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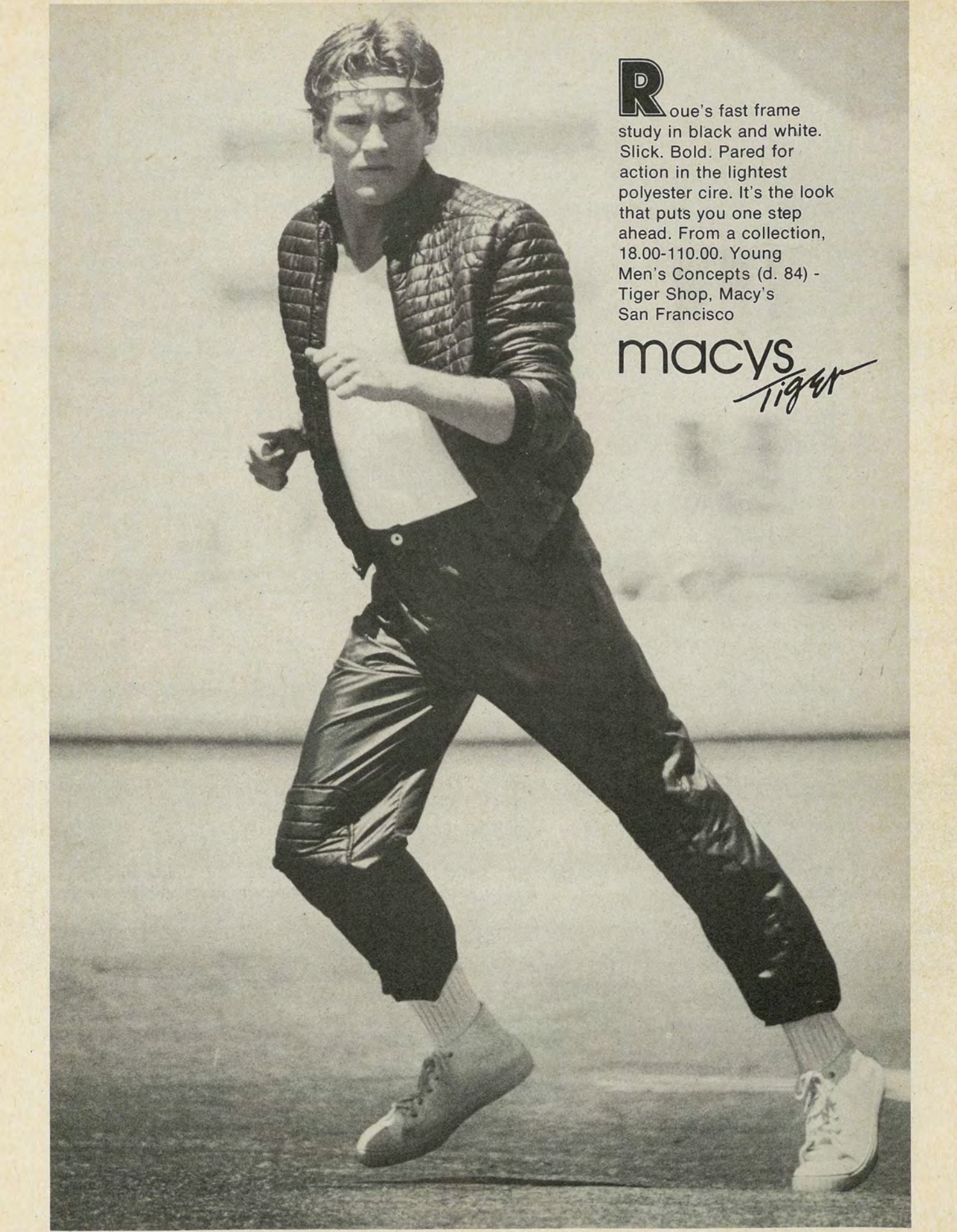
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THE AMERICAN CONSERVATORY THEATRE

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# THE TRAGEDY OF KING RICHARD THE SECOND

(1597)

by WILLIAM SHAKESPEARE

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

*Directed by* ELIZABETH HUDDLE

*Associate Director* JANICE GARCIA-HUTCHINS

*Scenery by* RICHARD SEGER

*Costumes by* ROBERT MORGAN

*Lighting by* DIRK EPPERSON

*Music by* LARRY DELINGER

*Text Consultant* DAKIN MATTHEWS

*Combat Choreography by* J. STEVEN WHITE

*There will be one twelve-minute intermission.*

## UNDERSTUDIES

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



# The King Who Fell from Grace

by Jeffrey Hirsch

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

—Ecclesiastes

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

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

Tales of England's past were being retold in the chronicle-plays of Sidney, Spenser, Lyly and Marlowe when the young actor William Shakespeare decided to try his hand as a dramatist. His earliest plays, the three parts of *Henry VI* and *Richard III*, form half of a double tetralogy on the Plantagenet line of kings that was completed some years

later with *Richard II* and the two parts of *Henry IV* and *Henry V*. Together, the plays document the struggle for the English crown that went on from the close of the 14th to the end of the 15th century.

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

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

The last 150 years of Plantagenet rule in England describe just such cycles. Beginning with Edward III, seventh of the Plantagenet kings, the fall of the House

can be projected forth to Richard III's death at Bosworth and the ascension in 1485 of Henry VII, the first Tudor king.

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

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

*continued . . .*



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OCTOBER-NOVEMBER, 1981



PERSONNAGE ET OISEAU, 1965, oil on canvas, 129 x 89 cm

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



*William Shakespeare*

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

*The Tragedy of Richard II* was written in 1595 as its author approached his 30th birthday. An epidemic of plague had closed London's theatres for the two preceding years during which Shakespeare composed the poems, *Venus and Adonis* and *The Rape of Lucrece* and began writing sonnets. It was during this period of lyricism that *Richard II*, *Romeo and Juliet* and *A Midsummer Night's Dream* were set down.



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

The complete text of *Richard II* was not published until 1608, five years after the death of Queen Elizabeth I. Prior to that time, in deference to the queen, the play had appeared without the scene in which Richard is deposed.

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

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

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

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

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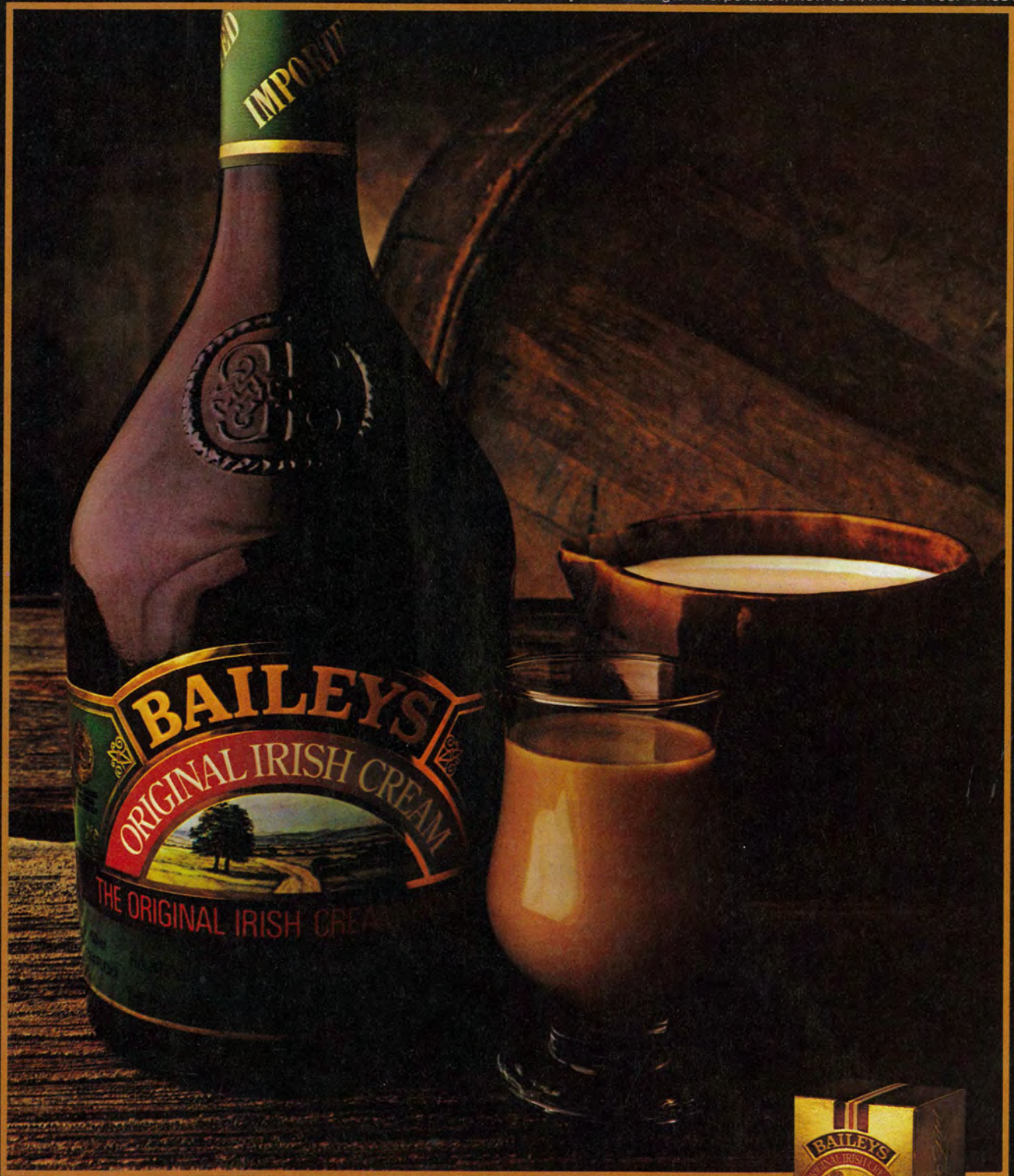
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THE AMERICAN CONSERVATORY THEATRE

