin Scorsese's mother as a star.

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

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

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

With Liv Ullmann playing the lead role in "Lady From The Sea" and residents of a small Italian town playing every role in Ernnanno Olmi's "The Tree of Wooden Clogs." With a Mixed Bag that covers every subject from Mike Nichols' horses to artists' royalties. And Signature, a unique interview show that uncovers subjects like Milos Forman, Christian Barnard, Barbara Cartland and Norman Cousins.

With the ballet of "Swan Lake" (starring Natalia Makarova and Anthony Dowell) and the cabinet of Dussault and Morrow.

And where there are songs and singers, there's The Kraft Music Hall's Songwriters, a chance to see the people whose words you so often hear.

Look back in anger and sorrow and humor at the 60's with Jane Alexander, Shirley Knight and Brad Dourif in Robert Patrick's "Kennedy's Children."

Or look forward to Claude Chabrol's "Ten Days Wonder" with Orson Welles and Anthony Perkins.

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With Liv Ullmann playing the leading role in "Lady From The Sea" and residents of a small Italian town playing every role in Ermanno Olmi's "The Tree of Wooden Clogs." With a Mixed Bag that covers every subject from Mike Nichols' horses to artists' royalties. And Signature, a unique interview show that uncovers subjects like Milos Forman, Christian Barnard, Barbara Cartland and Norman Cousins. With the ballet of "Swan Lake" (starring Natalia Makarova and Anthony Dowell) and the cabaret of Dussault and Morrow.

And where there are songs and singers, there's The Kraft Music Hall's Songwriters, a chance to see the people whose words you so often hear. Look back in anger and sorrow and humor at the 60's with Jane Alexander, Shirley Knight and Brad Dourif in Robert Patrick's "Kennedy's Children."

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Right there on your TV set. In your friendly neighborhood home.
Jill Hill (*) returns to A.C.T. for her second season. She was seen last season as Regina in GHOST, Helen in THE Trojan War WILL NOT Take Place, and Lydia in THE Roaring Twenties. 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 RADA, and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre, she performed in HOT L. Baltimore and Fiddler on the Roof and in the Western Stage, Salinas. The Dining 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 Grizel in The Conception Chalk Circle. This is her tenth season at A.C.T. where her roles have included Dozena in Cyrano de Bergerac, Suzie in The Hot L. Baltimore, Mrs. Martin in Street Scene, Dolly in The Matchmaker, The Country in This Is My Entertainment, Joan in Knock Knock, Marchell in Hotel Paradiso, Nariatya 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 Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing 4 Streetcar Named Desire and Miss Julie. She also directed the P.I. production of Jack Gilford's Afternoon in Vienna. Her first feature film, Pilgrim's Farewell was invited to the Venice Film Festival last summer.

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

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

Nicholas Kadleik (*) 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. Kadleik has also performed at The Theatre at Monmouth in Monmouth, Maine, as an Alum Shakespearean Festival at College of Bowdoin College, Brunswick, Maine, he recently completed the M.F.A. thesis on the role of Claudius in Much Ado About Nothing.

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

Richard Kitt last played the Geary Theatre in December 1960 with the road company of Archibald Macbeth's Jr. He has performed at the American Shakespeare Festival, Long Wharf, Lincoln Center Theatre, Phoenix and other regional theatres such as the Center, Montreal and the Citadel. Last season he appeared on Broadway in The Bicentennial and starring in The Great Magician with E.G. Marshall. His other Broadway credits include Golda: The Modern Moses, Secret of Youth and Wait Until Dark. Mr. Kats recent

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JILL HILL (*) returns to A.C.T. for her second season. She was seen last season in Regina in Ghosts, Helen in The Trojan War and Not That Nice and Lydia in The Italian. 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 in the Western Stage, Salinas. The evening of the Shreve and School for Scandal.