presents

# I REMEMBER MAMA

(1944)

by JOHN VAN DRUTEN

Adapted from Kathryn Forbes' book *Mama's Bank Account*

<i>Katrin</i>	JULIA FLETCHER
<i>Mama</i>	ANNE LAWDER
<i>Papa</i>	RICHARD KUSS
<i>Dagmar</i>	JENNIFER ROGERS
<i>Christine</i>	JANE JONES
<i>Mr. Hyde</i>	WILLIAM McKERECHAN
<i>Nels</i>	NICHOLAS KALIEDIN
<i>Aunt Trina</i>	MIMI CARR
<i>Aunt Sigrid</i>	DEBORAH SUSSEL
<i>Aunt Jenny</i>	MARRIAN WALTERS
<i>Uncle Chris</i>	DAKIN MATTHEWS
<i>A Woman</i>	DeANN MEARS
<i>Mr. Thorkelson</i>	THOMAS OGLESBY
<i>Dr. Johnson</i>	GARLAND J. SIMPSON
<i>Arne</i>	RETT BERGMARK
<i>A Nurse</i>	LYDIA HANNIBAL
<i>Another Nurse</i>	JANICE COLE
<i>Interns</i>	ANTHONY BURDICK, GERALD McGONIGLE JOHN WOEHRLE
<i>Scrubwoman</i>	BRIGITT MARKUSFELD
<i>Soda Clerk</i>	GERALD McGONIGLE
<i>Madeline</i>	GINA FERRALL
<i>Dorothy Schiller</i>	JILL HILL
<i>Florence Dana Moorehead</i>	JOHANNA JACKSON
<i>Bell-Boy</i>	ANTHONY BURDICK

*Directed by* ALLEN FLETCHER

*Associate Director* SARAH REAM

*Scenery by* RALPH FUNICELLO

*Costumes by* MICHAEL CASEY

*Musical Direction by* RICHARD HINDMAN

*Lighting by* MARK BOSCH

*Dialect Coach* ALAN SHATERIAN

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

*There will be one twelve-minute intermission.*

## UNDERSTUDIES

Katrin—Stacy Ray; Mama—Gina Ferrall; Papa—Raye Birk; Dagmar—Rebecca Chenitz;  
Christine—Janice Garcia-Hutchins; Mr. Hyde—Bruce Williams; Nels—Thomas Harrison; Aunt Trina—Sally Smythe;  
Aunt Sigrid—Johanna Jackson; Aunt Jenny—Wendi Radford; Uncle Chris—D. Paul Yeuell; A Woman—Elizabeth Huddle;  
Mr. Thorkelson—Frank Savino; Dr. Johnson—Mark Murphey; Arne—Toby Brenner; A Nurse, Another Nurse, Madeline,  
Dorothy Schiller—Sharon Newman; Florence Dana Moorehead—Lydia Hannibal

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## I Remember Mama

# Mama's Literary Child

by Jeffrey Hirsch

Leif Ericson discovered North America in the year 1000. During the next millennium the Viking explorer was followed to the New World by a mass Norwegian migration. At its peak in the 19th century, over half a million Norwegians sailed to America, settling in the East, upper Midwest and as far west as Seattle and San Francisco. The settlers found the new land hospitable and the American concepts of liberty, human rights and self-determination in fulfillment of their old Nordic ideals. The melting pot process of acculturation began and soon immigrants of peasant stock gave birth to the first generation of Norwegian-Americans, children who grew up to realize their parents' American dreams.

Kathryn Forbes was one such dream child who became a writer. Reminiscences of her San Francisco childhood centering around the figure of a loving and understanding mother — a composite drawn from the author's mother and grandmother — first appeared in magazines in 1941 and two years later, a collection of 17 nostalgic episodes was published as *Mama's Bank Account*. Response to the book was instantaneous and enthusiastic. Forbes' account of every mother's struggles and triumphs became a bestseller and was translated into French, German, Belgian, Japanese, Korean, Danish, Swedish and, of course, Norwegian. The War Department ordered 50,000 copies of the book and dispatched them to servicemen overseas as reminders of the families that awaited their return to the motherland.

The success of Forbes' book became a natural attraction for the burgeoning entertainment industry. Richard Rodgers and Oscar Hammerstein II, fresh from their first collaboration as composer and lyricist on the smash hit *Oklahoma!*, elected to make their bow as Broadway producers with a dramatic version of the *Mama* stories.

John van Druten, an expatriated Englishman, was chosen to adapt the book for the stage. He had first come to the attention of American audiences with *Young Woodley* in 1928, and would continue to be represented on Broadway with a new play nearly every season until his death in 1957. Among his many acclaimed plays are *Bell, Book and Candle* and *I Am a Camera* which provided the basis for the musical *Cabaret*. An accomplished director, van Druten staged

a number of his own plays and as his first go at a musical comedy mounted the premiere production of *The King and I* in 1950. He also wrote several screenplays, including *Gaslight*, the 1954 movie for which Ingrid Bergman received an Academy Award.

With skills acquired as a screenwriter, van Druten dramatized Forbes' stories, maintaining their episodic quality by employing the device of a narrator to unify the vignettes. This technique had been used to good effect by Thornton Wilder six years earlier in *Our Town* — however, unlike Wilder's Stage Manager who talks directly to the audience, van Druten's Katrin does not acknowledge it; she is a writer speaking aloud to herself as she composes her tales.

*I Remember Mama*, under van Druten's direction, opened on October 19, 1944 at the Music Box, just up the block from the theatre where the playwright's long running light romantic comedy, *The Voice of the Turtle*, was playing. The highly favorable critical reception with which *Mama* was received caused one observer to remark: "It is not strictly fair to say the American theatre consists of John van Druten. No one can reasonably deny, however, that Mr. van Druten is doing as well as may be expected of an author who can only be in two places at once." The New York production of *Mama* featured Mady Christians as Mama, Oscar Homolka as Uncle Chris and marked the professional acting debut of Marlon Brando in the role of Nels. The show ran 714 performances making Kathryn Forbes a very proud mama, indeed: "I claim the unique distinction of being an author who was very happy with the adaptation, interpretation and presentation of her literary child," said she.

From Broadway *I Remember Mama* moved into the heartlands with a national touring company starring Charlotte Greenwood and Kurt Katch. The show played San Francisco's Geary Theatre in 1947 at the same time as an RKO Studio film company was in the city shooting location footage for George Stevens' movie version of the play. After finishing a day's filming at the Ferry Building, the movie's cast, which included Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Edgar Bergen, Ellen Corby, Cedric Hardwicke and Rudy Vallee, saw their counterparts perform *Mama* on stage at the Geary Theatre.

*I Remember Mama* — the book, the play and the movie next became *Mama* — the TV show. Running on CBS from 1949 through 1957, *Mama* was a landmark series in the history of television. Featuring Peggy Wood as Mama and Dick Van Patten as Nels, the show was a prototype of all the "family" series that followed it: *Ozzie and Harriet*, *Father Knows Best* and more recently *The Waltons* with John Boy, a sensitive writer/narrator looking back on his domestic heritage, are all direct descendants of *Mama*. Because the show was telecast live, unlike other series of the period that were filmed, memories are all that remain of TV's *Mama*.

*I Remember Mama* reappeared on Broadway three years ago as a musical comedy with a score composed by Richard Rodgers, co-producer of the original stage play, and starring George Hearn as Papa, George S. Irving as Uncle Chris

and Liv Ullmann as Mama. At age 77 Rodgers was unable to work his old musical magic. In spite of the excellent cast the show did not run long and was quickly forgotten.

Through its many incarnations John van Druten's *I Remember Mama* has achieved immortality. Along with such plays as *You Can't Take It With You* and *Life with Father* it is representative of the great comedies of family life. In common with *Hogan's Goat*, *The Tenth Man* and *A Raisin in the Sun*, *I Remember Mama* celebrates America's ethnic diversity. Reflecting the conflict between tradition and progress and the theme of growing up, the play brings to light all that is valid and good in the American family. Idealized through the prism of memory, Kathryn Forbes' Norwegian immigrant *Mama* will always be remembered. ★

## Mama's Meatballs

4 servings

Meatballs used to be made of a mixture of ground beef and ground lean pork, sometimes with the addition of ground veal. If you want to make classic meatballs, you may have to grind your own pork. But ground lean beef by itself will do very nicely, too.

Meatballs are a simple dish. There are no herbs, no fancy sauces, no sour cream, no tomatoes. If they are served on a smörgasbord or as an appetizer they can be either cold or hot. As a main dish they can be served with gravy made from the drippings in the pan with an addition of stock, bouillon cubes or soy sauce. The smaller the meatballs, the finer they are. For a smörgasbord they're usually the size of a quarter, or smaller.

Cook small meatballs about 5 minutes, larger ones about 8 minutes. Roll meatballs with your hands. If you keep your hands wet and put the finished meatballs on a moistened cutting board, they're easy to handle. There is a trick to frying them and keeping them round. The butter should be hot. Don't fill the skillet more than two-thirds full. Shake frequently so that the meatballs roll around in the hot butter and are browned on all sides.

Turn heat down and let them cook through. If you fry a lot of meatballs, the skillet may have to be washed (and thoroughly dried) between every two or three batches. Meatballs freeze very well. If you make gravy, the gravy should be frozen separately.

1 lb. (450g) ground meat (beef and pork mixed or beef only)

1 egg

1 1/2 tsp salt

dash of pepper

dash of allspice

1/3 - 1/2 cup (1 dl) unseasoned bread crumbs

3/4 cup (2 dl) table cream or milk

1 medium-sized onion

butter



Peel and grate onion. The grated onion can be fried or used raw, as you prefer. Raw onion gives a somewhat stronger taste. Soak bread crumbs in cream. Mix meat, egg, spices and grated onion. Add bread crumbs to meat mixture, and stir well. Roll meatballs and fry in a generous amount of hot butter.