ELIZABETH HUGLE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Cimino in The Conquest of the Chalcid Circle. This is her tenth season at A.C.T. where her roles have included the Doncella in Corojo de Bergerac, Sultia in The Hot L Baltimore, Mrs. Maudress in Street Scene, Dolly in The Matchmaker, The Countesses in This is (An Entertainment), Joan in Knock Knock, Marcell in Hotel Paradiso, Natsaliya in The Tattoo in the country, Claude Zuckerman in The Visit and Regina in The Little Foxes. She has appeared as a guest artist with the Oregon Shakespeare Festival playing Cleopatra in Antony and Cleopatra and directing a Streetcar Named Desire and Miss Julie. She also directed the P.B. production of Jack Gilhooly's Afternoon in Vigo. Her first feature film, Pilgrim, Farewell was invited to the Venice Film Festival last summer.

JOHANNA JACKSON (*) studied at the Pacific Conservatory of the Performing Arts where she also performed in Don Juan and The Death of a Salesman. The Journey and the Kiss in the Sun. She was seen last season in a Christmas Carol and in Carolee in Another Part of the Forest and the season before in Pimlott's Night.

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, the Discorded, and Los Angeles, Los Angeles. She has been seen in numerous productions of the Oregon Repertory Theatre including: Our Town, A Midsummer Night's Dream, and Under Milkwood. Miss Jones has also appeared at the Oregon Shakespeare Festival and the Pacific Conservatory of the Performing Arts.

NICHOLAS KALEIDOS (*) returns to the Geary stage for his second season with the A.C.T. Acting Company. He has been seen last season in Much Ado About Nothing, The Rake's Progress, and The Three Sisters. Mr. Kaleidos has also performed at The Theatre at Monmouth in Monmouth, Maine, and the Universes Theatre Festival at a graduate of Bowdoin College, Brunswick, Maine, he recently completed his M.E.A. thesis on the role of Claude in Much Ado About Nothing.

RICHARD KISS last played the Geary Theatre in December, 1961, with the road company of Archibald MacLeish's A. Christmas Carol and Another Part of the Forest. Conservatory productions include Vershinin in The Three Sisters and Heidel in The Royal Family. Mr. Kiss has also appeared in the Broadway at the Oregon Repertory Theatre in Eugene.

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A.C.T.'S MOST RADIANT SEASON EVER...

Last performance Feb. 9

RICHARD II
by William Shakespeare

The forbears of the peer philosopher king who believed
in the divine right of monarchy, directed by seven differ-
ent English and American actors, is the well-timed return
of tragic history, an investigation of the bond
between things and individuals—perhaps the most deeply
portrayal of Shakespeare's plays.

THE ADMIRABLE CRICHTON
by James R. Barrie

Both a composer and a music student, Crichton is a perfect
example of the impossible task to perform English plays.
Where a weakly-drawn plot line and his tragic
dramatic ideas come to life, the battle lines against the
human element is an engaging and humorous tale,
written by the author of Peter Pan.

HAPPY LANDINGS
by William Hamilton

A 15-year-old movie star seeking the good life in lan-
tern-house movies, a white cast of stars mean film showing
are no longer relevant. In a new show from the San Franci-
co Playhouse called the Postmodern, there are two repertory
Marine comedy about some sexual acts of both
sexual orientation, with Promises, with

BLACK COMEDY
by Peter Shaffer

When the lights go out, a social function, British
comedy, and love comedy, the comic strip, starring Ken
Wagner, Harvey, Geffen, and Marasup on a bed in the

THE BROWNING VERSION
by Terrence Rattigan

This one is for you: a schoolteacher's kind-hearted,
comedy of errors, a British comedy, there's all at the hands
of the superintendent, plaiting the web. The

MOURING BECOMES ELECTRA
by Eugene O'Neill

A last opportunity to experience O'Neill's magnifi-
cent play, the Boon of the Bells, set in ancient Greek
New England background at the close of the Civil War.
The sonnet is the heart of the drama, the heart of the
main himself among the suitors of the great American
drama, by the best great American playwright.

AND REMEMBER... IT DOESN'T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION.

Another part of the Forest

by Caryl Churchill

What happens to a family as the rain never stops on the
end of the engagement is another of a spate of short plays
about life and death, written by the young woman who
previews future of the nation in the shape of parts of the

CAT AMONG THE PIGEONS
by George S. Kaufman

When audience license him but never back in the eye of
the view, to the moment's duration, the F.harmony of
the winning, harmony of the view, to the moment's
duration, at the crossroads of life, a chorus of music in
the crashing, crashing of the French comic, blown on

ANOTHER PART OF THE FOREST
by Caryl Churchill

What happens to a family when the rain never stops on the
end of the engagement is another of a spate of short plays
about life and death, written by the young woman who
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A.C.T.'S MOST RADIANT SEASON EVER

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RICHARD II
by William Shakespeare

The two hours of the late philosopher king who believed in the divine right of monarchy, extended to a pear orchard England and ultimately, to the fall, wherein a land of tragic deaths and gnomes—perhaps the most deeply potent of all Shakespearean plays.

THE ADMIRABLE CRICHTON
by James R. Barrie

Both aeroporters and squablers. Crichton is a perfect square, the impossible brother to a prompt English play. When a young Spanish doctor goes to the West Indies and falls in love with a young daughter of a social-climbing family, the social-climbing family becomes an admirable partner in a gripping and hilarious turnabout by the author of *Theủy*.

HAPPY LANDINGS
by William Hamilton

A UK young divorcee seeking the good life in San Tropez learns a whole new way of making her living one sunny afternoon. As a new friend from the area and a Tom Jones version of the Piano Concerto, the five-watt electric Martin and comedy shark some sacred cows of both generations. Worth Promises.

BLACK COMEDY
by Peter Shaffer

When the lights went out at a social dining-Pitt, the next scene to play was a stage reading of Shaffer's, lovers, oscillation and absorption. For those who like.

THE BROWNING VERSION
by Terence Rattigan

A tale as good as a schoolmaster's beloved and grown-up departure from an unfaithful lover, a moral triumph he has suffered at the hands of his wife, students, housekeeper and wife. The powerful appealing faces you forcing.

MOURNING BECOMES ELECTRA
by Eugene O'Neill

A rare opportunity to experience O'Neill's magnificent trilogy of the Boos of Ossining. In act 2, a boarding house owner in the late eighteen-thirties of the most of their American classics by the last great American playwright.

AND REMEMBER... IT DOESN'T TAKE A GREAT GIFT TO MAKE A GREAT CONTRIBUTION!

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*To reserve tickets, call 673-6440 before 8:00 the day before you plan to attend an event.*
WILLIAM MCKENZIE, who joined the company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, will return for a fourth season as Tobias in Marat/Sade. Deanna Koons, who played the leading role in Romeo and Juliet at the University of Minnesota, will play Juliet in the same play. Her performance was described as "brilliant" by the New York Times.

NEW YORK CITY has been abuzz with the opening of several new restaurants, including Le Cirque, which is considered one of the most highly regarded in the country. The cuisine is described as "exquisite," and the service as "outstanding.

A review of the new musical "The Sound of Music" at the Shubert Theatre was described as "a triumph," with the cast praised for their performances.

The San Francisco Symphony Orchestra will perform a concert at the War Memorial Opera House, featuring the music of Beethoven and Tchaikovsky. The concert is expected to be a sell-out.

ALEX NURSE, a candidate for the state assembly, has announced that he will run on a platform of "jobs and education." He has been a teacher for 15 years and promises to bring "common sense" to government.

The San Francisco Luggage Co. has announced a new line of luggage, which is "designed to meet the needs of today's traveler." The luggage is made of high-quality materials and is available in a range of colors.

"The Complete Luggage Store," located at 1000 Market St., offers a "wide selection of luggage and travel accessories." They also provide "free shipping on all orders over $50."
WILLIAM MCKENRIDGE joined the company for four seasons after nine seasons at the Milwaukee Repertory Theatre. He was seen as Tobias in A Delicate Balance, John Tarlton in Macbeth, Sundee Turul 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 Kismet, The Birthday Party, Waiting for Godot, The Country Wife. Mr. McKenridge 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 Crasher of Blood. He studied in Japan, the Trojan War Will Not Take Place, and Much Ado About Nothing.