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THE AMERICAN CONSERVATORY THEATRE

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# THE THREE SISTERS

(1900)

by ANTON CHEKHOV

Translated by Randall Jarrell

<i>OLGA Sergeyevna Prozorov</i>	DeANN MEARS
<i>IRINA Sergeyevna Prozorov</i>	STACY RAY
<i>Marya (MASHA) Sergeyevna Prozorov</i>	ELIZABETH HUDDLE
<i>Baron Nikolai Lvovich TUSENBACH, an army lieutenant</i>	RAYE BIRK
<i>Ivan Romanich CHEBUTYKIN, an army doctor</i>	RAY REINHARDT
<i>Vassily Vassilyevich SOLYONY, an army captain</i>	BRUCE WILLIAMS
<i>ANFISA, the nurse</i>	MIMI CARR
<i>FERAPONT, porter from the County Council</i>	JOSEPH BIRD
<i>Lieutenant-Colonel Alexander Ignatyevich</i>	
<i>VERSHININ, Battery Commander</i>	LAWRENCE HECHT/PETER DONAT*
<i>ANDREI Sergeyevich Prozorov</i>	DAKIN MATTHEWS
<i>Fyodor Ilyich KULYGIN, a high-school teacher,</i>	
<i>married to Masha</i>	WILLIAM McKEREGHAN
<i>Natalya (NATASHA) Ivanovna, Andrei's fiancée,</i>	
<i>later his wife</i>	SALLY SMYTHE
<i>Alexey Petrovich FEDOTIK, an army second-lieutenant</i>	NICHOLAS KALEDIN
<i>Vladimir Karlovich RODÉ, an army second-lieutenant</i>	ISIAH WHITLOCK, JR.
<i>KRIMENSKOV, a soldier</i>	ROBERT WORTHAM-KRIMMER

<i>Servants, Soldiers, Townspeople</i>	ANNETTE BENING, CHRISTY BOTKIN, MICHAEL BOYLE, PAUL COOLBRITH, CHARLOTTE FLECK, RICHARD GARNER, JAMES LEAMING, SUSAN LUCK, MIC MURPHY, JERRY ROBERTS, ANTHONY WARREN, JOHN WOHRLE
--	--

*Directed by* TOM MOORE

<i>Associate Director</i>	LARRY RUSSELL
<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL OLICH
<i>Lighting by</i>	DUANE SCHULER
<i>Hairstyles by</i>	RICK ECHOLS

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

The Prozorov house.

ACT I: The drawing room and dining room. Spring.

ACT II: The same, twenty months later. Winter.

There will be one twelve-minute intermission

ACT III: A bedroom, eighteen months later. Summer.

ACT IV: The garden, the same year. Autumn.

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

Olga—Gina Ferrall; Irina—Julia Fletcher; Masha—Wendi Radford; Tusenbach—Nicholas Kaledin;  
Chebutykin—William Paterson; Solyony—Greg Patterson; Anfisa—Johanna Jackson; Ferapont—Frank Savino;  
Vershinin—John Hutton; Andrei—Mark Murphey; Kulygin—Robert Wortham-Krimmer; Natasha—Jill Hill;  
Fedotik—John Noah Hertzler; Rode—Garland J. Simpson

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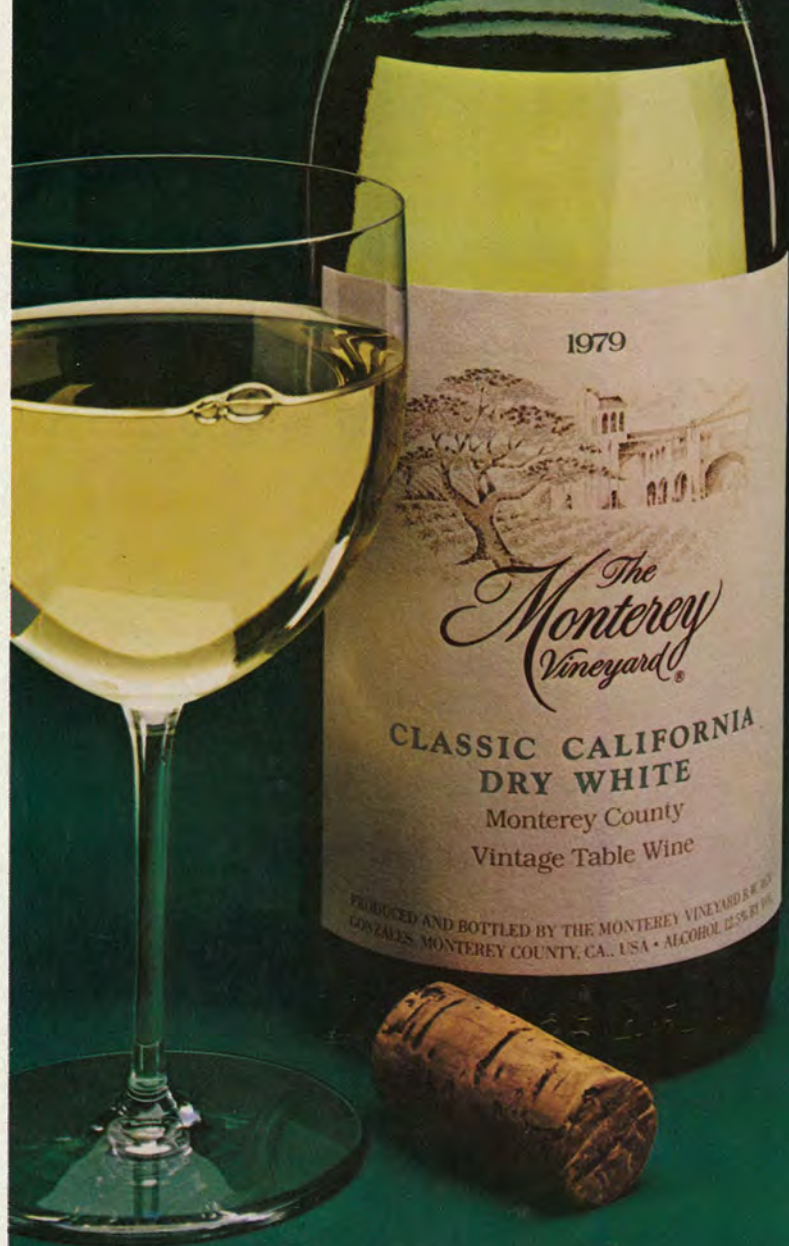


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Ray Reinhardt in *THE THREE SISTERS*

## Birth Pangs of a Classic

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

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

By the summer of 1900, the 40-year-old playwright had been banished to Crimean Yalta by his doctors, who had diagnosed tuberculosis in the advanced stage, complicated with emphysema. Whereas he had formerly dashed off a short humorous story or a one-act farce in an afternoon, now it sometimes took a day to write half a page. A genial host, he was constantly interrupted by a steady stream of friends and young writers come to worship at the shrine. In addition, he was also immersed in building a library for his native town of Taganrog, for which he personally selected over 3,000 volumes. There was no solitude to

get on with his writing, which he felt never went well in Yalta. Like his three sisters, he chafed in exile and longed for Moscow.

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

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

From Nice, he begged for news of the play's progress but seldom liked what he heard. Why so much noise in the fire scene? "There should be noise only at a

distance, a confused hollow noise. On stage, everyone is exhausted, almost asleep. If you spoil the third act, the play is done for, and I shall be hissed off the stage in my old age." Also, it was not necessary to have Natasha wandering about the stage and looking under the furniture for burglars in that act. "She should cross the stage quickly in a straight line, without a glance at anyone or anything, *à la* Lady MacBeth, carrying a candle — it would be quicker and more frightening."

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

Eighty years later, *The Three Sisters* is considered his masterpiece — an unmatched prose poem that catches as no other modern drama the light ironies of heartbreak and faded dreams, the sadness and laughter and beauty of the passing moment in a human comedy that is at once as complex and simple as life itself. ★

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## Preview

# THE PERFECT SERVANT BECOMES THE PERFECT MASTER

One of the most delightful of all *fin-de-siecle* English comedies is that durable gem of desert island fantasy *The Admirable Crichton* by the Scottish playwright-master of whimsey James M. Barrie. The fanciful fable of the perfect servant who becomes the perfect master has charmed audiences for nearly 80 years, beginning with that lion of English critics Sir Max Beerbohm.

Crichton is more than merely admirable: he is impeccable with unruffled aplomb in any situation as the butler to a slightly pompous English peer. When shipwreck deposits the peer, his pretty daughters and their somewhat languid suitors on a tropical isle far from their Mayfair drawing room, the hero-butler rises to his noblest stature as the benevolent — and natural — monarch of his "betters." The situation is so happy for all, that the party is loathe to leave their demi-paradise for staid old civilization when rescue finally comes.

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

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

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# Curtain Up!

## Bringing the Magic to Life

The opening of the American Conservatory Theatre's 16th season is an occasion for great excitement. As the audience takes its seats, it is all there — lights, set, and the thrill of live theatre. The wonder and delight, for them, will occur in one short evening, but the magic takes months of preparation. That A.C.T. is a repertory company is not unique — what makes it unique is that it has its own acting company and plays in 'true repertory.' Within any given week, patrons can see three or four different productions and watch the actors perform a variety of roles. It all takes perfect timing

and a team of gifted people who enjoy the challenge.

As early as December, the administration, production and marketing departments pencil in preparatory budgets and subscription prices for the season due to open next October. From April on, the forethought becomes tangible: plays, actors and directors are chosen. Designer's images become life-size and the monumental task of the season's scheduling is in focus.