DEANN MEARS is a charter member of A.C.T. and returned last season to playing the leading role in Agnes and Dure. Cassandra in The Trojan War Will Not Take Place, and Olga in The Three Sisters. Miss Mears New York credits include: Abigail and Heliotrope, Too True to Be Good, One Flew Over the Cuckoo's Nest, Dear Lady, and A.C.T.'s Tiny Alice. She co-starred with Julie Harris in the National Company's And Miss Reardon Drives a Little Car, a guest artist at leading American theaters. Miss Mears has been, with Michael Landon in the TV movie The Lowest Runner.

MARK MURPHY, now in his fifth season at A.C.T., is a graduate of Baylor University in Texas. Past A.C.T. productions include: The National Health, Absurd Person Singular, Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, 9th of July, The Visit, Danton's Death, The Girl of the Golden West, The Crasher of Blood, Tyrant in Rome and Juliet and Simon in Macbeth. Last season he appeared as Benedick in Much Ado About Nothing and Oscar in Another Part of the Forest. Mr. Murphy played major roles at the Oregon Shakespeare Festival in Romeo and Juliet, The Time of Your Life, and Two Gentlemen of Verona and appeared in the Alley Theatre; Houston, in India, in India, and the Paris and Los Angeles等地的演出。

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

ALEX NURSEY, a product of A.C.T. Advanced Training Program, has appeared on the Geery stage in Injun Country and Hotel Paradiso. He has been seen with the Pacific Conservatory of the Performing Arts in Gypsy, The Ballad of the Sad Cafe, and The Taming of the Shrew. As part of the Oregon Shakespearean Festival he appeared in Henry II, Part III, Antony and Cleopatra, A Moon for the Misbegotten, and The Tempest: desert son of the American West. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

FRANK O'TULL, who has taught the Alexander Technique at A.C.T. since the Conservatory's beginning in 1966 in Pittsburgh, Mr. O'Tull studied at the Canadian Art Theatre in Montreal, the Vera Solovitch Studio of Acting in New York and trained at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s the following:
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Wendy 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 Conservatory productions at A.C.T. include The Three Sisters, Love’s Labour Lost and on the Geary stage 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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Cynthia Harvey, principal dancer, American Ballet Theatre, from Dance Magazine, Nov. 1981

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STACY RAY (*), who joined the A.C.T. Acting Company last year and was seen in student productions at June Cavendish in (The Royal Family); Queen Elizabeth in Richard III; Ilena in (Three Sisters); and Romeo and Juliet. Before coming to San Francisco, Miss Ray, a Geogia 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 is about to 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 at A.C.T. memorable tour of Russia, appeared as Euphratia in Desire. Under the Elm, is known to San Francisco as the lead in Ceyrano de Bergerac; The Mister Stanley in A Streetcar Named Desire; Andrew Wyke in Street; Marcus in Another Part of the Forest, and Anton Schill in The Visit. Mr. Reinhardt has also appeared on Broadway as the Lawyer in Tiny Alice, which he recreated with A.C.T. away from the Geary stage. He has performed as King Lear, Dan Berrigan in The Catonsville Nine, and an Evening of Comedians with a recent successful Dance in Comedians. His television credits include appearances with all major networks and in PBS’s award-winning drama. Has served as host with the San Francisco Opera Live broadcast, and appeared with the company in Ariadne auf Naxos. Mr. Reinhardt can be seen in H.G. Wells’ fantasy Time After Time.

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Cynthia Harvey, principal dancer, American Ballet Theatre, from Dance Magazine, Nov. 1981

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WENDY RADFORD (*), attended California Polytechnic University prior to joining A.C.T. She has appeared in numerous productions at the Santa Rosa Summer Repertory Theatre, including The Miracle Worker and The Importance of Being Earnest. Her Conservatory roles at A.C.T. include The Three Sisters, Love’s Labour’s Lost and on the Geary stage she appeared in last season’s 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.

The MIRACLE WORKER and The Importance of Being Earnest. Her Conservatory roles at A.C.T. include The Three Sisters, Love’s Labour’s Lost and on the Geary stage she appeared in last season’s 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.

Randall Richard (*), joins A.C.T. Acting Company after appearing at the Geary stage last season in Macbeth, A Night About Nothing. His Conservatory roles include George in Our Town, Lance in Two Gentlemen of Verona and Tornabach in The Three Sisters. Mr. Richard received his B.A. in Drama from Tufts University in the spring. He is currently completing his M.F.A. at Berkeley and he appeared with the Cahabre Ensemble in the title role of Peter Handke’s autobiographical novel. A Serious D. B. Meibach in the title role of Peter Handke’s autobiographical novel. A Serious B. Meibach in the title role of Peter Handke’s autobiographical novel. A Serious
FRANK SAVINO obtained his M.E.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 assumed a long list of Broadway and off-Broadway credits ranging from Harry Blinton in *Room Service*, Joan 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 *The Facts of Life* and *Law & Order.* He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with C.C.T.

GARLAND J. SIMPSON (*), graduated from Grand Valley State College, Michigan began prior to joining C.C.T. He has performed at the Oakland Ensemble Theatre in *Les Liaisons Dangereuses* and in *Lorraine Hansberry*. On the Geary stage he has been seen in *The Girl of the Golden West*, *Pajolcarte*, *Much Ado About Nothing*, *Night* and *Day*, *A Christmas Carol* and *The Other Part of the Forest.*

SALLY SMITH returns to A.C.T. after appearing in *The Three Sisters* last season. Last fall she played Lisette for C.C.T. in *Love’s Labor Lost* in the San Jose Repertory production of *Private Lives*, and in her two years with the Oregon Shakespearean Festival she has been seen as Celia in *As You Like It*, Diana in *Ring Round the Moon*, and Virginia in *Cordelia*. Miss Smith has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smith has also studied in Paris at the Centre Americain and with Paul Richards.

DEBORAH SULLIS returns to A.C.T. for her ninth season as an actress and teacher in speech and scansion for the Conservatory and Company. Ms. Sullis has been seen as the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including *Tel Me a Riddle* and *June 10, 1955.* 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. Forty percent of Mr. Walker’s professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre in Bryn Mawr, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, and A.A. and Lincoln Center Repertory in the 1960s and 1970s. He joined C.C.T. in 1974 and has been seen with us in *The Taming of the Shrew*, *The Relapse*, *Clarence*, *Noel*, *The Three Sisters*, *The Trojan Women* and *Death of a Salesman.*

MARIAN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in *The Circle*, *Absurd Person Singular* and *The Winter’s Tale*. Winner of two Chicago Jefferson Awards in 1973 for her work in *The Heidi L. Harkens* and *Bass Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yarn Hom 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 with the San Francisco Playhouse and the Drury Lane Playhouse. Her film credits include *Petulia*, *Bullitt* and *Midnight Cool.* With her husband, director Michael Ferrall and daughter Gina, she also designs and builds many of their sets of robe and other exclusive designs available at their elegant shop on Polk 59 and their new shop opening soon on Polk near Sutter.

ISHAA WHITLOCK, JR. (*), returns to A.C.T. for his fourth season. He was in last season as Mag- eek in *Night and Day*, and his other roles include Western Harry in *Shenandoah* and Sanz Viola in *A History of the American Film*, *The Winter’s Tale.*
FRANK SAVINO obtained his M.E.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 stand-by for Rip Torn in *Daughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binnin in *Room Service*, Johan in *Mother Love*, and Chief Bromden in *One Flew Over The Cuckoo's Nest* to name a few. His TV credits range from *Soap Opera* to *Knots, Rutabaga*, and *The Last Frontier* which was with Robert Redford in *Three Days of the Condor*. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON (*) graduated from Grand Valley State College, Michigan before joining A.C.T. He has performed at the Oakland Ensemble Theatre in Los Angeles and Lorraine Hamburg. On the Gery screen he has been seen in *The Girl of the Golden West, Pallas*, and *Much Ado About Nothing, Night* and *Day, A Christmas Carol* and *An Other Part of the Forest.*

SALLY SMITH returns to A.C.T. after appearing in *The Three Sisters* last season. Last fall she played Louisa for C.A.T. in the production of *A Christmas Carol* and the Miss, Amanda in San Jose Rep's *production of Private Lives*, and in her two years with the Oregon Shakespeare Festival she was as Celia in *As You Like It*, Diana in *Ring Round the Moon* and Virginia in *Cocoon.* Miss Smith has also worked with the Pacific Conservatory of the Performing Arts and the Summer Repertory Theatre in Santa Rosa. A graduate of San Francisco State University, Miss Smith has also studied in Paris at the Centre Americain and with Paul Richards.