When the scheduling of performances begins in June, the first to be slotted in are previews and opening nights. Even

## Stage Terms

**Blocking** — The movements or locations of actors onstage, including entrances and exits.

**Denouement** — means "untying the knot" which is to say, the end of the play, when the last problems are unknotted.

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

**Method Acting** — Stanislavski attempted to devise a systematic approach enabling the actor to gain more control over himself and his performance. It involves the control of the body and voice, the "correct state of being" on stage, and inner psychological response as the basis for outer physical actions.

**Green room** — A lounge in a theatre where actors may relax and receive visitors. There are many conflicting theories of the origin of this term, most of which are undoubtedly mythical. The most popular and obvious idea is that

such rooms were formerly painted green — a natural and relaxing color. It is known that the first "retiring room" in Covent Garden Theatre, London, was painted and sometimes used to store scenery, so it is thought that *green room* may be a corruption of "scene room." In the Elizabethan theatre actors awaited their entrances outside the stagehouse on "the green," suggesting another possible source of the term. Finally, in the late 19th and early 20th centuries actors often received payment for their services in cold (green) cash, offering another somewhat implausible but not impossible derivation of the term. Related terms are "green room gossip" for talk engaged in by actors about the theatre and "green room actor" for a performer whose success is limited to *green room* posturing.

**Strike** — To remove from the stage the scenery and properties of an act or scene as in "to strike a set" or to clear the stage as in "strike a show."

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

The designer's sketch of the set is represented by scale models built in the design studio. The models are then used by the carpenters as they build the set to see what the finished product should look like, and by the director to block the play

before rehearsal. (Blocking is the technique used to establish the movement of the actors on the stage, including their entrances and exits.) The buyers in the costume shop then begin to collect materials for the costumes.

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

It's that momentum, that electricity, that gives A.C.T. its life and energy. So many people with so much talent and pride in their craft, meeting the challenge. That is the excellence at A.C.T. you have come to know and expect, the radiance that fills the theatre each night and brightens our lives. Welcome to our 16th season! ★

PRODUCTION DEPARTMENTS	DATE STARTED	DATE FINISHED	LENGTH OF PROJECT
<i>RICHARD II</i>			
Design Studio technical drawing	June 29	July 17	15 days
Design Studio model	July 27	Aug 7	10 days
Costumes	Aug 3	Sept 4	25 days
Scene Shop building of set	Aug 3	Aug 26	18 days
Scene Shop scenic art	Aug 17	Sept 4	15 days
Props	Aug 17	Sept 22	24 days
Wigs	Aug 17	Aug 28	10 days
<i>I REMEMBER MAMA</i>			
Design Studio technical drawing	June 22	June 26	5 days
Design Studio model	July 20	July 24	4 days
Costumes	Aug 17	Sept 18	25 days
Scene Shop building of set	July 20	July 31	10 days
Scene Shop scenic art	Sept 7	Sept 18	25 days
Props	Aug 31	Sept 28	21 days
Wigs	Aug 31	Sept 11	10 days




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**RICHARD II**  
*Opening October 10  
Closing February 9*

*John van Druten's*  
**I REMEMBER MAMA**  
*Opening October 13  
Closing January 8*

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

*James M. Barrie's*  
**THE ADMIRABLE  
CRICHTON**  
*Opening November 24  
Closing March 3*

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

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

*Ben Jonson's*  
**VOLPONE**  
*Opening February 2  
Closing May 20*

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

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

*Lillian Hellman's*  
**\*ANOTHER PART OF  
THE FOREST**  
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Closing May 26*

*\*Encore Presentation*



*Peter Castillo making-up A.C.T. Conservatory student Charlotte Fleck.*

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

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

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

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

Mrs. Michalun, an avid supporter of the performing arts, contributed a portion of the opening week profits to A.C.T. ★



*Louise Renne, Natalia Michalun and DeAnn Mears cutting ribbon.*



Photo: N.J. FRIEND

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**I REMEMBER MAMA**

*Monday, Oct. 12 • 5:30-6:30  
Geary Theatre*

**THE ADMIRABLE  
CRICHTON**

*Monday, Nov. 23 • 5:30-6:30  
Geary Theatre*

**HAPPY LANDINGS**

*Monday, Jan. 11 • 5:30-6:30  
Geary Theatre*

Edward Hastings, Executive Director  
of A.C.T. and Stage Director for the  
World Premiere production will speak  
about William Hamilton's comedy.

**VOLPONE**

*Monday, Feb. 1 • 5:30-6:30  
Geary Theatre*

**HAPPY LANDINGS**

*Saturday, Feb. 20 • 11:30am-12:30pm  
Geary Theatre*

The second PROLOGUE about the  
World Premiere production.

**MOURNING BECOMES  
ELECTRA**

*Thursday, Feb. 25 • 12:05-1:00pm  
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**CAT AMONG  
THE PIGEONS**

*Monday, March 22 • 5:30-6:30  
Geary Theatre*

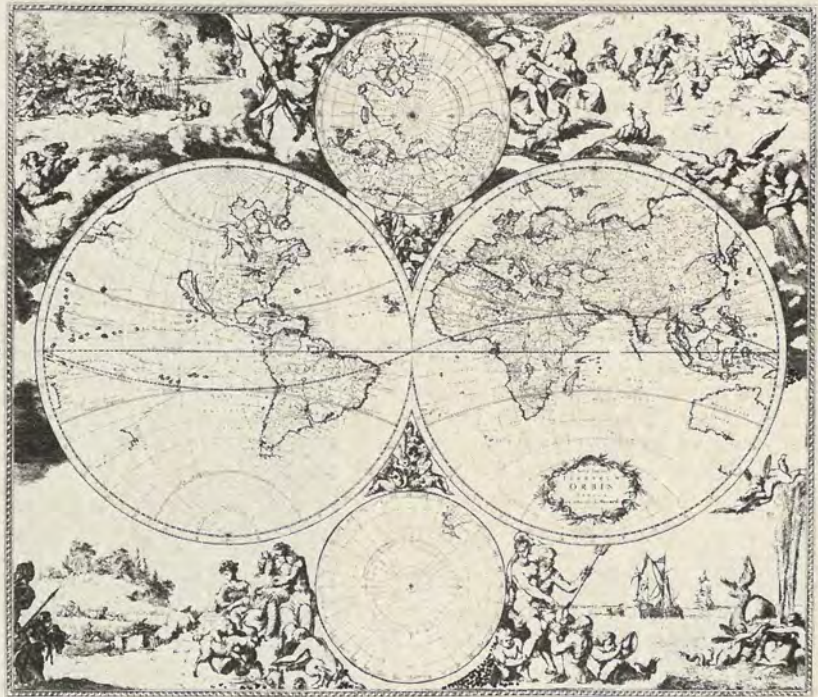
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**Tickets-by-Telephone** — Call (415) 673-6440 and charge your tickets to Visa, MasterCard or AMEX (\$1 service charge per order).

**Window Sales** — Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. *Geary Theatre Box Office Hours:* 9 a.m. through the first intermission of the evening performance. On Sunday it is open from 12 to 6 p.m. and until 8 p.m. for Sunday performances. *Marines' Memorial Theatre:* Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Marines' Memorial Theatre Box Office. For additional 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 and receive advance notice of special attractions as well.

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

## LATE ARRIVAL TO THE THEATRE

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

## NOTICES

Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. Please note the NEAREST EXIT. In an emergency, walk, do not run, to the exit (by order of the Mayor and city's Board of Supervisors). Doctors may leave their seat location and the number 928-9903 with their call services.

## WHEELCHAIR ACCESS

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

## CHILDREN

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

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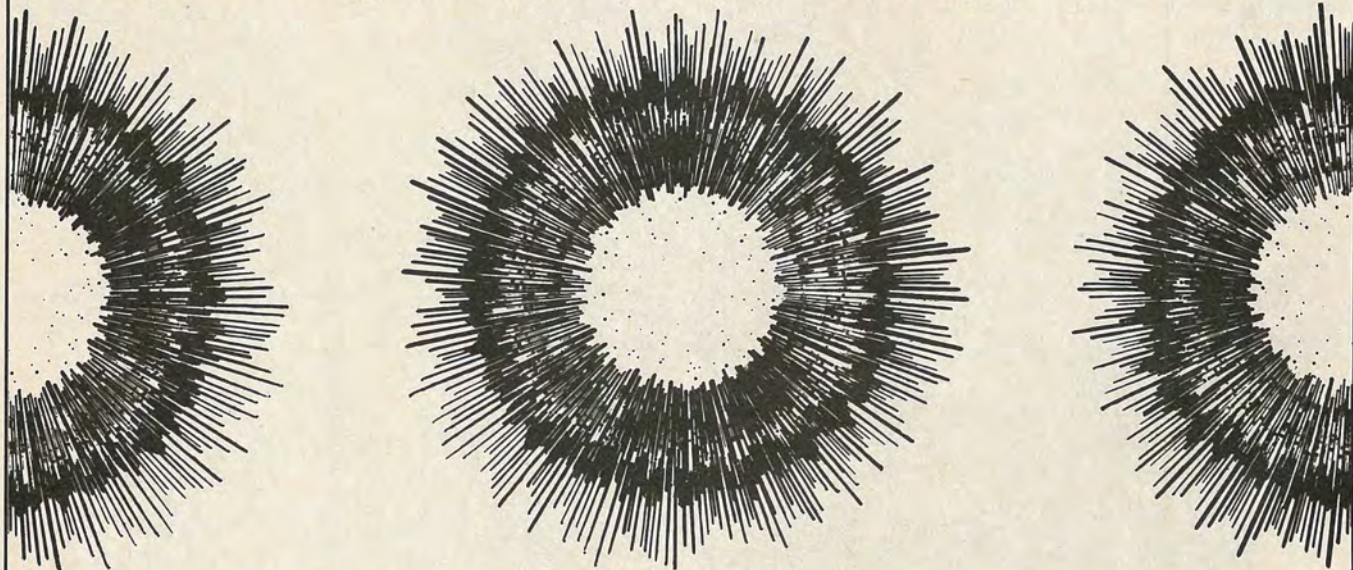
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Edward Bennett, Larry Merkle and Ron Scherl for A.C.T. photography; special thanks to Herbert Benard and staff of Herbert's Furs Inc. for fur storage and services, and Tom Johnson and staff of Johnson Optical Co. for optical services.

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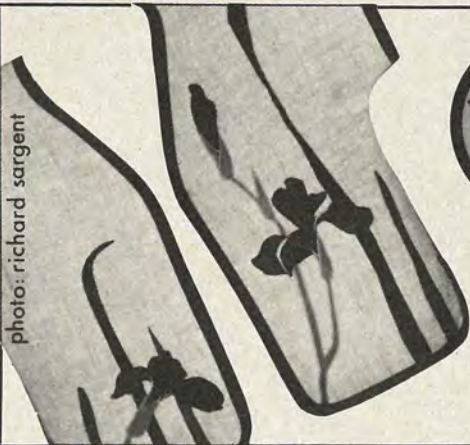


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<b>OCTOBER</b>					
		30 * Richard 8:00	1 * Richard 8:00	2	* 3 Richard 2:30
5	6 * Richard 8:00	7 * Mama 8:00	8 * Mama 8:00	9 Richard 8:30	10 * Mama 2:30 Richard 8:30
* 12 Mama 8:00	13 Mama 8:00	14 Mama 8:00	15 Richard 8:00	16 Mama 8:30	17 Richard 2:30 Mama 8:30
19 Richard 8:00	20 Mama 8:00	21 Richard 8:00	* 22 Sisters 8:00	Mama 8:30	* 24 Sisters 2:30 Richard 8:30
26 * Sisters 8:00	27 Sisters 8:00	28 Richard 8:00	29 Mama 8:00	30 Richard 8:30	31 Mama 2:30 Sisters 8:30

### NOVEMBER

2 Sisters 8:00	3 Mama 8:00	4 Mama 2:00 Richard 8:00	5 Sisters 8:00	6 Richard 8:30	7 Richard 2:30 Mama 8:30
9 Mama 8:00	10 Richard 8:00	11 Sisters 2:00 Mama 8:00	12 Richard 8:00	13 Mama 8:30	14 Sisters 2:30 Richard 8:30
16 Mama 8:00	17 Sisters 8:00	* 18 Crichton 8:00	* 19 Crichton 8:00	20 Richard 8:30	* 21 Crichton 2:30 Mama 8:30
* 23 Crichton 8:00	24 Crichton 8:00	25 Mama 2:00 Sisters 8:00	THANKS-26 GIVING NO PERF.	27 Crichton 8:30	28 Mama 2:30 Sisters 8:30

### DECEMBER

	* 1 Carol 8:00	☆ 2 Crichton 8:00	☆ 3 Carol 8:00	☆ 4 Sisters 8:30	☆ 5 Crichton 2:30 Mama 8:30
☆ 7 Carol 8:00	☆ 8 Crichton 8:00	☆ 9 Carol 2:00 Carol 8:00	☆ 10 Mama 8:00	☆ 11 Carol 8:30	☆ 12 Carol 2:30 Carol 8:30
14 Carol 8:00	15 Crichton 8:00	16 Carol 2:00 Carol 8:00	17 Carol 2:00 Mama 8:00	18 Carol 2:00 Crichton 8:30	19 Carol 2:30 Carol 8:30
SUN 20 Carol 3:00 Carol 7:30	MON 21 Carol 8:00	TUES 22 Carol 2:00 Mama 8:00	WED 23 Carol 2:00 Carol 8:00	24/25 CHRISTMAS NO PERF.	SAT 26 Carol 2:30 Crichton 8:30
SUN 27 Richard 7:30	MON 28 Mama 8:00	TUES 29 Crichton 8:00	WED 30 Richard 2:00 Mama 8:00	THUR 31 Crichton 8:00	

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

WILLIAM BALL (*General Director*)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and

Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters in Search of an Author*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Mr. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and General Director of A.C.T., he accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (*Executive Producer, C.A.A.*) celebrates his 13th season with A.C.T. One of the country's most active theatrical producers, Mr. McKenzie has presented plays in most of the United



States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Paper Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Mineola Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the Legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. He is currently a member of the Major Theatres Panel of the California Arts Commission. In his free moments he is an avid ocean racing navigator, and maintains memberships in the Off-shore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

EDWARD HASTINGS (*Executive Director*), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions



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to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre and Seattle Repertory Theatre.

ALLEN FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and



two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Antony and Cleopatra*, *Othello*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, *Another Part of the Forest*, the world premiere of Tennessee Williams' *This Is (An Entertainment)* and *Desire Under the Elms*, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as *Ah, Wilderness!*, which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt*, *The Master Builder*, and *Ghosts*.

ELIZABETH HUDDLE (Resident Director) brings 20 years of acting experience to her directorial assignment of *Richard II*. Now in her 10th season as a member of the acting company, she has directed *Two Gentlemen of Verona*, *Hotel Universe*,



*Father's Day* and Gorky's *Enemies* for the Conservatory and Jack Gilhooly's *Afternoons in Vegas* for the P.I.P. program. Last season she directed *Night and Day* in the Geary. For the Oregon Shakespearean Festival Ms. Huddle has directed *A Streetcar Named Desire*, *Miss Julie*, and this past summer she directed Moliere's *School for Wives* at the Intiman Theatre in Seattle. In addition, she has directed for the Eaglet Theatre for children in Sacramento, and co-ordinated and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For two years, she served as a member of the Large Theatre Grants Panel for the National Endowment for the Arts and remains with the Endowment as an auditor.

TOM MOORE (*Resident Director*) is best



known as the director of *Grease*, the longest running show in the history of the Broadway theatre. Other Broadway productions include the Big Band musical *Over*

*Here* with the Andrew Sisters, for which he received a Tony nomination, the critically acclaimed revival of *Once in a Lifetime* staged on Broadway for Circle-in-the-Square, Steve Tesich's *Division Street* and most recently, the legendary and short-lived *Frankenstein*. Mr. Moore began his association with A.C.T. directing the West Coast premiere of Jules Feiffer's *Knock, Knock*, and continued with the Feydeau farce, *Hotel Paradiso* and *The Little Foxes*, which were revived for a second season. His most recent A.C.T. production was *The Three Sisters*. Other productions include the record-breaking *Division Street* at the Mark Taper Forum in Los Angeles, *Hay Fever* and *Our Town* at the Williamstown Theatre Festival in Massachusetts, *Once in a Lifetime* at the Arena Stage in Washington, D.C., and *Loot* at the Tyrone Guthrie Theatre in Minneapolis. He also directed the national and London companies of *Grease*. Mr. Moore directed *Welcome to Andromeda* off Broadway and his film, *Journey*, won two international film awards. As director of the Peterborough Players in New Hampshire, he directed *You Can't Take It With You* and *The Hostage*. Mr. Moore has lectured at the Seminar in American Studies, Salzburg, Austria and has taught and directed at the University of London, the State University of New York and Brandeis University. He is a graduate of the Yale School of Drama. Mr. Moore most recently directed Burt Lancaster and Kirk Douglas in a production of *The Boys in Autumn* at the Marines' Memorial Theatre.

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## THE ACTING COMPANY

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

JOSEPH BIRD, now in his 12th season with A.C.T., made his Broadway debut in *You Can't Take it With You* and appeared in 10 off-Broadway productions. A featured actor in 17 A.P.A. Phoenix Repertory



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

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



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



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MIMI CARR is in her second season at A.C.T. She was seen last year as Mrs. Dilber in *A Christmas Carol* and Anfisa in *The Three Sisters*. She came to San Francisco from the Oregon Shakespearean Festival



where she performed a wide variety of roles, including Volumnia in *Coriolanus*, Mrs. Malaprop in *The Rivals*, Juno in *Juno and the Paycock*, and Lady Macbeth in *Macbeth*. For Houston's Alley Thea-



tre, she played Maria in *Twelfth Night*, Elly May in *Tobacco Road* and Nurse Preen in *The Man Who Came to Dinner*. Miss Carr received an M.F.A. in Acting from Wayne State University in Detroit where she was a member of the company of the Hilbery Repertory Theatre.

BARBARA DIRICKSON (\*) joined A.C.T.



10 years ago and has appeared in *Cyrano de Bergerac*, *The Hot L Baltimore*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*,

*The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties*, *All the Way Home*, *A Month in the Country*, *The Circle*, *5th of July*, *Hay Fever*, *Buried Child*, *The Girl of the Golden West*, *The Trojan War Will Not Take Place*, *Another Part of the Forest*, and *The Three Sisters*. Miss Dirickson performed with Sada Thompson at the Westport Country Playhouse in *Shay*. She will appear on television in *Lady With a Badge*.

PETER DONAT has appeared at A.C.T. for



13 seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best featured actor). Mr.

Donat spent six seasons with Canada's Stratford Festival and has starred on American TV. His A.C.T. appearances include *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder*, *A Month in the Country*, *Heartbreak House*, *Equus*, *The Little Foxes* and *The Crucifer of Blood*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and upcoming *Highpoint* and *All Washed Up*. This summer he performed at the Mark Taper Forum in *A Lesson from Aloes*, and this fall he will be seen regularly in the TV series *Flamingo Road*.

GINA FERRALL (\*) was seen this past



summer at Montana's Shakespeare in the Parks as Bianca in *The Taming of the Shrew*. At the Santa Rosa Summer Repertory Theatre her roles included Mrs. Frank in *The Diary of Anne Frank* and Domina in *A*

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

JOHN C. FLETCHER joins the A.C.T.