DEBORAH SISSEL returns to A.C.T. for her ninth season as an actress on the California Summer Resort. Miss Sisnel has been seen at the Berkeley Stage Company, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including *The King of the Gypsies* and *Night of the Living Dead.*


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

MARTHA BURKE (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day, The Rivals, Buried Child, and 3s of July. Other credits include Romeo and Juliet and M.S. Fingal Fox 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 Solo 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.

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

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

MARTHA BURKE (Costume Designer) returns to A.C.T. for her fourth season, having designed Ghosts, Night and Day, The Rivals, Buried Child, and 3s of July. Other credits include Romeo and Juliet and M.S. Fingal Fox 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 Solo 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.
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ROBERT WORTHAM-KRAMMER (*)
Joins the A.C.T. company this season and will be assisting
in the Vocal Training Program. He has appeared
at the Utah Shakespeare Festival and was most re-
cently seen in Much Ado About Nothing and A Midas-
summer Night's Dream at the Sherwood Shakespeare Festival. His student pro-
ductions at A.C.T. include Veshkam in The Three Sisters and Marcus Hubbard in Another Part of His Forest, among oth-
er. On the Garey stage he was seen in last season's The Trojan War Will Not Take Place and The Three Sisters.

D. PAUL YUELL (*) received his B.A.
from Stanford University
and attended the M.F.A. Theatre program at the Uni-
versity of North Caro-
olina, Greensboro. He appeared in various
productions at the North Carolina Shakespeare Festival in-
cluding Much Ado About Nothing and A Man For All Seasons, and has performed at the Berkeley Shakespeare Festival 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.

MARK BOSCH (Lighting Design Associ-
ate) joins A.C.T. for his first season. He most recently was Lighting Director at the M.G.M. Grand Hotel in Reno and played a large part in the success of Hello, Hollywood. His lighting design credits at Harrah's include the Dionne Warwick Spectacular, the Perry Como Special and Sammy and Com-
pany. 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 Ibsen's
Other playwrights include Romeo and Juliet and H. M. S. Pendragon at the University of California. Mr. Burke received her B.F.A. from the University of California and was graduated from the American College Theatre Festival Awards 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 Manhat-
tan Showboat. He has designed costume costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rockhills. He is a graduate of the University of Texas, Mr. Casey designed for New York Studio Repertory Theatre's production of Richard III for a Heavyweight, the Hubris Theatre/New Arts production of The Lion in Winter, and the Bronx Opera's production of The Cradle Song. Other productions include numerous productions for Summer Theatre Festival in New York and productions of A Midsummer Night's Dream, Billy Budd, 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.

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

RALPH F. FENCHEL (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including Ab Wildemut, Another Part of the Forest, Peep Gynt, Fanny, The Jest, and The Taming of the Shrew. Mr. Fenchel's work has been seen on Broadway as well as on many regional theatres including Berkshire Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Shrewsbury Shakespeare Festival, Seattle Repertory Theatre, and he recently directed his first film for The Titian Theatre on PBS Television.

RICHARD L. HAS (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 repertoire, including Ring Round the Moon, Mikel Biald at the Sunset, Sweeney Todd, and Wild Oats. Last season he designed scenery for Camino Real and Bitter Rain at P.C.P.A. Theatre Center, Santa Maria/Solvang, and Missouri Repertory Theatre, Cedar Point for the Berkeley Repertory Theatre and Night and Day for A.C.T. Mr. Has also directed 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) is also in his tenth season at A.C.T. He has created costumes for 25 company productions. Most recently he designed King Lear and The Country Wife for Jack O'Brien at the San Diego National Shakespeare Festival. His costumes for A Midsummer Night's Dream 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 Alley Theatre. A M.F.A. graduate of Carnegie-Mellon University, his design credits for A.C.T. include Pindar, 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 seasons was scenic designer and lecturer at the University of Santa Clara. A winner of the 1985 U.S.I.T.C. 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 SCHULLER (Lighting Designer) joins A.C.T. for another season having designed The Gift of the Golden West, The Rituals and The Three Sisters. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 60 productions, most recently, The Tempest and Don Juan. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuller is 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 Alimonti Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuller designed the lighting for Isaac Singer's Tribes and Erminia for which he received a Drama Desk Nomination.