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

JULIA FLETCHER (\*) has appeared in



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

JANICE GARCIA-HUTCHINS begins



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

LYDIA HANNIBAL (\*) joins the A.C.T.




acting company this season. She has appeared on the Geary stage in *Romeo and Juliet* and *Ah, Wilderness!* and while a student, was seen as Queen Elizabeth in *Richard II* and Masha in *The Seagull*. She

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has also appeared in numerous productions of the Pacific Conservatory of the Performing Arts including *Purlie*, *Showboat*, *Orie Flew Over the Cuckoo's Nest*, *Raisin in the Sun* and *The King and I*.

THOMAS HARRISON (\*) joined the



A.C.T. acting company last year. His productions include *Romeo and Juliet*, *Ah, Wilderness!*, *Pantagleize*, *Much Ado About Nothing*, *A Christmas Carol*, and *The Rivals*.

His student productions include Eliot in *Private Lives* and Treplyov in *The Seagull*. Last season he played Davies in *The Caretaker*, a special project. He studied ballet with Eugene Slavin and Igor You-skevitch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in *Three Goats in a Blanket*. Other roles include Stephen Ryder in *When You Comin' Back Red Ryder?* Lucky in *Waiting for Godot*, Malcolm in *Macbeth* and Tom in *Glass Menagerie*. His second love is professional landscaping and gardening.

LAWRENCE HECHT (\*) is now in his



eighth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shake-

spare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, Mr. Hecht continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *The National Health*, *A Christmas Carol*, *The Visit*, *Buried Child*, *The Girl of the Golden West*, *Hay Fever*, *Much Ado About Nothing* and *Night and Day*.

JOHN NOAH HERTZLER comes to



A.C.T. having most recently performed in *Macbeth* at the Guthrie Theatre. Other productions include *Custer* at the Hartman Theatre, *The Impresario* at the Kennedy

Center, *Hamlet*, *Richard III* and *A Midsummer Night's Dream* at the Folger Theatre. On Broadway he played Pentheus in *The Bacchae* at the Circle-in-the-Square. Mr. Hertzler's film credits include *Hair*, *Airport '79* and *Ft. Apache*, *The Bronx*, and for TV, he has appeared on *One Life to Live*, *Movin' On* and *White Shadow*.



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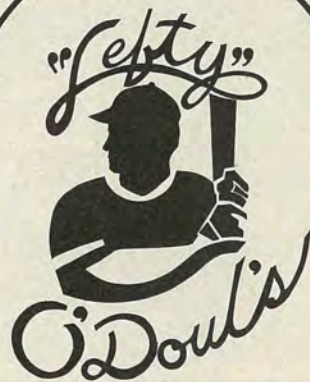
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JILL HILL (\*) returns to A.C.T. for her second season. She was seen last season as Regina in *Ghosts*, Helen in *The Trojan War Will Not Take Place*, and Lydia in *The Rivals*. Miss Hill received her B.F.A. in



theatre and film at Denison University in Granville, Ohio, and has studied in London with Michael MacGowan from R.A.D.A. and the English Speaking Theatre in Copenhagen, Denmark. At the Southern California Conservatory Theatre she performed in *Hot L Baltimore* and *Fiddler on the Roof* and at the Western Stage, Salinas, *The Taming of the Shrew* and *School for Scandal*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*. This is her tenth season at



A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *The Hot L Baltimore*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, The Countess in *This Is (An Entertainment)*, Joan in *Knock Knock*, Marcelle in *Hotel Paradiso*, Natalya in *A Month in the Country*, Claire Zachanassian in *The Visit* and Regina in *The Little Foxes*. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*. She also directed the P.I.P. production of Jack Gilhooley's *Afternoons in Vegas*. Her first feature film, *Pilgrim, Farewell* was invited to the Venice Film Festival last summer.

JOHN HUTTON (\*) returns to A.C.T.'s Geary stage for his second season. He has been seen in *Much Ado About Nothing*, *A Christmas Carol* and *Another Part of the Forest*. Conservatory productions include Ver-



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

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



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



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



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



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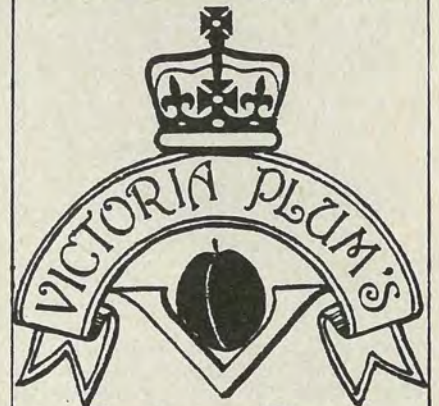
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*Wait Until Dark.* Mr. Kuss' recent films have been *The Deerhunter* and, on TV, *Atica*. For ten years, Mr. Kuss was the Artistic Director of The American Theatre Company staging American plays, *Ponteach* by Major Robert Rogers, *Mulligan Guard Ball*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

ANNE LAWDER, an original member of the Actor's Workshop, graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes. Miss Lawder



sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory and was a Resident Artist in Santa Maria/Solvang Theaterfest where she appeared in *Ah, Wilderness!* and *Showboat* in the summer of 1977 and *Ring Around the Moon* and *Hamlet* in 1979. In her twelve seasons at A.C.T. she has performed in *A Doll's House*, *The House of Bernarda Alba*, *Tonight at 8:30*, *You Can't Take It With You*, *Pillars of the Community*, *This Is (An Entertainment)*, *Peer Gynt*, *Equus*, *Man and Superman*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *A Month in the Country*, *Romeo and Juliet*, *A History of the American Film*, *Ghosts*, and *Another Part of the Forest*. Miss Lawder's film credits include John Korty's award-winning *The Music School* and his new TV film *A Christmas Without Snow* airing in December.

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DAKIN MATTHEWS is in his second



season at A.C.T. and was seen in *The Three Sisters*. He was a founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division. He

was also Artistic Director of the California Actors Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre's new plays program. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Marin Shakespeare Festival, the Berkeley Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay

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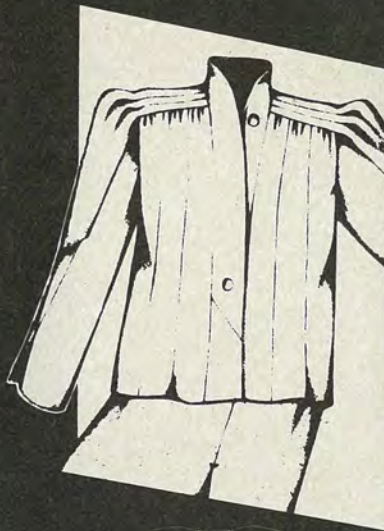


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Area colleges and universities. Mr. Matthews is also a dramaturg, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

WILLIAM McKEREGHAN joined the



company four seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in *A Delicate Balance*, John Tarleton in *Misalliance*, Sandor

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

DeANN MEARS, a charter member of



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

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

MARK MURPHEY, now in his fifth season



at A.C.T., is a graduate of Baylor University, Texas. Past A.C.T. productions include *The National Health*, *Absurd Person Singular*, *Julius Caesar*, *A Christmas Carol*, *Hotel Paradiso*, *The Winter's Tale*, *5th of July*, *The Visit*, *Pantaglieze*, *The Girl of the Gol-*



den West, *The Crucifer of Blood*, Tybalt in *Romeo and Juliet* and Simon in *Hay Fever*, and last season he appeared as Benedick in *Much Ado About Nothing* and Oscar in *Another Part of the Forest*. Mr. Murphey played major roles at the Oregon Shakespearean Festival in *Romeo and Juliet*, *The Time of Your Life*, and *Two Gentlemen of Verona* and appeared at the Alley Theatre, Houston, in *Indians*, *Juno and the Paycock* and *Last Meeting of the Knights of the White Magnolia*. In Seattle he was seen at the Intiman Theatre in *Bus Stop*, *The Importance of Being Earnest* and *Ghosts*.

SHARON NEWMAN joins A.C.T. this



season as Director of the Young Conservatory. She received her M.F.A. in young people's theatre from the University of Utah where she taught creative drama, puppetry, story theatre and also nursery school. Ms. Newman was involved as a children's librarian in an inter-related arts program to bring the arts closer to the schools and libraries, and has written, directed, and produced plays for young audiences. Young Conservatory students are taught a bit of everything taught in the Conservatory training.

THOMAS OGLESBY (\*) joined the



company four seasons ago. Some of his appearances include *A Month in the Country*, *The Little Foxes*, *The Crucifer of Blood*, *A History of the American Film* and *The Rivals*.

His off-Broadway credits include *The Robber Bridegroom* at the New York St. Clements Theatre.

FRANK OTTIWELL has taught the Alexander Technique at



A.C.T. since the Conservatory's beginning in 1965 in Pittsburgh. Mr. Ottiwell studied at the Canadian Art Theatre in Montreal, the Vera Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing" A.C.T.'s actors, he has appeared as an actor in such productions as *Oedipus Rex*, *The Mer-*

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chant of Venice, Julius Caesar, A Christmas Carol, The Visit, The Girl of the Golden West and Another Part of the Forest.

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



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



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



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



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

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



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

RANDALL RICHARD (\*) joins the A.C.T.



Acting Company after appearing on the Geary stage last season in *Much Ado About Nothing*. His Conservatory roles include George in *Our Town*, Launce in *Two Gentlemen of Verona* and Tusenbach in *The Three Sisters*. Mr. Richard received his B.A. in Drama from Tufts University in Massachusetts, and he appeared with the Cambridge Ensemble in the title role of an adaptation of Peter Handke's autobiographical novel, *A Sorrow Beyond Dreams*. His New York credits include two off-off Broadway productions, *Gulliver's Travels* and *Tales of Chelm*.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre of Chicago where he then joined the acting company until moving to Toronto, where he worked at the C.B.C. and various theatres acting



and directing. Mr. Savino began his Broadway career as a standby for Rip Torn in *Daughter of Silence* and has since amassed a long list of Broadway and off-Broadway credits ranging from Harry Binion in *Room Service*, Jason in *Medea* and Chief Bromden in *One Flew Over the Cuckoo's Nest* to name a few. His TV credits range from *Soap Opera* to *Kaz*, *Baretta* and *Taxi* and his last feature film was with Robert Redford in *Three Days of the Condor*. He has been a guest artist in the major regional theatres in the U.S. and Canada. This is his second season with A.C.T.

GARLAND J. SIMPSON (\*) graduated



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

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

SALLY SMYTHE returns to A.C.T. after



appearing in *The Three Sisters* last season. Last fall she played Louka for C.A.T.'s production of *Arms and the Man*, Amanda in San Jose Repertory's production of *Private Lives*, and in her two years

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

DEBORAH SUSSEL returns to A.C.T.



for her ninth season as an actress and teacher in speech and scansion for the Conservatory and Company. Ms. Sussel has been seen at the Berkeley Stage Com-

pany, the Theatre of Living Arts and the San Francisco Opera, and toured the East and West Coasts in various productions. She has been seen nationally in film and TV including *Tell Me a Riddle* and *June 19, 1953*. She is presently on the staff of Mills College, U.C. Berkeley, and

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SYDNEY WALKER is a veteran of 37 years of stage, film and television work. Eighty percent of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the



Hedgerow Theatre of Moylan, Pennsylvania in the 1940s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950s, the A.P.A. and Lincoln Center Repertoires in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in (among others) *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock*, *Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter's Tale*, *The Visit*, *Pantagleize*, *The Girl of the Golden West*, *Much Ado About Nothing*, *The Rivals* and *The Trojan War Will Not Take Place*.

MARRIAN WALTERS, a native of Montana, is in her eighth season with A.C.T. and has been seen in *The Circle*, *Absurd Person Singular* and *The Winter's Tale*. Winner of two Chicago Jefferson Awards in 1973 for her



work in *The Hot L Baltimore* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* at the On Broadway Theatre. Miss Walters has appeared in over 500 productions including *Angel Street* with Ray Milland in Chicago, *The Tender Trap* with Robert Preston on Broadway and *Plaza Suite* at the Drury Lane Playhouse. Her film credits include *Petulia*, *Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available at their elegant shop at Pier 39 and their new shop opening soon on Polk near Sutter.

MARSHALL WATSON (\*) received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Three summers ago he was seen in *Hamlet* directed by Ellis Rabb



at the Missouri Repertory Theatre. In 1979, he played Berowne in *Loves Labour's Lost* at the Colorado Shakespeare Festival. Mr. Watson's A.C.T. student productions include the title role in *Henry VI Part III* and Andrei in *Three Sisters*, and last season he was seen in *Much Ado About Nothing*, *Another Part of the Forest* and *A Christmas Carol*.

ISIAH WHITLOCK, JR. (\*) returns to A.C.T. for his fourth season. He was seen last season as Mageeba in *Night and Day*, and his other roles include Weston Hurley in *5th of July*, Viola in *A History of the American Film*, *The Winter's Tale*, and *A Christmas Carol* and *The Visit*. Mr. Whitlock's roles at the Pacific Conservatory of the Performing Arts include Pompey in *Measure for Measure*, Biff in *Death of a Salesman*, Gitlow in *Purlie*, Walter Younger in *A Raisin in the Sun*, and Scanlon in *One Flew Over the Cuckoo's Nest*. A South Bend, Indiana native, he holds a B.A. in theatre from Southwest Minnesota State University.



BRUCE WILLIAMS (\*) joined the company four seasons ago and has appeared in 13 A.C.T. productions, including *A Christmas Carol*, *The National Health*, *Ah, Wilderness!*, *The Girl of the Golden West*, *Pantagloize*, *Much Ado About Nothing*, *The Three Sisters*, and *Another Part of the Forest*. He appeared at the Oregon Shakespearean Festival for two summer seasons and studied at the University of Texas in Austin.



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



D. PAUL YEUELL (\*) received his B.A. from Stanford University and attended the M.F.A. Theatre program at the University of North Carolina, Greensboro. He appeared in various productions at the



North Carolina Shakespeare Festival including *Much Ado About Nothing* and *A Man For All Seasons*, and has performed at the Berkeley Shakespeare Festival and in several stock shows. His A.C.T. student productions included *Our Town*, *The Cherry Orchard*, *Love's Labour's Lost* and *The Great Divide*, and he appeared last season in *The Three Sisters* and *The Rivals*.

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## DESIGNERS

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

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

DIRK EPPERSON (*Lighting Designer*) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for seven seasons, Mr. Epperson designed lighting for the productions of *Peer Gynt*, *Knock Knock*, *Travesties*, *All the Way Home*, *The National Health*, *5th of July*, *Hay Fever*, *The Crucifer of Blood*, *Pantagaleize* and *Buried Child*. He also spent eight seasons with P.C.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNICELLO (*Set Designer*) has been a resident designer at A.C.T. for 10 seasons, designing 21 productions including *Ah, Wilderness!*, *Another Part of*



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*the Forest, Peer Gynt, Pantagleize and The Taming of the Shrew.* Mr. Funicello's work has been seen on Broadway as well as at many resident theatres including the Berkeley Repertory, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre, and he recreated his designs for *The Taming of the Shrew* on PBS Television.

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

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

DUANE SCHULER (*Lighting Designer*) joins A.C.T. for another season having designed *The Girl of the Golden West, The Rivals* and *The Three Sisters*. He was the resident designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over 40 productions, most recently, *The Tempest* and *Don Juan*. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Goodman Theatre. In the opera world, Mr. Schuler has been the lighting designer at the Lyric Opera of Chicago for the past five seasons and has designed for the Houston Grand Opera,

Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance he designed *Sleeping Beauty* for the Stuttgart Ballet and numerous productions for the Boston Ballet. Last season on Broadway, Mr. Schuler designed the lighting for Isaac Singer's *Teibele* and *Her Demon* for which he received a Drama Desk Nomination.

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



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

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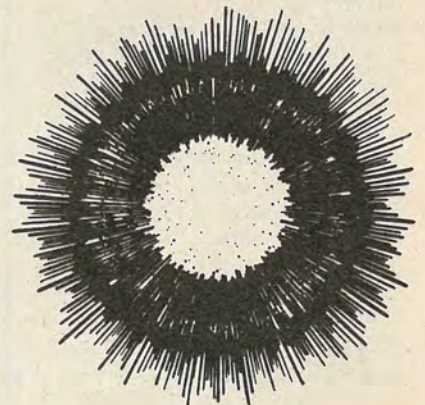


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# THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL *General Director*    JAMES B. MCKENZIE, C.A.A. *Executive Producer*    EDWARD HASTINGS *Executive Director*    ALLEN FLETCHER *Conservatory Director*

## ACTORS AND DIRECTORS

THE ACTING COMPANY	John Hutton	Stacy Ray	SECOND YEAR STUDENTS	Annette Bening	Edward Hastings
Joseph Bird	Johanna Jackson	Ray Reinhardt	Stevan Arbona	Christy Botkin	Elizabeth Huddle
Raye Birk	Jane Jones	Randall Richard	Michael Boyle	Janice Cole	Nagle Jackson
Mimi Carr	Nicholas Kaledin	Frank Savino	Anthony Burdick	Charlotte Fleck	Tom Moore
Barbara Dirickson	Richard Kuss	Garland J. Simpson	Lin Jeffers	Madaline Fluhr	Laird Williamson
Peter Donat	Anne Lawder	Sally Smythe	Richard Garner	Susan Luck	Michael Winters
Gina Ferrall	Dakin Matthews	Deborah Sussel	Robert Jacobs	Dianne Manning	
John C. Fletcher	William McKereghan	Sydney Walker	James Leaming	Brigitt Markusfeld	
Julia Fletcher	DeAnn Mears	Marrian Walters	Gerald McGonigle	Robynn Rodriguez	ASSOCIATE DIRECTORS
Janice Garcia-Hutchins	Mark Murphey	Isiah Whitlock, Jr.	Mic Murphy	Catherine Telford	Eugene Barcone
Lydia Hannibal	Sharon Newman	Bruce Williams	Joseph Olivieri	Laura Ann Worthen	John C. Fletcher
Thomas Harrison	Thomas Oglesby	Robert Wortham-	Jerry Roberts		Janice Garcia-Hutchins
Lawrence Hecht	Frank Ottiwell	Krimmer	Kevin Schwartz	STAGE DIRECTORS	James Haire
John Noah Hertzler	William Paterson	D. Paul Yeuell	Harold Surratt	William Ball	Sarah Ream
Jill Hill	Greg Patterson		Anthony Warren	James Edmundson	Larry Russell
Elizabeth Huddle	Wendi Radford		John Woehrle	Allen Fletcher	

## CONSERVATORY

Allen Fletcher, <i>Conservatory Director</i>	Stewart Brady, C.A.A., <i>Singing</i>	Thomas Oglesby, <i>Project Director</i>	Sydney Walker, <i>Project Director</i>
Edward Hastings, <i>Dean Emeritus</i>	Deborah Capen, <i>Make-up</i>	Frank Ottiwell, <i>Alexander</i>	
Meribeth Meacham, <i>Dean</i>	Marie Chambers, <i>Voice</i>	John Pasqualetti, <i>Dance</i>	
John C. Fletcher, <i>Assistant Director</i>	Allen Fletcher, <i>Acting/Project Director</i>	Stacy Ray, <i>Voice</i>	CONSERVATORY MUSICIANS
Emilya Cachapero, <i>Registrar</i>	John C. Fletcher, <i>Acting/Project Director</i>	Randall Richard, <i>Boundaries</i>	Richard Hindman
John Hartnett, <i>Financial Aid Director</i>	Julia Fletcher, <i>Project Director</i>	Betty May Russell, <i>Tap</i>	Lois Cantor
Alex Nibley, <i>Conservatory Assistant</i>	Janice Garcia-Hutchins, <i>Project Director</i>	Douglas Russell, <i>History/Period Style/</i>	George Cerrutti
	Rose Glickman, <i>Social and Cultural History</i>	M.F.A. Advisor	John Price
	Lawrence Hecht, <i>Acting/Project Director</i>	Jared Sakren, <i>Masks</i>	
	Nancy Houfek, <i>Voice</i>	Frank Savino, <i>Acting</i>	YOUNG CONSERVATORY
	Anne Lawder, <i>Phonetics/Ear Training</i>	Deborah Sussel, <i>Scansion/Phonetics</i>	Sharon Newman, <i>Director</i>
	John Loschman, <i>Ballet</i>	Cissy Sturm, <i>Tap</i>	Linda Jenkins, <i>Trainer</i>
	DeAnn Mears, <i>Acting/Project Director</i>	Bernard Vash, <i>Phonetics/</i>	
	Alex Nibley, <i>Fencing</i>	Ear Training	