RICHARD STEGER (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 married Child. The Little Foxes and The Girl of the Golden West, The Winter's Tale, 5 of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentilhomme, Cymbeline and Somnambula's Affair, which premiered at the Mariposa 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 Burt Reynolds American Car 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 Walnut Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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Child. He also spent eight seasons with P.C.P.A. in Santa Marta and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theater 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 FYNCELLO (Set Designer) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including Abi Wildermuth's, Another Part of the Forest, Peer Gynt, Panti- gizade and The String of the Shew. Mr. Fyncello's work has been seen on Broadway as well as in many resident theaters including the Berkeley Repertory Theater, Denver Center Theatre Company, Guthrie Theater, Mark Taper Forum, McCarter Theater, Pacific Conservatory of the Performing Arts, Berkeley Shakespeare Festival, Seattle Repertory Theater, and he recreated his design for The Turning of the Street on PBS Television.

RICHARD L. HAS (Set Designer) is resident scene designer for the Oregon Shakespearean Festival and in Ashland where he has done the entire canon of Shakespeare's plays as well as the majority of their non Elizabethan repertoire, including King Henry the Sixth, Macbeth, Richard III, Measure for Measure, Antigone, and Wild Oats. Last season he designed scenery for Camino Real and Billy Budd at P.C.P.A. Theatrefest, Santa Marta/Solvang, Mesa Repertory Theatre, Ensemble Theatre and the Berkeley Repertory Theatre and Night and Day for A.C.T. Mr. Has also designed the three theaters at the Ashland Festival, the outdoor festival stage for the San Diego Old Globe, and the auditorium stage of their soon-to-open new Old Globe Theatre. He has also been an associate professor at Stanford University.

ROBERT MORGAN (Costume Designer) is also a resident of the San Diego National Shakespeare Festival. His costume designs for A.C.T. include Desdemona in Othello, Juliet in Romeo and Juliet, and the King in Henry V. His association with P.C.P.A. in Santa Marta, Mr. Morgan resides in Vermont's northernmost kingdom with his attorney wife Wendy.

Michael OLCH (Costume Designer) is currently the Director of Design for the Broadway set of the Tony Award-winning play, "A.R.". He was a graduate of Carnegie-Mellon University and has designed over 50 productions for A.C.T. including "Barbizon", "A Midsummer Night's Dream", "The Merchant of Venice", and "Hamlet". He has also designed for the Oregon Shakespearean Festival, the Seattle Repertory Theatre, the Santa Fe Opera, and the San Francisco Opera. His latest designs include "Macbeth" for the San Francisco Opera and "The Tempest" for the San Francisco Ballet.

Diane SCHNEIDER (Lighting Designer) is a freelance lighting designer and stage manager. She has designed for a variety of companies including the Oregon Shakespeare Festival, the Seattle Repertory Theatre, the Berkeley Repertory Theatre, and the San Francisco Symphony. Her recent designs include "The Magic Flute" for the San Francisco Opera and "Romeo and Juliet" for the San Francisco Ballet. She is currently working on "The Nutcracker" for the San Francisco Ballet and "The Marriage of Figaro" for the San Francisco Opera.

Richard SEGGER (Set Designer) is a freelance set designer who has worked on over 200 productions in the Bay Area. He is currently designing the set for "The Wild Party" at the San Francisco Playhouse. His previous designs for A.C.T. include "The Cherry Orchard", "The Comedy of Errors", "Hamlet", and "The Winter's Tale". He is a member of the Stage Directors and Choreographers Society and has been a guest artist at the University of California, Berkeley.

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