## TRAINERS

William Ball, *Acting*  
Eugene Barcone, *Project Director*  
Raye Birk, *Project Director*  
David Boushey, *Combat*  
Bonita Bradley, *Yoga*

John A. Woods, *Production Manager*  
John Brown, *Associate Production Manager*  
Joan Juster, *Production Secretary*  
Alice Smith, *Scheduler*  
James Sulanowski, *Production Coordinator*

## DESIGNERS

Robert Blackman, *Costumes & Scenery*  
Randy Bobo, *Sound*  
Mark Bosch, *Lighting Design Associate*  
Martha Burke, *Costumes*  
Michael Casey, *Costumes*  
F. Mitchell Dana, *Lighting*  
Dirk Epperson, *Lighting*  
Ralph Funicello, *Scenery*  
Richard Hay, *Scenery*  
Robert Morgan, *Costumes*  
Michael Olich, *Costumes*  
James Sale, *Lighting*  
Duane Schuler, *Lighting*  
Richard Seger, *Scenery*  
Vicki Smith, *Design Associate*  
Alfred Tetzner, *Sound*  
Walter Watson, *Costumes*

Benjamin Moore, *General Manager*  
Marcia O'Dea, *Special Projects Director*  
Dianne Prichard, *Assistant to the General Manager*  
Carole Hewitt, *Accounting Manager*  
Kathryn Pinna, *Bookkeeper*  
Mary Garrett, *Administrative Coordinator*  
Penny Simi, *Executive Assistant to Mr. Ball*  
Larry Russell, *Casting Assistant*  
Luke Falby, *Assistant to Mr. Ball*  
Beulah Steen, *Receptionist*  
Thomas Green, *Receptionist*  
Richeard Cucinotta, *Plant Manager*  
Stephen Larson, *Assistant Plant Manager*  
Lutz & Carr, *Accounting Firm*  
Peter M. Kellogg, *The Kellogg Organization, Inc. Special Advisor to Mr. Ball*

## FRIENDS OF A.C.T.

Barbara Fields, *Director*

Philip Bergey, *Sound Intern*  
Timothy Stettler, *Lighting Intern*  
Jack Weisberg, *Design Intern*

## MUSIC

Larry Delinger, *Composer*  
Richard Hindman, *Music Director*  
Lée Hoiby, *Composer*

## STAGE MANAGEMENT

James Haire, *Production Stage Manager*  
Eugene Barcone  
James L. Burke  
David Hyslop  
Cornelia Twitchell  
Karen Van Zandt  
Christopher Faville, *Intern*  
Bob Krakower, *Intern*  
Corbey Low, *Intern*

## SCENE SHOP

Dwight Williams, *Shop Foreman*  
Ed Raymond, *Assistant Forman*  
Dale Haugo, *Lead Scenic Artist*

Charley Campbell, *Scenic Artist*

## COSTUMES AND WIGS

Lani Abbott, *Costume Shop Coordinator*  
Michael Abbott, *Accessories Technician*  
Josef Bjorklund, *Junior Tailor*  
Deborah Capen D'Orazi, *Non-Repertory Costume Coordinator*  
Rick Echols, *Wigmaster*  
Lorraine Forman, *Assistant to Costume Designer*  
Louisa Kouyoumdjian, *Hand Finisher*  
Gottfried Mlejnek, *Tailor*  
Andrea Narins, *Wig Assistant*  
Nina Parker, *Seamstress*  
Sonja Tchakedjian, *Head Seamstress*  
Catherine Verdier, *Cutter*  
Walter Watson, *Costumer*  
Miriam Winston, *Non-Repertory Costume Trainee*  
Clare Henkel, *Costume Intern*  
Dawn Line, *Costume Intern*

## PROPERTIES

Oliver C. Olsen, *Properties Director*  
Jacqueline Bryan, *Buyer*  
David Nash, *Properties Assistant*  
Eric Norton, *Properties Assistant*  
Kristine Berube, *Props Intern*  
Louise Reinke, *Props Intern*

## WARDROBE

Donald Long-Hurst, *Repertory Supervisor*

GEARY THEATRE: Backstage  
George Mauricio, *Master Carpenter*  
Daniel Michalske, *Master Electrician*  
Robert Finley, Jr., *Props Master*  
William Barr, *Flyman*  
David Bluford, *Sound Technician*  
Lance Houston, *Assistant Carpenter*  
Lynn McKee, *Assistant Electrician*  
David M. Murphy, *Assistant Electrician*  
Vance De Vost, *Assistant Props*  
Thomas Edwards, C.A.A. *Stage Engineer*  
James Kershaw, *Stage Doorman*

## ADMINISTRATION

### PUBLIC RELATIONS & MARKETING

Marne Davis Kellogg,  
The Kellogg Organization, Inc., *Director*  
Krista Altok, *Secretary & Archivist*  
Richard Carreon, *Press Representative*  
Linda Graham, *Group & Student Sales Manager*  
Johanna Kelly, *Public Relations Assistant*  
Joan Olson, *Print Production Manager*  
Bernie Schimbke, *Art Director*  
Tim Wason, *Communications Coordinator*  
Jane Woods, *Executive Secretary*

### C.A.A.C.T. DEVELOPMENT STAFF

Joe Sandy, *Assistant Director*  
Birgit Hall, *Executive Coordinator, Special Events*  
Marjorie Belli, *Development Assistant*  
Roberta D'Anneo, *Development Assistant*  
Susan Allen Meyer, *Secretary*  
Joseph P. Manett, *Accountant*

### BOX OFFICE STAFF

William Koehler, *Manager*  
Kim Bynum, *Assistant Manager*  
James Arnold  
Mary Ann Confar  
Patricia Costa  
Joe Duffy  
Chris Kohler  
Michael Matthew  
Mario Petta  
Joan Ross  
Mary Searle  
Carolyn Gail Thorpe

### SUBSCRIPTIONS

Robert Gunderson, *Manager*  
Peter M. Spear  
Tamara Teague

### GEARY THEATRE:

Front of House  
Michael Burnor,  
*House Manager*  
Fred Geick, *Doorman*  
Danny Anderson, *Doorman*  
Meredith Clark  
Donald Harvey  
Leslie Hojem  
Linda Sue Hummel  
Gary Loesch  
Alfred Pignat  
Evelyn Ramos  
Sue Rodine  
Beverly Saba  
Jane Smith  
Cynthia Walsh  
Timothy Williams  
Frances Winters

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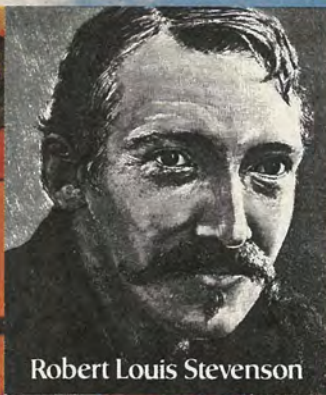
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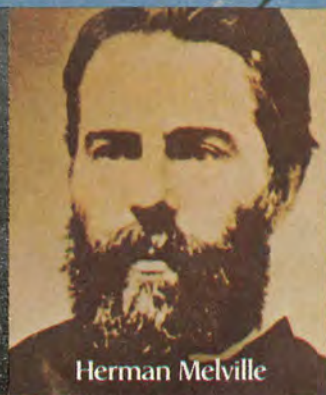
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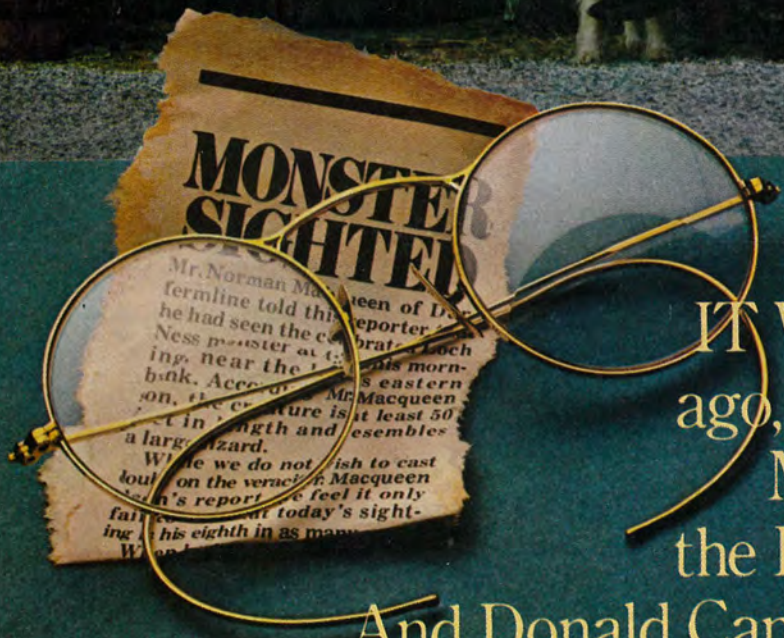
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